

theJournalist

WWW.NUJ.ORG.UK | OCTOBER-NOVEMBER 2019



Worth 1000 words

Illustrated reportage makes a comeback

Contents

Main feature

16 Drawing the news

The re-emergence of illustrated news

News

03 Recognition win at Vice UK

Agreement after 3-year campaign

04 Barriers to women photographers

Conference shares best practice

05 UN told of BBC persian plight

Threats to journalists' families

06 TUC news

What the NUJ had to say and more

Features

10 Payment changed my life

The work of charity NUJ Extra

12 Fleet Street pioneers

Women in the top jobs

14 Database miners

How they use personal details

Regulars

09 Viewpoint

27 Story behind the picture

29 And finally...



It's an incredible time to be a journalist if you're involved in Brexit coverage in any way. The extraordinary has become the norm and every day massive stories and twists and turns are guaranteed.

In this edition of The Journalist, Raymond Snoddy celebrates this boom time for journalists and journalism in his column. And in an extract from his latest book, Denis MacShane looks at the role of the press in Brexit.

Extraordinary times also provide the perfect conditions for cartoons and satirical illustration. In our cover feature Rachel Broady looks at the re-emergence of illustrated reportage, a form of journalism that came to prominence in Victorian times – and arguably before that with the social commentary of Hogarth.

A picture can indeed be worth 1,000 words. But some writers can also paint wonderfully evocative pictures with their deft use of words. And on that note, it's a pleasure to have Paul Routledge back in the magazine with a piece on his battle to free his email address from a voracious PR database. More elegant writing can be found in our Media Anniversary regular feature by Jonathan Sale which this time looks at the first women editor of a national paper who was appointed in 1894.

Our news section is packed with NUJ achievements and battles and coverage of the recent TUC conference.

I hope you find something of interest.

Christine Buckley
Editor

@mschrisbuckley



Editor
journalist@nuj.org.uk
Design
Surgerycreations.com
info@surgerycreations.com
Advertising
Melanie Richards
Tel: 07494975239
ads@journalistmagazine.co.uk
Print
Warners
www.warners.co.uk
Distribution
GB Mail
www.gb-mail.co.uk

NUJ
72 Acton Street
London WC1X 9NB
info@nuj.org.uk
www.nuj.org.uk
Tel: 020 7843 3700
Manchester office
nujmanchester@nuj.org.uk
Glasgow office
nujscotland@nuj.org.uk
Dublin office
info@nuj.ie
ISSN: 0022-5541



Cover picture
David Greene

The Journalist's polyfilm wrapping is recyclable at carrier bag recycling points in supermarkets.



Union wins recognition campaign at Vice UK

THE NUJ has won a recognition deal at the digital news group Vice UK in a move that activists hope will lead to further such agreements in online news.

The deal, struck in the summer after lengthy talks at the conciliation service Acas, comes after three years of attempts by Vice UK journalists to win union recognition. Three years ago, Vice UK set up a staff council in an effort to avert journalists' attempts to unionise.

The NUJ has since held further talks at Acas in September to work out the details of the deal that covers 40 posts at the youth-focused online news organisation.

The Vice UK NUJ chapel said:

"After four months of negotiations, the Vice UK NUJ chapel is proud to have achieved voluntary recognition. This result would not have been possible without the sustained and energetic campaigning of our chapel.

"As one of the first new media organisations in the UK to achieve union recognition, we hope this outcome inspires our colleagues across the industry to unionise too – and for

their managers to listen to their demands.

"We would like to thank Michelle Stanistreet, Laura Davison, and Andy Smith from the National Union of Journalists for their help every step of the way, and finally to state our continued commitment to fighting for fairness and equality for all Vice UK staff."

Michelle Stanistreet, NUJ general secretary, said:

"We're delighted to welcome this agreement. The energy and enthusiasm our reps and members at the Vice UK chapel have brought to their

organising drive has been hugely impressive. Their commitment to delivering a collective voice at work is inspiring and they should be congratulated."

The NUJ is pursuing other opportunities to unionise in digital news.

A number of online US news outlets including Vox and HuffPost have unionised. BuzzFeed US recognise its union following lengthy negotiations. However, employees at BuzzFeed UK last year voted not to have union representation.



We hope this outcome inspires our colleagues across the industry to unionise too

Vice UK NUJ chapel

inbrief...

BBC DROPS SANCTION ON BREAKFAST HOST

The BBC reversed a decision to sanction Breakfast host Naga Munchetty over remarks made after President Donald Trump said that some of his opponents 'could go back to where they'd come from'. The change of heart came after the BBC faced heavy criticism from leading broadcasters, the NUJ and others over the original action taken by the complaints unit.

PLATINUM TARGETS THE OVER 55 MARKET

Platinum, a new monthly magazine aimed at women over 55, launched last month. Publisher DC Thomson said it was the biggest UK women's magazine launch in over a decade. Platinum covers health, style, travel, financial advice and homes. Maggie Philbin and The Sun's Jane Moore are columnists.

CLOONEY DRAFTS FREE SPEECH LAWS

Human rights lawyer Amal Clooney has helped draft 'model laws' on free speech protection. She said that some countries' laws are "used every day to punish journalists for their work". She is the UK's special envoy on media freedom.

TIMES TITLES POOL SOME RESOURCES

The Times and the Sunday Times are to share resources across their travel, money, property and sport sections. This follows a government move which allowed News UK to change editorial independence rules established when Rupert Murdoch bought both titles in 1981.

WEEKLY PAPERS MERGE WEBSITES

Weekly papers the Tameside Reporter, Glossop Chronicle and Oldham Reporter have gone from being paid-for to free in a relaunch which also merges their websites. The moves come after former Tameside Reporter paper boy Chris Bird took over the papers' publisher Quest Media earlier this year.

Threats to investigative journalist

POLICE ARE investigating online threats against a journalist who exposed historic child sex abuse. Rodney Edwards of Enniskillen's The Impartial Reporter has been advised to check his car. Police patrols around his home and workplace have been increased.

Victims, survivors and supporters have held rallies in Enniskillen to call for action. Despite over 50 alleged abusers



being reported, there have so far been no charges. The trades union council and most political parties supported the rallies. Labour Alternative and

Independent councillors have tried to raise the issue on Fermanagh and Omagh District Council. The acting chief executive threatened legal action against Labour Alternative councillor and NUJ member Donal O'Cofaigh when he spoke on the issue. The Sinn Féin chair refused to take a motion from Independent councillor John McCluskey, commending Rodney for his work.

JOHN MCVITT, IMPARTIAL REPORTER

Voting for the next editor of The Journalist

NUJ MEMBERS will soon receive ballot papers to vote for the next editor of The Journalist. The editor's post is one of only two positions in the union, along with the

general secretary's role, which is elected by the membership. Nine journalists are standing for the part-time role and the successful candidate will serve a

five-year term. Information from the candidates is on pages 30 – 34. Ballot papers are being sent out to members on October 16 and the vote closes at noon on November 6.

If you don't receive a ballot paper, please contact EditorElections@nuj.org.uk

inbrief...

MARIE CLAIRE SAYS GOODBYE TO PRINT

Marie Claire is ending its print edition in November after 31 years on the news stands. Publisher TI Media said it would pursue a digital-first future for the title. Marie Claire joins a long list of women's magazines that have closed in recent years, including Now, Reveal, Glamour, InStyle UK, Look and Brides.

THE VOICE GOES FROM WEEKLY TO MONTHLY

The Voice, Britain's only newspaper aimed at the black community, has gone monthly after 37 years as a weekly title. The newspaper said it was taking an 'exciting new direction'. The monthly paper was launched in September at an introductory price of £2.50.

AWARD FOR FAKE MEDICINE STORY

An investigative journalist has received a graduate of the year 2019 award from the University of Stirling. Dale McEwan, 33, from Aberdeenshire, was given the award for his documentary Stolen Vision, which exposed the life-changing consequences of using counterfeit medicine in the Kurdistan Region of Iraq.

NEW MEDIA AGENCY FOCUSES ON ANIMALS

A global media agency dedicated to documenting the lives of animals 'trapped in the human world' has been launched. Via photography, journalism and filmmaking, We Animals Media depicts animals used for food, fashion, entertainment, work, religion and research.

FT BUYS STAKE IN BUSINESS OF FASHION

The FT has bought a minority stake in B2B news website The Business of Fashion, which has a paywall. The website, founded in 2007 by fashion business adviser Imran Amed, claims more than 35,000 paying members. It has more than 100 staff working in London, New York, Paris and Shanghai.

Tackling the prejudices faced by women photojournalists

A CONFERENCE SEEKING to understand and address the barriers faced by women photojournalists was led by the NUJ photographers' council in the summer. Both the causes and potential solutions of gender inequality were debated by a panel of speakers and delegates from across the industry.

Professor Adrian Hadland, co-author of The State of News Photography report, highlighted sexism, industry stereotypes and a lack of opportunities as key barriers to women's careers. Pennie Quinton, chair of the London freelance branch, described her experiences of sexism but also praised those who had offered support, enabling her to safely gain access to cover complex situations.

Progress is being made to improve opportunities and the visibility of women photographers. Charlie Booth, from the Manchester-based Redeye network, puts its success in achieving a gender balance down to a conscious decision to increase the number of women speakers and reviewers at events.

Although degrees in photography attract more women than men, women drop out of the profession, with the result that only 15 per cent of photojournalists are female.

Chairing the event, Natasha Hirst of the photographers' council said: "Increasing the



SIMON CHAPMAN 2019

diversity of photojournalists is vital to improve access to stories and the ability to authentically and accurately represent the diverse communities we report upon."

Celia Jackson, a lecturer at the University of South Wales, is the co-founder of the Phrame Collective in Cardiff, which supports networking, skills-building and finding opportunities for grants and exhibitions to enable women to make progress.

Delegates called for more assignments and opportunities for women and greater efforts to encourage picture desk staff to seek a better balance in the work they publish. To follow up, the NUJ will run a confidence building workshop in London on November 11.

www.nuj.org.uk/events/building-your-confidence/

Increasing the diversity of photojournalists is vital to improve access to stories

Natasha Hirst
chair, photographers' council

Tribal site to inspire young women

TWO SUSSEX NUJ members have launched Generation Tribe, a website designed to help young women to pursue their ambitions and become successful.

By sharing stories and the advice of women who have made a success of their lives and careers, Bex Bastable and Charlotte Harding hope to inspire the next generation of

scientists, engineers, journalists, chefs and entrepreneurs.

Bex said: "We know that many young women struggle with self-esteem, confidence and anxiety, particularly around their futures. Why do we know? Because that used to be us.

"We think it's important to show girls lots of examples of people who have succeeded in

their careers and create a community where successful women are accessible and seen by the younger generation." The pair are also focusing on anxiety, depression and mental health in the age of the selfie, as more young people struggle with self-esteem as well as exam pressures.

www.generationtribe.co.uk

Former NEC member censured for tweet

FORMER NUJ National Executive Council (NEC) member Arjumand Wajid has been censured by the NEC for breach of membership responsibilities

following a complaint about a tweet she sent in August last year

A panel convened under the union's Rule 24 found that Ms Wajid acted in

breach of the NUJ's membership responsibilities with specific reference to (g) Strength Through Diversity: 'The NUJ does not regard prejudicial language or

comments about people on the grounds of gender, ethnic origin, sexual orientation, age or disability as acceptable behaviour among its members'.

BBC Persian plight raised again at United Nations

ANDREW GILMOUR, United Nations assistant secretary-general, has highlighted the plight of BBC Persian journalists experiencing continued harassment and persecution by the Iranian authorities.

A report presented to the UN's Human Rights Council in Geneva said: "Journalists of the BBC Persian service, or BBC Farsi, had been branded as 'anti-Iranian' and some had been followed, questioned and received threats against family members for their statements at the Human Rights Council session."

The BBC made a formal complaint to the UN's Human Rights Council in February because staff from the BBC Persian Service, who had previously addressed UN representatives in Geneva, had suffered reprisals against themselves and their families for engaging with the UN.

The report recognises that BBC Persian journalists have also been attacked in various state media in Iran and accused of undermining "national security, being involved in terrorism, and being puppets of the [UK] government".

In October last year during a session of the

UN's General Assembly, the government of Iran accused BBC Persian of "pumping blind hate, fabricating false news and provoking disruption and destruction".

In January, the General Assembly called upon the Islamic Republic of Iran to end reprisals against individuals who have cooperated with the UN.

Michelle Stanistreet, NUJ general secretary, said: "We welcome the UN's commitment to tackling this unacceptable behaviour, and we hope they take

particularly seriously the complaint we have made as it is vital that anyone who turns to the UN for help should be protected from reprisals for speaking out at an international level."

Fran Unsworth, director of BBC News, said: "These reprisals provide a disturbing illustration of the relentless distress faced by our BBC Persian staff. When they raise legitimate complaints about harassment at the UN, they are intimidated as a result. It is fundamental that appeals to the UN should be expressed without fear and these reprisals are of deep concern for all of us who defend freedom of expression."



it is vital that anyone who turns to the UN for help should be protected from reprisals for speaking out at an international level

Michelle Stanistreet, NUJ general secretary

inbrief...

HUMPHRYS SAYS BBC HAS LIBERAL BIAS

John Humphrys accused the BBC of having an institutional liberal bias. His comments in an interview with the Daily Mail came just days he left Radio 4's Today programme in September. The 76-year-old spent 32 years presenting the flagship Radio 4 show. In his last programme, he interviewed former prime ministers David Cameron and Tony Blair.

LIZ BATES JOINS CHANNEL 4 NEWS

Channel 4 News has appointed regional newspaper journalist Liz Bates as political correspondent, replacing Michael Crick, who left earlier this year. Bates joins from the Yorkshire Post, where she was Westminster correspondent. She previously worked for Politics Home and as a communications officer for Labour MP John Healey.

HERALD'S HUTCHEON GOES TO THE RECORD

The Daily Record has appointed the Herald on Sunday's Paul Hutcheon as its new political editor. Hutcheon joined what was then the Sunday Herald as Scottish political editor in 2004. He then became politics and investigations editor. Hutcheon replaces David Clegg, who becomes editor of The Courier.

GUARDIAN'S DEPUTY EDITOR TO LEAVE

The Guardian's deputy editor Paul Johnson is retiring after 40 years at the newspaper. Johnson's previous roles at the Guardian include Irish correspondent, news editor and assistant editor. He was appointed deputy editor in 1995 under the previous editor Alan Rusbridger.

POLITICO EUROPE APPOINTS NEW CHIEF

Stephen Brown is the new editor-in-chief of politics and policy news title Politico Europe. The European arm of Politico was set up in 2015 as a joint venture with German publisher Axel Springer. Politico opened in the US in 2007.

Iranian reporter sentenced to 10 years

MARZIEH AMIRI, an economics reporter working for Iran's Shargh daily newspaper, was sentenced by the country's Revolutionary Court to 148 lashes and 10 and a half years in jail in August on

charges of "assembly and collusion against the state" and "propaganda against the state" and "disrupting of public order".

She was arrested while attending the World Labour Day protest outside the

Iranian parliament building in Tehran on May 1 to report for the newspaper. She can appeal against her sentence. If it is upheld, she will serve a minimum of six years.

Amiri's sentencing follows the jailing of Masoud

Kazemi, who is serving four and a half years in prison for "spreading misinformation" and "insulting the supreme leader and other Iranian officials". His appeal against the sentence was denied.

Google funds Archant sites to 'rethink local news'

REGIONAL PUBLISHER Archant is to receive millions of pounds in funding from Google to search for a way to make local news pay online.

The money will be given through a three-year partnership called Project Neon. Under the initiative, three news websites will be set up in communities which Archant has identified as being under-served by local news.

Google will provide technological

help but no input into editorial decisions and the websites will be owned by Archant.

The publisher said that the project would try to "rethink local news from every perspective" and examined business models, website designs, layout and storytelling methods.

It is intended that the websites will be profitable by the end of the three-year partnership. The project's successes and failures will be shared within the industry.



in brief...

BRING 'COLLAPSING' SERVICES IN HOUSE

Dave Prentis, general secretary of public service union Unison, demanded that all privatised services be brought back in house. He said services that had been sold off were "collapsing". He added: "Public funds are being siphoned off into the pockets of the powerful and dodgy world of offshore companies in the most outrageous way."

WORKERS' SUMMIT TO FIND COMMON CAUSE

Delegates agreed to back a 'new deal for workers' summit in the first half of 2020 to improve pay and working conditions, and recruit non-unionised workers. Communication Workers' Union general secretary Dave Ward said the aim would be to draw up a common bargaining agenda and root out insecure employment.

CHILDREN HARMED BY PROFITEERING

Poverty and profiteering are damaging children's life chances and the TUC called on a new government to introduce a comprehensive strategy to reduce child poverty. National Education Union president Amanda Martin said the abolition of Sure Start had left schools as the only frontline service for many families.

JOIN FORCES WITH GREEN NEW DEAL

GMB leader Tim Roache called for an alliance between trade unions and supporters of the Green New Deal which sought to address climate change and economic inequality. These issues mattered "to every worker, to every home, to every classroom and community", he said.

FACEBOOK CENSORS TUC DELEGATES

The TUC expressed concern that Facebook censored content showing delegates supporting Kurdish opposition leader Abdullah Ocalan, imprisoned in Turkey. Facebook said he was 'dangerous'. The Kurdish Solidarity Campaign said it was 'ridiculous' that unions had been censored.

Labour promises to give workers more power than ever before

THE NEXT Labour government will bring about the biggest extension of workers' rights Britain has ever seen, party leader Jeremy Corbyn told the TUC's annual conference in Brighton.

He promised better wages, greater security, and 'more say', with workers given a seat at the cabinet table by the establishment of a new ministry of employment rights. At the core of its work would be a plan to implement collective bargaining across the economy, sector by sector.

Within 100 days of Labour taking office, ministers would repeal the Conservatives' Trade Union Act and extend workers' legal rights.

"There's nothing scary about trade unions, however hard the billionaire-owned media tries to paint them as such," he said.

"They are the country's largest democratic organisations rooted in the



RUPERT RIVETT

workplace. Why should democracy end when you walk into work? Why should the place where you spend most of your day sometimes feel like a dictatorship?"

Labour would deliver a living wage of at least £10 per hour for all workers from the age of 16, act on the gender pay gap, ensure equal rights for all workers from day one and end zero-hour contracts. Staff would have places on boards, giving them a 10 per cent stake in large companies.

A Labour government would enforce new rights through a workers' protection agency, which would have powers to enter workplaces and bring prosecutions.

Corbyn was speaking after Boris Johnson prorogued parliament to "run away from scrutiny" over Brexit. He said no one should mistake the 'parliamentary knockabout' for 'real politics', which was about giving power to those "who don't have a lot of money [or] friends in high places".

Trade unions are the country's largest democratic organisations rooted in the workplace. Why should democracy end when you walk into work?

Jeremy Corbyn

Call for law to ban class prejudice

TUC GENERAL secretary Frances O'Grady urged politicians to introduce a law banning discrimination against working-class people.

In her keynote address to congress, she said she was proud the movement had led the campaign to outlaw

discrimination against women, the disabled, black people, the old, the young and LGB workers.

But she said there was more to do. "It's high time we outlawed discrimination against working-class people. Let's change the law and stamp out class prejudice once and for all."

She said many working-class people felt ignored and shut out from opportunities.

Success depended on what your parents did, your accent and which school you went to, she said. The system was rigged and the vote for Brexit was a symptom of that.



RUPERT RIVETT

'Wreck-it Ralph', not Churchill

IN HIS MAIN address to congress, Unite leader Len McCluskey derided Boris Johnson's ambition to be seen by the nation as another Churchill.

McCluskey said Johnson was more Wreck-It Ralph than Churchill. Borrowing one of Churchill's famous wartime speeches, McCluskey said: "We will fight you in our hospitals; we will fight you in our factories; we will fight you in our communities. Pick your beach, prime minister. We'll never surrender. We are the workers of Britain and we're coming for you."

McCluskey said it was no accident that workers' share of GDP declined from more than 64 per cent in 1975 to 51 per cent now. He said it was down to the refusal of the Tories to engage with trade unionists as industry partners.

TUC, we need you! say NUJ freelances

THE TUC was urged to give its full backing to freelances as well as employed workers.

While it is campaigning for the rights of those who are ‘falsely self-employed’, the union movement should remember there are many self-employed workers who are keen to maintain their self-employed status and need union representation.

Speaking for the NUJ, Pennie Quinton made the point that she was chair of what is the union’s largest branch – the 3,000-strong London Freelance branch.

“Within the trade union movement, freelance work is often seen as an option of last resort,” said Quinton. “This is not the case for many



RUPERT RIVETT

of our members for whom the freedom of freelancing is a happy choice, giving them autonomy and control over their lives.”

And, like others, freelance journalists needed the support of their union – to tackle late payments, low pay and poor working conditions, she said.

She added that smaller craft unions, like the NUJ and the Musicians’ Union, had a wealth of experience in representing creatives and the TUC should use this body of knowledge to develop collective bargaining for such sectors.

Unless authors and performers were paid fairly,

there was little hope of a vibrant, culturally diverse workforce representing the wider world, she said.

NUJ members were often told that, because they love their work, publicity was sufficient recompense. “Try telling your telephone provider that you will tweet your gratitude for their services and that good publicity is enough. TUC, we need you!”

Proposing the motion, Rab Noakes of the Musicians’ Union said no more than 20 per cent of his union’s members were full-time staff and freelance work was growing in all kinds of work and professions.

“The trade union movement needs to support gig workers,” he said.



Within the trade union movement, freelance work is seen as a last resort. This is not so for many of our members

**Pennie Quinton
Chair, London Freelance branch**

TV licences must be fully funded

THE NEXT government was unanimously urged to reverse the ‘wrong-headed’ and ‘unfair’ decision that means the BBC must make most over-75s pay the TV licence fee from next June.

Seconding the motion, Steve

Bird, NUJ executive member and FoC at the Financial Times, said it was about two issues: yet another welfare cut forced on the most vulnerable; and an attempt by the government to put extra political and financial pressure on the BBC.

The BBC has said it will continue to grant TV licences for over-75s who provide evidence that they claim pension credit. However, research had found that more than three million households would lose their free TV licences. It was “very likely”

that this number would include many of the one million who do not claim the benefits to which they are entitled, said Bird.

The government refusal to fund licences had forced the BBC to make the choice – cut staff, channels and programming or pass the burden on to pensioners.

Media exemplifies social divide as rich take jobs



To secure jobs, the offspring of the monied classes can work for nothing, but most people cannot afford to do this

**Christ Frost
Journalism Lecturer**

RUPERT RIVETT



FEW THINGS in the world of work illustrate the gulf between ‘the haves’ and ‘have nots’ as the media industry, NUJ ethics council chair Chris Frost told delegates.

To secure jobs, the offspring of the monied classes could initially work for nothing as internees, but most people could not afford to do so.

Frost gave the example of Eton-Oxbridge educated Boris Johnson who signed up as a graduate trainee at the Times thanks to family connections. He was later fired for making up quotes.

Despite his ‘journalistic crime’, he was subsequently

taken on by the Telegraph through university contacts.

Frost said he had been a newspaper journalist for more than 25 years before becoming a lecturer. He had watched with ‘growing disgust’ as more of his students were forced to take long periods of unpaid work to get a job, especially at prestige media outlets.

He was speaking in favour of a resolution calling for the International Labour Organisation to be given the power to investigate employers as well as governments. He urged it to address the issue of unpaid workers and interns in the media industry.

NATASHA HIRST



Beauty of **salon** treatments

Freelance salons, offering expert advice and chances to network, are proving successful, says **Jenny Sims**

Freelances are the fastest growing membership sector of the NUJ and more should be done to meet their needs. Freelance salons were launched in recognition of this.

An initiative from former Freelance Industrial Council (FIC) and London Freelance Branch (LFB) member Hina Pandya, the first salon was held one evening four years ago. It included speakers and chances to network with the aim of opening up ideas – if not doors - to new work opportunities and ways of making journalism pay. It was conducted in a less formal way than a conference.

Although Pandya had no problem persuading the FIC to support the event, getting them to agree to the name ‘salon’ was another matter. Traditionalists wanted to call it a forum. A vote had to be taken – the diehards

lost and the salonistas won comfortably.

Tickets for the first salon, at Headland House on October 15 2015, cost £10 to NUJ members and £20 to non-members.

Pandya recalls: “It was an informal evening event, with snacks and wine and soft drinks, where people could relax after work and feel comfortable networking. We had two speakers, one on start-ups, and kept the numbers small, and it was a sell-out.”

It even made money.

Word of its success spread and, the following year, Pandya helped Manchester and Cardiff NUJ branches launch salons, and spoke at both. Manchester’s was an evening event held at the Quaker Friends’ Meeting House, and Cardiff’s on a Saturday with lunch at the Marriott Hotel (the latter on the same day as a rugby international – a mistake to be avoided).

Manchester freelance Louise Bolotin, who organised their event, said: “We

were very much a pilot for the provinces.

“Speakers included Hina Pandya on writing travel e-books, Peter Jukes on byline and crowd-funded journalism, Garry Cook on using photojournalism as performance art and David Prior on how to make a good income from running a hyperlocal news site.

“Around 35 people attended, including from branches as far away as Birmingham. We had great feedback, with everyone asking for another salon event in the future. Many had found it really inspiring and I suspect plenty left the event fizzing with ideas.”

Salons are now a regular feature of the LFB calendar, and the Cardiff branch, in response to demand, is running its fourth salon, entitled Specialise or Diversify, on October 12.

So successful have the Wales salons been that the Welsh executive council, which part funds them, has agreed they should be an annual event organised with NUJ Training Wales.

Inspired by stories from the salons and Dublin’s freelance forum, Anton McCabe, Northern Ireland FIC member and NEC member, organised a Freelance Matters evening for his Derry North West Ireland branch.

“It went well,” he recalls. “It was on the night of the normal branch meeting. Freya McClements and Paul Gosling, spoke about their experiences as freelances and how they made a living. There was a larger attendance than usual and, most importantly, several freelance members who are not regular attendees came plus a couple of non-members who we are working at signing up.”

Given the union is seeking ideas on recruitment and retention, the impact of salons should not be overlooked. As well as attracting members who would not usually attend a branch meeting, they bring in new people. And they could in future offer possibilities of developing mentoring.

Pamela Morton, NUJ national organiser, freelance and Wales, said: “The salons have been really popular, bringing together a mix of training and hearing from experts, with all-important networking opportunities. Many freelance members are isolated and we know that most are looking for training at an affordable price.”

Jenny Sims is Wales rep on the NUJ’s Freelance Industrial Council, freelance officer of Cardiff & South East Wales branch and a member of the Welsh executive @Jenny__Sims

“Many had found it really inspiring and I suspect plenty left the event fizzing with ideas”

Should we ask who we are writing for?



Writing for some titles can test personal ethics, says **Ross Davies**

Earlier this year, I was approached by an Italian newspaper, which wanted to ask about my availability to report for its new English language section.

I had lived in Italy years ago, but did not recall said publication. A quick check revealed it to be owned by one Silvio Berlusconi. Most descriptions had the outlet down as right wing in its politics.

The thought of writing for Italy's infamous former leader made me balk, as did the idea of contributing to a publication whose political leanings were far from being in step with my own.

But, still, I confess to not being entirely unswayable. At the time, I was wallowing in post-Christmas penury. "Am I in any kind of position to turn down work?" I asked myself. I could always go unbylined.

Besides, while sharing the same political affiliations as one's employer can be a boon, it is not strictly a prerequisite for a journalist.

I was toying with these thoughts when I came across an unsavoury news story that made my mind up for me.

The very same publication had, it emerged, handed out copies of Adolf Hitler's *Mein Kampf* to its readers a couple of years before. This caused controversy, with the editor refusing to stand down, claiming that the giveaway had been made in the interests of 'education'.

This, I decided, was beyond the pale. I would not and could not bring myself to work for a publication with such a morally dubious reputation. I felt

ashamed that I had even contemplated the prospect.

Where do the boundaries of acceptability and personal ethical codes intersect for journalists? How does one justify turning paid work down? This is particularly so for today's freelancers, who are increasingly short on money. The offer of commissions from some organisations poses quite the quandary.

The proliferation of media outlets online means, on the face of it, there is an unprecedented welter of choice over potential gigs. However, this is tempered by the contraction of well-paid work, meaning freelancers risk spreading themselves thin, working for organisations that are not always clearly defined.

Most journalists I meet – particularly those in the trade press – are aware of the sometimes contradictory nature of their work.

One spoke of writing for a raft of energy titles, including an oil publication, despite being an environmentalist.

"These are not be my preferred outlets by any stretch," she said, speaking on condition of anonymity. "But it's hard to turn down work. I justify it by saying that the articles themselves aren't against my principles, as they tend to be dry and informative. I feel like I'm more reporting on what's happening than promoting it. But, then again, perhaps I'm just a giant hypocrite."

Another, an avowed pacifist, contributed news pieces to a military website. "I think some compromise is necessary wherever you write," he said, also under anonymity. There aren't many, if any, publications

that are morally perfect. Many will also publish something that one may find distasteful. I also don't think certain bad articles necessarily preclude writing good pieces for a newspaper or magazine."

It is telling that some I approached for this piece bristled at the mere suggestion of neglecting their moral compass.

But, from my own experience, compromise-or-die ideals are rarely found in newsrooms, let alone freelance work spaces.

In the name of balance – and, dare I say it, worldliness – journalists surely cannot be expected to occupy the echo chambers of uniform opinion and perspective.

But most – including myself – support the idea of a conscience clause, for which the NUJ has campaigned for some time now. This would offer contractual protection to journalists in the event of their refusing assignments that go against their ethical code. As NUJ national newspaper organiser Laura Davison asserted a few years ago: "No journalists should be disciplined or suffer detriment to their careers for asserting their right to act ethically."

Among the countless online media outlets springing up at a rate of knots, some are alarmingly nebulous in their descriptions. Job briefs can be vague. Occasionally, the lines blur between editorial and advertorial.

The obvious first step towards avoiding an ethical dilemma is knowing your publication beforehand. If I had accepted work from the aforementioned Italian newspaper, only to discover later down the line of its *Mein Kampf* free-for-all – well, I'd have only had myself to blame.

I feel like I'm more reporting on what's happening than promoting it. Then again, perhaps I'm just a giant hypocrite

Journalists who have fallen on hard times can call on the union's charity for help.
Ruth Addicott looks at the work of NUJ Extra

'The payment that changed my life'

When retired journalist Ian Cameron was the victim of a hit and run by a teenager on a stolen motorbike, he suffered a life-threatening brain injury. Struggling to walk and unable to drive, he applied to the union's charity, NUJ Extra, for help with a loan so he could buy a mobility scooter. Weeks later, he was speechless to find a shiny new mobility scooter parked on his drive.

"I wasn't expecting it," he says. "It's wonderful. The nearest Co-op is half a mile away and zip, away I go! I'm no longer shuffling like an old man. I'm so grateful."

Cameron, a lifetime NUJ member, is just one of hundreds of journalists who have received help from the union's charities over the years.

NUJ Extra provides short-term financial assistance for current and former members who have fallen on hard times – whether this is paying a rent deposit for someone who has become homeless or removal expenses for someone fleeing domestic violence.

The charity is funded through NUJ contributions and personal donations. It has proved a lifeline in all kinds of situations from assisting families with children who are seriously ill to helping 83-year-old retired journalist Charles Fitzgerald, who got a foldaway tricycle after finding he was unable to ride his bike safely.

Most cases are triggered by an incident of some sort – an illness, injury, accident, personal tragedy or sudden change of circumstance.

Freelance Emma Wood came home one day to find her front door smashed and passport and laptop stolen. She lost seven years of writing, images and contacts. She could not afford a new computer, so the charity stepped in and paid for a new one.

Each case is considered on its own merits in accordance with guidelines that are reviewed every year by the trustees. Chair Chris Wheal became involved after he and his wife (also an NUJ member) had a car accident nearly 25 years ago.

According to Wheal, the most common problems are losing a job, divorce, illness and death. A lot of cases involve financial and mental health issues. Although many journalists have struggled in recent times after widespread cuts and redundancies, this has not necessarily led to an increase in applications.

The charity received 25 applications last year, 19 of which were helped. In 2009, it received 31 applications, 17 of which received grants and 14 were refused.

"We don't top up the incomes of those unable to make a living from journalism – otherwise we might be inundated," says Wheal. "That means the economic circumstances have less of an impact on the numbers of people claiming."

A recent report said that a third of London freelancers are turning to payday lenders and, although debt is a massive problem, the charity has a policy not to pay credit card debts, or solicitors' fees or other legal bills. Nor will it pay for private medicine or private education.

"If we get an application from someone wanting us to do any of these, we would usually decline," says Wheal.

"Priority debts are those that can result in you going to prison – not paying your council tax or fines, for example. Then come those that can result in you being made homeless – mortgage and rent. Last come other debts. But it is the credit card companies that shout the loudest, hire the debt collectors and bailiffs and make the most threatening noises. So, sometimes people try to pay off their credit card instead of the priority debt. That is why we always ask people to go through debt counselling and get the credit card companies and banks off their back."

Law firm Thompsons provides debt counselling as a free service to NUJ members.

In unusual circumstances, the charity might pay a mortgage or rent for six months. In other cases, it helps by getting involved, writing letters to ombudsmen and taking up individual cases with recalcitrant banks or mortgage providers and securing a better deal.

"It's often not just about handing over cash but offering support," says Wheal. "In one case, a photographer made redundant came to us with evidence that the local job centre had agreed to pay for his retraining as a drone pilot to film events. We bought him the drone he needed."

In another case, an NUJ member was diagnosed with Crohn's disease and, when she informed her employer, she was immediately sacked – before she had acquired employment rights. "She needed to cook proper food when she was well and freeze it in individual portions to reheat when she was unwell and would not have had the energy to prepare fresh food," says Wheal. "She had a small kitchen and needed an unusually large freezer, which made it expensive. I think we spent about £500. She asked for nothing else, despite our offering more, and wrote the loveliest card thanking us for changing the quality of her life."

He recalls another case where the charity bought a member a new outfit for a job interview and funded the train fare.

How it began

THE NUJ was founded in 1907 and established its first charity in 1910 to help widows, orphans and other dependants.

The first grants were made in 1911 and amounted to £10. In 1920, the Widows and Orphans Fund was set up and, in 1982, it became the Provident Fund.

When the charity started offering support to members, in 1992, the Members in Need Fund was established.

In 2005, the charities merged to form NUJ Extra.

TUC



“When they got the job, we paid the deposit on a flat at the new place so they could start afresh.”

The biggest payout Wheel can recall was £5,000 to a long-term beneficiary; the smallest was £64.50, which was for batteries for a mobility scooter.

The charity also helps dependants of members who have died. Years ago, pensions did not transfer to widows and they were often left with nothing after their husbands died as many gave up work and had not paid into the system. “We take a look at their income and top it up to a level we hope provides a decent standard of living,” says Wheel. “Many get several hundreds of pounds or euros a month. Many have been having their income topped up for well over 20 years.”

In December 2005 when NUJ Extra was founded, the funds amounted to just over £2 million and grants for that year totalled more than £84,000. The amount per person rose from £130 to £150 a week and the grant for each dependent increased from £50 to £75. Last year the total amount in grants awarded to individuals was £103,989.

The biggest challenge Wheel faces is time. A lot of cases are complex and involve a lot of work. “Sometimes it is very upsetting,” he says. “Some people really are in appalling situations that literally make me cry, especially when I know we don’t have the funds we’d need to completely fix the problem.”

“I wish we could close because nobody needed us. But we know there are members out there who need our help but are not coming to us. We have empathy, not just sympathy, with those who need our help. Personally I have been there – I had to borrow more than £30,000 after our car accident and was still relying on friends and family for help until the other driver paid compensation and we cleared our debts. It’s not a fun place to be.

“We are also creative, not just issuing fixed sums or stock answers. Each beneficiary is like a family member. Each is an individual with unique needs, but we ultimately want them to fly the nest and make a success of their lives.”

How you can get involved...

NUJ EXTRA offers free professional training to any members who are interested in becoming a welfare officer.

The charity currently has 36 welfare officers across England, Scotland, Wales and Ireland. They provide practical support to members who have problems due to illness, a sudden onset of disability and financial issues as well as information and advice to dependents of deceased members.

Chris Rea, welfare officer and chair of the Manchester & Salford Branch, says: “The welfare officer role doesn’t require regular input, but you have to be ready to step in when cases arise. Branch

areas can cover a lot of terrain so you need to be prepared to travel as many cases will entail visiting people in their homes.

“The personal aspect is probably the most rewarding part of the role – knowing that you are helping, however modestly, another NUJ member at a difficult moment in their life.”

Members can raise funds for NUJ Extra through charity events and via AmazonSmile.

To apply, visit www.nuj.org.uk/work/nuj-extra/ For further details about becoming a welfare officer, email extra@nuj.org.uk

Women first edited national papers in Victorian times, says **Jonathan Sale**

Fleet Street pioneers

When Rachel Beer took over the editorship of the Sunday Times in October 1894, it was the first time a woman had become the editor of a national newspaper. The second time this happened was in 1896, at The Observer. That was Rachel Beer too. She edited both papers simultaneously, which remains a hard act to follow for both men and women.

There had in previous centuries been women editors, though not of nationals. Anna Maria Smart was an 18th-century editor, in her case of a weekly paper in Reading, and her daughter inherited the editorial chair. Smart needed to earn her living because her husband was a patient in a psychiatric hospital. (Christopher Smart lives on as the author of For I Will Consider My Cat Jeoffry, the most barking (or purring) tribute ever written to a God-fearing feline, set to music by Benjamin Britten.)*

Rachel Beer did not need to earn a living, as Eilat Negev and Yehuda Koren explain in *First Lady of Fleet Street*, which is both an intriguing biography and a fascinating account of Victorian journalism. She came from the wealthy Sassoon family of international traders which at one time handled – legally – 70 per cent of the Chinese opium market. When she once missed the train en route to visit her young nephew Siegfried (later the author of *Memoirs of a Fox-Hunting Man*), she hired a private train for the 30-mile journey.

A society hostess, she was ostracised by most members of the (Jewish) Sassoon family when she was baptised into the Christian faith. Her husband Frederick Beer too had lost his family, in his case to the Grim Reaper, and had inherited a vast fortune that included the ownership of The Observer. Founded in 1791, the paper's circulation had soon reached a soaraway 6,000 copies, mainly in London, with a special Monday edition for those unfortunate enough to be stuck in the provinces.

Frederick launched The Journal, a daily paper

full of snippets of news for the Victorian commuter in a hurry, but it was a century ahead of its time; he pulled the plug after six weeks because the commuter was in too much of a hurry to buy the paper.

He confined himself to being a hands-off proprietor of The Observer but Rachel made a habit of popping into the office and suggesting ideas to the editor who, after a while, popped off for good. As did his replacement. And his replacement soon found out that the proprietor's wife was not just a contributor but an assistant editor – and breathing down his neck.

What Rachel desired was her own paper where she could call the shots and, in 1894, Frederick bought it for her when it came on the market: launched cheekily as *The New Observer* in 1821, it had been rebranded even more cheekily as *The Independent Observer* and, finally, settled for Sunday Times on its masthead. It had been the traditional rival of the original Observer but the two papers now jogged along together.

Bidding farewell to the editor – something

she was good at – she took out her fountain pen and began writing the leaders, with no subject too big or small. The topic for October 14 1894 was 'the perennial Irish question' (no change there). Soon, she was calling for taxes on top hats, cats and bicycles.

"Compared with Parliament, Sodom and Gomorrah would have contained a virtuous population," she snapped, adding: "Contrasted with the average MP, Nero himself was an enlightened philanthropist."

She campaigned against the nation's dim commander-in-chief, the 77-year-old Duke of Cambridge. She enthused about a flat-rate postage. She warned of the threat from Germany and speculated about a Russian revolution. She campaigned for Captain Dreyfus, the French soldier falsely accused of spying, and interviewed the actual traitor.

She set up a 'First Night Dresses' column. She approved of new technology such as 'flying machines' and 'automotors'. She devised a scheme for telegraphing late news of the Boer War to readers who did not receive her special supplements on the hostilities. She hired Gilbert and Sullivan, the latter as a music critic, the former as, counterintuitively, a war correspondent.

All this was written and organised from her study in Chesterfield Gardens near Hyde Park. The first lady of Fleet Street went to Fleet Street only on Saturdays; staff would come to her and she had a newfangled phone installed for contacting the office.

The two Sunday papers coexisted happily, apart, that is, from the time when she mentioned to Frederick that on Nelson's Day the Sunday

...and those who followed

IN FLEET STREET'S

four centuries of publishing, it took nearly 300 years for a woman – Rachel Beer – to make it to the editorship of a national paper.

After Mary Howarth, very briefly the editor of the fledgling *Daily Mirror* in 1903, there was a gap of the best part of another century before Wendy Henry was appointed in 1987 as the Ms Big of the *News of the World* then

of the *Sunday People*.

Rebekah Wade (now Brooks) was also the editor of the *News of the World* before she took over at The Sun. Again, (Lady) Eve Pollard edited the *News of the World* then the *Sunday Express*, while, as it happened, husband (Sir) Nick Lloyd was Mr Big at the *Daily Express*.

The year 2018 saw three women editors in post: Katharine Viner at The Guardian, Victoria

Newton at the Sun on Sunday and, until she left in February, Dawn Neesom at the *Daily Star*.

Although one would be spoilt for choice if appointing a captain, one could easily make up a team consisting of present and former first ladies of Fleet Street – the Fleet Street Footer Femmes: Alison Philips of the *Daily Mirror*, Tina Weaver of the *Sunday Mirror*, Janet Street-

Porter and Lisa Markwell of the *Independent on Sunday*, Sarah Sands, who edited the *Sunday Telegraph*, and (Lady) Patience Wheatcroft, who followed her. (Lady) Rosie Boycott clocked up three: the *Indy*, the *Sindy* and the *Daily Express*. Follow that, chaps.



DAVID FOWLER / ALAMY STOCK PHOTO

Looking
back to:
1894



ARCHIVE FARMS INC / ALAMY STOCK PHOTO

Times would be sending a wreath to the naval hero's plinth – and, as her subsequent leader complained bitterly, the sneaky Observer nicked the idea and sent one first.

Women were not allowed into the parliamentary press gallery or the gossipy London clubs; luckily for her and for the readers, both she and her husband boasted a wide range of cosmopolitan contacts.

For Frederick, going to The Observer's office was becoming impossible, thanks to the tuberculosis that was soon to kill him. No longer were they a his-and-hers newspaper couple; she took over an increasing amount of his Observer workload until she was editing both papers at the same time. Occasionally, she would float an idea in the Sunday Times and, if it didn't sink, winch it aboard The Observer's pages later. Meanwhile, she was nursing her very sick husband.

As his life drew to an end, so did her careful editorship of both papers. She stopped her interview slot and began filling her leader space with poems, sometimes putting the same verses in both papers.

Frederick died in late December 1901 aged 43 and Rachel's career in journalism ground to a



halt in September 1902; both papers were sold, separately.

She succumbed to the kind of pathological grief that had driven Queen Victoria out of public life. The legal official known as the master in lunacy put her on his list of people of unsound mind and she was handed over to the care of her brother, who had not seen her for 15 years. He set her up in a house in Tunbridge Wells, where she died 25 years later at the age of 69.

The Sunday Times referred to her as 'a not

unattractive figure' in its obituary. The newspaper where she had started her groundbreaking career referred to her briefly as its 'one-time proprietrix', which is a word you do not see much in the Observer these days or, indeed, anywhere.

In the year after the trailblazing Rachel Beer hung up her editorial fountain pen, Mary Howarth, woman's editor of the Mail, became the first woman to edit a national daily when she was appointed launch editor of the Mirror, the paper "for gentlewomen by gentlewomen". She returned to the Mail after a week, by which time the circulation of the newborn Mirror, which kicked off at over a quarter of a million copies, had fallen by nearly two-thirds.

"Women can't write and don't want to read," declared the proprietor of both papers, Alfred Harmsworth (later rebranded Viscount Northcliffe). To which we can today retort to his ghost: Oh no? You'll be saying they can't edit next, my lord.

***For I Will Consider My Cat Jeffry comes from the longer poem Rejoice in the Lamb**

Database **min**

Whose database are you on? **Paul Routledge** wonders how his private details became public and were sold by a PR firm

I love a good ruin, and there are days when I look like one but I'm not an archaeology correspondent. So I didn't expect to see in my private email a long press release about controversial proposals for a road tunnel under Stonehenge. I was equally baffled by a quote offered about the residence "nil-rate band for inheritance tax. The what?"

These are just two of an increasing number of messages that appear unbidden on my screen from lobbyists, think-tanks and public relations outfits that have something to sell on behalf of their corporate clients. Fair enough, I suppose. It's a big, bad business world and they have to make a living.

But how did they get hold of my private email address? It's not published anywhere – that I know of anyway. Virtually all my work is with the Daily Mirror and has been for more than 20 years, but I've never had a company email. I can't imagine it came from the Aslef Journal, the magazine of the train drivers' union, or The Tablet, the Catholic weekly for which I occasionally review books.

So where did it come from? I taxed the think-tank man who wanted to bend my ear about Stonehenge (he was cross about government procrastination). Do they all sit round in the pub and swap this info, as the industrial correspondents of old did with union bosses' home phone numbers? Oh, no. It came from a database. A what? The Roxhill database, which supplied my private details.

Who is this? Its very smart website, with flashing pics of City skyscrapers, a war photographer, a baby and suchlike, proclaims it is 'the next-generation media database' providing 'real-time media intelligence for professionals'. Clients are grouped into Lifestyle, Financial, TMT (Telecoms, Media, Technology), Arts & Education, Healthcare, Industrial and Property. With Alex Northcott's team of seasoned PR and industry professionals, Roxhill is 'the leading real-time media intelligence platform'. That's good to know.

What does it mean? With 'customisable alerts' and 'streams', Roxhill boasts it can inform well-heeled clients about 'headlines, forward features, media requests and keyword matches in real time' (those words again). It can 'discover - *and act* (my italics) – on those journalists who are leading the debate and driving the commentary on issues you care about'.

Stripped of the marketing nonsense, this says they can identify individual journalists and influence what we write about their clients using personal information. Not so much

investigative journalism as investigated journalists.

Roxhill's customers include HSBC, Goldman Sachs, accountants PwC, oil firm BP, Rolls-Royce, construction firm Balfour Beatty, G4S, BT, drinks giant Diageo, outsourcing conglomerate Serco, investment bank Citi and global investors BlackRock, which hired Evening Standard editor George Osborne on £650,000 a year for working one day a week.

A roll call of blue-chip City companies, which must generate very lucrative income. Just the kind of people we really want breathing down our necks. One of the more gushing endorsements comes from Edwin Morgan, head of media relations at the Institute of Directors, who says: "Roxhill really impressed us with the quality of data it holds on journalists compared to its rivals."

The data it holds? Like my private email address, I suppose – and data on 100,000 other journalists like me. Rivals? They might have twice that, admits Northcott.

Interestingly, not everything is known about the CEO of Roxhill. A former army officer, he made £13 million five years ago from the sale of Gorkana, a start-up media company he named after a Gurkha soldier who saved his life in a Borneo swamp. He read history at university and, before that, "I was at school," he says tersely, offering nothing more.

Gorkana was bought by Cision, which promises to 'leverage the world's largest media database to build targeted lists and reach the right audiences'. It will 'optimise results by discovering new influencers, uncovering preferred contact methods and gaining valuable pitching tips'. It does so using biographical details, direct outlet/contact information (address, URL, email and phone/fax). This sounds more like GCHQ than PR.

For a successful media campaign, says Northcott, "you need to target the relevant journalists and be effective in your approach". Like pointing the Stonehenge lobby at me? This can be a hit and miss game, he admits – in his words 'spray and pray' – but there must be an awful lot of hits for rich clients to cough up big bucks for access to these databases.

Such a strategy, if so it may be termed, is frowned upon by the industry's professional body, the Chartered Institute of Public Relations, which has more than 10,000 members, ranging from big corporates to one-man bands.

Phil Morgan, PR for the CIPR, says: "Spray and pray is not good, professional practice. Selling in stories to journalists where there is a strong interest and where the information is useful and well researched and well put together is more likely to get good results for clients and employers. Spamming a long list of journalists is wasteful and poor practice."

But it happens all the same, presumably because rival database companies have to claim 'my base is bigger than theirs, and more comprehensive – so use it', simply to win the business. This is money-making commerce, not social

ers

conversation, and that's why my next uninvited email came from a PR agency telling me that Liverpool is the capital of happy marriages. This may well be true, but why tell me? And where did they get my private address? From the Gorkana database owned by Cision, natch.

Of course, there is an upside to most things. For some journalists, particularly freelancers, this free-for-all may be a godsend, bringing them into contact with sources they might otherwise not know about, triggering ideas they can turn into income. I understand that.

However, there are legal issues here as well as professional ones (see box below). The GDPR – the General Data Protection Regulation – introduced last year has officially curbed the excesses of invasion into personal information. That's the idea at any rate and it has certainly frightened the PR people.

The CIPR advises its members that recording, storing or using journalists' contact information, including work or corporate email addresses and social media accounts, means 'you are processing their data' and they have the same privacy rights as any data subject. They also say there is a grey area around pleas of 'legitimate interest' that could override privacy rights, the scope of which will probably have to be settled legally at some stage.

Finally, there is a political dimension. PR people and lobbyists probably outnumber bona fide journalists by five to one. The lobby industry is worth £2 billion a year, says awkward-squad reporter Michael Crick. It is said to be 'the next big scandal' after MPs' expenses.

Let's be clear. This is not Turkey or China, where they lock up journalists, or Russia, where they shoot us. Database activity is not unlawful in itself and most list providers are careful to provide a lawful basis for the processing. However, it is a business practice many find uncomfortable and one that may sit uneasily with privacy rights.

Roxhill could not or would not say where they got my email address. Social media, they suggested. But I have never had anything to do with all that rubbish. My name has now been removed from the company's hit list. Yours is probably still on it. You have been warned.

Databases and you: the law

JOURNALISTS HAVE a right to privacy, just like any other citizen.

The Information Commissioner, whose job it is to enforce data protection laws, publishes a 10-point

list of rights that are safeguarded.

An organisation must inform you if it is using your personal data, and provide the following information:

- Why it is using your data

- What type of data it uses
- How long it will be kept
- Telling you who gets to see the data
- Telling you if data is going overseas, and where
- Your information rights

◦ Where the data is from (a crucial one, this)

◦ If data is used in profiling performance at work, health, economic situation, preferences and interests

- How to contact the database organisation
- Your right to complain

to the Information Commissioner's Office.

This is called 'the right to be informed' and, if you think a database company is flouting these provisions, you can use a template letter on the ICO website to make a complaint.

Inquisitive, investigating, scrutinising and entertaining...
Rachel Broady looks at the re-emergence of illustrated reportage

DRAWING THE NEWS

Modern journalism means videos, infographics, podcasts and pictures but an old form is regaining popularity amid the multimedia-illustrated reportage.

Drawing news is not new but it does appear to be having a moment. The format has its roots in Victorian journalism and sees artists drawing news events in situ, which can stand alone or be supported by interviews with the people depicted in the artwork. The Illustrated London News, founded in the mid-1800s, is an early example of the journalistic use of drawings, where artists reported from the front line. As readers, we are familiar with the legal restrictions that mean court reports are illustrated with sketches. Today, the work of artists reporting from war zones, protests, exhibitions, gigs and most other places journalists can be found is published in graphic books, magazines and newspapers.

Arguably, emerging illustrated reportage is finding a place in increasingly screen-based media and benefiting from the growth in visual literacy. It is not easy, though, to tell if this place is permanent and could create work.

For artist David Ziggy Greene, outlets include *Private Eye*, *Charlie Hebdo* and *Time Out*. Greene is the artist behind *Scene and Heard*, a regular feature in *Private Eye*. He has covered subjects from knife crime to abortion rights and homelessness, as well as lighter news around taxidermy, beer festivals and conker championships, and he has also produced gig reviews. He works by eavesdropping or by conducting pre-planned or spontaneous interviews and his reports, which are drawn with pencils or marker pens, can take anything from four hours to four days to produce.

For Greene, illustrated reportage is a form of journalism if people want it to be and if it informs them of news and events.

He says: "One hitch is that memes and online culture need to be very quick to hold people's attention but relaying topical news stories takes a little more time to be done well. If

we have a whole newspaper now that just used illustrated journalism, then that would be amazing. That would boost careers and catch the attention."

For fellow artist Gary Embury, a lecturer in illustration at the University of West England and author of *Reportage Illustrated Journalism*, the modern media landscape gives rise to new opportunities for the illustrator who is interested in reporting on the real world.

French connections and taking risks

I'VE NEVER studied or trained in art or illustration other than basic secondary school art class. I drew as a kid until my late teens, writes David Ziggy Greene.

I started casually drawing again when I was doing live visual performances with bands. On one tour around the UK, I started keeping a visual diary. Eventually, I put it together as a comic book and people liked it.

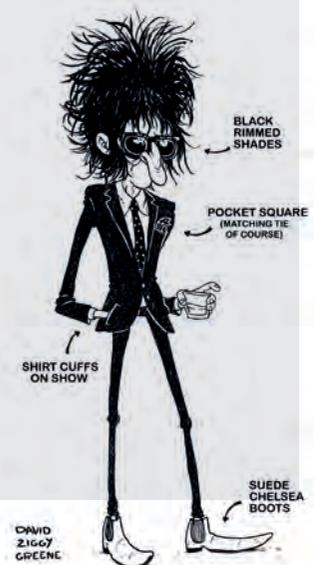
I was disillusioned with making comics and drawing in the UK as my style wasn't finding much of an audience. My style was very 'European', I was often told. So I aimed my work at the

French, who took to it more than the British. Through a series of fortunate events, I got to know the cartoonists and editors at *Charlie Hebdo*.

One day, Charlie wanted a report on the student occupations in universities that were a response to the coalition's decision to raise tuition fees. Charlie asked if I could go and draw a report the next day. I had no idea how but said yes anyway.

That report led to others. I was doing a report for the French every few months. One day, I thought: "Hey, no one does this kind of stuff here in the UK - wonder if it is worth a shot?" I popped off

an email to *Private Eye* with some of my French reports and Ian Hislop agreed it was worth a go. Ian took the risk so I think most of the credit that *Scene & Heard* exists is often down to a good editor breaking the norm.



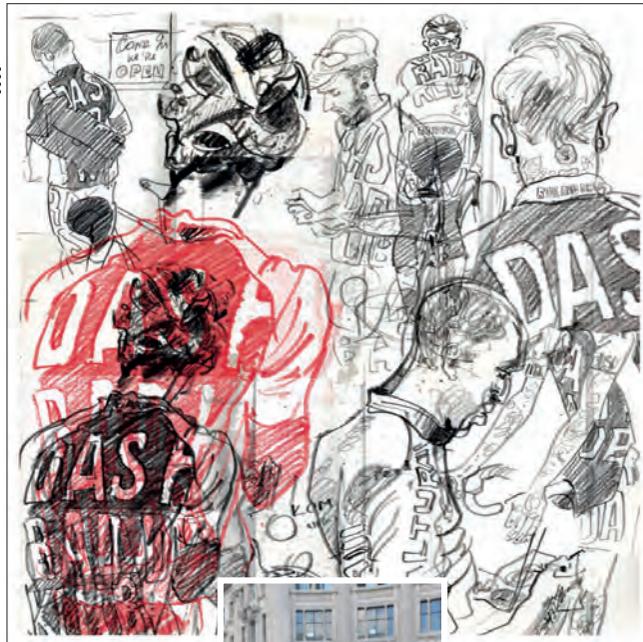
He says: "I do think illustrated or drawn reportage is a form of journalism albeit in an emerging form at the moment. I believe for drawing to be truly journalistic, it needs to be scrutinising or investigating an issue, location, activity or subject in a more inquisitive, investigative way."

While the technological advances that have changed the way news is produced and shared online lend themselves to the visual format of illustrated reportage, opportunities for illustrators remain limited.

Greene says: "It has had a touch of coolness in recent years with people in the UK dipping into it as a buzzword but then disappearing as soon as they find that there is nowhere in the UK willing to pay them to print their work. I'd like more people to be doing it but, for the amount of work that is involved, you can't do it as a regular hobby and you really want it to be read. I am extraordinarily lucky to have found a good place that pays and prints reportage in the UK."

Embury adds: "I think the future is a combination of drawings, photography, interviews, commentary, data visualisation, and infographics – media-rich multiple journalism and interactive journalism employing many different traditional and emerging technologies."

"I think in the age of the digitally mediated image, fast news and 24-hour rolling news, the artist is now freer to offer something entirely different to the official news agencies. Reportage drawing is indeed slower and more reflective, possibly more humane. Reportage drawing is not always news reporting but often more aligned to documentary."



Gary Embury

interpreting events. This is something both Greene and Embury have thought about.

Greene said: "For many years, I was totally obsessed with being objective. I wanted no bias in the reports at all. But that just became mentally exhausting so I had to accept that even what I chose to report involved a small bit of bias. As a reader, I feel that journalism itself should be objective. A reporter is simply the vessel in which the news is delivered."

"This is purely based on what I've heard from feedback, but people say that illustration creates more of an atmosphere from the places or events than photography can do. This may be down to the simple fact that a photo has a rigid border which can stop it being immersive while a drawing can be more open."

Embury makes the comparison with photography too. He said: "Many people struggle with the idea that drawing can be journalistic due to the belief that drawing is too subjective. As

USED WITH PERMISSION OF PRIVATE EYE MAGAZINE. MORE SCENE & HEARD REPORTS IN BOOK FORM AT DAVIDZIGGYGREENE.BIGCARTEL.COM



USED WITH PERMISSION OF PRIVATE EYE MAGAZINE. MORE SCENE & HEARD REPORTS IN BOOK FORM AT DAVIDZIGGYGREENE.BIGCARTEL.COM



we know, photojournalism is inherently subjective and also, in this post-truth age and with the prevalence of fake news, the rise of the reader and citizen journalism, there is now a place for more diverse ways to report.”

Embury sees scope for training artists to recognise their journalistic responsibility in terms of researching before drawing, and of becoming acclimatised to a location.

“I think it’s an emerging area and we need to more fully equip illustration students with the kinds of skills journalism students are routinely taught, such as interview technique, ethics, issues around confidentiality, data protection,” he says.

This could perhaps prepare what Greene sees as a more reluctant British audience. Greene, whose work first found a home in French publications, has dealt with criticism and praise, from receiving hate mail to people asking to buy the original artwork.



He said: “At the start, the bad mail outnumbered the good. The general public vibe was ‘What is the mess? It’s not funny like the other cartoons! Why is this rubbish getting printed?’ I would take time to reply, explaining the intention of the reports. The UK really isn’t used to this style of using drawings to talk about serious stuff sometimes.

“As the years have gone by, either I have changed to suit their tastes or they have started to come around because the reaction now is almost always good. I get jokey complaints that I drew a nose too big or I didn’t draw them skinny enough but almost all the time people think it’s great to be a cartoon in such a big magazine.

“There is very little of myself in Scene and Heard. I’m just someone who draws in order to channel other people’s opinions or knowledge for the readers.”

Interviewing and eavesdropping

I INTERVIEW or eavesdrop for things around me, writes David Ziggy Greene. Depends on the kind of topic or event. Interviews can be pre-planned or spontaneous. There is no set rule or pattern in how I

work on a report. I do try and get the quotes as exact as I can to capture accents or personalities in the speech. That goes for the drawing of the person too. Unless they wish not to be drawn or to

remain anonymous, then I will alter the drawing a little so it is vaguely like them but not recognisable. When it comes to what topics to cover, I spend days hunting for things online then I send the editor a handful of suggestions I think could work and he picks the one he likes best. I hardly research about a topic at all before going into the field

because I want the people there to give me all that information. I may have a short list of questions to get my interviews started but I mostly ignore them and things all turn into casual conversations.

My kit is pencil/pocket notepad/camera/Dictaphone/sketchpad. In the very beginning, I thought I would

just sketch everything as I go but after a while I accepted that you couldn’t interview someone, take down their quotes, observe the surroundings, note things about their features to draw later and sketch on the spot all at the same time so now I take reference photos and record interviews or atmosphere audio too.”

It's a Brexit bonanza for journalists



Big stories drop like clockwork every day, says **Raymond Snoddy**

A few certainties can be grasped amid the unprecedented levels of uncertainty – although the definition of ‘uncertainty’ is ratched up daily.

It is highly unlikely that anyone is going to rush to appoint another journalist as Prime Minister anytime soon.

The former journalist and maybe soon to be former prime minister Boris Johnson has surely seen to that.

He has already secured the title of worst prime minister in living memory and may already be the worst in history, given his arrogance, incompetence, track record of failure and bluster.

Yet it is equally clear that this is one of the best of times for journalists and journalism.

Has there ever been a time – apart from wars – when a major story has dropped like clockwork every day, from the prorogation of parliament to removal of the whip from the Tory ‘rebels’ and the resignations of Jo Johnson and Amber Rudd to the trips to the highest courts of Scotland and England where that prorogation was found to be unlawful?

The reporting of the decision by the top Scottish judges that Johnson behaved illegally and misled the Queen at Balmoral was a foretaste, demonstrating the deep divisions in the press.

To the Scotsman, the members of Scotland’s highest civil court were Heroes of the People, in a dig at the Daily Mail’s notorious description of English High Court judges as Enemies of the People.

The Mail contented itself with a

ruthless exposure of the background of the three judges of Scotland’s highest civil court from liking the French and jazz too much to cutting the length of murderers’ life sentences.

Yet there has been a change of tone, if not tune, by the Brexit-supporting press.

Primal loyalties have not shifted, nor has the analysis of the impact of No Deal on their readers improved, but much of the inflammatory language has been quietly dropped.

The term Enemies of the People has gone missing and the 21 Tory rebels were not denounced as either traitors or saboteurs.

Instead, they were merely pilloried as ‘remainers’, which many of them were, as if that were abuse enough.

Too little, too late, you might say but it is at least a modest improvement in how some of the most serious issues facing the UK are now being discussed.

While the verdict of the Supreme Court was greeted with outrage by the Brexit press, the violent language of the past was not repeated.

The Daily Express questioned what was lawful about denying 17.4 million Brexit voters but inside concluded: “Shocked... but we must respect the rule of law.”

The Daily Mail actually carried ‘for’ and ‘against’ opinion pieces and contented itself with quoting ‘Boris blasts’ and Reeg-Mogg talk of a ‘constitutional coup’.

The Sun was reduced to reflecting the anger of its readers against what was deemed a ‘supreme folly’.

Tame stuff really.

Meanwhile, the press and broadcasters have been doing their job in revealing much of the mendacity

that passes for contemporary politics.

It was the Leave-supporting Sunday Times that leaked the Yellowhammer analysis with its warnings of shortages of fresh food and medicines and price increases in the ‘reasonable worst case scenario’.

It was the pro Brexit Daily Telegraph that exposed the fact that Number 10 adviser Dominic Cummings had called the supposed negotiations with Brussels ‘a sham’.

Matt Frei, Channel 4’s European editor, went one step further by revealing that no proposals of any kind had been received in Europe from the Johnson government. And the BBC’s Andrew Marr revealed Michael Gove’s equivocation on whether the legislation to block a no deal Brexit would be obeyed.

Brexit is the story that just gives and gives and will continue to do so for many months to come.

Will there be an early general election or a second referendum and, if so, what order will they come in?

What is also clear is that politicians who continue to mislead the public will not easily be forgiven.

Nor will journalists who happily write that black is white when we are about to enter a period of reality when all will be able to observe from personal experience what was scare-mongering and what was not.

No one can predict at the moment whether the crucial historic date for leaving the European Union will be October 31 – unlikely – or January 31 or sometime never.

But you can be absolutely sure that there will be endless unprecedented stories to come.

“
Politicians who
mislead the public
will not be forgiven.
Nor will journalists
who write black is
white as we enter a
period of reality
”

arts with attitude

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

For listings email: arts@NUJ.org.uk

Film

Conscience at GCHQ spy base



I still remember the night, 16 years ago, when GCHQ whistleblower Katharine Gun spoke to the NUJ's Gloucestershire Branch in the back room of a Cheltenham pub.

The 28-year-old told around hushed 40 journalists how she, a translator at the town's GCHQ spy base, came across a confidential email from the US intelligence body the National Security Agency requesting the secret and illegal bugging of United Nations offices in Angola, Bulgaria, Cameroon, Chile, Guinea and Pakistan.

The US wanted to eavesdrop on the offices to blackmail the nations into voting for the Iraq War.

Horrified, she printed a copy of the email and gave it to a friend, who passed it to a journalist. The story was splashed in the Observer, making headlines around the world.

Members of the UN's Security Council were outraged and any chance of a UN resolution in favour of war collapsed. But, within days, President George Bush, declared he did not need UN backing and invaded Iraq anyway.

When Katharine confessed to her line manager, she was arrested and charged with breaking the Official Secrets Act.

The case led to the NUJ to call for a 'public interest' defence to protect whistleblowers who give stories to the media to expose official lies, dirty tricks or corruption.

The case came to court in February 2004, and lasted just 30 minutes after the prosecution declined to offer any evidence. Gun was planning to argue she had leaked the email to save lives from being lost in a war, which led to suggestions the government backed down rather than risk exposing more confidential documents.

Her story has now been dramatised. Gun is played by Keira Knightley and reporters Peter Beaumont and Martin Bright by Matthew Goode and former Dr Who Matt Smith respectively. Barrister Ben Emmerson is played by Ralph Fiennes.

Speaking to Gloucestershire Live after the film was announced in 2016, Gun said: "It's a good opportunity to focus people's minds not only on that period in time but also on the ramifications of the invasion of Iraq and how the ripple effect has carried on. The violence, the refugee crisis, Isis - they're all intertwined in many ways."

Official Secrets is on general release from October 18.

www.officialsecretsfilm.co.uk



by **Tim Lezard**

Comedy

Shit-faced Shakespeare

On tour throughout the UK in October

A couple of curveballs for you this edition. Why not watch a Shakespearean classic with a twist?

The Shit-faced Shakespeare Company gets one of the world's finest classically trained Shakespearean actors drunk for four hours before a show, then lets the remaining, sober, cast members fight their way through, incorporating, rectifying and generally improvising around their inebriated castmate. What could possibly go right?

<http://shitfacedshakespeare.com>

Austentatious

Touring the UK throughout October

Or you might prefer Austentatious: an Improvised Novel, an hour-long comedy play spun in the inimitable style of Jane Austen – and based entirely on audience suggestions.

www.austentatiousimpro.com



Count Arthur Strong

On tour throughout the autumn

Don't all journalists love Count Arthur Strong?

The bumbling music hall legend living on his memories became a hit on BBC Radio 4 with his clever wordplay and malapropisms but, sadly, failed to translate to television.

A return to the stage is a return to form for Steve Delaney's brilliant character.

www.countarthurstrong.com

Music

The Unthanks

**The Emily Brontë Song Cycle
Touring the UK in October**

Continuing the literary theme, art folksters the Unthanks are touring their new show, The Emily Brontë Song Cycle, Commissioned to mark Brontë's 200th birthday.

Using Brontë's cabinet piano to write on, Yorkshire-born composer Adrian McNally has turned 10 of her poems into song, performed with bandmates Rachel and Becky Unthank and recorded in the parsonage in Haworth where Brontë lived and worked.

Why not check out this unique collaboration between a literary great and one of the UK's most innovative and critically acclaimed bands?

www.the-unthanks.com/tour-dates/

Holy Moly & The Crackers

On tour in October

Newcastle party band Holy Moly & The Crackers make riotous music for the masses. Their newest album, Take A Bite, is a concise, passionate take on folk, blues and indie rock. They are touring their party-like live show across the UK. Don't miss them.

www.holymolyandthecrackers.com

The Great Geordie

**Songbook
(Volume 1)**

**Sage Gateshead
November 3**

Following the huge successes of Mr Corvan's Music Hall, The Great Joe Wilson, Hadaway Harry, three fantastic Great Joe Wilson Nights and Carrying David, Wisecrack Productions presents classic Geordie songs about all aspects of working class life,



including industrial struggles.

Starring some of the region's biggest theatre stars, it also features brilliant musical comedy from Gavin Webster and Josh Daniels.

www.wisecrackproductions.co.uk

Geoffrey Oi!Cott

Brudenell Social Club, Leeds

December 14

With a certain Yorkshire cricketer (correctly) having got flack after being awarded a knighthood by Theresa May despite a conviction for assault, arts with attitude would like to take the opportunity to point readers in the direct of Leeds punks Geoffrey Oi!Cott. Have a listen to their classic album *The Good, The Bad and The Googly* and catch them live for a hometown gig before Xmas.

www.brudenellsocialclub.co.uk

Books

Sheep Town

Gary Hicks

Inspired by his time as a district reporter in Tredegar for the *Western Mail* and *South West Echo* in the 1960s, Gary Hicks has written his first novel – a story of political wrangling in a grim mining town.

"Then, the local press, unlike today, covered everything," he tells *Arts with Attitude*.

"Every inquest, local government meeting, magistrates' court. A rich source of often comic material reflected in my book – best described as *The Little World of Don Camillo* meets *Under Milk Wood*."

www.silverwoodbooks.co.uk

Film

Luce

On general release from November 8

Kelvin Harrison Jr stars as Luce Edgar, a Eritrean child soldier adopted by liberal

Book

When team loyalty is tested by dark secrets

As a memorable summer of cricket draws to a close, football once again dominates the back pages.

And, in the case of former *Financial Times* FoC Charlie Morris, the literary pages too.

The Crewe Alexandra fan has written a soul-searching account of how his support for his team was severely tested following the revelations by former player Andy Woodward and others of their abuse by coach Barry Bennell.

What, writes Morris, should a fan do when the club he has fanatically supported becomes so besmirched? Remain loyal or sever a family connection spanning more than

10 years and three generations?

Much more than a conventional fan memoir, *Generation Game* explores the roots of this obsession. While unveiling the club's history, he relates how the game helped his grandfather through the horrors of the First World War and his own reliance on it as an escape from life's heartbreaks. He chronicles Crewe's transformation under manager Dario Gradi.

But, after success with stars such as David Platt, Neil Lennon, Robbie Savage, Danny Murphy and Dean Ashton, dark secrets emerge and the author has to take a painful decision.

Powerful and passionate, this book tackles the psychology of



football fans, their eccentricities, tribulations and blind spots.

<http://tinyurl.com/yyrbgqfp>

white couple Peter and Amy (Tim Roth and Naomi Watts). A star student at school, a poster boy for black



excellence, he writes an essay promoting political violence that sets him against his teacher, Harriet (Octavia Spencer) and his parents. Tense, uncomfortable and electrifying, this film will

provoke you in more ways than one.

www.imdb.com/title/tt7616148

Theatre

The Son

Duke of York's Theatre

Until November 2

Florian Zeller's new show arrives in the West End fresh from the Kiln Theatre and, as is his wont, he deals with family matters.

This time he delves into adolescent

rebellion. Expect the unexpected.

www.atgtickets.com/venues/duke-of-yorks/

Atlas of the Irish Revolution Exhibition

St Peter's, Cork

Until December 31 2019

This exhibition brings to life the *Atlas of the Irish Revolution* and some of the pivotal moments in Irish history as they played out across the country.

Touching on history, geography, art history, sociology and archaeology in addition to intertwining the Cork perspective into the narrative of events that occurred, it highlights the varying views and different sides to the conflict from 1913 to 1923.

<https://stpeterscork.ie>

Exhibition

Family of Miners

Big Pit National

Coal Museum

Until December

30

Documentary

photographer

Walter

Waygood's exhibition documents

mining and miners

of Blaenafon from the 1970s onwards.

He started out using a large format mahogany and brass Gandolfi camera.

Inspired by the landscape and people of his South Wales home, he used photography for social commentary, leading him to make more political statements through his pictures during the miners strike of the 1980s.

<https://museum.wales/bigpit/whatson/>



Spotlight

Josie Long on motherhood and on tour

"My baby is great, but she absolutely hates my comedy," says Josie Long.

The multi-talented artist – she's appeared in teen comedy-drama *Skins*, co-presented an indie music

show, written for TV and films and presents Radio 4's *Shortcuts* – hits the road in January for her first solo tour in five years.

"I've been busy having a baby," she says. "It's been the

most intense, wonderful, brutal experience and I can't wait to talk about it on stage."

As well as being very funny, Josie is also very political. She has toured with UK with Lefty Scum (singer

Grace Petrie, comedians Johnny and the Baptists) and helped set up Arts Emergency in response to increasing tuition fees and the abolition of public funding for teaching arts in British universities.

<https://www.josielong.com>



Do your job, do it well, do no harm

Jo Healey looks at how to work with vulnerable and traumatised interviewees

Documentary maker Louis Theroux sums it all up: “It is absolutely fundamental that journalists treat vulnerable contributors sensitively and with respect.

In my book *Trauma Reporting: a Journalist’s Guide to Covering Sensitive Stories*, Theroux details how, along with other journalists, he works with interviewees who are sharing painful experiences from drug addiction, to alcoholism, to adoption, to autism, to facing death.

As journalists, reporting day in day out for newspapers, online outlets, radio and TV, many of us regularly work closely with people who are emotionally fragile. Yet we appear to be the only professionals invited into their homes with no training in how best to do this.

Our outdated, risky and potentially harmful tradition of practising on the grieving or hurting public, acquiring expertise by trial and error, needs to change.

Over the past 30 years as a journalist, I have covered hundreds of people’s sensitive stories. Over the past five years, alongside my work as a reporter for BBC TV, I have researched, developed and delivered training to hundreds of journalists and students on how to work with people who are emotionally vulnerable. I have learned that getting it right is a huge concern for reporters.

The response to the training has been overwhelmingly positive and led

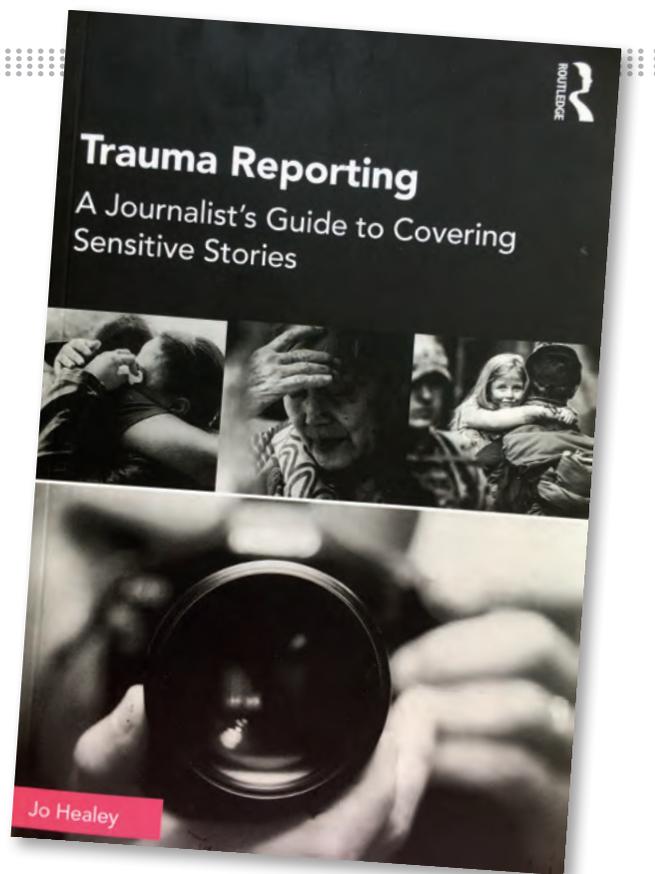
to me writing this guide. It follows the process of what we do when a tragic or sensitive story breaks or emerges and it is our job to work with the people at the heart of it. It applies good practice at each step of the way.

How best should we approach people to share their sensitive stories? How best should we interview and film a grieving parent or a survivor of sexual abuse? What should we bear in mind when revisiting people’s stories, or talking to them in court or at inquests? How best should we work with children who are hurting? What harm can we do with our style of questioning and why? What phrases should we use or avoid when writing our stories? How can we get the best out of our interviewees and avoid distressing them further? What should we do if they cry or break down?

Lucy Williamson, the BBC’s Paris correspondent, who has covered around a dozen major terrorist attacks, explains in the book how she approaches people at the scene of a traumatic event. Her key advice is to be a human being first: “No story is worth a person’s mental health or a person’s life, not yours and not theirs either.”

Humility is the key for Helen Long, operations manager at Reuters Video News, who reported extensively on the refugee crisis: “It’s a privilege to hear people’s stories and for them to open up and share their pain. Never abuse that.”

Richard Bilton tells how, after covering stories on Grenfell, shootings, murders, child labour and many more for Panorama, he keeps in touch with



his interviewees after the broadcast. “You are doing your job then going home. Their lives have been potentially ripped apart,” he explains.

“Journalists should never, ever, make their subjects or sources feel powerless,” adds Jina Moore of the New York Times.

Parents whose children have been killed, children whose parents have died, survivors of sexual abuse, survivors of disasters and terrorist attacks – all of whom spoke to journalists at tough times – are central to the book. Generously, they offer insight and constructive advice to reporters based on their experiences of being interviewed, filmed or written about. They spell out what helped and what harmed.

Anne Eyre, a survivor of Hillsborough, cofounded Disaster Action, which has represented families involved in nearly 30 disasters worldwide. “Dealing with personal tragedy is hard enough but dealing with the media often compounds the pain, trauma and powerlessness of uninvited experiences. It doesn’t have to be like that. The insight and guidance in this book reflect compassionate, ethical and professional practices that can only benefit journalists as well as those they work with and for.”

There cannot be a one-size-fits-all approach because people react in different ways to a traumatic event, but reporters can adopt good practice so they can do their job, do it well and do no harm.

Buy at a discount

TRAUMA REPORTING: a Journalist’s Guide to Covering Sensitive Stories by Jo Healey. Publisher Routledge is offering journalists and students 40 per cent off the price – enter the code TR230 at the checkout on its website. The reduced price is £14.99.

Many thanks to the NUJ Journalists’ Copyright Fund, which provided a grant that allowed me to take a few weeks of unpaid leave to complete the book.

Denis MacShane, former NUJ president and minister for Europe, on how journalists and editors helped shape Brexit

A case of Prexit

Of British football reporters and sports columnists, it was once said: “They are fans with typewriters.” The same might be said of the reporting of Brexit since 2016 in the pro-Brexit press like the Daily Telegraph, the Daily Mail, the Sun, the Sunday Times, the Mail on Sunday, the Daily Express, CityAM and influential political weekly the Spectator.

Every article was slanted to paint the EU in as dark a hue as possible. There were attacks on Michel Barnier, but most coverage was about the Westminster bubble, especially Conservative Party differences on how to handle Brexit. Few bothered to seek to explore the politics of the EU27 nations or explain to readers what the pros and cons of different variations of Brexit might be.

In the first four months after the 2016 plebiscite, the Daily Express published no fewer than 74 front pages attacking Europe or making claims about the threat of immigrants. When Theresa May announced the start of Article 50 Brexit negotiations, the Daily Mail ran 14 comment articles attacking those who were unsure about Brexit. ‘Out of touch elite will do anything to keep us in the EU’ was typical of the Mail headlines.

This feverish tone was caught by Allister Heath, who was one of the most effective propagandists for Brexit as editor of the CityAM morning London paper before becoming deputy editor of the Daily Telegraph and editor of the Sunday Telegraph. He felt obliged to write a column under the headline ‘Why it’s time for a new campaign for Brexit’ four months after his camp’s victory.

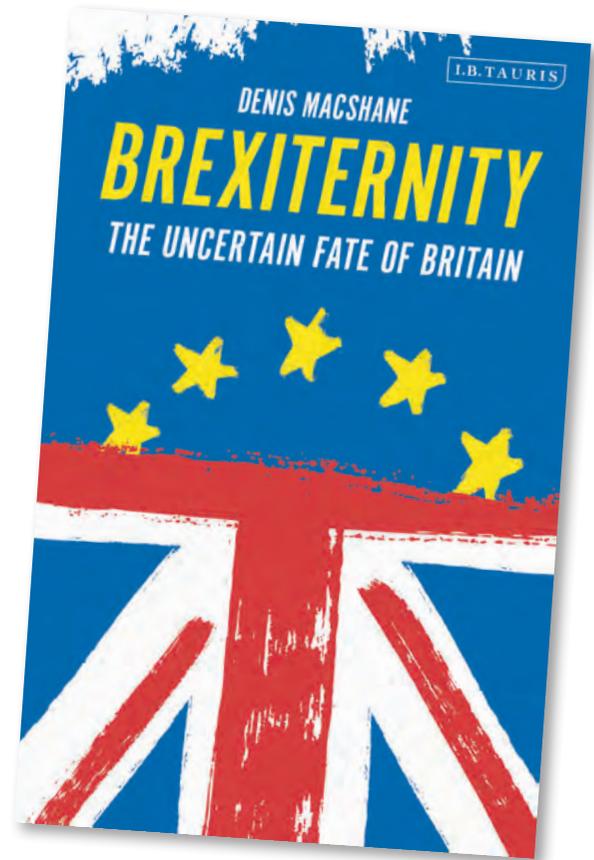
He urged his fellow anti-European editors to keep up the struggle and not assume the vote on 23 June 2016 would

be the end of the story. “There is no such thing as permanent victory in politics. History never ends: triumphs are fleeting; majorities can turn into minorities; and orthodoxies are inevitably built on foundations of sand,” he wrote.

This call for a permanent Brexit revolution was reflected in both the daily and Sunday editions of the Telegraph. Occasionally, tucked away in the business pages, there might be a questioning column from an economics or business writer asking if Brexit would be good for the economy and the paper’s Europe editor, Peter Foster, was allowed to reflect what he was told in Brussels. However, no negative economic warnings were allowed on to the front pages and the paper lost its good name for solid news reporting as writers and comment page editors obeyed their chief’s instruction to fight day and night against Europe and promote Brexit isolationism.

The mindset that Brexit could not be challenged was pervasive. I used to write the occasional comment piece for CityAM, which carries a lot of business news. Then a new comment page editor sent me this chilling email: “I think we are as a paper past the stage where we can question whether or not Brexit should happen.” As a journalist and writer-commentator on European politics, I have been writing comment pieces on politics for all sorts of papers over many years and have never been concerned if an article was turned down. But never before had I been told I could not mount an argument that represented where around half the country was known to be.

Other papers were more objective; the Financial Times, The Times, the Guardian, the Independent and the



Observer ran news and comment pieces for and against aspects of Brexit. Columnists such as Sir Simon Jenkins, a star of the Guardian comment pages, who had been a relentless critic of all things EU and European this century, suddenly discovered that leaving the EU was not a good idea and began fulminating against a Brexit rupture.

If only he had used his writing skills to make these points before June 2016, but Sir Simon conformed to the 21st century London salon view that there was nothing good to be said about Europe.

As Brexit segues into a Brexiternity of tetchy negotiations, endless political rows inside the UK, and enduring divisions between the nations, cities and communities of Britain, the failure of the press and BBC to report and comment accurately and objectively on Brexit was a major contributor to the national crisis Britain now faces.

Extracted from *Brexiternity, The Uncertain Fate of Britain* by Denis MacShane, published by IB Tauris-Bloomsbury. NUJ members can buy at a 25 per cent discount until the end of November via www.bloomsbury.com with the code BREXIT2019

“**Never before had I been told I could not mount an argument that represented where around half the country was known to be**”



Your Say...

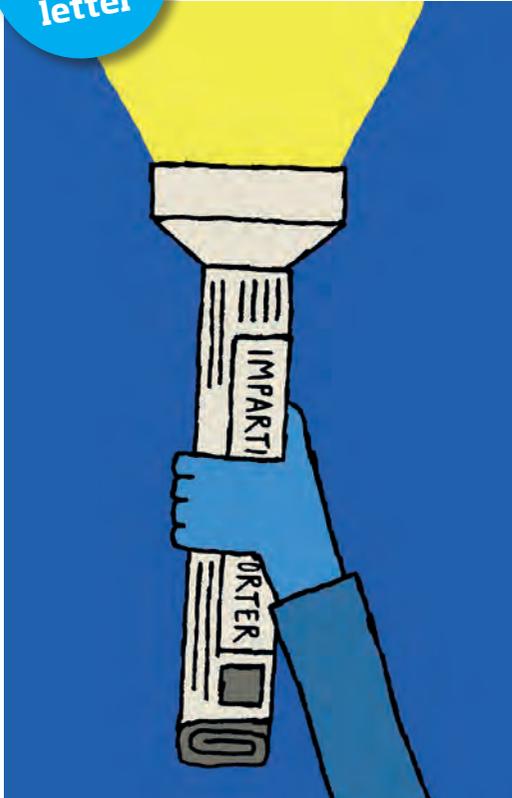
inviting letters, comments, tweets



Please keep comments to 200 words maximum

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

£30 prize letter



Investigative victory

Anton McCabe's article in the last issue of The Journalist described how Rodney Edwards of Enniskillen-based weekly The Impartial Reporter exposed repeated failures by the Police Service of Northern Ireland to arrest paedophiles (Police action after abuse reports, July/August). As a result, the truth has come out and the victims are getting support.

This is a classic example of a campaigning local paper exposing injustice and holding a public body to account then mobilising public opinion to force the police to investigate historic crimes and admit past failures.

This mirrors the North Yorks Enquirer's (NYE) experience following its exposure of the Jimmy Savile and Peter Jaconelli paedophile ring in Scarborough, and the refusal of North Yorkshire Police to investigate it. Even now, the chief constable will not examine information the NYE has on historic cases and has withdrawn all contact with NYE journalists.

Both cases illustrate the importance of local media. Because of its closeness to the local community and approachability, local news outlets are extremely effective in investigating crime and public bodies. It is a very great shame that so many local titles have disappeared, with the resultant loss of scrutiny of local issues.

Tim Hicks
North Yorks Enquirer

time-consuming task, but the course has encouraged me to do it with more confidence. Thank you, NUJ!

Clare Stevens
Powys

How far is too far away to work on a local paper?

This is a serious question. I work on two weeklies in Gloucestershire where the editors have questioned where I live. I live only an hour's drive from both.

However, the first editor said to me, "I would never have employed you if you lived so far away" (35 miles) and the other is now saying, "I want you to live local and go to pubs to pick up stories".

The latter actually lives 30 minutes away from the office himself – in a different country.

We are in Lydney on the border of England and Wales. My trip from my home in Trowbridge in Wiltshire takes, at worst, an hour and 10 minutes and is taken only on the quieter days of Weds-Friday. Monday and Tuesday – press days – are spent 40 minutes away in Newport in Gwent.

My editor asked me several months ago whether I was willing to buy a house near the office. I said "maybe". I got the job. Now he is insisting I get a place nearer Lydney, "so you can go to the pub and get nuggets of stories".

Sorry but this is nuts! People commuting to London take longer than an hour to get to work and so do others across the country. Two editors think travelling an hour to work makes you unfit to do the job, even though I have been commended twice by the management of both companies for my work and commitment.

Anyone else had similar issues?
Gary Baker
Gloucestershire branch

We're not all going on a summer holiday

"But if you're freelance, while you're abroad enjoying a break from work..." (Leader, July/August).

Eh? I haven't had a holiday in eight years, which is (coincidentally?) the



How could NUJ afford to send seven on Tunis trip?

It was illuminating to hear about the tight budget that The Journalist's editor works under for each issue (Letters, July/August) and the constraints this imposes on editorial content.

I was troubled, therefore, to read in the London Freelance bulletin that the NUJ sent no fewer than seven delegates to the World Congress of the International Federation of Journalists in Tunis (Together in Tunis, Freelance, July). They were among "the 245 delegates representing 187 unions and associations around the globe", which works out at an average of just over 1.3 delegates per union.

Clearly, it's important that the NUJ is represented at such a gathering – but sending seven people to a four-day event with all the costs that involves

looks like an extravagance the union cannot afford. I would be interested to hear a justification for this decision.

Alexander Garret
London Freelance Branch

The NUJ's international solidarity work and involvement in the IFJ are important parts of its work. IFJ congress meets every three years and the NUJ's delegation, which covers the UK and Ireland, is elected by our delegate meeting and includes the general and assistant general secretary. Costs were kept low thanks to discounts on airfares and hotels negotiated by our sister union. The NUJ sends delegates to represent us on other important work - including the TUC, ICTU, EFJ and TUC equality conferences.

Michelle Stanistreet
NUJ general secretary

Thanks for the practical help in print and in class

I'm writing to say how much I enjoyed the July/August issue of The Journalist – I really appreciate the increased focus on practical articles and case studies, such as the features on writing for publications outside the UK and on transcription services.

Even the frequent casual references to shorter word counts, reduced fees and lack of responses from editors to pitches are useful in reminding me I'm not alone in my experiences. Other people's stories of how persistence paid off in the end inspire me to keep going in search of commissions.

A recent NUJ Wales one-day course on business skills for freelances has helped me streamline my record-keeping and encouraged me to chase late payments – it's still a ridiculously

time I've been working freelance. OK, I've had a few 'research trips' to nice places, but they were nevertheless 'work first, try and fit in a bit of relaxation later'. To be honest, I don't think you can entirely relax when, in the back of your mind, you know there's an article or three to research and write up to pay for the whole experience. Maybe I'm just unlucky, but it strikes me as slightly dubious to assume that – especially in this day and age – freelancers can easily afford to 'take a break' at any time of the year, let alone the summer.

However, I really enjoyed the issue overall, especially the features on writing for overseas markets (ideas), the ban on broadcasting Sinn Fein spokespeople (laughs) and Rodney Edwards's work uncovering historic sexual abuse in Enniskillen (respect).

You probably don't get enough people thanking you for putting The Journalist together. So... thank you.

Paul Cockburn
Edinburgh

Photographers lose out as DM motion lacks deadline

Last year, the NUJ Delegate Meeting (DM) instructed the National Executive Committee to create a seat on the Ethics Council for a photographer or other visual journalist. Without this, the Ethics Council may pronounce on photojournalism matters with little or no first-hand knowledge.

The Photographers' Council (PC) has since asked several times for early implementation of that instruction. We

have been advised this is a new seat on Ethics Council, not a vacancy, so cannot be filled until the next full round of elections, which will be at DM 2020.

The PC considers that this lengthy delay is unacceptable, and other bodies with the right to table DM motions may want to consider including time limits for action.

When DM passed a motion instructing the NEC to create a Photographers' Council, this included an instruction to act within six months. With the benefit of hindsight, the PC greatly regrets no similar timescale instruction was included in the Ethics Council motion.

Natasha Hirst
Chair, Photographers' Council

Go to folk clubs to get some politics with music

The critics who, in Tim Lezard's words, "frequently complain that there's no politics in music any more" should start going to folk clubs. Although many of us who go to those clubs love centuries-old songs about love, sex and death (and other human experiences), we also like and get to hear various great singers and writers of hard-hitting political songs.

None is better, in my opinion, than Leon Rosselson. He is now 85 and in his 60th year of professional gigging. Other political songwriters who the said critics should make an effort to hear include Peggy Seeger, Sandra Kerr, Jim Woodland and the late Ewan MacColl.

Sheila Miller
London

twitter feed

Tweet us your feedback: [@mschrisbuckley](https://twitter.com/mschrisbuckley)



Denis MacShane (@DenisMacShane) 6:19 AM - 16 Jul 2019
Bravo [@amyfentonNWEM](https://twitter.com/amyfentonNWEM) Chief reporter Mail in Cumbria who went McClean, VA in US, to challenge Gannett Corp (owner of UK subsidiary) at its AGM (Amy bought shares) over lousy pay for journos in UK

Una Murphy (@Una_VIEW) 7:11 AM - 15 Jul 2019
Just read [@AntonMcCabe](https://twitter.com/AntonMcCabe) in the latest edition of The Journalist. Importance of journalists in the community is highlighted in the work of [@rodneyedwards](https://twitter.com/rodneyedwards) [@impartialrep](https://twitter.com/impartialrep) on child abuse [@ProvNewsHistory](https://twitter.com/ProvNewsHistory)

john o brien (@irishfabian) 7:23 PM - Aug 7, 2019
Freelance journalism is part of the gig economy. It is important that someone has your back. Reading the letters page of The Journalist it is great to see [@NUJofficial](https://twitter.com/NUJofficial) helping freelance journalists when

Thanks for directory of public sector contacts

Thank you for the new Journalists' Local Authority Directory, which is funded by the Journalists' Copyright Fund but was prompted by the NUJ and others. I recommend it strongly.

It's free to NUJ members and it is a real godsend to those of us who are maddened by councils and other public bodies that do not put their press office numbers on the websites.

David Brindle

London

<https://psin.uk/councils>; username: nuj19; password: Qy8p

Headlines still have the power to entertain

As a former sub-editor I have always appreciated the fine art of writing headlines.

My favourite one, I believe it was in The Observer decades ago, was The Soiree With The Binge On Top.

However, there appear to be a great many amusing ones around these days. As I write this letter I see a report in The Times:

Focaccia off!

Italy bans school packed lunches.

Keith Turner
Life member
Norwich

STEVE BELL

THE OWNERS





Sylvia Courtnage

Book Branch has lost an outstanding branch and workplace activist in Sylvia Courtnage, who died of cancer on 23 June aged 68.

Sylvia, a committed socialist since the 1970s and a supporter of the Socialist Appeal newspaper, began her trade union career in the Inland Revenue Staff Federation. By the late 1980s, she was a member of the NUJ Freelance Branch, and worked for various Pearson financial titles. Sylvia later became a staffer at Tolley, which was eventually absorbed into LexisNexis.

By 2005, Sylvia was established in Book Branch, soon becoming a committee member and holding offices including chair. She took over the vital and unpopular role of treasurer, which she was still efficiently fulfilling until not long before she died. Sylvia was a hardworking, unflappable branch representative at NUJ delegate meetings.

It was in the LexisNexis chapel that Sylvia's qualities of determination and intelligent leadership would be most thoroughly tested. She was actively involved in the chapel's successful campaign for recognition and was joint mother of chapel through a series of disputes over matters such as pay, redundancies and outsourcing. In 2007 and 2011, the chapel returned strong mandates in ballots for industrial action on pay. On both occasions, Sylvia was instrumental in using those ballot results as negotiating leverage, and the chapel settled for improved terms. Her calm, personable negotiating style coupled with her ability to win members' trust for the fight ahead made her an irresistible force. Her gentle persuasiveness also meant she was an excellent recruiter for the NUJ.

An enthusiast for lifelong learning, Sylvia took a first degree in her 20s, an MA in her 40s and, by the time she retired in 2016, had already embarked on a PhD at London Metropolitan University. She was prevented by illness from completing all the case studies to illustrate her thesis on the trade union response to outsourcing (inspired by her experiences at LexisNexis), but the university found the quality of her work so high it awarded her the doctorate posthumously.

Sylvia will be much missed in the NUJ, and especially by her husband Phil Sharpe.

Annie Pike



Michael Reilly

For umpteen years, union stalwart Michael Reilly flew the flag for Berwick and Borders journalists at Scottish executive council meetings and delegate meetings.

He was an amiable individual, happy to listen to others' points of view. But this concealed a steely determination which occasionally manifested itself when chapel-management negotiations got tough, or if the other side tried to pull a fast one. And he wasn't afraid to tell it straight to colleagues either.

But, more often than not, it was his calm, measured tones that contributed most in discussions with fellow members and bosses.

As well as being greeted with sadness, news of Michael's passing in a Tyneside hospice at the age of 73 brought back happy memories for many who were fortunate enough to count him as colleague and friend.

Born in Edinburgh, Michael grew up in the East Lothian town of Prestonpans. After leaving school, he completed a film-making course in Bournemouth before joining the Tweeddale Press Group in 1976 as a photographer with the Berwickshire News. He retired in 2010.

Away from work, Michael, who lived in Berwick, was a keen gardener. He loved travel – especially to warmer climes – and was fluent in Spanish and French.

At his packed funeral service at Houndwood Crematorium in Berwickshire on August 28, it was revealed Michael was a bit of a champagne socialist, having a predilection for an occasional glass of bubbly. When challenged about this apparent clash with working-class credentials, he had simply answered with a smile, relaxed in the knowledge that he had probably done far more for hard-pressed employees than his accuser ever would.

John Toner, NUJ Scotland national organiser said: "Michael was a quietly spoken man, who spoke succinctly and only when he felt a point had not been made by someone else. Because of this, we were always attentive to his wise words. He will be remembered fondly by all of us who had the pleasure to know him."

Michael is survived by wife Aileen, and children Jamie, Sarah, Emma and Alex.

Derek Forrest



Lionel Barlow

Veteran journalist and former PA man Lionel Barlow has died at the age of 101 at his home in Kent.

Lionel began his career as a journalist on a small, now defunct paper in Hythe, Kent. He then joined the army during the war years and reached the rank of warrant officer after serving for four years in Iraq.

When he left the army, he returned to work on the Folkestone Herald before joining the Kentish Express where he worked for 10 years.

However, he left them in 1960 to join Extel, working as a reporter at the High Court. When that side of their operation came under the wing of the Press Association, he remained at the courts with the PA Law Service until he retired in 1982. During his spare time, he covered point-to-point races and motor cycle racing for the local papers, and also wrote for racing magazines the Motor Cycle News.

When he retired from the PA, he remained at the court providing, a service on property cases for Estates Gazette. Finally, he worked as a freelance, still at the courts, for courts agency UK Law News.

During his time at the courts, he founded the High Court Journalists' Association, and among other things masterminded their annual dinner which was one of the social highlights of the court calendar.

At one stage, he played a prominent role in the NUJ and was a member of their standing orders committee.

I met Lionel when I joined the PA in 1969. He was one of the very last of the old guard who were on the PA Law Service at the time.

He was one of the true characters from that era of journalism. They worked hard, drank hard and played hard.

Lionel's list of contacts was second to none. If you wanted to know where something was going on at the courts or wanted an introduction to a judge or a barrister, Lionel was the man to go to. He knew everything and everybody.

Roger Pearson

**More obituaries on the NUJ website:
www.nuj.org.uk/about/nuj-obituaries**



Story behind the picture

'Smile! You could be in my shoes, trust me they stink!'
By Chris Frear

Placards catch my attention because there's always a personal story behind them. This one was no different. It belonged to Jon, a homeless man in Cleethorpes. I took the image (with permission) in May 2018, when Jon was sleeping rough. He'd lost his home after having spent a short time in prison for assaulting a man he caught in bed with his then girlfriend.

On this day, Jon was using the deck chair attendant's shed to shelter from gales blowing in off the North Sea. I was pleasantly surprised when he allowed me to take his picture. I bought Jon a hot meal to say thanks. The image went on my website together with a collection of images documenting life in my home town.

Almost a year to the day, an agency contacted me asking to use the image. It turned out Jon had turned his life around, got a home, found a new partner and started a small gardening business. He'd sold his story to a press agency, who needed a picture of when he was homeless. Jon remembered me and sent the agency in my direction.

Half an hour after agreeing terms, they rang back and commissioned me to take some contemporary pictures. The brief requested I photograph Jon back at the shed where I'd photographed him a year earlier. Personally, I preferred another set of images of Jon symbolically throwing his old shoes (those he'd worn on the streets) in the bin. They really did stink.

Jon's story ran as an exclusive in the Sunday Mirror, but was picked up and reprinted by The Sun and Metro newspapers here in the UK and as far away as Sarajevo, Moscow and Indonesia.

Death of a thousand cuttings

Conrad Landin reflects on the dying art of clipping newspaper articles

When Kenny Farquharson, a columnist at the Times Scotland, opened a poetry book he had bought second hand, out fell what he described as a thing of beauty. It was a leader column – of words dazzling yet sobering – marking the death of Scottish poet and journalist Hugh MacDiarmid in 1978, neatly snipped out from The Scotsman.

The feeling Farquharson related was familiar to me. Until his death 10 years ago, my grandfather would religiously cut out articles from daily, weekly and monthly periodicals. He would then stuff them into his 5,000-odd books of every genre from computer science to fiction via politics, often on such a scale the spines were damaged beyond repair.

More often than not, when I pick up one of the books I inherited from him, out falls a cutting on a topic of only tangential relevance, with a few words inexplicably underlined. In subsequent hours, I've careered down intellectual rabbit holes that not even Wikipedia could match.

They are hours I will never get back – but why would I want to? There's a real joy in finding the unexpected in research, whether it is a mundane tangent or a fruitful discovery.

But, as more and more people turn to the internet for news and analysis, the age of the cutting may be drawing to a close. Besides surprising discoveries in dusty books, what will we lose?

Many of the most obsessive keepers of cuttings are journalists themselves, who traditionally may have had no

other means of preserving a record of their work. These days, most print publications publish articles online in a format that is often more accessible than cuttings files, even to their own authors.

Farquharson, who says he has “two suitcases and numerous boxfiles full of cuttings from the 1980s and 1990s”, says that “we should not assume that digital journalism from the past 20 years is safe”.

He explains: “Many stories I did during that time are missing online. Dozens of features and interviews I wrote are missing their first paragraph. One newspaper group I worked for adopted a website that did not include journalists' bylines; although this was later reversed, thousands of stories were left online with no known authors.”

Having written for various weekly and daily titles for 10 years, I've sometimes wondered if my own habit of hoarding cuttings is a little excessive. Some print journalists are more selective. Alistair Grant, political correspondent at The Herald, says he always tries to keep cuttings “if it's a big story or something that took a lot of work” but has still ended up with “two big cardboard boxes full of them” at home.

Steve Sweeney, international editor at the Morning Star, says he keeps cuttings “occasionally if it's a feature or an exclusive” but “admittedly, not that often”. He explains: “I did lose some writing that I did for an online-only media organisation that folded, and I wish I'd printed the articles now.”

In the cuttings business, journalists are no less amateurs as enthusiasts like

my grandfather. The real pros are in the agencies, who burn the midnight oil to prepare cuttings for their clients on the same day of publication.

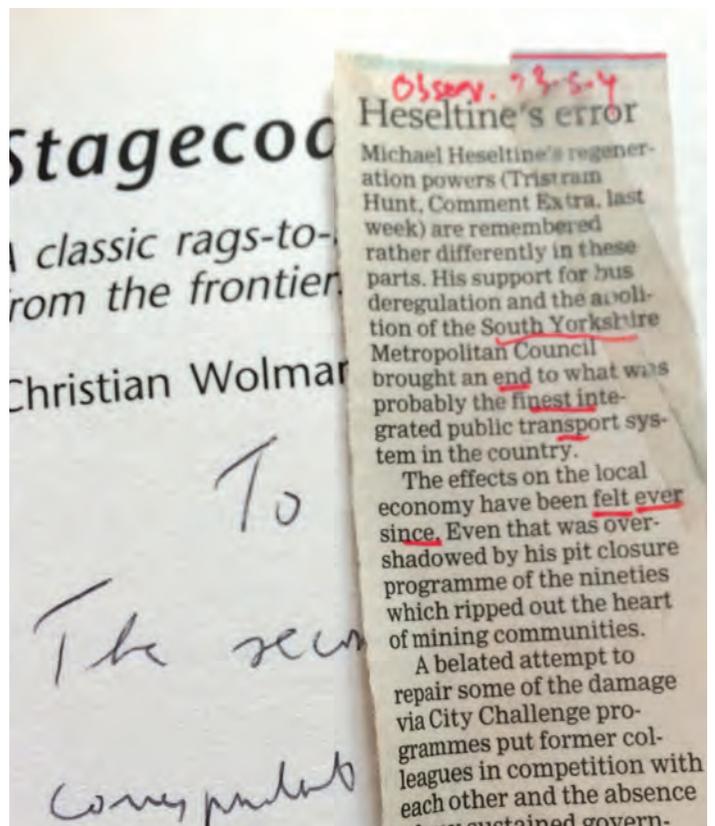
Despite most such stories being accessible instantaneously – whether through automatic notification features like Google Alerts or digital cuttings programmes like ClipShare – demand is still there for scissors and glue.

Frank McCallum, who runs Glasgow-based McCallum Media Monitor, says it is cheaper for clients to get paper cuttings, as there are no extra copyright costs for something snipped from the original newspaper. If companies want pdfs of their press coverage, agencies can leave them online only temporarily. If clients want them for longer or for the archives, they must pay for an extended license. “With the original cuttings already in your possession, this doesn't apply,” McCallum adds.

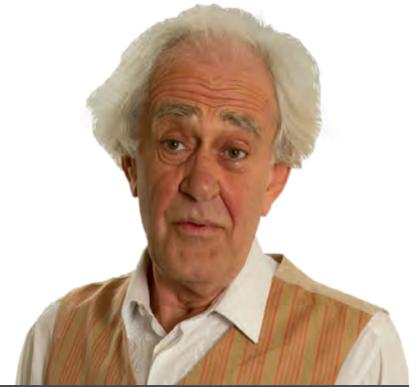
In the early days of his business, McCallum would also contact non-celebrities who appeared in local papers, asking if they wanted laminated copies of stories.

“Now most papers that have been read are recycled to cat and dog charities to make litter,” he adds. “In the old days you used to take a journal down a peg or two by dismissing his/her work as ‘tomorrow's chip wrapper’. Now it's next month's cat litter.”

//
We should not assume that digital journalism from the past 20 years is safe. Many stories I did are missing online
 //



Leaking is good news and a public service



Stop blaming leakers and praise honesty, says **Chris Proctor**

I'm horrified at the poor treatment of people who quietly go about their business of leaking confidential information about their employers. Leaking is a perfectly normal human activity, like smoking, drinking or gambling. Personally, I look forward to the day when there will be no stigma attached to the PR professional who announces proudly: "I'm just off for a leak."

My heart bled for Sonia Khan when she was frogmarched from No 10, accused of passing Brexit chit-chat to the Remain team. An employment expert declared later that the young media adviser may have been unfairly dismissed. Of course she was! She was unquestionably 'advising', which is what she's paid to do. Good on her.

And I was outraged to hear that there is a government inquiry into that chap in Washington who passed on a few emails from the UK ambassador dismissing the Trump administration as 'inept' and 'uniquely dysfunctional'.

What these born-again anti-leaking extremists fail to recognise is that people working in PR and comms are journalists. And if you're a journalist, you are desperate to tell a story. It's not just how you earn your money. It's part of your make-up. If you don't feel a need to tell tales or spread muck, you're in the wrong job.

Imagine. You're sitting in your PR office and a brilliant story strolls in – poor results, bad behaviour, potential sackings, underhand skulduggery. You know, all the interesting stuff. Then Authority arrives and tells you to keep it under wraps.

It's unspeakable. An outrage. An affront. It's like a parent telling a child there is chocolate cake on the table – but they can't eat it. Or someone in a pub leaning over confidently to whisper, "I could tell you a few stories about Boris..." then doesn't. It's behaviour that contravenes the Geneva Convention.

If you want to keep a secret, don't tell a journalist. How difficult is that?

The difficulty stems from the differences between journalists and humans. Hearing a good story, a journalist will assess it, distribute it and claim it as their own work. That is normal. A human, on the other hand, will ask the totally unconnected question: "Where did the information come from?"

Organisations do it all the time. Whenever news of their failings appear in the press, they rush around pointing fingers. It's easier than sorting out the problem that's been reported.

Incidentally if you happen to be an inveterate leaker, the best solution is to be the head of communications. You'll be appointed to carry out the inquiry into the leak. Barring any George Washington inclinations on your part, you're in the clear. In fact, the job is terribly easy. You identify someone who is out of favour, wait a few weeks, then draw up a report saying that while you have no evidence, an obvious candidate is that person. Everyone is satisfied, except the individual named, who is on the way out anyway.

Fingers crossed, the Washington email inquiry has been entrusted to the perpetrator, and that he or she is an avid reader of this column. I mean, honestly. The ambassador was shown to believe the Trump administration was 'inept'.

We Brits should rejoice, confident that Our Man In Washington is both perceptive and informed. It is a first-class example of a 'good news' story. Had Sir Kim Darroch described the US administration as 'well honed' and 'excellently led', we'd have to worry about the quality of our diplomats.

I favour establishing an official post of 'leaker', alongside official channels. The diplomats can report on 'meaningful discussions with the respected first citizen of our closest ally'; while the official leaker gives us the inside gen. In this case, a red-faced, sulky gent inclined towards temper tantrums and name-calling (he dismissed our man Sir Kim Darroch as a 'wacky pompous fool'), who uninvites critics to his parties and won't speak to them any more. It also provides convincing support – were it needed – for Sir Kim's leaked suggestion that Trump might be 'diplomatically clumsy'.

The leaker's account is solid, newsworthy stuff, especially when a UK government seems intent on making the US its major trading partner and adopting the role of official poodle. Isn't it useful to know our top diplomat over there thinks the administration is 'dysfunctional; unpredictable; and faction riven'?

Instead, we're ferreting around looking for a mole. So some individual low down the food-chain gets the shove or gets banged up in Belmarsh with Julian Assange and, meanwhile, everyone acknowledges that what Sir Kim Darroch said is entirely factual.

I'd award Sir Kim a gold star and a CBE; and I'd pat my mate the leaker on the back and thank him for his public service.

“
We Brits should rejoice, confident that Our Man In Washington is both perceptive and informed
”

Time to vote on *The Journalist's* future editor

It's election time again and your opportunity to vote to decide who will be the editor of *The Journalist* for the next 5-year term of office.

Under the NUJ's rules, the editor of the union magazine has editorial independence over its content and is elected by a ballot of all members, with voting rights under NUJ Rules.

Following the recent deadline for applications, nine candidates are standing in the election – Jane Anderson, Christine Buckley, Samantha Downes, Alanna Gallagher, Marc Jones, William McCarthy (known as Bill), David Nicholson, Matthew Salusbury (known as Matt) and Lynne Wallis.

Each candidate was given 100 words to answer five questions about how they would approach the editorship of the magazine if they win the election for the role.

Ballot papers go out on Wednesday 16th October 2019 and members have until Wednesday 6th November 2019 to return their votes.

Branches may decide to organise hustings where you will get a chance to speak to the candidates in person – check out the NUJ's website for up to date information on any planned events.

Regardless of who you vote for, please do exercise your right to vote! This is your opportunity to decide the direction and priorities of your union magazine for the next 5 year term.

GIUSEPPE FRUSTERI/RADIO TIMES



Jane Anderson

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

The larger branches and chapels, understandably, tend to dominate the news coverage in the magazine but we desperately need to hear more from smaller, local units. And I would like to see the work of our NUJ Councils reflected (black members', disabled members', equality, 60+, photographers', Continental Europe, ethics). The issues they address affect all of our readers at different stages of their careers. Let's offer more for NUJ student members – they are the union's future. I would introduce a "My Kind of Day" column, with interviews from a broad and diverse range of members, not just NUJ "star names".

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

The Annual Delegates' Meeting remains a frankly unappealing mystery to most members. We need to pick up on the electrifying debates and how the resolutions passed impact on our future, as both individuals and part of a trade union. *The Journalist* needs to be the go-to place for comment on key media stories. Indeed, I believe the magazine's website should be where these stories are broken or covered in depth. The hard work of the NUJ and its officers, often behind the scenes, must be shouted about. It is time for our campaigns to be promoted with vigour.

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

We must increase our presence on Facebook, Twitter and Instagram –

not with clickbait but with attention-grabbing headlines that will generate followers, responses and debates. As mentioned above, the online version of *The Journalist* needs to be more pro-active: we should be breaking stories and commenting on hot topics, such as the recent rulings on Naga Munchetty. We should be the trusted voice when it comes to media issues, not playing catch-up after the event. The NUJ offers podcasting masterclasses but where is our own? We definitely need a regular podcast. We have, after all, both the talent and the resources.

4. How can *The Journalist* engage more effectively with members?

I would set out a readership survey, asking members what they always turn to, avidly avoid, sometimes glance at or would like to see more of. Without wishing to come across all John Reith, the role of *The Journalist* is to inform, educate and entertain NUJ members. We are pretty good at the first two but, with the exception of Chris Proctor's column, deficient at the latter. It's a magazine with a purpose – but that should not exclude a lightness of touch where appropriate. Picking up a copy should be a guaranteed cover-to-cover read with content by members for members.

5. What is the role of *The Journalist* in communicating union policy and activities?

Much of our policy is created at the ADMs. As a former MoC, I appreciate it is difficult to whip up interest in these gatherings. But this is where *The Journalist* steps in, shining light on the issues discussed, running transcripts or audio/visual online (NEC permitting). NUJ Councils should be encouraged to file brief reports of their meetings and campaigns across the year. We have to be transparent rather than come across as a closed cabal. If *The Journalist* is, as I suspect, the main contact for many members, then let us ensure it embodies the values of the NUJ.

JAMES MORRISON



Christine Buckley

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

NUJ members do a vast array of work in newspapers, broadcasting, digital publications, magazines, newsletters, PR, and book publishing. We want to reflect that as much as possible, so each sector believes that the NUJ is the union for them. Our features have highlighted student media; freelancing overseas; agricultural journalism; social affairs reporting; PR; photography; young workers starting out; older workers mentoring younger colleagues; and community journalists among many others. Going forward I will seek out fresh areas and look forward to hearing suggestions from readers. My aim is that there is something for everyone in *The Journalist*.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

The *Journalist* is edited independently from the leadership and the communications department – the standard that the NUJ advocates for all editors, that they are free to make objective editorial decisions. But of course, *The Journalist* is a union publication and should reflect the union's work alongside broader media issues. Industrial and campaigning work always feature strongly. Recently, we have carried features on the very important BBC equal pay campaign, on the photographers' strike in the Netherlands; and the long fight to win recognition at Springer Nature among others. We have also highlighted several branch revival initiatives.

3. How would you enhance the

digital and online presence of *The Journalist*, in line with DM Policy?

The *Journalist* is available digitally, with hyperlinks, and is sent out to some members in this format. It is also on the NUJ's website, both the current edition and an archive. To increase the digital presence significantly then resources in terms of time and money need to be made available. Currently, the NUJ's website is being revamped and hopefully that can lead to further online opportunities for the magazine.

4. How can *The Journalist* engage more effectively with members?

The *Journalist* is a vital connection between the union and its members. For many members, it is the only connection. I believe print copies which reach people at home are crucial because emails often go ignored as busy journalists struggle with inbox overload.

I get a lot of responses to the magazine and I'm glad that in these days of instant responses it can still deliver thriving letters pages. Tweets and social media are very welcome too though!

We engage with members when we focus on their interests, experiences and industries and keep them informed about the union.

5. What is the role of *The Journalist* in communicating union policy and activities?

The union is here to help members in many aspects of their working lives, and it does so through a wide range of activities and policies. It is important that these are communicated when there are editorial opportunities/reasons to do so. The more active the union is seen to be, the more confidence it will inspire in members. I always encourage writers to refer to policies and on-going work when they are relevant. This can be highlighting work on ethics or the campaign for a conscience clause or through news about branch or chapel initiatives, to name but a few.

ANDREW SOAMES



Samantha Downes

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

The content and coverage of *The Journalist* does reflect the breadth and diversity of the NUJ's membership but there is a need to embrace the age range of our industry a bit more and acknowledge the huge spectrum, particularly with our population working longer. This might include a page or section for student journalists to encourage more readership among younger/fledgling journalists. Then among older members (and this is not exclusive but more likely to be the case) some help with embracing new skills to keep them active in the profession. Financially as well - help with managing finances – that's

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

The *Journalist* is the main point of contact between the union and its members, I think this well known. I think the magazine needs to feature a branch in its each issue and outline its work. Then we could cover many more grass-roots issues rather than ones that simply hit the national media, like a strike. The union's work in helping get people access to help to make sure they have the employment rights they are entitled to needs to be more publicised, for example holiday pay. That is what unions are about, and *The Journalist* can help bring things

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

There is obviously a reason why the *Journalist* does not have a significant

online presence. If there are logistically, financial reasons for this, then obviously this is not an area *The Journalist* can progress in.

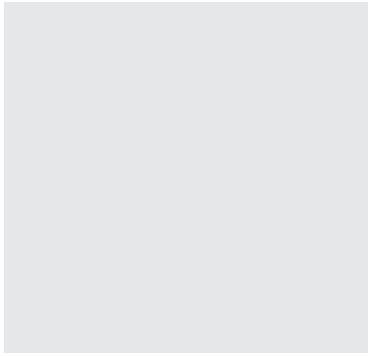
However *The Journalist* should have its own Instagram feed, which could act as a shop window for content and for the union. You can run news feeds on Instagram. I've set one up myself and for other organisations. It would need to be updated at least twice a week by someone who knows what they are doing.

4. How can *The Journalist* engage more effectively with members?

The *Journalist* needs to be active in looking for stories among members and make itself more open to accepting content from members. It needs to fish around for more stories – even if it's profile from an older or younger journalist – see point 1. Starting such a feature might encourage more members to engage – we all like gossip and we like reading about our peers, some of us even like showing off.

5. What is the role of *The Journalist* in communicating union policy and activities?

Its role is to communicate union policy with clarity and impartiality and to be as contemporary as possible. As the only print publication for journalists this means making sure as much of the membership is engaged with the magazine as possible. There are ways in which this can be improved which I have already outlined..



Alanna Gallagher

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

Through profiles of its audience the *Journalist* could reflect its membership and all the media platforms they work across.

Members need to feel invested in the title. In its campaigning role issues of the day should reflect what is happening within the workplace, for example, stories about gender inequality should be illustrated by the actual experiences of members writing these stories, although in reality these will most likely be anonymous. Each story should be accompanied by a sidebar that asks the question, what can the union do?

The publication also needs to define what it means by diversity.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

Journalists are, by their very nature, very well-informed. The title needs to illustrate the union's effectiveness using examples of how its industrial and campaigning work has been effective, listing the organisations involved, the benefits agreed and so on.

The title should also reflect the range of tasks journalists now do, to show all aspects of the profession from header writers to broadcasters and data crunchers and feature a wide range of ages.

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

The publication already has an impressive number of followers on Twitter. It should continue its campaigning role. Evidence-based

audits of members fees and payments would attract attention and was something that the title did publish in the past.

The union's range of events, workshops and training courses is excellent but often requires you look below the fold to see what's on offer. Imagery and highlighting which events, workshops and training are free to attend would help bolster numbers.

Relevant membership offers, good mortgage rates, life assurance, sick cover, tax advice etc so on could also be promoted.

4. How can *The Journalist* engage more effectively with members?

More free-to-attend events that offer members a chance to upskill and to network – suggestions include a speed-dating type event for freelancers, where they could get the opportunity to get some face time to present ideas to editors, for example.

Podcasts covering important campaign subjects that members can tune into in their own time would also help grow its audience. Subjects could include better pay and conditions, local news matters, ethics and standards, quality journalism, press freedom, international solidarity, defence of public sector broadcasting, equality and diversity, bullying and harassment and stress at work.

5. What is the role of *The Journalist* in communicating union policy and activities?

Its role is to support and inform. It should also tell you what your membership fees are spent on and what your membership entitles you to.

It should also tell you what your NUJ card gets you – where it entitles you access to and add-ons, for example, free entrance to galleries and exhibitions, with

MIKE DAVIES



Marc Jones

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

As someone who has worked in many of the sectors we represent (local print, magazines, television, radio, PR) and worked in London and Liverpool as well all over Wales, I want our union magazine to better reflect our diversity. Talking directly to grassroots members, activists and key officers would enable those voices to be heard via the magazine and an enhanced social media presence. At present we have a top-down approach to communicating rather than a discussion. I'd change that.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

Joining a union is not easy for many newcomers across large swathes of our industry. The *Journalist* must be a recruitment tool in showing how the NUJ is relevant to them and should highlight best practice and good examples of our work in safeguarding standards, enhancing pay and working conditions. The race to the bottom in terms of job security, editorial guidelines and pay has been a constant throughout the past three decades. As a union, we have to get back on the front foot and *The Journalist* can be part of that.

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

I've set up @TheJournalistNUJ on Twitter and a similar Facebook page, which will be available for the successful candidate. I'm an active social media campaigner and would utilise FB, Twitter and Instagram as

part of an integrated platform for *The Journalist*. At the moment it's down to the editor's personal Twitter account, which means there's a lack of branding and identification with the union and the magazine. The union is still in the 20th Century in terms of communicating via social media – that has to change.

4. How can *The Journalist* engage more effectively with members?

By working through social media and direct mailing between publication dates of the print edition to boost the magazine's profile. A bi-monthly print magazine can't do news effectively – that's the remit of a targetted social media strategy.

As editor I would be happy to develop such a strategy and visit chapels and branches to encourage participation and inclusivity.

I'm a great believer in humour as an effective tool in any campaign or struggle, as our best cartoonists and columnists demonstrate. Editorially it can also provide light amid the meatier articles.

5. What is the role of *The Journalist* in communicating union policy and activities?

It should be a platform to campaign for recruitment of new journalists, especially in the new media sector. It should also provide inspiration and practical advice for union activists to organise, recruit and campaign in their workplaces. A diminishing number of journalists are in relatively well-organised and well-resourced workplaces such as the BBC or "Fleet Street". Many of our members and future members are in insecure, low-paid work with large corporations or in the gig economy. Difficult conversations need to be had about how we reach them and *The Journalist* can be a place for such conversations.

BILL MCCARTHY



Bill McCarthy

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

The *Journalist* must be a vehicle for promoting diversity. We can acknowledge differences, whether it be race, gender, religion and normalise it.

Working in a provincial newsroom, I have witnessed greater steps in diversity and equality over years, even if bosses still try to drive down general terms and conditions. So the work of trade unions is bearing fruit. There is still some way to go with BAME. The Munchetty/BBC furore shows it is our duty to call out racism wherever we find it.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

Workers' rights have never been so vulnerable and if we exit the EU, even more so. The *Journalist* is key to getting our message across about the benefits of membership and giving members clear and accurate news of what is happening in our industry, as well as offering a forum for their voices. Although a print journal, its message can be amplified via social media and by selectively using the medium to promote our messages. I would wish to keep pace and be on top of ever-changing social media and provide instant reaction to events.

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

The *Journalist* is the voice of the membership, although from experience, I do know members do not always read it. To combat this we should be looking at taking the publication digital via technology

like PageSuite, which could also allow for readership interaction and comment via mobile devices as a way of engaging the membership more fully.

Of course greater emphasis on email, Facebook, Twitter and social media can act as signposts to what is in the magazine.

4. How can *The Journalist* engage more effectively with members?

As a former editor, I know how important it is to engage with readership and in this case membership in a direct, honest and listening fashion. The digital methods previously highlighted can also be complemented with face to face contact and I would be more than happy to attend, in my own time, branch meetings across the country on a regular basis to try and gauge the mood of the membership and communicate this via the publication.

5. What is the role of *The Journalist* in communicating union policy and activities?

Communicating union policy and activities is vitally important where members are in dispute and we can specifically target fundraising to support members and get our message across to the wider public. While the growth of the internet has had a decimating effect on print journalism, social media offers us a chance to rebut a mostly hostile national press instantly. The editor is elected by the members and thus independent, but still has a duty to communicate the elected leadership's decisions while encouraging greater activity within the union.

DAVID NICHOLSON



David Nicholson

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

Our members are amazing and talking to them and reflecting their working and personal lives in the *Journalist* would be a start.

There are massive changes taking place in our industries with jobs disappearing and the rise of freelance work. The *Journalist* must reflect the impact of these changes through our members' stories.

The suspicion and hostility that members face from the public is rising, particularly on social media, and this needs to be reflected as well.

The NUJ continues to successfully represent members and these good news stories also need to be told through features exploring the personal issues.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

How do members engage with our union if they do not know what it is doing for them? Not all members visit our website, or read NUJ emails. The *Journalist* needs to provide interesting and relevant industrial news in an engaging way.

The magazine must cover our campaign work, but we need to follow-up by interviewing politicians and opinion formers about the impact of our campaigns.

For example, in Wales we have campaigned about a lack of media plurality and job cuts. This needs following-up as the Welsh Government has funded £200,000 to help local journalists.

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

At the moment the digital offer is a PDF of the *Journalist*, which makes it difficult to share and promote articles on social media. Our magazine should be required reading for journalists and media students and we need to be able to share our content in an accessible way.

An online searchable database of articles is an obvious way to be able to share content and for individuals to search for relevant articles.

At other union publications I have increased advertising revenue to pay for improvements and that is one way of funding a better digital presence.

4. How can *The Journalist* engage more effectively with members?

Apart from an occasional survey we do not know regularly what members think of our magazine. But we know in our professional lives that we have to constantly work at ensuring our audiences are engaged.

Ensuring that more members' stories and photographs are included in the magazine will help. Also, opening up the channels by which members can respond to stories directly with the writer, or via social media, will aid with engagement.

There are other ways to engage readers – at previous union journals I have edited I have used combinations of crosswords, competitions and giveaways.

5. What is the role of *The Journalist* in communicating union policy and activities?

The editor of the *Journalist* is independent of the national executive and general secretary and is directly elected by members. But the magazine has a key role in keeping members informed and engaged with the work of our union.

Despite its small size, the NUJ achieves many successes for individual members and collectively in negotiations with employers. We have an influential voice that governments nationally and across the devolved nations listen to.

Engaging storytelling is what we do and our members' stories of how our union has helped them need to be told through their own perspective and voice.

COPYRIGHT MATT SALUSBURY



Matt Salusbury

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

Be visibly supportive of contributions from members on ethnic minority, disability and LGBTQ issues, actively encourage and seek out such contributions. Give prominent coverage to the Claudia Jones memorial lecture and to reporting George Viner Memorial Fund and Black History Month events. Give coverage to NUJ contributions at TUC Disabled Members Conference and at the TUC LGBT Conference (the NUJ's intervention at the recent conference on photographers' access to Pride in London, for example.) Ensure where possible a gender balance among contributors.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

There are already some excellent NUJ campaigns going on, but even if I, as an engaged Union activist am sometimes not aware of them until I stumble across them by accident on the Union's website. The *Journalist* could work with the NUJ campaigns team to make these campaigns more visible to members, and periodically revisit ongoing campaigns to keep them alive.

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

Currently the *Journalist* is only available online as a pdf, it's not particularly easy to find online and you can't cut and paste links to individual articles. I would look into the feasibility – with an eye to budget constraints and the

copyright of the contributors – of having the individual articles of the *Journalist* available as web pages each with a URL. (Possibly behind a members-only area, I'd consult stakeholders about this.) The *Journalist* also needs a Facebook presence and a suitably unique Twitter handle, it currently doesn't seem to have one, only a "#TheJournalist" hashtag shared by other outlets.

4. How can *The Journalist* engage more effectively with members?

As editor I would plan to contact Branches and ask if I can drop in to one of their meetings to discuss with them the *Journalist* and what they'd like to see in it – this would also likely pick up some stories for the *Journalist*. An active Twitter feed for the *Journalist* – including periodically Tweeting out *Journalist* articles (see 3) and running occasional surveys (on training needs, for example) – would also keep reader involvement going beyond the cycle of issues appearing in print and online.

5. What is the role of *The Journalist* in communicating union policy and activities?

An active *Journalist* Twitter feed could be used for more important NUJ announcements. Space should be given to important issues in the run-up to the Delegate Meeting (where timing allows) and decisions made at Delegate Meeting should be included. A "more online" page linking to other union resources that are updated more frequently – NUJ Active, the NEC's NUJ Informed, Branch and sector newsletters and Twitter feeds including @NUJofficial – is also a very good idea. This would include information on which of these are in a members-only area and how to support those who are struggling with logging in.

LYNNE WALLIS



Lynne Wallis

1. How can *The Journalist* better reflect the breadth and diversity of its membership?

The *Journalist* needs to have a more diverse range of voices writing for it, particularly its columnists. If the future of the NUJ is in recruiting the next generation, this has to be reflected on the magazine's pages.

The new editor will need to pay more attention to how the magazine represents for example photographers – it should not run editorial about the rights, pay and conditions of photographers whilst using amateur or selfie images on those same pages. The recruitment ad on the back needs to rotate copy every issue so that a broader range of journalists are targeted.

2. What role do you see for *The Journalist* in promoting the industrial and campaigning work of the union as the voice of professional journalists in the UK and Ireland?

I would publish more of the human stories about professional journalists who have been helped by the NUJ to drive home the difference union membership can make to the lives of journalists up against the sorts of challenges we now face in our industry. Perhaps some of these features could be syndicated, with credits, to other publications such as Guardian media to reach out to non-members.

I would promote the emphasis on the 'professional' to separate us out from non professionals such as influencers (who are professional at what they do, but not as journalists).

3. How would you enhance the digital and online presence of *The Journalist*, in line with DM Policy?

If I became editor of *The Journalist*, I would increase the use of podcasts and blogs to direct traffic towards

online and digital content. This is critical for engaging younger members who won't necessarily read their hard copy. Social media should be used more vigorously and strategically to promote online and digital content, with bitly links to pieces that might be of particular interest to a specific membership group, ie the growing number of freelancers.

4. How can *The Journalist* engage more effectively with members?

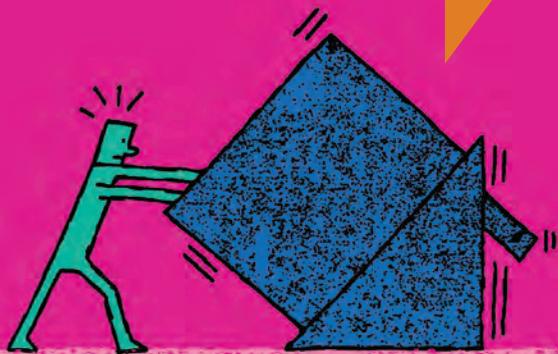
The *Journalist* can engage more effectively with members by listening to what they want. In a former role as a union magazine editor, we asked our members what they wanted from their magazine via a survey, and then made efforts to accommodate their wishes. We learned what was popular, and what wasn't, and we were very surprised by the results, which helped us get to know the membership.

Featuring a wider range of voices to represent diversity across our industry would help to reassure all members that their union is representing them and addressing their concerns.

5. What is the role of *The Journalist* in communicating union policy and activities?

Features on NUJ policy and activities need to be vibrant and engaging, and to use members' stories to illustrate how a new union policy, for example, is relevant for members. Content covering NUJ activities needs to feature more young members. Whilst recognizing the enormous amount of good work the NUJ and its magazine has done to combat ageism in journalism, it feels very much like a magazine for older journalists. A lack of effort to redress this imbalance could further alienate young journalists from their union at a time when they are needed more than ever.

Moved house or
changed your
email address?



Please let us know.

You can update your membership record on the website nuj.org.uk or email membership@nuj.org.uk

NUJ
NATIONAL UNION
OF
JOURNALISTS

Do you want to
unplug and read your
magazine in print
rather than online?



Please let us know.

You can change your member preferences on the website nuj.org.uk or email journalist@nuj.org.uk

NUJ
NATIONAL UNION
OF
JOURNALISTS

Advertise in The Journalist

To advertise contact Melanie Richards
020 3026 9239 or email: ads@journalistmagazine.co.uk

Local Project. Are you a (semi) retired journalist, active freelancer or ex/part-time print media sales or management person? Do you live in an area with a strong domestic tourism industry, high number of holiday cottages and second homes, and an active cultural and arts scene? Are you interested in publishing and managing – and earning a good supplementary income from – a seasonal local listings paper as part of a national network for an innovative, popular and profitable media product? I'd love to hear from you. My name is Mark Kitto and I live in Norfolk.
07502 357367 markkitto@gmail.com

TAX CONSULTANTS

We are an established firm based in the City, specialising in handling the taxation and accountancy affairs of freelance journalists. Clients throughout the UK.

For further details contact: 020 7606 9787

SOUTHWELL TYRRELL & CO

★ Financial advice for hacks from a hack and qualified financial adviser. Contact Nigel Bolitho of BV Services, authorised and regulated by the Financial Conduct Authority.

E-mail: Bolitho@enterprise.net
★ phone 01954 251521 fax 01954 252420 ★

WhoFundsYou?

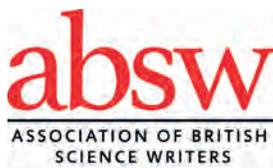
Promoting open, transparent think tanks

Can you trust your sources?

Think tanks can be valuable sources of analysis and research. But some are more open about who funds them than others. We shine a light on the most and the least transparent.

Who Funds You? promotes funding transparency among UK think tanks and political campaigns. We ask organisations to publish their annual income and declare their major funders.

→ WhoFundsYou.org



Executive Secretary, Awards and Events Manager



ABSW is looking for an executive secretary, awards and events manager to work with us on a freelance basis for an estimated 35h a month.

The minimum pay rate is £16 per hour but we are open to negotiation depending on skills and experience.

Full job advert: www.absw.org.uk/jobs-awards/jobs/absw-is-looking-for-an-executive-secretary-awards-and-events-manager

Apply by 13 October by sending a CV and short cover letter to: info@absw.org.uk

ABSW Limited is a company registered in England and Wales with company number 7376343.

Media Masters podcast

A series of one-to-one interviews with people at the top of the media game.

Some of our most popular interviews:



Tina Brown



Tyler Brulé



Ken Bruce



Allison Phillips



Julie Etchingham



Rageh Omaar

www.mediamasters.fm

