

Conference proceedings

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Drinking cheap wine with the lepers of Shadnipurum

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Introduction

It is a truism to say that post-Leveson ethics combined with the rise of social media and citizen journalists has revolutionised the way we report and how our reportage is formed (Lee-Wright, Phillips, & Witschge, 2011).

But many traditional ‘hackademics’ in the UK maintain that new ethics and new ethical regulations must dictate how the press, particularly the mainstream, conducts itself (Bradshaw & Rohumaa, 2013). This paper challenges this view and argues that by thinking existentially about the growing array of imposed ethical codes and accompanying standardised interview techniques staff and students can realise their full potential as *reporters litteraires*.

Well-meaning ethical codes can be thought of as *la censure des medias*. And this censorship not merely impacts on practising journalists but on us as educators and the manner in which we teach our students. The censorship also throws into question the frameworks we use to structure our news writing (Randall, 2000) and, as I go on to note, its impact on applied journalistic truth. I will argue that the inverted pyramid is past

its sell-by date. And that not only does it restrict freedom of expression, it, either by design, or inadvertently, restricts our ethical approaches to interviewing in the field, across the mediums (Allan, 2010).

I am proposing a new style of interviewing which has at its heart *l'esprit d'egalitaire*, one that juxtaposes the traditional power-relations between interviewer and interviewee. This is a direct challenge to the central tenet at the core of traditional journalism – the ethical interview (Temple & Temple, 2008). I will argue that egalitarianism, in every shape and form, is pivotal to the free-thinking of both journalists and the free expression of their interviewees, both of which in turn will consequently challenge the traditional news structure that we have come to know as the inverted pyramid (Harcup, 2009). So this paper stands for a call to action, led by well-informed journalism academics, and supported by the new generation of student journalists.

Passage from India

On one assignment to a leper colony in India for *The Sunday Times*, I found myself in a place called Beggar's Colony near Bangalore. Beggar's Colony is a slum which lies at the foot of the leper colony. It is a place where lepers beg priests to get *in to* the colony for the little treatment that is available within the barbed wire compound that houses a wee hospital. One Friday evening I found myself drinking cheap wine there with the lepers of Shadnipurum. The chapter appears in my PhD from Glasgow University entitled 'Hunting Captain Henley' – Drinking Wine With The Lepers of Shadnipurum.

"Sevagram, near Wardha Station: the village where Gandhi built his ashram and, officially, the hottest place in India. In the nearby city of Nagpur open sewers flow into the curry and chapatti shacks, uniting, in a common culinary concoction, the scent of food and hot spicy faeces. Suffering cheerfully endured ceases to be suffering, the Mahatma once said. It is transmuted into an ineffable joy. Mamamama cried the tiny one-legged baby by the sewerside. A skeletal dog casually walked over and licked her head, pausing to pant and briefly guard the abandoned infant. But the beast has no reason and wandered north along the Pandit Malviya Road, a road that stretches deep into the darkness past makeshift shantys, pitted and putrid it meandered like some sullied stillbirth of a mother monsoon, its pungent trail leading who knows where – to the very heart of Henley himself perhaps. Yet the blackness of the fast approaching Wardha night held no fears for Billy. In its place, more than anything, was the desire to confront him. As night descended he felt his ever nearing presence pulling him towards him. And as it did so, the crowing of the cocks and the cries of the naked babies diminished. He picked his way through them, his footprint larger than their feeble brown bodies. The Englishman was here." (Pratt, 2009).

"Down here in the gutters of Shadnipurum the leper head found something amusing. And there were other stirrings. Behind the cloth door of his house, others made their move, reaching out, touching me all over with their stumps. One of them spoke a little English. He offered his stump as a handshake. My name is Krisinappa, he says. He tied a spoon to his right stump tae scoop sour milk into his mouth. He offered me some but I'll stick to the wine wee man thanks anyroads. His stumps were smooth but crinkled at the points like law links sausages. He sometimes chewed them when he was bored, or when asleep. He picked roses with his teeth and tried to sell them outside the colony but the thorns pricked his wounds. By night he thought he was a boxer, thumping his stumps into my stomach and doing the Ali shuffle. I slapped him back, tweaking his only ear between my forefinger and thumb, but only part of it falls off, small remnants of skin smelling like old grey cannabis ash. Where is the Englishman? I asked. Henley. Captain George Henley. Where is he? Where is the Englishman? Mimicked Krisinappa, mocking my question, offering no answer, no clue." (Pratt, 2009).

"His friend Damal was once a proud hunter until leprosy stalked and captured him. Now, he believed, he was cursed by god, condemned to live in Beggar's Colony for eternity. He wore a crucifix upside down, grinding it into my face for a laugh. I drank more wine from the communal bottle. Three furra pound, three furra pound old boy, I say, here, sticking the point of the crucifix up his rotten nostril, dragging it sharply down across his reeking cheek, and pressing it into the jawbone, you're deid if ye dae that again. He crawled to his corner with a tormented snigger and sat twiddling it, glinting it off an open bottle by the open fire." (Pratt, 2009).

But this call isn't made as some sort of plea for journalism academics to begin teaching forms of ethnography or participant observation (Newkirk, 2002). The formula is much more simplistic. To understand it let me introduce to you the work of the late Studs Terkel (1912-2008). Terkel won The Pulitzer Prize in 1985 for *The Good War* and his book *Working* was described by critics as a combined work of art, social science and journalism. Terkel was strongly influenced by the British director Denis Mitchell, who made *Morning in the Streets* (the classic 1959 documentary shot in working-class districts of Manchester and Liverpool, still from time to time repeated on UK television (Terkel, 1997). 'That film is magnificent,' says Terkel. 'Probably the best documentary ever made. Denis taught me that you didn't need a narrator. And that little things were important (Chalmers, 2007). That silence was important. And that, those people on the streets....they

just spoke poetry.’ There is an important observation to be made at this stage. While the *l’esprit d’egalitaire* in ‘*Drinking Wine With The Lepers of Shadnipurum*’ exemplifies an experimental non-patronising ‘eye for an eye’ approach to interviewer/interviewee relations Terkel was able to shift the power relations even further by in effect virtually removing himself from the interview process to ‘allow the poetry to be spoken.’

The Working Project I am piloting explores the concept of citizen witnessing (the world of work) and offers a platform to the contributions of ordinary people in a way that can hopefully help to reinvigorate journalism’s responsibility within democratic culture. Two main considerations were taken into account before piloting the first interview with a school cleaner Jeanette Braidwood. Firstly, the routine journalistic approach of researching previous stories around school cleaners in Scotland was ignored. This approach is designed to limit the impact of spin and resultant inverted pyramid structure. Secondly, leading questions were strictly limited, in-fact virtually non-existent, in an attempt to remove the reporter/interviewer from the interview process. Firstly read the interview. Following this I will examine the success (or not) of the technique in terms of journalistic credibility.

Jeanette Braidwood (54) School Cleaner:

“I have different shifts, Monday and Tuesday it is quarter to four to quarter to seven. The Wednesday, Thursday, Friday is three to six.

“Basically, you go in, you start your shift, you sweep up the corridors. You do the dusting, empty your bins, just basic things like that. We buff on a Wednesday. Wednesday is a buffing day. Just one day a week you buff.

“There are about fourteen of us and we all have like an end, but I work in a Secondary School, so I work like in the Home Economic Department, where I just work there and do all the stuff there. Basically, just cleaning.

“I have one corridor and two classrooms, a staff base and a toilet. That’s it. There will be the halls as well. Basically, your day would be that you’d be cleaning the walls, you’d be sweeping the floor, emptying bins, doing the toilets.

“It’s the same bit every time just now. Just up to about three weeks ago I was doing like two shifts, so I was doing two ends, just wherever the supervisor puts you. If somebody is off, obviously you’re covering, so you’d be going to cover somebody else’s end, along with the other girls, because we all work together as a group.

“Aye, we all get on well. We get on well, we can have a laugh, we can get on well and we work well together. We all work well.

“We have three men that work for us as well, aye there’s three men. One comes from Syria. Yes, he’s over from Syria.

“Well I think maybe, the best is obviously that I’ve made a lot of friends in the place. Like that kind of thing. We get on with the teachers, we get on with everybody. I think maybe the worst part is that maybe you could walk into mess.

“Well, I said that probably the worst mess is maybe like they’ve thrown maybe their water or ginger or they can have like sweeties or maybe just a lot of like mess that way, they can trample on it and you’re left with quite a lot of mess.

“We’ve got a trolley that the stuff goes on. We’ve got the mop, a bucket. We’ve got cloths. We don’t use chemicals.

“We’ve been doing that for maybe about the past couple of years. Only on a Friday, we can use the liquid on the tables. That’s only one time we can do that, because children have allergies and if you’re using that it could maybe affect them with their allergies. So just only on a Friday we can use that, but any other time it’s got to be just water, just plain water.

“A duster, a feather duster type thing, we’ve got that as well. An obviously we’ve got bags for emptying your bins, you’ve got that, but we do carry like a spray, if there’s maybe like a spillage or somebody’s been sick or whatever, maybe in the toilet, you’d need that, you would put that down as a deodoriser, just put that down. You’ve got that if you need that.

“You do have a Hoover, but the Hoover just gets pulled behind you. It’s one of they like Henry Hoovers, so you would just take that with you as well.

“It’s a wee tiny Hoover with like a long hose that you’d pull like a wee round thing with a wee face on it. It has a face, you pull that, you’re doing that with you as well and then obviously that would be all you’d have on that. We have a scraper as well. A scraper. It looks like a wallpaper scraper. You would use that to get maybe like the chewing gum, that’s been stuck onto the ground, you’d use that and that would help.

"I've been doing it for fourteen years now. Aye, fourteen years. I've been quite lucky because I mean most other people can maybe, they would maybe have to clean up sick or whatever, things up their wall. You do get a lot of maybe the juice up the wall. You've got to clean that, but luckily enough where I've been it's never happened to me, so I've been quite lucky.

"In the place where I am, I'm using like a washer that would clean the floors, it's a machine that washes the floors. Like on a Wednesday, that's my wash day, because I'm doing that plus the buffing, and I've got a big long corridor. And then at the end of that, obviously I come back in quite tired. It can be bad and it can be quite physically a heavy job, heavy in the muscles. You'd be quite tired after it, you get a sore back, sore legs with doing that. And you would need to be physical, you need to be physically fit to actually maybe do it, aye.

I have trained people when they come in. They walk in, I think when somebody comes into a school, a cleaning job, they actually think that all you do is just walk in, they are just going to be dusting or they're just gonna Hoover, but they don't actually realise what the job involves. Because it is actually more physically heavier than they think and that's the first thing that they'll say, as soon as they've started using the buffer they'll say, "Oh how can you do that, that's awfully heavy, I don't know how you can do it." But it's now as, well I don't think it's as hard because I've been doing it for all these years. That's what they basically find, they find when they walk, people think when they walk in they're just gonna use a duster or just Hoover, do the toilets and that's it, but there's actually more to it.

"It did take, it does take a, I'd say probably it takes a few months to really, you know, get into the routine, being able to do it and then being able to, you walk into it and oh, I've got to buff today, I'm not gonna be well after it, but once you actually you do it, I think once you've been doing it for so long, it just comes natural.

"It's like basically you've got to have the buffer at a certain angle, but you're actually swinging so that when you're moving it you're actually walking with it and it can be quite bad on your back and your shoulders and the knees as well.

"They always do complain about it, that's the first thing they complain about, "Oh, it's Wednesday, it's buffing day." At the end of the day they say, "Oh my back's killing me" or "My legs are killing me." That always happens on a Wednesday.

"Well it doesn't affect me, but I know it can affect other people. They can come in and say, "Oh, I can't be bothered."

"Aye, it's just like, ooff, and you do get it like they can come in and they can say, "Oh, just wanna get started and get home." They just want, "I wanna get on with it." Or even ones that can walk in and say, "Oh, what we gonna walk in to today?" That's the first thing you think of because you say, "What is the end going to be like?" When I walk into my department to do my cleaning, what am I walking in to? Cause you don't know what you're walking in to, cause you don't know what's been going on during the day, but obviously I am with cooking, so I'm gonna have a lot of like food on the floor and things like that.

"And I think the other thing as well, especially in this weather, the hot weather, when you walk in they've had the ovens on all day, so you're walking outside, you're coming in, you are warm and then you walk in and you're walking into a warm environment. That actually makes it harder for you to work, because the heat kind of pushing you back, but you know you've got to go forwards, you've got to do it. But you do do it.

"It is like a workout because you can come back, I'm actually bright red, I'm actually quite tired by the time I'm finished. So by the time you come back home, you do actually just feel drained, because you've been working so hard.

"Sometimes you see the kids, it depends if they're in for maybe extra study, they might be in, but we can't touch, we can't go into that classroom when the children are in, cause we can't be in. We can maybe, if there's a teacher in you can maybe say to the teacher, "Can I come in and empty the bin" but if you see a class with no teacher you canna walk in, cause we're not allowed to walk in if the children are in the class.

"Sometimes, if there's maybe an event on, the kids do kind of tend to come along the corridor but they're not supposed to be in.

"Awe they don't say anything, just run about. Aye, they just run about. That's it.

"Some of the teachers are alright, others you don't even pass the time of day. And I'm just the type if I see a teacher come by I'll say hello, but some of them don't give you a hello back, they just walk by you. Aye, they just walk by you. But some of them do just speak to you, they'll maybe say hello, I wouldn't say they would pass the time of day, or it's a lovely day or whatever, or thank goodness that shift's over or have a nice weekend, you know, things like that.

"Aye, I would say some of them (the teachers) can be nice but some of them not. I don't know, I've always felt that because some of them just look down, because I'm a cleaner, I'm not a teacher. So I'd see it that way, you know, they don't want to, I just feel that they look at me in the uniform and they see me in a different way.

They just don't, I don't know why but, I just feel that way, you know.

"I just feel that we don't get paid enough as we should for what we have to do. Cause I know that other Council workers even get paid a lot more than us and they do less, which I don't think is actually fair.

"Well you get people that are maybe like bin men and they don't, well years ago they physically lifted things but all they're doing is just pushing a wee bin and it goes into the bin lorry and it does it all itself, you know, that kind of thing. You've got receptionists, you've got people that just work at the front, but they're not really doing anything. Even the, oh, I don't know. Teachers don't do a lot, I know they're not Council workers but they don't exactly, I feel that they don't do the physical work, they just basically, you know, they've got a job just sitting down, just working away and talking, you know."

Interview ends

The main news story over the past year in Scotland about school cleaners in Scotland referred to cleaners doing the work of five in Glasgow school staff crises. The intro spoke of stressed-out cleaners quitting the job due to excessive workloads. If we briefly re-visit the interview with Jeanette Braidwood we can see this is a fundamental concern of hers too. Yet the news element grows organically by using the Studs Terkel technique without the use of leading questions or the inverted pyramid style. In addition, because the angle isn't forced we actually learn more about the life of a school cleaner without necessarily sacrificing the news element.

Addressing issues of absolute truth

There are other points to note. Using this technique there are no taut intros, no news leads and no spin. This in turn circumvents ethical and legal issues in practice based work. More importantly perhaps for our *teaching of journalism in a disruptive* age the style is easily able to harness both Broadcast and Press cultures and in so doing address issues of absolute truth within the field of journalism ethics.

There is of course other new thinking about interview technique. Literary nonfiction writers such as John Krakauer (*Under the Banner of Heaven*) employs narrative devices such as vignettes and storytelling, often from the perspective of his interview subjects, 'as a means to focus attention on an interview and capture the essence of an argument or situation.' (Boynton, 2005). 'Krakauer's narrative is heavily focused on these interviews, and extensive quoting of his interviewees throughout the book enhances the reader's personal sense of these subjects and provides concrete points of departure for further discussion and analysis.' (Boynton, 2005). "Great reporters are great listeners," says Carl Bernstein of the WoodwardBernstein reporting team that exposed the Watergate coverup that led to President Nixon's resignation.

The good listener hears good quotes, revealing slips of the tongue, the dialect and diction of the source that sets him or her apart (Widmer, 2015). In the Jeanette Braidwood interview this is demonstrated on several occasions throughout, most notably:

"Well you get people that are maybe like bin men and they don't, well years ago they physically lifted things but all they're doing is just pushing a wee bin and it goes into the bin lorry and it does it all itself, you know, that kind of thing. You've got receptionists, you've got people that just work at the front, but they're not really doing anything. Even the, oh, I don't know. Teachers don't do a lot, I know they're not Council workers but they don't exactly, I feel that they don't do the physical work, they just basically, you know, they've got a job just sitting down, just working away and talking, you know."

Aged 28, Larry King found his first job interviewing people on the radio. But he wasn't with CNN, he was in a deli in Miami, interviewing whoever happened to walk through the door. His guests were waiters, tourists and a plumber (Littlefield, 2017). King went on to conduct over 30,000 interviews across his 60-year career. He built a legacy by asking questions and letting his guests respond. He's not renowned for his oratory skills, his writing, or his investigative chops. He's known simply for his ability to ask and listen (Littlefield, 2017).

But unlike Larry King's technique or the ultra egalitarian technique used in *Hunting Captain Henley*, the genius of Studs Terkel is in his discretion. 'You never hear the crank of the machinery that powers his work, and barely catch a glimpse of the man holding the levers.' (Brooks, 2008). 'His writing is deceptively stylish, and his interviews dance and flow. They capture the cadence of the speaker, whether it be a signalman or a stockbroker, a politician or a prostitute, to the extent that you can almost picture them sitting there, groping for the words as the tape-wheels turn. As anyone who has ever attempted to write up a first person interview will testify, this is a fiendishly difficult skill to master.' But just how difficult and can we in the academy adapt to teach our students this discretion? How difficult can it actually be to interview a diverse group of

people, provide them with brief, first person platforms, and teach students to restrict their own contribution to the occasional italicised prompt? (Brooks, 2008). If we look again at the Jeanette Braidwood interview, her cadence is regularly and accurately captured:

“Some of the teachers that are all-right, others you don’t even pass the time of day. And I’m just the type if I see a teacher come by I’ll say hello, but some of them don’t give you a hello back, they just walk by you. Aye, they just walk by you. But some of them do just speak to you, they’ll maybe say hello, I wouldn’t say they would pass the time of day, or it’s a lovely day or whatever, or thank goodness that shift’s over or have a nice weekend, you know, things like that.”

‘Studs was not a confrontational interviewer,’ says Alan Wieder in *Listening With Respect: What Made Studs Terkel a Great Interviewer* (Karin, 2016). ‘Yet, often people he interviewed responded by saying that he got them to talk about things they didn’t even know they thought or felt. The second lesson is one word – ‘listen’ – Crazy because Studs was such a talker (Karin, 2016). He never shut up, except, when he was doing an interview.’ Terkel had a mantra: ‘Let the person talk about what they want to talk about and not talk about what they don’t want to talk about.’

“And I think the other thing as well, especially in this weather, the hot weather, when you walk in they’ve had the ovens on all day, so you’re walking outside, you’re coming in, you are warm and then you walk in and you’re walking into a warm environment. That actually makes it harder for you to work, because the heat kind of pushing you back, but you know you’ve got to go forwards, you’ve got to do it. But you do do it.”

In ‘Screw The Inverted Pyramid’ (The Journalist, Context Matters, 2015), Tim Knight writes: ‘The inverted pyramid has done even more harm to broadcast journalism than the invention of the news conference. Which is saying a lot. They still teach it in journalism schools – in spite of all the evidence that it simply doesn’t work for broadcasting. The inverted pyramid takes perfectly good stories and mutilates them.’ Some of Knight’s findings are of note (Knight, 2015):

The inverted pyramid is the most difficult to follow of all possible story structures.

It’s cleverly designed to prevent the viewer from retaining information.^[1]

It forces the writer into ugly, artificial, often incomprehensible sentences.^[2]

The inverted pyramid is a newspaper invention.

It has nothing to do with broadcast storytelling.^[3]

And yet, even today, it defines the structure of most stories in most broadcast news bulletins most of the time.

Public responsibility

You’d think it was invented for some clever journalistic reason.^[4]

Actually it was invented to save newspaper publishers lots of money. (Knight, 2015)

In a comparison of narrative news and the inverted pyramid Emde, Klimmt and Schluetz (2015) point to previous research that shows a decreasing interest and low comprehension of traditional news, particularly in young audiences. They write: “Boring, repetitive and complicated—these are words used by many young people to describe the typical news they find in traditional media (Emde, Klimmt, & Schluetz, 2015). As several studies show, news consumption by adolescents has decreased in the last few years. Additionally, especially young recipients understand and remember only a small fraction of the information included in a newspaper article or television broadcast (Emde, Klimmt, & Schluetz, 2015). Altogether, these results constitute a problem for the public responsibility of news media to contribute to a well- informed society. Innovating the ways in which news is conveyed to young audiences has thus emerged as an important challenge to journalism and journalism research” (Emde, Klimmt, & Schluetz, 2015).

In *Dominance Through Interviews* Kvale concludes that a research interview is not an open and dominance free dialogue between egalitarian partners, but a specific hierarchical and instrumental form of conversation, where the interviewer sets the stage and scripts in accord with his or her research interest (Kvale, 2006) s. He writes: ‘The use of power in interviews to produce knowledge is a valuable and legitimate way of conducting research (Salmons, 2009). With interview knowledge jointly constructed by interviewer and interviewee, overlooking the complex power of dynamics of the social construction process may, however, seriously impair the validity of the knowledge constructed.’ The interview technique in *Drinking Cheap Wine With The Lepers of Shadnipurum* demonstrates what Kvale refers to as ‘alternative conceptions and practices to the warm personal and consensus-seeking research interviews. Look again at the following section (Kvale, 2006):

“By night he thought he was a boxer, thumping his stumps into my stomach and doing the Ali shuffle. I

slapped him back, tweaking his only ear between my forefinger and thumb, but only part of it falls off, small remnants of skin smelling like old grey cannabis ash. Where is the Englishman? I asked. Henley. Captain George Henley. Where is he? Where is the Englishman? Mimicked Krisinappa, mocking my question, offering no answer, no clue."

This is what Kvale refers to as 'a confronting approach, radicalised by regarding the conversation as a battlefield – as suggested by Aaronson (1999) in her Bakhtin-inspired analyses of conversations (Kvale, 2006).' Lyotard (1984) regards every statement as a move in a game, which is "at the base of our entire method, that to speak is to fight, in the meaning of a game.' If we accept that the agnostic interview, as Kvale refers to it, is confrontational, as the interviewer 'deliberately provokes conflicts and emphasizes divergences' (and the above extract is a radical demonstration of this in that a physical confrontation is enacted) then we can also deduce that the theory of egalitarianism in interviews is also enacted to the extreme, the objective being to overcome the opponent both physically and in dialogue because that is the pretext set by the interviewee himself. There is a further contrast to harmonious searches for consensus whereby the research interview allows for competing perspectives to emerge, following the motto of "vive la difference (Kvale, 2006)"

In *Qualitative Research in Journalism: Taking it to the Streets* Cramer and McDevitt (2004) point to the

Weaknesses and vices

The Hutchins Commission that has advocated the "projection of a representative picture of the constituent groups in the society" (Cramer & McDevitt, 2004). Responsible performance means "that the images repeated and emphasized be such as are in total representation of the social group as it is (Iorio, 2014). The truth about any social group, though it should not exclude its weaknesses and vices, includes recognition of its values, its aspirations, and its common humanity." The commission expressed faith that if readers were presented with the "inner truth of the life of a particular group," they would develop respect and understanding for that group (p. 27). Inner truth is a key concept because an understanding of a group on its own terms is the very purpose of ethnography (Iorio, 2014).

Cramer and McDevitt take it one step further. They write: 'Durham (1998) advocates "standpoint epistemology" as an escape from "the intellectual quicksand of relativism and the indefensible territory of neutrality and detachment" (Cramer & McDevitt, 2004). Standpoint epistemology requires a reformulation of objectivity, directing it away from the unrealistic erasure of bias toward the purposeful incorporation of subjective perspectives. Borrowing from feminist theory (Harding, 1991) and sociological models of knowledge production (Mannheim, 1952), Durham argues that people inside the dominant social order collect and interpret information about those who are either inside or outside it (Cramer & McDevitt, 2004)'.

Feminist theory sheds further and important light. In 'Interviewer and Interviewee Relationships Between Women,' Ning Tang argues that 'both the interviewer and interviewee's perceptions of social, cultural and personal differences have an impact on the power relationship in the interview, which is not simply an issue of quality of the interview but the dynamics between the interview pair. (Tang, 2002)'. Tang's hypothesis is of note. She writes: 'Feminists in sociology initiated the discussion on the power relationship in women interviewing women in the early 1980s. Because of women's general experience of gender subordination, a 'non-hierarchical' relationship in women interviewing women has been suggested (Oakley, 1981). However, some feminists have argued that despite women's shared understandings of gender subordination, other social attributes also contribute to different power relationships in women interviewing women (Tang, 2002). More recently, while feminists insist on the empowerment of the researched it has been recognized that power dynamics in the interview are fluid, therefore the presumed dominant position of the interviewer within the hierarchical research relationships has been questioned (Doucet & Mauthner, 2012).

In *Drinking Cheap Wine with the Lepers of Shadnipurum* the 'empowerment of the researched' is clearly demonstrated in extremis. The interviewer fights back to redress the balance. However it is surely in the middle ground that the solution to our teaching of journalism in a disruptive age lies – an interview technique territory first mapped by Studs Terkel and waiting to be plucked from the journalism shelve to reinvigorate The Journalism Academy's potential to instill a new passion for interviewing in our students, one that circumvents the traditional ethical and legal barriers that await us, and one that can unite both Press and Broadcast cultures in HE institutions not just in the UK, but globally.

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