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# Journalism Education

Journalism Education is the journal of the Association for Journalism Education a body representing educators in HE in the UK and Ireland. The aim of the journal is to promote and develop analysis and understanding of journalism education and of journalism, particularly when that is related to journalism education.

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## Jan Goodey

Jan Goodey has been a journalist since school, 42 years in total and has worked on Fleet St as well as local papers and magazines. He was in FE for ten years teaching journalism in Brighton at the Brighton Met and in HE for the past eight at Kingston University Journalism Dept. He has book chapters on data journalism and the environmental effects of HS2 rail as well as data investigations for the *Ecologist*, *The Guardian* and *The Independent*. He is also an environmental activist and has been since his late twenties when he was a road protestor against the then 90s Roads to Prosperity programme which was coined the Roads to Nowhere: apposite 30 years later when so much of what governments could have done then remains undone now.

## Mark Neuzil

Mark Neuzil, Ph.D., is professor and chair of the Department of Emerging Media at the University of St. Thomas in St. Paul, Minnesota, USA. He is the author, co-author or editor of eight books, mostly on environmental issues. As a journalist, he worked as a reporter and editor for the Associated Press, the Minneapolis Star Tribune and other daily newspapers. His freelance writing on the environment has appeared in Audubon, the BBC, *Saturday Evening Post*, *Smithsonian*, *Earth Island Journal*, *American Forestry*, *Better Homes and Gardens*, *Field and Stream*, *the History Channel Magazine* and more. He served two terms as a board member of the Society of Environmental Journalists and as a judge for

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# Articles

All papers in the Articles section are peer reviewed and discuss the latest research in journalism and journalism education. These are intended to inform, educate and spark debate and discussion. Please join in this debate by going to [www.journalism-education.org](http://www.journalism-education.org) to have your say and find out what others think.

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# Teaching to the image: helping student journalists visualize environmental stories in a climate change world

Mark Neuzil and Amelia McNamara, University of St. Thomas  
St. Paul, MN USA

## Introduction

**In 1966, two reporters from the *Chicago Tribune*, Casey Bukro and Bill Jones, wrote a series on water pollution, including problems in the North American Great Lakes, creatively called “Save Our Lakes.” The articles came at the time the modern environmental movement in the United States, sparked by the publication of Rachel Carson’s book *Silent Spring* in 1962, was gaining momentum – and increased attention from mainstream media.**

The reporters’ use of visual images to help tell their story was simple, effective, and now seems from the very, very distant past.

What did Bukro and Jones do? Early in their reporting, they investigated a heavily polluted inlet into Lake Michigan called the Indiana Harbor Ship Canal. As was typical of such waterways by the 1960s, the canal was choked with an oily, scummy, stench-filled filth of mostly unknown origins. Staring at the sticky black ooze, the two men considered how to photograph it effectively.

On instinct, and at some risk, Jones plunged his hand into the gooey dreck and grabbed a handful. As Jones slid it out, dripping with toxicity and God knows what else, Bukro snapped a photograph of his partner’s hand.

“And that became our test for clean water,” Bukro recalled 30 years later. “We travelled around the country doing that, to show what stuck to our hand.” (Bowman, 1996, p. 5).

No drone shot. No photo illustrations. No grizzled fisherman staring forlornly out at the vast, empty waters. No pie charts, line graphs or other data visualizations. “I didn’t have to conduct any scientific experiments to prove that the air was black, and the water was filthy. Our pictures showed it, and your own senses proved it,” Bukro said. (Ibid).

## The difficulties with images

Climate change does not stick so easily to the hand. Print media and its broadcast brethren, be they network, cable or on-line, have struggled with the transition from environmental stories that are visible – including scum-filled waterways – to coverage of issues, as Neuzil (2008, p. 205) said, “that are often invisible, complex and highly contentious.” And it may be, as Bill McKibben (2022) noted, that “the biggest news story of all time doesn’t quite fit our working definition of news.” All this is why teaching journalism students to think about images should be a top priority.

In teaching undergraduates to cover environmental issues such as climate change, Neuzil uses the Tribune's photographs as an example of creative visual storytelling; students should aspire to Jones' cleverness, but it has become much more challenging in 2022, even with a camera in everyone's pocket.

At our university, we have a foundational rule at the student-run news source, TommieMedia.com, that each story needs a graphic element. Once, one of the (frustrated) undergraduates said, "all the good images are taken!"

The student was reminded that the words "image" and "imagination" come from the same Latin: *imaginare*, "to form an image of, represent" and *imaginari*, "picture to oneself."

We were discussing nuclear power and its relationship to climate change. "Not all images are used up. Not yet," the student was told. "Think of the big chimneys in nuclear fission plants. Do those still work to move the soul?"

Bolstering that claim is American novelist Paul Theroux, who spent most of his career in England. He walked and rode around the U.K. for his travelogue *The Kingdom by the Sea*, and stumbled across a nuclear power station near Sandgate. There in front of him were its giant cooling towers, a forbidding yet representative visual image. "It was not the gigantism that was nasty – the size alone could not be fearsome," Theroux (1983, p. 46) wrote. "But the unnatural look of nuclear power stations was daunting. They could not be prettified. Their horrific aspect, to someone staring at them from across a calm bay, was their explosive shapelessness, the random swollen angles, and all the radiating power lines, like orbs of modern shock waves."

This was in the early 1980s, after Three Mile Island, but before Chernobyl and Fukushima drove the point home again. In late December 2021, Germany announced that it was pulling the plug on three of its remaining six nuclear power plants. Reuters News Agency (2022) used three photographs to illustrate its text story on the news; all three were of cooling towers and there were no people in any of them, which can be problematic (Leviston, et al, 2014).

Many of today's climate change stories, if we may generalize, are driven by extreme weather events, which are also relatively easy to photograph. Wildfires destroying homes, crops withering and dying in drought-stricken fields, floods inundating villages, and tornadoes in the winter – unknown until 2021 where we live in Minnesota – are all examples. The harder stories to visualize involve science at its microscopic level, such as endocrine disruptors, or macroscopic level, such as our Upper Midwest growing season lengthening by 11 days since 1980.

## The help of big furry mammals

The journalist always must keep in mind their audience, of course, and the first audience for any story is the assigning editor. In Neuzil's experience as both an editor and reporter, a visual image of an animal included in an environmental story is a sure winner to be blessed by any editor. Not just any animal will do; the most qualified critters are what we call *charismatic megafauna*.

What do we mean by this? A simple way to think of charismatic megafauna is that if the creature can take a star turn in a Disney movie with its a merchandise campaign centered around plush toys, a member of charismatic megafauna is what you have. Think of Bambi, The Aristocats, Lion King, 101 Dalmatians, The Lady and The Tramp and you get the idea. Charismatic megafauna are usually larger mammals or pets, easily recognized, photogenic, popular, and furry. (Pixar's Finding Nemo might be the exception that proves the rule.)

In a decidedly non-scientific survey taken at the beginning of each environmental journalism class, Neuzil shows a slide of an image of a giant panda and asks the class, predisposed to environmental issues as they are, to identify the conservation organization it represents. Only occasionally does a student miss on the World Wildlife Fund, which has used the logo for more than 60 years. Few animals are more well thought of (in multiple cultures) than pandas.

When the student was told that images may be "used up," a better way to address it is that some visuals are so often called upon that they have veered into cliché. Such is the case, we think, with the polar bear and melting ice caps. For example, Michele Moses (2019), writing in *The New Yorker*, acknowledged that certain images of distressed bears in Russia may be misleading – who knows what caused their distress? Starvation? Disease? Injury? However, she concluded that no matter the cause of a single bear's starved,

sickly appearance (one had been poisoned by eating garbage), the overall value of the picture trumps the detail: “The photographs ... were not precisely of a species forced out of its habitat by climate change — though, as a story of human cruelty, they are no less disturbing — but the visceral reactions they inspired were arguably an appropriate response, nonetheless, given the current crisis.” (Ibid).

It is not our intent to argue the ethics of a particular image here. And perhaps cliché is the wrong word but do a quick Google search of polar bear and climate change and see how many millions of hits pop up. Many would agree that even an image as heart-tugging as a starving polar bear loses its impact upon repeated viewing.

However, let us not abandon charismatic megafauna just yet. Two examples from non-Disney, non-polar bear sources are wolves and moose and their interdependence in a climate-changing environment.

## The wolves and moose of Isle Royale

Isle Royale National Park (USA) consists of 400 islands, the largest of which is 205 square miles. They sit in Lake Superior and “belong” to the state of Michigan, although the nearest island is only 18 miles from Minnesota. Scientists have studied the island wildlife, mostly moose, continuously since the 1920s. Wolves arrived in the 1940s, probably walking across the frozen lake, started eating moose and joined the laboratory. It is the most studied predator-prey relationship in the Great Lakes watershed, and perhaps the entire continent.

There are plenty of scientific reasons why the moose-wolf studies have gone on for a century, not the least of which is that a rugged island in the continent’s largest lake is a nearly contained ecosystem. But equally important, for the public’s attention, is the charisma of the two subjects. They are large, fuzzy, easily photographed, well-known, and particularly in the case of the moose, beloved. They have cultural meanings that extend their scientific value (Neuzil and Freedman, 2018).

The first Hollywood star turn for the moose came in the 1930s, when photographer Walter Hastings, an employee of the Michigan Department of Natural Resources, produced a series of films that were shown across the U.S. and Canada and eventually in Europe. By the 1960s, the wolves had become co-stars through television specials, newspaper and magazine photographs, and a popular children’s book. The largest of the canine predators received names, such as Big Jim and Old Gray Guy. It was not strictly anthropomorphizing, but the scientists, ever-seeking funding, knew what side of their bread was buttered.

Both animals are now under stress because of climate change. Warmer winters mean a deadly parasite can survive and attack a moose’s brain; a lack of lake ice means that the chances of a wolf walking from Minnesota to the park to decrease inbreeding is reduced. With perhaps only one or two wolves left, a multi-million-dollar “genetic rescue” began in 2019 to drop trapped wolves from Minnesota, Michigan and Canada on the island, mix up the gene pool and restore some biological order before the moose over-browsed the island and killed themselves off (Ibid). No doubt the widely circulated images of moose and wolves as charismatic megafauna contributed to the popularity of the plan.

## Research on visual images

Much work has been done in the media effects field on text stories about climate change; in the last two decades there has appeared a growing body of literature on visual images, as well. Leiserowitz (2006) concluded from a national, representative survey of the U.S. population that public responses to climate change are influenced by psychological and socio-cultural factors, including imagery. The poor polar bear came in for a critique, or at least the overuse of its photographs did, from Wang, et al (2018), who wrote: “While there is nothing wrong with the image of a polar bear, the continued reliance on a visual cliché is problematic when engaging audiences who are not already concerned about climate change. Clichéd images do not encourage curiosity or reflection, and continue to strengthen the impression that climate change is a distant problem.” Further, there is a danger that readers and viewers lose hope upon repeated viewings (Metag, et al, 2016).

Important work is being done by Saffron O’Neill and her students in the U.K. on climate change imagery in the print media. In an in-depth, cross-cultural, and longitudinal study of climate change visual discourse,

O'Neill (2020) found that a shift occurred in about 2005 from polar bears (in general) to a more contested visual frame, fueled by the right-leaning press and its allies. "Knowing and understanding visual use is imperative to enable an evidence-based approach to climate engagement endeavours," she wrote (Ibid, p. 9). In an interview, she stressed that sometimes images and text "go in different directions" such as a story about heat waves and an photograph of people having a great time at the beach (O'Neill, 2022).

A project called Climate Visuals is an attempt to help. Launched in 2016, it is a website of images of climate change, a library of photographs by hundreds of contributors from around the world. As of late 2021, the organization had amassed more than 1,000 Creative Commons and rights-managed images, edited and published based on a seven-principle guideline. "[I]magery needs to embody people-centred narratives and positive solutions and must resonate with the identity and values of the viewer – not just environmentalists. Only then can we truly drive engagement and promote positive action against climate change," according to its website. (Climate Visuals, accessed 1-5-2022) Perhaps not by chance, there is only one image of polar bears in its library as of early 2022.

## Data visualization

There is plenty of room for data visualization in climate change stories. Perhaps the most famous visual depicting climate change is the so-called "hockey stick graph," which shows a reconstruction of global temperatures over the past 1,000 years, with a marked increase in the 20<sup>th</sup> century (Brumfield, 2006). Much like the image of a polar bear, this graph has been shown so many times as to lose its impact. And beyond that, the methods used to create the graphic are beyond the understanding of much of the general public (eigenvectors and principal component analysis).

McNamara's course, Data Communication and Visualization, focuses on three types of data communication—written, oral, and visual. Of the three topics, primary focus is given to appropriate methods for visualizing data. Among the topics covered are perceptual principles, color theory, and designing visualizations for accessibility. In the course, students considered the importance of data visualization much simpler and more approachable than the hockey stick graph. Throughout the course, the class learned to deconstruct and critically examine many types of data communication, most crucially in the form of data visualization.

One recurring assignment was the weekly "data diary," where students were asked to find a representation of data in the wild and explain what they noticed, questioned, or found interesting. Students were alternately assigned to spark discussion by posting a top-level comment, or to respond to one of their classmates' posts. As a result, some posts turned into quite fruitful discussion that could be brought into the synchronous class. Data diaries could include data on any topic (students brought in data from their own fitness trackers, reflections about advertisements they had seen, and TikTok videos, among others), but data about climate was a regular occurrence. Students would screenshot a particular image they were interested in and embed the image into their post, then link out to the source (if applicable).

A particular visual form that was referenced many times throughout the course was a "temperature blanket," a type of knitted or crocheted data visualization where the creator makes a new row for each day of a year, using yarn color that corresponds to the daily temperature in a particular location. While these blankets typically depict data on a scale much smaller than the famous hockey stick graph, they give the creator and the viewer a more visceral sense of the data. There are many variations on this form. Some have made temperature blankets on longer time scales (Highwood, 2017), some incorporate other data types, like covid19 deaths (Moran-Jones, 2021), and some take the visual form and apply it to very different data, like moods. Inspired by the examples shown in data diaries, one student chose to use crochet as the visual form for another "mini-project" in the class, visualizing data about their own life.

Another strategy popular with students is the use of animation as an encoding of time. Rather than showing time on a static graphic (most commonly the x-axis on a standard time series visualization) these visualizations show the same graph over time, leveraging the ability of computers to serve us these animated images as videos or gifs.

One visualization that drew a lot of discussion early in the class was a simple animated thermometer that showed the difference in average global temperature every year since 1860 (Kaye, 2021). This visualization essentially only showed one data value per year—the difference between that year's global average temperature and the average pre-industrialization. But the animation allows the change to happen before the viewer's eyes. In response to this post, another student linked a similar piece from NASA, which shows

temperatures across the globe in comparison to a 1951-1980 mean value (Perkins, 2021). Again, time is encoded in the animation, so each frame represents one year. But in this more complex visualization, many temperature values are visualized at once, showing the variation across the globe.

Bridging the gap between photography and data visualization, another piece that drew attention from this class was an animation of the change the Pine Island Glacier over time (SiggyF, 2021). This visualization used radar images of the glacier, “transformed using [an] ice colormap into a map that resembles ice/snow.” The resulting images look like photography, and the animation allows the viewer to watch the glacier melt over time. A similar animation was shared later in the semester, depicting the deforestation of the Amazon rainforest. Animations like these drew comments from students about the juxtaposition of the beauty of the image contrasted with the dire consequences they implied.

Both crocheting data row by row over time and animating data frame by frame over time have the effect of making temporal changes more consequential. Perhaps these strategies are particularly well-suited to climate change, which happens on a scale difficult for humans to fully fathom.

## Conclusion

The days of photographing a muddy hand emerging from a sludge-filled river may be over; the current challenge, in a nutshell, is to help an audience understand the significance of events such as a 1.5-degree C temperature rise due to climate change (Richels et al 2022). One of the concerns of O’Neill and her researchers is that climate solution images are quite limited, often to politicians or disasters, and as a result the audience feels helpless.

Journalists of the future, like their historic counterparts, will need to rely on creativity, problem-solving and thinking on their feet. One possible avenue is illustrated by the photo illustration project of O’Neill and Graham (2016) in which citizens use their own cameras to capture images of their engagement with climate change problems, in this case sea-level rise in Australia. Similarly, novel visualization techniques that forefront individual data points can help trends feel more human scale. Students now have more tools in their kit. Data visualization, simulation, web animation, and augmented photographs are all within the reach of an undergraduate student. While these techniques would have sounded foreign in Lake Michigan in 1966, they should be part of the core pedagogy for media instructors everywhere.

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# Journalism education development in the UK and its move to the academy

Chris Frost, Liverpool John Moores University

## Abstract

Education and training are central to improving standards of performance in skill or knowledge-based activity, so it is no surprise that journalism training and education has developed over the past 150 years.

There are four identifiable stages of educational development in the UK. Formal journalism training is relatively recent in the UK. Journalism courses were first introduced 100 years ago in the early 1920s, but it was not until the 1950s and the introduction of the National Council for the Training of Journalists that training was put on a more formal footing and the first undergraduate programmes only started in the UK in 1991, a mere 30 years ago. Until very recently, many commentators still claimed that the best way to learn journalism was by doing it and that university courses were not just a waste of time but were actually counter-productive.

This paper examines the four eras of journalism training that take modern UK journalism to a highly skilled occupation showing how each era had a specific importance for, and effect on, the journalism of its time.

# Introduction

## Journalism training in the UK has developed organically over the years responding to the needs of the industry for employees with particular skills.

The early years of journalism were driven by a mix of entrepreneurs, campaigners and enthusiasts, much like today's bloggers, but as technology allowed wider circulation of more topical news and papers became more business-like, so they needed more professional journalists. At first, throughout the 19<sup>th</sup> Century, these needed only to be people of sound education and good general knowledge, largely men. But as the media carrying journalism became more technical, the job more skilled and the pressures more intense so the needs of employers in terms of training developed.

This paper identifies four key stages in the development of journalism training in the UK over the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> Centuries.

## The early days of journalism training

Training of the growing band of early professional reporters was limited to learning as you worked. There were no training schemes and precious little in the way of support. Few books were available to lead the way for the new reporter. One of the first books to be published about journalism in the UK was the *Reporter's Guide* (Reed: 1873) a delightful but small publication full of detailed advice for the budding reporter. A further book *Newspaper Reporting: In Olden Times and To-day* (Pendleton: 1890) also throws some interesting light onto reporting in the early days of telegraph, but before the motor car. Pendleton describes the down-side of the job:

*"...one of the most detestable of reporting experiences is to attend a similar political meeting far away and be obliged to get back the same night. It is head-aching, eye-straining work for the reporter to transcribe his shorthand notes, for instance, in the guard's van of a fish train jolting over forty miles of railway, especially when he is expected at the office soon after midnight with his copy 'written up' ready to hand to the printers." (Pendleton 1890: 188)*

Further on Pendleton describes the adventures of two reporters trying to track down a reported rail crash by horse-drawn hansom cab in the early hours of the morning in a snowstorm. After trailing around the countryside in the blizzard seeking the train, their horse becomes exhausted. They trap on by foot, to eventually find that two freight trucks have bumped each other and one has jumped the track. Nowadays, of course, such an event would be merely a phone call.

Both these books tell tales of working with pens and ink in the days before typewriters in a world where much was changing, particularly in the world of politics and reporting. The House of Commons burned down in 1834 and with the new building, Pendleton tells us, came a new breed of reporters. Despite continuing attempts by some members of parliament to resist the reporting of parliament, Pendleton reports that Macauley spoke the sentiments of the country when he said: ... "The gallery in which the reporters sit has become a fourth estate of the realm. The publication of the debates, a practice which seemed to the most liberal statesman of the old school full of danger to the great safeguards of public liberty, is now regarded by many persons as a safeguard tantamount, and more than tantamount, to all the rest together. (Pendleton 1890: 78)

When it comes to the practice of journalism and advice given in books of the time, both Reed and Pendleton are united that shorthand is one of the key skills of the reporter together with the capacity to transcribe it in a good hand.

*"It is impossible to report verbatim a speech, for instance like Mr Gladstone's on the Home Rule question without the help of shorthand..." (Pendleton 1890: 121)*

So important is the verbatim speech to newspapers of this time, that reporters covering a major speech would combine together to form "a ring"; up to eight reporters would combine their talents to each take a two-minute report transcribed onto flimsy. Pendleton is not specific about what happens after, but presumably each reporter transcribes his notes and shares them with the colleagues in the "ring".

Few other skills are mentioned as being needed by a reporter other than to be "courteous to high and low"

(Pendleton 1890: 158). Pendleton quotes Charles Dickens speaking at the 1865 Newspaper Press Fund dinner:

*“I have often transcribed for the printer, from my shorthand notes, important public speeches in which the strictest accuracy was required, and a mistake in which would have been to a young man severely compromising, writing on the palm of my hand, by the light of a dark lantern, in a post-chaise and four, galloping through a wild country, and through the dead of the night, at the then surprising rate of fifteen miles an hour.”* (cited in Pendleton 1890: 166-167)

Journalists of this early period clearly took their work seriously, but whilst they worked hard, there was not the need for much skill other than a reasonable general education and shorthand. Technology was limited to the telegraph and a coach and horses.

Very little seems to have been written about journalism from the late 1800s until the Second World War. Things were changing, but the pace was slow. *Modern Journalism* by Carr and Stevens (1931), *The Complete Journalist* by Mansfield (1935) and *Practical Journalism* by Baker (1931), were the main books written about the craft during this period.

It is a period of considerable development: a diploma in journalism was started in 1919 by the London University with a course in practical journalism and English composition with optional choices in the fields of politics, economics, literature, history or modern languages. It is notable for its intention to add to the simple reporter skills of note-taking and office practice by introducing options that would widen the reporter’s horizons and improve their analytical and support skills; a divide that becomes clearer 70 years on as training moved on from the simple skill-based course of the NCTJ to university programmes.

Carr and Stevens were much impressed with the course:

*“The lecture courses are comprehensive and that in practical journalism is one of great utility to the journalistic beginner. A recent syllabus shows that the subjects include the following: ‘news collecting and writing’; ‘The function of the sub-editor’; ... ‘Organisation of the newspaper office’; ‘General reporting: the field work’; ‘Reporting in the courts’; ‘Typography’; and ‘the work of the sports reporter.’ The lectures which come under these headings last for an hour, and a second hour is devoted to practical work connected with the subject of the lecture.”* (Carr and Stevens 1931: 10-11)

Despite this development, very few books about journalism were written in the UK during the first half of the Twentieth Century, although this was not true of the US where degree courses were being started as early as 1913, notably by Dean Williams in the University of Missouri (Ibid. 9).

Charles Pilley, a barrister, produced *Law For Journalists* (1924) and this ran to several editions.

FJ Mansfield’s *The Complete Journalist* (1935) was one of the few UK books on journalism to be written in the first half of the twentieth Century. A foreword written by the former prime minister the Rt. Hon. David Lloyd George expresses his astonishment that this should be the case:

*“Men who devote themselves to a calling so far reaching in its influence upon the nation clearly deserve the most careful training and preparation, the fullest literature of instruction, that can be provided. Yet it is an astounding fact that only in the most recent years have courses in journalism found their way into the curricula of a very few of our universities, while there are hardly any really good textbooks giving an adequate survey of this field of crucially important activity.”* (Mansfield 1935: viii)

Mansfield’s book took an impressively broad sweep of the training needs of journalists with chapters on the make up of the press, reporting, sub-editing, speciality reporting and the law. However the profession was still heavily male dominated (although Mansfield emphasises the growing requirement for women journalists) and traditional in approach. Ethics is hardly mentioned in Mansfield’s book, although he does talk about a code of honour. The late thirties were starting to show some of the same ethical cracks that we see today and the debate around Bills calling for the registration of Journalists, and a suggestion for a “Truthful Press Act” was a live issue. Walter Lippman called for professional training while H.G. Wells suggested that: “a well-paid and well-organised profession of journalism is our only protection against the danger of rich adventurers directing groups of newspapers” (Mansfield 1953: 372)

Newspapers remained unchallenged as a news medium until the serious advent of radio in the 1930s so although there was a wider use of typewriters than in Reed’s day, and the new journalism was starting to add more interpretation into stories than had been the case before but there was still little change in the way

that the journalism was taught.

## After the Second World War

The London University journalism diploma did not survive the Second World War (Bundock 1957: 67). The immediate post-war period, therefore, also lacked almost any kind of formal training or education for journalists in the UK. This was in stark contrast to the US where there had been Journalism Colleges for more than 40 years. It was a contrast that did not go un-noticed for long:

*“... Newspapermen do not have to pass examinations. Universities do not grant degrees in journalism, and the diploma course which existed at London University before the war failed because of its lack of practical instruction. Only one technical college in Britain has so far established part-time courses. Equally strange for such a great calling, there is little literature on the technique of modern newspaper work.”*

(Kelmsley 1950: v)

In 1950 it was decided by Lord Kemsley that it was time to take a more serious approach to training. He decided to run the “Kemsley Editorial Plan” an ambitious programme of training that would develop talent within his newspaper group. It was supported by The Kemsley Manual of Journalism (1950).

The Kemsley Editorial Plan intended to:

*“secure that in every stage in the editorial hierarchy, at first by direct instruction and later by conference and discussion, all shall be equipped to perform their immediate tasks in the most satisfactory manner.”*

(Kemsley 1950: 388)

It did this through the Manual and a series of four- and five-day courses for all levels of staff. The manual was one of the first systematic books designed to train journalists with 43 chapters arranged in eight separate “books” including one chapter by Ian Fleming then foreign manager of Kemsley Newspapers, just a year or two before the publication of his first James Bond book.

The Plan was launched in 1947, but neither the courses nor the book seemed to take training of journalism very much further than those books published 20 years previously. There was now much more attention to the work of the production journalist, however, indicating the increase in technology and its application to journalism.

The Kemsley Manual also mentions the Diploma Course in Journalism that was run at the Technical College in Cardiff. This was the first course of its kind since the war. It offered five hours of evening classes a week over three years. Students took practical journalism each year and shorthand in one year of their choice.

Then in each year, they took one of section B and one of section C:

Section B: Current affairs for journalists; English lit (drama and novel); English lit (poetry) or; English lit (Shakespeare)

Section C: English composition; elements of economics; public administration; Economics and social history, or psychology. (Ibid 396-7)

Journalism was still seen as a job that could be done by someone with a reasonably broad education and a willingness to learn. Shorthand and some practical journalism was taught in courses, but was more generally picked up on the job, either in schemes like those run by Kemsley’s newspapers or the more usual apprenticeships run by his competitors. Shorthand was learned either from a book, or more often from night classes in the local technical college. This would involve the young journalist joining a secretarial class for shorthand tuition.

The National Council for the Training of Journalists (NCTJ) was started in 1952 by employers’ groups, trade unions and editors under the grand title of the National Council, overseeing training schemes in newspapers – it did not offer training for entry to journalism.

On the back of this steady formalisation of journalism training, the early sixties saw a sudden flourishing

of books about journalism with offerings from authors such as John Dodge and George Viner, (Then Director of the NCTJ and the NUJ's training officer respectively) Rodney Bennett-England (a former long-standing NCTJ director) and from Dudley Barker (another journalist) all produced within months of each other.

This in-newspaper training continued into the seventies with the NCTJ encouraging and sponsoring the publication of a number of books. Many journalists who were trained in this era fondly remember the series produced by former Sunday Times editor Harold Evans. His books *Newsman's English* (1972), *Handling Newspaper Text* (1974), *News Headlines* (1974), *Pictures on a Page* (1979) and *Newspaper Design* (1973) are classics and many still use them today.

Training during the decades from the fifties to the eighties remained largely in this mould, led by the NCTJ and developed in provincial newspaper in-house schemes. These were funded and driven, to a large extent, by the Printing and Publication Industry Training Board: a quango set up to oversee training in those industries. In the seventies and eighties block release courses and then pre-entry courses were introduced operating to the NCTJ's syllabus.

Broadcasting was largely run by the BBC until the middle of the seventies but the Sound Broadcasting Act (1972) introduced Independent Local Radio and by 1977 there were 19 stations (Crissell 1997: 187). The BBC was also building its local radio network through the seventies and eighties (ibid. 143). Broadcasting had long insisted on taking only graduates as recruits unless they had considerable experience already as newspaper journalists and in so doing had often taken excellent recruits who did not want to work in local newspapers (Cole 1998: 69). This demand for additional journalists to feed the growing number of broadcast stations led universities to start Broadcast Journalism post graduate courses.

## Training moves away from the workplace

The eighties were a period of rapid and dramatic change allowing universities to develop newspaper post-graduate courses building on their experience with pre-entry programmes and their Broadcast PG courses. These were given impetus as the industrial changes sparked by the Thatcher era came in tempting employers into cost-cutting. First the abolition of the PPITB left newspaper proprietors keen to reduce their spending on training following the withdrawal of state funding (Cole 1998: 70). These changes in funding led to students' needs becoming paramount and universities led the substantial growth in graduate entry to journalism.

The ending of the provincial newspaper National Agreement between Newspaper Society members and the National Union of Journalists in 1987 (Gopsill and Neale 2007: 124) saw an end to the proprietor's obligation to train and whilst many continued with existing training schemes, for a while at least, slowly fewer and fewer upheld the tradition of employing apprentices and ensuring their training as outlined in the former National Agreement. Some big employers such as Westminster Press and Thompson Regional newspapers started their own training schemes moving away from the training that until then had been organised on the job by the NCTJ (Gopsill and Neale 2007: 230) and the PPITB. Others relied on recruiting student from the new courses at university to get bright young recruits with university degrees and a year-long journalism training course. These new courses usually contained the elements required by the NCTJ to ensure engagement with the traditional skills taught to journalist but were expected to be more intellectually challenging and better suited to a graduate.

With the marketplace filling with well-qualified graduates, many more newspaper groups saw an opportunity to save money by ending their training schemes and recruiting direct from universities. Only a small number of training courses are now run by newspaper groups, mixing basic journalism training with company induction.

This growth in journalism education through the eighties and early nineties led to a burst of new books aimed at the increasing numbers of students of journalism. Mainly practical, these were about introducing the new postgraduate influx to universities to the arts of journalism. Focal Press was particularly active in publishing a range of journalism books.

A typical example of a late 20th Century journalism textbook is *Practical Newspaper Reporting* by Geoffrey Harris and David Spark which was the standard primer during the seventies, eighties and nineties and beyond. This was first written in 1966 for the NCTJ and is now in its fourth edition.

F. W. Hodgson was another early author producing several books including *Modern Newspaper Practice*:

*A Primer on the Press and Subediting: A Handbook of Modern Newspaper Editing and Production* (1987). McNae's *Essential Law for Journalism*, well known to journalism students and practitioners in its latest edition, had replaced Pilley in 1954 and books on Teeline shorthand were also books that could be (or should have been) discovered in any journalist student's bag.

It was not long before this student-driven desire to be trained as a journalist no longer linked directly to employment was converted by universities into undergraduate programmes. Lancashire Polytechnic, City University and London College of Communications were the first in the UK to launch a degree in journalism with each launching courses in 1991.

## Universities and hackademics

The modern era of journalism training was heralded with the introduction of undergraduate programmes for journalism. They were popular from the start with students. Nearly 2,000 candidates applied for the 40 places in journalism at the University of Central Lancashire [formerly Lancashire Polytechnic] in the early nineties. These numbers persuaded universities already running journalism post-graduate courses to quickly launch their own journalism under-graduate courses and by ten years later there were more than 30 HE institutions in the UK offering journalism degree courses and by 2022 there were 582 courses from 100 providers according to UCAS. There is now considerable evidence that demand for journalism courses is now easily filled by supply and universities are not expanding in journalism any longer.

By 1995, the Guild of Editors had found that the typical entrant to journalism was now a middle class graduate (Cole 1998: 73). This was not welcomed in many newspaper newsrooms, and the start of undergraduate programmes in journalism brought these long-held prejudices against academics and academic journalism in particular to the fore (Gopsill and Neale 2007: 238; Cole 1998: 67). Many fulminated in public and in private about the "Mickey Mouse" nature of media, and by extension journalism, degrees the view being held that training for journalists was of limited value and certainly that a degree in journalism was largely pointless.

But the tide by now was unstoppable. Young people wanted to be journalists and they expected to get a degree so the choice of gaining a journalism degree became increasingly popular. There was also a growing realisation that the news business was no longer a simple "minute-taking" exercise of reporting public speeches and events. The modern reporter was expected to understand the background and select appropriate stories and sources and report them with some level of analysis that required additional education. Law, politics and accurate reporting skills were still vital but some of the technical skills beloved of course of the sixties and seventies such as shorthand and typing far less so whilst analytical skills and understanding of issues such as economics, politics, ethics and science became far more important as readers expected tight reports that not only reported what but explained why. The course design team in the University of Central Lancashire (still Press Polytechnic at the time) were somewhat chagrined to find after their first couple of meetings that their must-have plans for their new degree programme would take seven years to deliver! It was a shock that hit many academics leading to many specialist courses such as magazine journalism, sports journalism, broadcast journalism and eventually digital journalism alongside joint honours programmes combining journalism with politics or economics.

Alongside this, newspaper circulations were dipping and into the new millennium more and more journalists were seeking the relatively safe haven of the academy as jobs in journalism became more difficult to obtain and senior jobs suitable for those seeking promotion became even more difficult to find.

This move to the academy led to it becoming a significant employer of journalists with hundreds taking up posts as "hackademics" as they swiftly became known following the use of the term by Mathew Engel (2003: 61 cited by Harcup 2011: 34).

As these newly minted academics made the transition, many became more concerned with the central business of universities: scholarship and research. The traditional newsroom-based postgraduate courses with their heavy emphasis on experiential learning was of necessity morphed into a more mixed course of theory of practice with time spent in newsrooms split with more traditional lectures, seminars and tutorials. This move towards leavening journalism practice with skills of critical analysis and evaluation was demanded both by the universities and their quality assessment programmes but also by the students and in many cases by the hackademics. To be promoted in the academy involved becoming an administrator or a researcher and scholar and for many the administration route was unattractive. To gain respect and advance-

ment in the university requires one to become a researcher (Errigo and Franklin 2004: 44).

So from the mid to late nineties, as journalism undergraduate courses increased in popularity the pressure was on with hackademics deciding to become researchers. To do this, of course, they were obliged to publish and so there was a rapid growth in publishing opportunities.

Journalism Studies (Routledge) and Journalism: Theory, Practice & Criticism were both started in 2000 offering opportunities for these new as well as existing academics. Growth was fast enough to allow Routledge to launch Journalism Practice a couple of years later. Other journals such as Ethical Space also launched in the early part of the new century. Although UK based, all three are international in scope and Journalism Studies and Journalism: Theory, Practice & Criticism in particular carry relatively few articles from UK hackademics working in UK institutions.

Despite the increase many hackademics have found it very difficult to get involved in research. Several reasons have been identified for this (see Errigo and Franklin, Harcup, and Greenberg). Fear played some part: "Fear that any topic a mere hackademic generates will be knocked back with scornful disdain, some of which might also be offered by other hackademics." (Errigo and Franklin 2004: 44). Time is another problem for the newly appointed journalism teacher struggling to develop teaching, new modules and dealing with the ever-present administration. However many have made it and this can be identified by three factors:

The rapid growth in the number of journalism professors;

The Rapid growth in the number of journalism books published;

The growth in the number of journal articles and conference contributions.

In the late eighties there was hardly a professor of journalism in the UK but now with about 100 universities offering journalism programmes most of these have at least one professor of journalism, some have more. In the early days, some professors were appointed because of their standing in the industry and it did not signify any research profile. This now happens more rarely, although it is not unusual to appoint a visiting professor from the industry for their standing with the profession rather than any academic reputation.

The growth in journalism research is reflected in the number of books published about it in the last ten to fifteen years. A quick Google search for journalism books produced more than 367,000 results whilst an Amazon search found more than 90,000 spanning technology, journalism practice, law, ethics, politics, foreign news and much more. It is probably fair to assume that at least 10 percent of these, probably more, are produced by UK authors, journalists or hackademics.

## Technology

The development of computer technology has of course been a serious driver for the development of journalism in the academy.

The first degree programmes started near the advent of newspaper technology. Most newspapers in the UK switched to direct input from 1986 but desktop computers were only just starting at the end of that decade. Many university journalism courses used Amstrad PCWs on which to write stories. The necessity to remember to save the story to disk after writing caused many a calamity. Desktop publishing only started in the early nineties and students often had to share one or two scarce machines that were slow running with hard drives of only 10Mb or 20 if you were lucky. Windows 3.1 was only introduced in the early nineties for IBM PC users, Macs had had a graphical OS much earlier.

The need to train student journalists in the technology of digital working, initially for production purposes and then into more complex social media and mobile technology meant training in universities where staff were researching these cutting-edge methods became a necessity. Newspapers and broadcast stations found they needed to join this revolution or risk being swamped by the swathe of digital providers that were fast becoming the norm. Content provision for commercial non-media operations as well as for more traditional news output, albeit in blogs or web news providers was becoming the norm and many students started to graduate into such jobs as the technology developed during the noughties and 2010s. It is often difficult to remember that Wikipedia only launched in 2000, just over 20 years ago. Facebook and Twitter both launched for the public in 2006, Instagram in 2010 and others subsequent to that. These are now dominant technologies for both person to person communication and for news, comment and opinion. A student who can't use social media to find stories, source contacts and interviews and publish is doomed in a world where broadcasting in real-time is struggling and newspaper print circulations are plummeting. National

newspaper circulations have fallen consistently over the past 20 years with key tabloids averaging 14percent in the last year and many papers refusing to divulge their figures. Regional papers have fared no better. The Manchester Evening News, Newcastle Chronicle and Shropshire Star each lost more than 70percent of their circulation from 2012 to 2011 (MEN 74,702 to 22,107, the Chronicle 45,225 to 12,914 (2021) the Star 46,489 to 13,669) while the Yorkshire Evening Post fared even worse losing over 81percent of its circulation in the same period from 31,198 to 5,926. <https://pressgazette.co.uk/abcs-regional-daily-newspaper-circulation-2021/> and <http://pressgazette.co.uk/regional-abcs-only-two-regional-dailies-put-circulation-year-year-brightons-argus-biggest-faller/>.

Digital only papers, content delivery for social media and online are the way forward for most student journalists and the skills they need are what most courses are now teaching.

## The Future

The future is likely to see continuing change, perhaps with more examination of education in other countries (Solkin 2022) although the prevailing introverted approach of the government does not encourage that. It is however certain that the move to a digital future means that journalism education now faces a lurch into another era that coincides with changes in education funding.

Already many have identified that the postgraduate courses that grew up in the eighties are struggling to hold on to their students as fees rocket and many universities have closed such courses. Changes in funding arrangements for higher education that leave undergraduate students with debts of £50,000 or more may well make even undergraduate programmes unattractive and the government is considering even more radical changes in university funding although their aim to support courses that lead to careers could make journalism more attractive even if those careers are undergoing massive change.

Alongside this, consequent falling circulations means journalism will continue to lose readers and so become an even more social media focussed industry.

Research should continue to develop as academic expectations of journalism increase with more and more hackademics studying for a PhD as they seek promotion in the academy to further their new careers.

There seems to be no diminution in a desire to know what is going on outside one's own environ even if there is more desire for news that supports beliefs rather than news that informs beliefs and so there will always be a need for journalists and so journalism education.

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# Conference proceedings

All papers in the conference proceedings section were presented at the Association for Journalism Education Conference in June 2022. They sparked debate and are published here to widen that discussion. Please join the conversation by going to [www.journalism-education.org](http://www.journalism-education.org).

# How a marginalised Somali community used pro-am journalism to transform lives and build community identity

Dave Porter, Manchester Metropolitan University

## Introduction

**The normal challenges for any citizen journalism project – lack of finance and the difficulty of retaining volunteers – are exacerbated for ethnic minority communities already disadvantaged in terms of employment, housing, access to amenities, and a lack of engagement with and knowledge of media production.**

For those in the Somali community can be added a generational divide, a digital deficit, and a language barrier, which all add to the challenges of setting up a pro-am newspaper project. Without access to printers, editing and design software, and an understanding of the editorial process, there is little hope of getting such a project off the ground: partnering with a university journalism department enabled a particular and unusual venture to succeed.

A Somali charity in the north west of England approached the university where I teach journalism asking for help in setting up a newspaper. They were clear on what they wanted and did not want: they did not want a hyperlocal website or a flashy venture into digital journalism through a WordPress site – they wanted a printed bilingual newspaper with articles written in both English and Somali focussing on the issues affecting their community. The charity had previously worked with the university on a research project (Omar, Abdikaadir et al, 2014) which examined the challenges facing the Somali community in the north west. One of the needs identified in the research was for older members of the community – primarily first-generation immigrants – to access basic information on services such as housing, welfare, immigration and employment, a common concern for such communities (Lin, Wang-Yin 2006; Veronis, Luisa and Ahmed, Rukhsana 2015; Lay, Samantha and Thomas, Lisa, 2012). Language barriers combined with a lack of access to digital media means they suffer an information deficit, and a printed newspaper which could be distributed to homes and picked up from places such as mosques and community centres was viewed as a way to redress this imbalance. (Bailey, Olga et al., 2008; Hickerson, Kristin & Gustafson, Andrea, 2014; Luce, Ann et al, 2016; Ramasubramanian, Srividya 2016; Shumow, Moses, 2010).

The paper was also seen by the Somali community as an attempt to bridge the generational divide between younger and older Somalis and help forge a greater sense of community identity. For others, their involvement with and knowledge of the project led to a renewed sense of pride and positive outcomes, with one volunteer editor going on to work with the Red Cross in Kenya and another volunteer taking a masters course in journalism at the university as a direct result of the newspaper project.

For journalism students involved in what was a voluntary, extra-curricular activity, it gave them a chance to step outside the comfort zone of the academic world and be part of an editorial team made up of a cross-section of the community usually hidden from view. It allowed them to work alongside a small Somali team collecting stories, interviewing members of the community, and editing and designing a community newspaper as part of an experience outside the usual sphere of student journalism. The author's role was as co-ordinator, trainer and editor-at-large.

One member of the editorial team was appointed editor alongside three Somali reporters and a small

number of student journalists. It was decided the paper would consist of 12 pages, with six pages of stories each in both English and Somali. For members of the Somali reporting team, stories were written either in English or in Somali depending on their language and writing skills, and then translated back. Students helped source and write stories and had a hand in editing and designing pages alongside the Somali team. In terms of design and production of the paper, the Somali editorial team were involved in proofreading all Somali stories on page and translating headlines from English to Somali, a task that, given the different composition of the English and Somali languages, presented a unique set of design challenges. The author took charge of final production of the paper in terms of exporting print-ready pages and arranging overnight printing. (As a side note, the Somali reporting team were invited by the printers to see an edition roll off the press, a hugely enjoyable and novel experience for them).

Basic training was given at the university to the Somali team in sourcing and writing stories. It was agreed that content of the paper would concentrate on issues which dominate members of the Somali community in their day-to-day lives: access to council services, health services, immigration services, employment etc – as well as case studies of members of the community the charity has successfully helped. This is not untypical of many ethnic minority news publications (Harcup, Tony, 2011; Luce, Ann et al., 2016; Lay, Samantha and Thomas, Lisa, 2012; Fabregat, Eduard et al., 2018). Some training was also given to the editorial team by the Media Trust through its Somali Voices project, focussing on how to pitch good news stories to the media and increase the profile of the Somali community in mainstream media. Such training, as noted by Bailey, Olga et al. (2008) can lead to a ‘hybrid’ form of journalism.

As a small charity working on a shoestring budget, it was made clear from the start there were no extra funds for printing the newspaper. While the time of the author and students was given for free, together with access to university PCs and editing software, the cost of printing and producing 1,500 copies of a 12-page newspaper was no small matter. For the first two editions the cost was defrayed by the journalism department taking out adverts promoting its courses, including journalism. Subsequent editions were paid for out of the proceeds of a council neighbourhood grant.

The reality of professional journalists helping to set up a community newspaper is not without precedent. Cardiff University, for example, supports hyperlocal news websites through its Centre for Community Journalism, and it has been suggested that journalism departments within universities are more than well placed to act as a conduit and training hub for community news ventures (Dickinson, Andrew 2017).

The original ambition was to produce editions quarterly, but it soon became clear that this was too ambitious given the level of commitment required for the project. The Somali volunteers had their day-to-day lives to contend with and both the author and the volunteer students had academic duties to negotiate. The logistics of producing a newspaper on a non-professional level and the cost involved, as well as fluctuations in volunteer numbers, were the main reasons behind the rethink. Luce, Ann et al. (2007) highlight the difficulties in sustaining ethnic media ventures, citing low self-esteem, technological barriers, and fear of being ‘shot down’ contributing towards low take-up of volunteers. Volunteers are hard to come by for many practical reasons, as the Somali editor of the newspaper states: ‘I think it’s a big challenge because for me I was working two places. I was working here [charity offices] and I was also working in a warehouse as a clerk, but I had to do it because I was committed to it.’ (Participant one)

The paper survived both the departure of its editor to take up a role with the Red Cross and austerity cuts from the council which at one time threatened the very existence of the charity. The search for a new editor as well as new sources of funding for printing costs had to be overcome, such issues illustrating the practical difficulties experienced by those engaged in community journalism (Harcup, Tony 2013; Liu, Dandan, 2010). But an unforeseen positive which came out of the project was that the idea of a bilingual paper had the potential for adoption in UK cities with large Somali populations. The author, together with members of the editorial team, were key speakers at a conference in London organised by the Media Trust focussing on the visibility of Somalis in the media. The session on the bilingual newspaper generated many intriguing questions about logistics, its production, cost and viability, and whether the project could even become a blueprint for a national Somali newspaper.

## Pro-am journalism

Citizen journalism has been famously described as journalism produced by ‘the people formerly known as the audience’ (Rosen, Jay 2006). Such journalism can take on a multitude of guises, from lone bloggers

to hyperlocal news websites covering neighbourhood patches left vacant by traditional news outlets. The advent of digital media and the opportunity for people to produce content online quickly and easily is the hallmark of citizen and pro-am journalism. Hyperlocal and community news websites are commonplace and anyone with a WordPress account can set up their own blog within a matter of hours. (Fabregat, Eduard et al, 2018; Harcup, Tony 2011; Luce, Ann et al, 2017). Pro-am journalism is a hybrid variant of citizen journalism where the input of professionals is sought for their knowledge, expertise and leadership qualities (Bruns, Axel et al, 2008). It is widely acknowledged that the first large-scale example of pro-am journalism was the south Korean news outlet, OhmyNews, which combined the editorial oversight of professional journalists with user-generated content produced by citizen journalists and was seen as an early example of crowdsourcing by mainstream media. The benefits of co-opting professional journalists in a citizen journalism venture – in this instance the author – has positive aspects other than simply being able to learn about the editorial process. Legal and ethical issues which amateur journalists are unaware of can be picked up on and dealt with during news production by those Bruns, Axel et al. term (2008) ‘preditors’, professionals who work in collaboration with citizen journalists. As Wilson, Jason (2008) et al state: ‘Few successful citizen journalism websites thrive on the efforts of users alone’ (p1).

In some ways, this editorial judgment is that far removed from a journalism lecturer introducing their students to the basic concepts of journalism. ‘The need to exercise editorial judgement over user-submitted copy, which is necessary and common in a range of citizen journalism initiatives, means that the skills and professional competencies of traditional journalism have continuing relevance’ (Bruns, Axel et al, p.18).

The direction and expertise provided by professional journalists to those on the ground can also increase the chances of longevity for a citizen journalism venture, by helping push forward the ‘tedious tasks of journalistic work’ (Bruns, Axel 2005, p.15). The resources, commitment and knowledge needed to drive news production means many amateur citizen journalism ventures cannot be sustained indefinitely, most having a limited shelf life. Professional journalists can bring with them a set of working standards to ensure the quality of news production is maintained, which in turn generates an on-site, informal training and development programme for community journalists. Bruns, Axel et al. (2008) label this professional input that of the predator, a neologism formed from a combination of producer and editor, someone able to ‘service, guide and manage a community team’ (p.17). The authors identify four key areas of concern for the predator: networking, community work, content work and tech work, all necessary skills when harnessing the input of amateur journalists. Additionally, the importance of bringing a professional network of contacts to an amateur news project cannot be underestimated, something experienced directly by the author in their attempts to cajole, impress and corral support for the newspaper from both the university and a range of journalism contacts. A predator - such as the author - is able to use their professional network to bring media attention to community journalism projects, to call upon colleagues – and in this case journalism students – to contribute time and resources, as well as opening up avenues into professional life for members of the community, something witnessed by the author. The bilingual newspaper secured national media attention on a number of occasions through the efforts of the author alerting the wider world to the project. In one instance this resulted in a member of the Somali editorial team being interviewed by a South African radio station. ‘Getting noticed requires establishing collaborative relationships’ (Bruns, Axel et al, p.25)

Pro-am journalism can also be viewed as a form of community service and academic knowledge exchange, giving professional journalists the opportunity to become leaders and enablers. They act as a conduit to a different, more professionalised world and – in the case of the author’s experience – help and encourage communities tap into support networks afforded by academic and civic institutions. This may include financial help in securing grants (the university was crucial in helping the Somali charity secure a city council grant to help defray printing costs) and training opportunities provided by universities, as well as a host of other opportunities which disadvantaged communities find it hard to access. In this way, they can discover a ‘new-found role of a monitor and facilitator’ (Min, Seong-Jae 2105, p.578) within the local communities in which they are embedded.

Citizen journalism sites are predominantly web-based, often hyperlocal news sites or subject-specific blogs. The advent of digital media has allowed the flourishing of ‘we media’ (Bowman, Shane and Willis, Chris 2003), affording a democratic opening to anyone with internet access the ability to publish and share content at very low operating costs. However, the low-tech, heuristic nature of the internet is sufficiently different to the intricate demands of producing a newspaper, with its particular edit and design, print and distribution requirements. When such a newspaper is also bilingual, another layer of complexity is added. By themselves the Somali community the author worked alongside would not have had the resources and editorial pull to oversee production of a newspaper. Of course, in the relationship between the amateur and the professional, there may be a conflict between the news values of the professional journalist and those

of the amateur journalist, something the author himself experienced. It can be difficult for the professional to resist from imposing their established news sense on amateur journalists and dictating what should make the news and what should not. The currency of news is one instinctively recognised by the professional journalist and something as educators we try to instil in our students. However, amateur journalists may be less interested in the finer machination of news gathering and are less troubled by issues of balance, bias and impartiality than the professional journalist. There were many occasions when the author simply had to let go of professional concepts of news and admit that a different, perhaps more partisan, agenda was being followed. For Bruns, Axel (2005), this conflict signifies the dichotomy between gatekeeper (professional journalists) and gatewatchers (amateur journalists), the former concerned with imposing professional news values and directing people to news, the latter with signposting and commenting upon news. Although tellingly, in many pro-am news set-ups it is content produced by professional journalists which is often the most read or receives the most page views.

The concept of hybrid journalism, previously touched upon, is a looser definition than pro-am journalism and one which can refer to any relationship which breaks down the traditional schemata of journalism; it does not necessarily refer to pro-am journalism per se. For example, it can refer to different ways of working (offline and online), a mix of legacy media such as print with new technologies, the intended audience, and platforms for delivery (Porlezza, Colin and Di Salvo, Philip 2020). A hybrid media system is one in which journalism is 'produced by different actors with different backgrounds, intentions and norms' (p.205). It has been suggested that such hybrid journalism means a relinquishing of mainstream, 'traditional' news values such as impartiality and objectivity which many citizen journalists would claim have lost their claim to authority. (Mast, Jell, Coesemans, Roel and Temmerman, Martina 2016). Such ventures are often set up in opposition to mainstream media and serve a radically different audience (Fabregat, Eduard et al, 2018; Lay, Samantha and Thomas, Lisa, 2012; Rigoni, 2005). They allow otherwise ignored or marginalised groups to bypass mainstream media, create their own content and use the media as a tool for self-empowerment, filling news vacuums left by large media corporations and challenging the mainstream news agenda (Harcup, Tony 2011; Luce, Ann et al, 2016; Lay, Samantha and Thomas, Lisa, 2012; Fabregat, Eduard et al, 2018). Conversely, the non-commercial nature of citizen journalism, its lack of proprietors, news production by the audience, and strong campaigning vein also make it attractive to such communities (Harcup, Tony 2011). They can act as a mobilising force for community solidarity around issues of inequality, injustice and oppression, and can lead to democratic engagement (Harcup, Tony 2011; Rigoni, Isabelle, 2005).

It can be argued that another role of pro-am journalism is to act as a corrective to mainstream media. A clutch of high-profile court cases involving the Somali community left many in the community the author works with feeling stigmatised by both national and local media. One of the aims of training by the Media Trust in its Somali Voices programme was to teach volunteers how to present positive stories to the media and wrest a degree of control over the narrative. This played a part in the impetus to set up the bilingual newspaper, to act as a platform for the Somali community to tell its own story and establish a stronger sense of community identity in the face of hostile media coverage. By offering a space of resistance, pro-am journalism has the potential to offer a platform for 'counter-hegemonic' views (Bailey, Olga et al, 2008; Fabregat, Eduard et al, 2018). For immigrant communities who are sometimes characterised as living in 'two worlds', one their host country and the other their home country, this can be a liberating force, though it can also lead to accusations of bias and lack of objectivity in the journalism it produces (Shumow, Moses 2010).

The availability of printed newspapers as a platform for ethnic minority or immigrant communities is an important consideration. For example, Lay, Samantha and Thomas, Lisa (2012) mapped 175 ethnic minority media across London and found that only 32 percent of ethnic media had an online presence, suggesting that the internet was 'over-stated in the case of ethnic media' (2005, p.374). They quote one Bangladeshi editor as saying that the community 'is more comfortable with the print edition' (ibid.). A decade on, and with the advent of digital media, while this is undoubtedly less true, the need to produce a print product was the prime motivation for setting up the bilingual newspaper in this project.

## Methodology

The study follows a qualitative approach to methodological inquiry. The author has been embedded as an actor within the field of study and has been able to observe participants in their natural setting; and because of this has sought to retrieve themes, patterns and findings which emerge naturally from the data using an inductive approach. The position of the author as both participant and observer is central to the line of inquiry,

as is securing the meaningful voice of participants. Grounded theory (Glaser, Barney and Strauss, Anselm, 1967) has been drawn upon to generate broader theoretical interpretations arising from the data. The rationale for using interviews as a research technique reflects the choice of grounded theory as it enables the emergence of concepts and as a research tool adds credibility to the study in terms of the trustworthiness of data collection. As the researcher in this instance is more than unusually involved in the field of study, their positionality has been interrogated as part of the process of carrying out reflexive ethnography.

The newspaper project with the Somali community began life as a university knowledge exchange initiative and from there developed into a PhD study, which is ongoing. A pilot study was conducted with members of the editorial team, using semi-structured interviews linked to research objectives, with data being hand coded. The main research questions were:

Why did you want the newspaper need to be bilingual? What was the kind of news you wanted to put in the paper?

How do you think the Somali community is portrayed in the mainstream media?

Can a newspaper help to bridge the generation gap in the community between young and old?

How do you think a Somali newspaper or website could help bring the Somali community together?

Out of the interview process several key themes emerged, along with a number of sub-themes. The six thematic categories to emerge from the data were:

- The need for information
- Challenge to find funding
- Challenge of recruiting volunteers
- The need to counter negative publicity
- A generational divide within the Somali community
- Language barrier for first generation immigrants

Out of these main themes, a number of sub-themes emerged: the need for an editor; distribution difficulties; newspaper as a model for other communities; news from the home country; lack of a reading culture in Somalia; volunteer training; a regional Somali divide; possibility of attracting newspaper advertising.

## Discussion

### Identity

Data from the pilot study revealed that despite being geographically concentrated, the Somali community in the north west struggles to forge a wider community identity. A generational divide, a digital gap, lack of resources, and a language barrier, particularly for older members of the community, contribute to a sense of fracture. The data shows this was compounded by a lack of information among the community about their rights, access to housing and benefits, and how to navigate a bureaucratic system when English is not your first language. A bilingual newspaper was posited as a possible answer to such an information deficit, but also a way of cementing community identity, as well as having the potential to redress both the language barrier and the generational divide which can define some immigrant communities (Bailey, Olga et al., 2008; Hickerson, Kristin & Gustafson, Andrea 2014; Luce, Ann et al., 2016; Ramasubramanian, Srividya 2016; Shumow, Moses 2010). For the older generation, increased familiarity with the language of the host country, in this case English, alongside their native Somali language, may well act as an encouragement to learn English. One of the stated aims when setting up the newspaper was to reach out to young Somalis and try to involve them in both its production and to be part of its readership, as a member of the editorial team stated: 'We want a connection from the youth and the elderly people and the newspaper is the bridge you can connect the two.' (Participant one)

### Geo-ethnic and diaspora media

What is termed geo-ethnic or diaspora media (Deuze, Mark, 2006) can be a driving force for change in local communities in much the same way that more traditional hyperlocal news websites can. Lay, Samna-

tha and Thomas, Lisa (2012) quote the editor of one Somali newspaper as saying: 'ethnic media tends to campaign for local issues relevant to local communities and informs the public to what is happening in local areas' (2102, p.375). Diaspora media by its very nature taps into a broader, global narrative which may be viewed as being in opposition to Western values and culture (Georgiou, Myria 2009). The 'universal' values of democracy and participation may not be accorded as high a status within geo-ethnic media because of a transnational identity where immigrants identify as part of a larger, imagined community (Anderson, Ben 1991). Somalis living in the UK, it is argued, have a direct cultural connection with Somalis living in Paris which may be stronger than their connection to the native community in their host country (Georgiou, 2009). Geo-ethnic media has led to a 'hybrid' form of journalism (Shumow, Moses 2010) where people live in 'two worlds: a study of Venezuelan immigrants involved in citizen journalism shows they report on events 'back home' as well as providing information which helps newer immigrants assimilate into the US.

## Assimilation/ acculturation

The question of how a community news venture can also help in the process of assimilation into a host country is a vexed one. For first-generation immigrants such as those in the Somali community, a sense of apartness or even estrangement is prevalent. Moses Shumow's (2010) study of Venezuelan immigrants in Florida who established a bilingual newspaper highlights the displacement and disorientation many feel. He identifies two related themes: community media contributes to a sense of an exile identity, and this in turn can lead to a dependence on maintaining links with the home country. Whether ethnic media inhibits or promotes assimilation into the host country is a contested area, but commentators agree that it leads to a shared identity and community cohesion (Husband, Chris 2005; Lay, Samantha and Thomas, Lisa 2012; Zhou, Min and Chai, Guoxuan 2004). However, it can hold back 'their adaptation to the host country' (Lin, Wang-Yin 2006, p.382) because of a preoccupation with events 'back home'. The prevalence of satellite dishes on many Somali homes testifies to this connection. Proficiency in English is seen as one of the criteria for acculturation among immigrant communities and can lower levels of 'acculturative stress' (Dalisay, Francis 2012). However, the concept of assimilation is not a simple one. While the establishment of ethnic media in the UK is an indication such communities are capable of forging a different identity (Bailey, Olga et al, 2008), justified questions can be asked about the functions of the immigrant press services are and who it serves (Hickerson, Kristin 2016). First-generation immigrants are the main consumers of ethnic media which provide civic and cultural information to ease the assimilation process especially and help with navigating day-to-day living.

The use of traditional media such as bilingual, print newspapers to access information about issues such as housing and health reflects the language barrier many face on entry into their new host country. Being able to glean information in their native language is important both as a way of expressing community identity and serving a need for basic information (Lay, Samantha and Thomas, Lisa 2012). In their study of four immigrant communities in Ottawa, Canada – one of which was Somali – Veronis, Luisa and Ahmed, Rukhsana (2015) discuss the 'integrative' role ethnic media plays, finding that among the Somali community there was low usage of council websites for accessing information, compared with newspapers and social networks, possibly due to a strong oral tradition. Others suggest that television can play a similarly educative role diasporic family life by preserving the mother tongue and maintaining a sense of transnational identity as well as being a source of nostalgia (Bailey, Olga et al, 2008).

## Volunteers

The challenge of retaining volunteers over any length of time was a consistent motif among interviewees, all of whom had been involved in the newspaper production since its inception in 2014. This was viewed in part as a concomitant of the immigrant experience where the need to find work and housing and to establish a family take precedence over community activities such as running a newspaper which demand a lot of time and energy. One participant stated: 'Yes, it was very difficult because they are all busy. In UK it is very busy lives with family and jobs.'

Another participant touched upon the personal demands of living in a host country: 'We are dealing with many issues, like benefits. Some of them they are unemployed, the level of unemployment, it is really high, and that's why we are here and one of the purposes of this newsletter is motivate [people] to get skills and

work and jobs’.

Evidence from the data shows that the newspaper was well received in the Somali community and that people valued the role it played in relaying important information on issues such as jobs, immigration law and housing. However, this did not translate into a greater number of volunteers coming forward. Some people volunteered for training and/or roles within the paper only to leave after a relatively short period of time. Some did not stay long enough to see one edition published. Luce, Ann et al. (2016) map the sense of disconnect amateur journalists within ethnic minority media can feel by getting involved in community ventures:

‘For some participants there was a sense of temporality to both their empowerment and engagement with the self-constructed journalistic identity, since they failed to make a meaningful contribution to or connection with the respective projects after the workshops were concluded’. (2007, p.279)

Part of the reluctance to sign up as a volunteer may also be the fear that journalism is a specialist profession which requires skills beyond the reach of many immigrants, allied with the language barrier difficulty of writing stories in English when it is not your first language. ‘Journalism is not what you think you know, you have to learn and practise and you have to know that you cannot write what you think unless you know the rules.’ (Participant one). Outside the core editorial team, volunteers had to be recruited on an ad-hoc basis, not something a professional newspaper would have to contend with but one which those working in citizen journalism face with each edition. Even when students were co-opted onto the paper they too were limited by time and the demands of their university course.

‘It has been a big challenge and is still a big challenge for us because some of the volunteers help us on one issue and then they have got other things, and then they leave so you have to try to get volunteers in-between issues, so I think it is one of the challenges we are having’ (Participant 3)

The need to recruit and retain volunteers is key to the sustainability of any pro-am media project, something the Somali reporting team were acutely aware of.

‘I think it is one of the great challenges we have and I think if we wanted to keep this as it is now we need to put efforts on this to have volunteers that will remain and stay with us a for year, two years. We need someone who decides to stay with us two years, three years...’ (Participant 3)

## Services

The rationale for setting up the newspaper was to deliver vital information to members of the Somali community through their letterbox in a language they could understand and which did not require access to digital media. Many Somali residents need to access services provided by the city council and seek information on issues such as housing and health. In their study of the Somali community in Ottawa, Canada, Veronis, Luisa and Ahmed, Rukhsana (2015) found low usage of the council’s website to access information about services, seen as part of a wider inhibitive attitude when it came to using digital media. As one participant stated: ‘It’s local news, local government, the council’s information: benefits, health, sports. The main purpose is to educate, to inform our people, to educate our people, and to guide our people to the right way.’ (Participant 2)

Harcup, Tony (2011) characterises what he calls ‘alternative journalism’ as playing a vital role in helping immigrants to access information and services in the host country and on the path to ‘active citizenship’. It allows them to communicate with each other and take part in a wider democratic dialogue within the host community. More importantly, ‘In the very production of their own media, alternative media participants have given themselves a voice.’ (p.19). Producing a newspaper was seen as a form of wresting control of the media narrative by the editorial team: ‘I think in a way this newspaper is a fightback against some of the negative stories that some of the national newspapers always write about Somali community’ (Participant 3)

## Language barrier

First generation immigrants are the main consumers of ethnic media where it fulfils a practical purpose for an audience which cannot read or write English (Hickerson, Kristin 2016). Added to this is the fact that mainstream media does not provide the information needed by members of the Somali community in a language they understand. While the internet and digital media may offer a cheaper alternative to print for

immigrant and marginalised communities, giving them the opportunity to 'develop alternative mediated spaces' (Georgiou, Myria 2008, p.26), a newspaper provides a specific function other platforms cannot. Deuze, Mark (2006) suggests that different generations of immigrants have different approaches to the consumption of media: first and second generation as a tool for information, and third generation as a means of reconnecting with their parents' homeland. Attempting to bridge this generational divide was a stated aim in setting up the newspaper: 'We want a connection from the youth and the elderly people and the newspaper is the bridge you can connect the two.' (Participant one).

First-generation Somalis value their language as an emotional and practical link with their home country and can become frustrated when they find their children do not share the same linguistic and cultural values. Refugees who have often fled persecution and political upheaval in their home country, such as those from Somalia, feel an added sense of turmoil when faced with a language barrier in their host country. These factors mean they take refuge in a 'transnational identity', which is reassuring and a source of anxiety at the same time (Bailey, Olga et al. 2008).

## Conclusion

A special edition of the Somali newspaper was published during the first year of the pandemic, concentrating the call for members of the community to get vaccinated given low take-up. However, this proved to be the final edition, at least for the time being. The attendant difficulties of funding, finding volunteers and fitting production of a newspaper around already overstretched lives ultimately brought the venture to an end. However, the author remains embedded within the work of the charity and the Somali community and a weekly newsletter with a growing subscription list has now taken off. That the paper survived for so long compared with other community journalism ventures is perhaps a reflection of the pro-am nature of its origins and the tenacity of the community in striving to put out its message.

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# A study of evidence-based techniques in journalism education dealing with the climate crisis

By Jan Goodey, Kingston University

**The crux of the matter is that environmental journalism in the climate crisis is a changed discipline, more informative than entertaining, more driven than contemplative – and in this respect our journalism students assimilate and give out more pointed messages.**

This paper will seek to illustrate how best we teach climate journalism to under and post graduate journalism students. It will focus on (1) how this work relates to journalism education in general and (2) how other journalism educators could utilise practices outlined here in their own work.

I shall be using case study material as well as general guidance from an MA magazine journalism course and a BA data journalism module that I teach: the MA more entertainment-led, the BA more news-led.

There will be four sections looking at (i) resources (ii) lesson plans (iii) evaluation of process/outcomes (iv) conclusion

## Introduction

Journalists base actions on target audiences and their agency makes them arbiters of change. The recent Carole Cadwaladr (The Observer (2022)) libel victory exercises the great tenet of journalism, uncovering corruption in the public interest. Her journalism follows in a long line stretching back to John Lilburne, Elizabeth Johnson, and Gerrard Winstanley.

These pamphleteers/writers felt morally obliged to stand up for ordinary working people just as journalist educators of today have an obligation to teach students how to effectively impart warnings about the climate crisis based upon incontrovertible scientific data.

Trivia in journalism is non-essential industry, a diversion in these times where diversions encompass an increasingly narrower space. When the UK is hitting 40.2 degrees C (Met office. (2022)), Bangladesh is inundated, Pakistan is hitting 51 degrees C (Newsday Pakistan (2022)) and mid-west America has four-year droughts (National Geographic (2022)) not to mention Australia (Greenmatters (2021)) and Southern Europe (DW.com (2021)) (BBC 2022) on fire, the role of journalists is to stick to the facts (Randall 2016). The focus on political personalities and wrongdoing is immaterial to the facts which point to systemic lying and failure on climate on a grand scale (Chomsky (2022)).

The journalism lecturer has ethical agency here.

## Section (i) Resources and foundational teaching techniques

The theoretical basis for this work is drawn from educationalists who have specialised in evidence-based techniques. Geoff Petty who has written comprehensively on this subject (Petty 2018) underpins the framework with inclusivity. Evolutionary theory points to how humans have not taxed the brain, not utilised it to

its full potential (Medical News Today 2018). This is where challenge comes in.

Journalism educators who instil challenge into their teaching strategy create student interactivity, especially by encouraging weaker students who will work harder (Petty 2013) to understand complex climate reporting issues.

Young people aged 16-25 are prone to climate anxiety (Harrabin (2021)) hence a sensitive approach is imperative in the pedagogical framework when planning sessions. I have encountered students having panic attacks in class in one or two more extreme cases and in situations such as these it is necessary to adopt a solutions-based approach.

For example, when showing UG and PG data journalism students the NASA climate map (NASA (2021)) this can have a visceral effect and as with all the extremes of climate change: birds falling out of the skies in India (The Express Tribune (2022)); dead cattle and giraffes in the Horn of Africa (BBC (2022)) care is required with the framing so that all students understand the ensuing contextual analysis.

The big picture here is to invite students who appear to have only basic understanding to work harder by asking them questions. Diagnostic questioning (Petty 2009) is important and multiple choice where the process is gradual and measured, both literally and figuratively. Always experimenting in other words and refusing to sit comfortably on the plateau is the position to adopt as educator in this setting ([Ericsson, Krampe, and Tesch-Römer 1993](#)). The learner is out of their comfort zone, and you have to chivvy them through this process.

A revised version of Doug Lemov's No opt out (Lemov (2021)) is instructive here, so when teaching how to interpret global temperature rises here is a dialogue I'll have which illustrates the strategy being used.

So, I will have already explained that the global average temperature rise is currently 1.2 degrees C above pre-industrial levels and that 1.5 degrees is already locked in and demonstrated the irrefutable scientific process to fully comprehend this. Now I want the class to understand how within 15-20 years 1.5/2 degrees C is actually 5-7 degrees C and I use guidance and whiteboard.

Here's how the process unfolds:

Me: What's the first thing we do with this one? Aysha?

Aysha: Don't know

Me: Amrit?

Amrit: We need to look at the earth and see that the average temperature of 1.5/2 degrees is for all the earth. We live inland where temperatures are much higher and in 25 years could be 5 to 7 degrees hotter. (Kohler, Lenton, Scheffer, Svenning 2020)

Me: Very good, but please tell us why?

Amrit: Because the earth is 70 percent water and 30 percent land so temperatures on land will be higher.

Me: Right, in which case what's the first thing we need to do Aysha?

Aysha: Realise the earth is 70 percent water

Me: Exactly, good. And why?

Aysha: So, we realise land temperatures could be 5 to 7 degrees hotter.

Me: Excellent, well done Aysha

This process works because you always return every time to a student who doesn't succeed with a question. The reasoning behind this is students begin to anticipate this return and get prepared for an answer they can give. It's a way of generating careful listening to their peers to engender the right answer and have the correct justification of why that is the case, knowing that they'll have to explain this themselves in short order.

The more of these "why?" questions we ask with climate comprehension exercises is essential as without them students do not understand, and so have a tendency to tune out or forget.

Resources that can be used to enable a process of positive engagement and active learning are becoming ever more prevalent. In an interview carried out by the author with Charlotte Bonner, National Head of Education for Sustainable Development at The Education and Training Foundation (ETF), she said: "There's many people working to help the education system transition so that we're preparing young people for their potentially adverse futures." Some bodies that are helpful in providing teaching resources include:

[Our Shared World](#)

[Teach the Future](#)

[Global Action Plan](#)

Bonner (Bonner, (2022)) added: “We work closely with organisations such as [Students Organising for Sustainability](#) to try and share knowledge and practice across the tertiary education sector – between FE and HE.”

## Section (ii) Lesson Plans

Much of my data journalism teaching to a mixed UG and PG group regarding climate is done using workshop formats. This is both practical and enabling to all. There is also the opportunity for support roles. So, during the semester I will bring in professionals from the Guardian data team to give two, two-hour specialist tuition workshops on how to deal with climate data on Excel and GoogleSheets and how to utilise data visualisations in climate investigations (Goodey 2015).

The results from these workshops and workshops-plus-support comes in the form of bridging possibilities (Petty 2013) which are manifold as exhibited in these two examples of workshops on data visualisation (both unsupported) the first entitled:

### Example One:

Consider how advanced data viz can be used in a worthwhile manner and why, where do they fit in the pattern of an investigative feature on climate change...

Spend 45 minutes analysing these three sites...(15 minutes per site) British Antarctic Survey/ NASA sea level calculator/Greenpeace Ocean surveys.

(1) Analyse who is their target audience on your own.

(2) Analyse the success they have in reaching that audience on your own, writing down your findings

As a pair pick one of the three sites and come to agreement based upon peer reviewing each other's answers as to the answers to (1) and (2).

(Evaluate the pros and cons of the site in terms of attractiveness, clarity, accessibility, and usability.)

My evaluation of process and outcomes follows for 10 minutes to round-up.

Then come the killer questions (Petty 2013).

How did you do that? This focuses on the process.

What can take away from this for your plan for your investigative feature in terms of viz and delivery/presentation in particular?

### Example Two

The second example is a more advanced version of Example One with additional snowballing.

#### Part One

Take a detailed look at the following FT/NYTimes data sites and analyse four viz which interest you considering accessibility/interactivity/clarity.

<https://www.ft.com/ft-data>

<https://flowingdata.com/tag/new-york-times/>

Now partner up and peer review each other's work.

Now move into groups of four and each explain your peer reviews.

My evaluation of process and outcomes follows in a 10-minute round-up.

## Part Two

Take a detailed look at the following three (animated) viz from NASA earth warming - Guardian Data Team – UN environment.

[https://climate.nasa.gov/climate\\_resources/139/graphic-global-warming-from-1880-to-2018/](https://climate.nasa.gov/climate_resources/139/graphic-global-warming-from-1880-to-2018/)

<https://www.theguardian.com/environment/2019/nov/05/most-countries-climate-plans-totally-inadequate-experts>

<https://www.unenvironment.org/interactive/emissions-gap-report/>

Analyse for salient points dealing with a recent history of climate change with a partner.

Move into groups of four and using these three sources and your previous work in Part one of this exercise produce a simple cheat sheet guide viz to the current statistical situation on the Climate Emergency.

### Action help:

This animated viz is quite helpful for your purposes:

<https://www.youtube.com/watch?v=V8TEHZMJjW8>

Also use the FT guide to visualisation hand-out as guidance on which format to use.

## Section (iii) Evaluation of process and outcomes

When planning lessons such as these above, based upon climate science it is important to remember that the learning aims of getting a digestible take on statistics suitable for your target audience match up closely to the activities.

It is all too easy to focus on the science and end up with too abstruse results. This is all about simplification which is where the second arm of my teaching comes in with MA Magazine journalism students, where it is best considered through the prism of evaluating the process and outcomes, as the teaching process takes a more generalist approach.

Over the last seven years MA magazine students at Kingston have produced magazines themed on thrift, diversity, woke issues but not specifically about the environment and climate crisis issues.

In that time there was one climate crisis front cover which statistically is significant when compared to national consumer magazines where celebrity will still take pride of place on front covers nine times out of ten.

Rather than taking a whole class approach as with the data journalism module with magazine students the process is one of zoning and differentiation techniques (Petty 2018).

With these students you start off with a less standardised knowledge base. Data journalism students have that across-the-board knowledge of dealing with the climate crisis through analysis of spreadsheet data/international reports/journals and through skills with data visualisation suites.

The knowledge-base of how to write magazine features or produce multimedia packages (videos podcasts) on the climate crisis is less standardised with magazine students.

What zoning and differentiation do is allow the workshop session to go ahead at a pace that suits the particular students' groupings.

### A Zoning example:

A 2hr magazine production workshop is in process, and it is themed around news input, the majority of the session will be taken up with students working (on either their magazine website or print magazine) in teams of designers, subs, writers, and editors. Having opened the session with a 5-minute scan of some apposite examples of climate news stories in national publications I will monitor the teams by sitting in on each group for 15 mins and adopting 'correcting practice' surgeries on their magazine's climate stories in terms of design of pages, subbing, feat writing, or final copy-editing - depending on the group I'm sitting in on.

This monitoring will focus upon ease of access, clarity, and targeting along with two-way feedback where they will question and accept my improvements just as I will listen carefully to their feedback particularly on demographics and targeting and there will be this two way, almost peer review process, which takes features forward in terms of the copy editing, design, and sub-editing.

These practice-based sessions are essential to the magazine production process. It can take 5 sessions to get 50 percent attainment of relevant production skills in a group like this (Marzano 2001).

## Section (iv) Conclusion

To sum up then it is through growth learning (Petty 2018) that we succeed in imparting climate journalism guidance successfully. So, spending time on issues, encouraging effort through the process of the work, and practising consistently and often in and outside of class with a programme of self-guided study to complement skills. So, for example students from my data class will have a particular, favourite data visualisation program that I will encourage them to use outside class. And same with magazine students whom I will encourage to do thorough market research on other student magazines and their climate news/feature output which can then be used to update our coverage.

It is tempting to teach climate reporting from the front and chalk and talk in an almost proselytizing manner, however as well as losing most of the class through lack of effective interaction you are also in danger of alienating class members and adding to climate anxiety. In a (2021) global survey of 10,000 young people, 16-25-year-olds three-quarters said they thought the future was frightening with 56 percent saying they believed humanity doomed. Sixty per cent felt very worried or extremely worried and around half said feelings about the climate affected their daily lives (Harrabin (2021)).

Therefore, if we are to be a force for good and look to improve upon our offering it is beholden upon us to use these inclusive, practical techniques which sensitively deal with this, the issue of our age.

## Appendix

Email conversation with educationalist, Geoff Petty:

On 21 Jun (2022), at 11:22, Goodey, Jan N <[J.Goodey@kingston.ac.uk](mailto:J.Goodey@kingston.ac.uk)> wrote:

Geoff,

Hope this finds you well.

You gave a workshop in 2013 at City College in Brighton.

I was taken by it and have used your techniques in my teaching.

I have a specific ask - please could you give me a quote on your thoughts to do with teaching UG and PG Journalism students how to report the climate crisis effectively, bearing in mind certain students have deep climate anxiety.

Best Jan.

Reply from Geoff Petty (26/06/22)

Hi Jan,

Gosh, not sure I can do it in one quote, but here is one from George Orwell:

“In a time of universal deceit, telling the truth is a revolutionary act.”

Anyone who does NOT have deep climate anxiety is not paying attention. The IPCC is by far the largest and most careful collective science reporting venture in the history of mankind. They say it is now or never. So journalists today have an awesome responsibility, as to date so much reporting has been timid and evasive, and most editors have simply evaded this issue, though it is the biggest moral scandal in the history of mankind.

Climate and ecological crises are not party political but have become so as the solutions require government action and right-wing papers like those owned by Murdoch and other billionaire owners are repelled by ‘big government’. When writing for such papers it might help to put a right-wing spin on the issues, which is not difficult. I’ve been thinking about this lately as I have teamed up with someone who is a professional video maker, and we are planning to do videos that put a slightly different spin on green issues. So here are some thoughts, though not intended particularly for journalists:

## Rationale

We need more videos like this:

1 video giving the advantages of renewables and decarbonisation of the economy, aside from the obvious ones (to us) of avoiding the climate and ecological crises.

2 videos that put the case for renewables, and decarbonising the economy, that appeal to the values, and beliefs of people with a right-leaning political view.

There is substantial overlap between 1 and 2.

## Core Conservative Values (that have not been appealed to enough in campaigns)

Got these from a London Review of Books article written by an academic expert, the article was not about climate etc, my additions in brackets.

- Patriotism and the national interest, pride in Britain
- Liberty to innovate and create wealth
- Responsibility economic and social
- Virtue of the Crown (Prince William and Prince of Wales are on our side)
- Maintenance of authority stability and property rights
- The centrality of The Market to solve problems (but the market is distorted by subsidies to fossil fuel)
- Entrepreneurship

## Persuasion

Daniel Kahneman's famous research on cognitive biases etc ('Thinking Fast and Slow') shows, amongst other things, that evolution has given us a strong aversion to:

Cheating (We hate people or systems cheating us at our expense and relatedly...)

Losing out (a £10 loss displeases us - much more than a £10 gain pleases us)

Agree at the start: It helps if you start by professing a view that the audience already holds, and you hold also. The famous example in Shakespeare is 'Brutus is an honourable man'

People are best persuaded by appeals to their own values, and best persuaded by people like them. Values count more than facts or science.

Academics say It works well to appeal to

Image: 'what will people think of me if I have the view you are proposing?'

Consistency: 'is this view/opinion in line with my other deeply held beliefs?'

Effectiveness: 'If I adopt your view/opinion what do I get out of it?'

Coping strategies: 'what should I say if someone challenges this new point of view you are proposing?' (There is a danger that newly adopted opinions are easily reversed unless common arguments against the new opinion are tackled head on, and persuasive reposts are given.

## We are not alone

There is an organisation in the UK called the Conservative Environmental Network (CEN) that is a help here.

<https://www.cen.uk.com/>

# Rough outline of some ideas

## 1. Why are we being left behind?

The UK was the founding father of the Industrial Revolution, remember the Olympics opening ceremony with chimneys rising.

When the discovery of steam technology fired the starting gun, the UK sprinted into the lead. Being in the lead meant we sold our technology to the rest of the world. Other economies competed to buy our technology and expertise.

Our ingenuity creativity and drive in the new technologies made us the fifth richest nation in the world, punching way above our weight, but we are already dropping back in that race.

Some people stayed in caves when the brightest built houses

Some people invested in canals when railways were conquering the world and they lost money

We are a high-tech economy, our scientists are respected with awe all over the world. We are not a low-skill, low-wage economy, that follows the crowd, coming in next to last in the race for innovation, we are not a do-what-other-countries-pay-us-to-do economy.

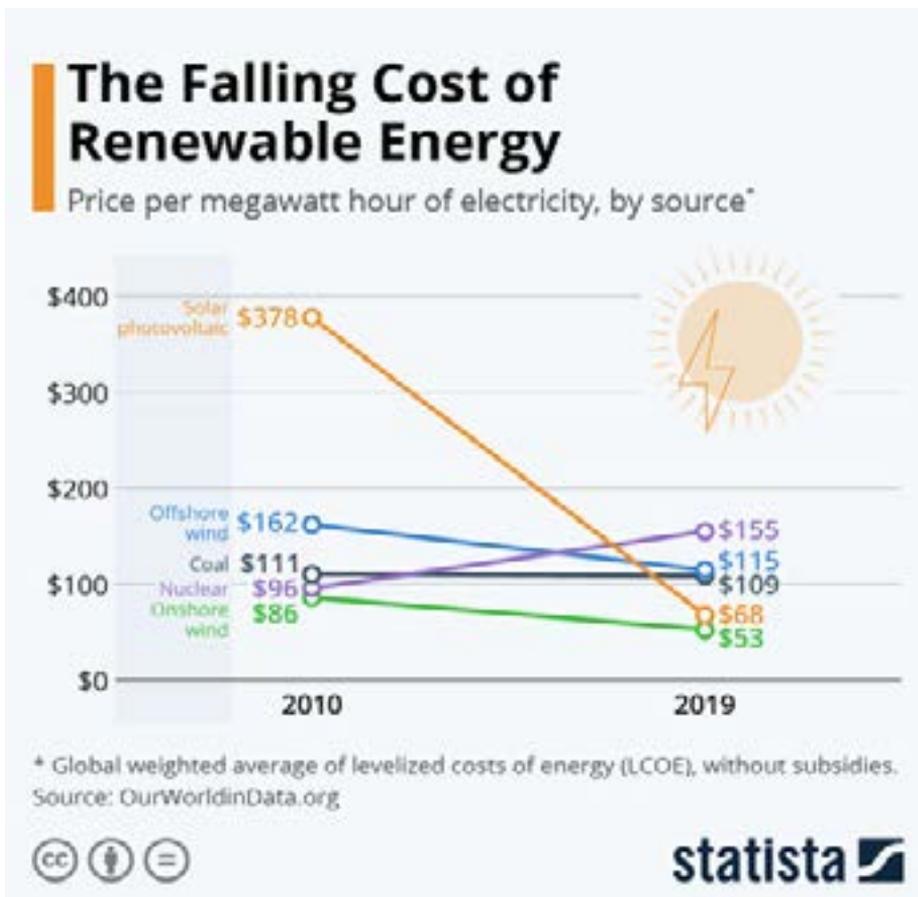
Why are we backing out-of-date industries when the future is green?

Some countries already have 90 percent renewable electricity why haven't we?

Fossil Fuel is over soon. So why are we subsidising the losing industry when we could be backing the winner? Renewables, decarbonising the economy and agriculture etc.

Possible Metaphor: betting on a horse that is already losing the race and is going to do worse still

## Some useful resources:



[https://www.cen.uk.com/press/Conservative\\_percent20voters\\_percent20want\\_percent20UK\\_percent20to\\_percent20lead\\_percent20on\\_percent20net\\_percent20zero](https://www.cen.uk.com/press/Conservative_percent20voters_percent20want_percent20UK_percent20to_percent20lead_percent20on_percent20net_percent20zero)

“If we wave the white flag in the worldwide race for a decarbonised economy, we would be surrendering new jobs and industries to other nations. That flies in the face of levelling up.” Nick Fletcher MP (Conservative Don Valley) he is a member of the Conservative Environment Network.

Renewables give us:

- Energy that will get cheaper and cheaper as renewables are established and improved, but fossil fuels will probably get even more expensive as we run out of easily exploited supply.
- There are more green jobs per £1 million spent on renewables than for £1 million spent on fossil fuels
- green jobs which are stable and long lasting as the industry is on the rise
  - o Insulated homes are cosier in winter and more manageable in extreme heat, and cheaper to run. With a costs of living crisis this is vital
  - o We’ll be independent of bad actors like Putin hiking our energy bills
  - o Less pollution in cities -thousands die every year from related diseases

Building a renewable energy structure is expensive, BUT NOT building one is very much more expensive. (I’ve figures for this)

The fossil fuel industry is cheating us. It gives money to political parties to force them to do what is not in the public interest. If it WAS in the public interest they wouldn’t need to spend so much money bribing political parties. They bribe them with millions to get billions from government.

Best Wishes in your important work!

Geoff

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# Global television projects in journalism education

Katherine Blair, Leeds Trinity University

## Abstract

Phil Race (Race, 2007) believes the most effective form of learning is experiential: learning by doing. This is a guiding principle in journalism education where students don't just study the field but engage in actively doing it. Studies into the effectiveness of experiential learning in journalism education are few, though the use of experiential learning techniques such as newsdays, are the norm in the UK. Over the past 17 years of teaching broadcast journalism, I have experimented with different kinds of experiential learning. Two years ago, I began collaborating internationally. This was a game changer, because students saw it as being 'real' - not just a class exercise. This research examines feedback from students and lecturers involved in a collaborative global television programme called Global News Relay: Mind Matters which broadcast April, 2022. It involved the work of students from eight universities in five countries, spanning 15 time zones. One student said:

*'[I]t's been one of my favourite things I've done on the whole course and gave me a new sense of excitement and passion for the course and the industry that the coursework itself might not quite give me.'*

At a time when remote learning has closed down our world, projects like these, have opened it up, and stretched students further than ever before. This kind of collaboration goes beyond replicating industry standards because it taps into the potential of international networks made available through a community of universities who are teaching television journalism and media production courses.

## Introduction

**The paper looks at feedback from students and lecturers following participation in an global collaborative TV programme in April 2022.**

Global News Relay started in 2014 with the idea of a rolling broadcast that would go around the world with different universities taking on the news production role. This year, Leeds Trinity University was the host. The resulting programme, 'Mind Matters' was broadcast on YouTube, Facebook and Twitter on April 14, 2022. Eight universities from five countries, across 13 time zones took part. Each provided a news programme of around 15 minutes. That was interspersed by the student hosts at Leeds Trinity connecting with hosts in each of the contributing universities and doing a debrief after their news programme.

One student said:

*'[I]t's been one of my favourite things I've done on the whole course and gave me a new sense of excitement and passion for the course and the industry that the coursework itself might not quite give me. It also made me feel more confident with TV meaning I was more willing to engage and try things with the course as a whole.'*

At a time when remote learning has closed down our world, projects like these, have opened it up, and stretched students further than ever before. This kind of collaboration goes beyond replicating industry standards because it taps into the potential of international networks made available through a community of universities who are teaching television journalism and media production courses.

## Literature review

Theoretically, this research brings together the theories of experiential learning, and that of internationalization.

## Experiential learning

Journalism Education has been discussed and argued about for over a century, predominately the wrestling between the teaching of theory and that of practical skills. Wanda Brandon (2002) advocates the use of experiential learning theory to create new paths for journalism educators to break new ground. She points to the importance of the environment in which students learn.

*'The experiential learning approach could open new areas of knowledge about journalism education and could help to improve the programs for students. This approach should not replace approaches now used, which have proven their worth to journalism education, but rather focus some*

*of the discourse and debate about journalism education on the environment where the instruction is taking place.’ (Brandon, 2002, p. 65)*

Philip Burnard (1991, p. 29) says: ‘A wide variety of experiential learning methods have evolved out of the field of humanistic approach. All of those methods focus on the student or learner being offered an experience, followed by the reflection and making sense of that experience, as described in Kolb’s learning cycle...’ Burnard, (1991, p. 29-32) who was studying nursing education, then goes on to list some of the experiential learning methods which include ‘pairs exercises’ (for developing interpersonal skills in nursing), structured group activities (where the group undertakes an experience and then discusses their thoughts afterwards and applies the new learning to the real or clinical situation), role play (where an imagined or possible situation is acted out) and psychodrama (where a real life situation experienced by one of the group members is re-enacted and discussed)

*‘The field of experiential learning is broad and diverse. It encompasses a number of overlapping and yet differing aspects. On the one hand it has been described as a process of learning from experience, either through the process of living or by the setting up of a variety of possible experiences by a teacher or therapist. On the other hand, it has been described as a series of particular sorts of activities: role play, psychodrama, structured group activities and so forth.’ (Burnard, 1991, pp. 35-36)*

In Journalism education, studies of experiential learning remain few. Steel et al (2007) note that models of experiential learning have been used across disciplines for a number of years in areas such as medicine and law. ‘However, though the teaching of practical aspects of journalism is commonplace in journalism education, research on this process is limited.’ Steel et al (2007) looked at the application of an experiential learning approach to postgraduate journalism education at the University of Sheffield, noting that ‘experiential learning on postgraduate journalism programmes within a British context is minimal.’ This research hopes to make inroads in this field.

## Internationalization

Leeds Trinity University is one of five higher education institutes (HEI) in the U.K. who are members of the International Association of Universities (IAU). In 2018, the IAU looked at its members to see how many advocated internationalization. ‘An overwhelming majority of institutions (more than 90%) have internationalization mentioned in their mission/strategic plan—a clear sign of how internationalization has become widespread at HEIs around the world.’ (Marinoni)

Often internationalisation does not go beyond the idea of study abroad arrangements, or the recruiting of international students who can be charged more than home students. But De Wit (2016) has a call to action “to expand internationalization framing beyond physical mobility to incorporate OIE [online intercultural exchange] and to scale virtual exchange initiatives.” Rubin (2016a) and The State University of New York (SUNY) advocate for virtual exchanges to support access to global education since only 4 percent of their student body has the opportunity to study abroad.

Such virtual exchanges go by several names; OIE just mentioned being but one. More commonly, such work goes by the title of collaborative online international learning (COIL), telecollaboration, or virtual exchange. Hagley (2016) uses the virtual exchange tag and says there is a need to organise groups of similar academic levels to create deeper engagement with international peers and to tackle more complex tasks, as well as instructors also playing an important role in monitoring and providing interventions. Indeed O’Dowd (2018) provides a literature review of virtual exchange to establish a common history of the field and the challenges within it, noting the main challenge being a lack of consensus on terminology.

*‘[O]ver the past number of years, different incarnations of the activity [virtual exchange] have been referred to as telecollaboration (Belz, 2001; Warschauer, 1996), online intercultural exchange (O’Dowd, 2007; O’Dowd & Lewis, 2016), virtual exchange (Helm, 2015), (COIL) (Rubin, 2016; Schultheis Moore & Simon, 2015), internet-mediated intercultural foreign language education (Belz & Thorne, 2006), globally networked learning environments (Starke-Meyerring & Wilson, 2008), and e-tandem (O’Rourke, 2007) or teletandem (Leone & Telles, 2016).’ (O’Dowd, p.2)*

Whatever the moniker, virtual exchanges have most commonly been used for language courses so that students can practise speaking and listening to students studying the other as a second language. Much research in this area focuses on these kinds of interactions and focuses on the differing levels of knowledge, the dif-

faculties in organising time zones and the like. Additionally, research into COIL projects often highlight the challenges of the technology. For example, a course designed and co-taught between colleges in the U.S. and Turkey on contemporary Turkish politics featured the use of Skype to facilitate learning. The authors, Akbaba and Baska (2017) found common challenges around time differences and logistics which were re-framed as opportunities to better understand the geography and traditions of the other country.

In Helm's (2017) review of virtual exchanges, he looks at virtual exchange practice in foreign language learning through a critical lens. In a survey of over 200 European instructors with and without virtual exchange experience, Helm & Guth (2012) followed up with semi-structured interviews and focus groups and noted certain sensitive areas like political topics and national/cultural issues that the instructors had purposefully avoided to reduce conflict. Barbier and Benjamin (2019) looked at what they call telecollaboration and virtual exchange and noted the need to create small manageable tasks as a way of completing a project between international peers. More notably, Caluianu (2019) in looking at a multi-year virtual exchange partnership between institutions in Japan and Romania, found

*'[S]tudents were ultimately able to articulate a deeper sense of self-awareness, understand differences in communication styles, and advocate for programmatic changes (e.g., course pacing and cultural training) within the course.'*

Li's (2012) work looked at virtual exchange within the business school curriculum at institutions in the U.S. and China and found the Chinese students had a strong understanding of U.S. culture, but that the U.S. students' awareness of Chinese culture grew from a lower base. Patterson et al (2012) noted virtual exchange was a positive experience and that the students not only enjoyed that type of learning environment but wanted to pursue further virtual exchange opportunities in the future.

Guth and Rubin (2015) write about the COIL model and emphasise a collaborative approach that creates shared investment in course design and implementation, which differs from a cooperative approach emphasizing individuals working separately on a shared project. O'Dowd (2018) explains the COIL approach wherein two or more classes teaching similar things, connect and the teachers work to set an environment where the students collaborate with each other.

*'Collaboration may occur synchronously (in real time) or asynchronous (not in real time) and students may connect via email, voice, video, or in some combination. (O'Dowd, 2018, p. 14)*

Rubin (2016b) offers insights into the COIL model and its various forms: team taught, shared coursework, emphasis on experiential education, the emphasis in this study is on the learning that takes place for students as a result of the experiential learning project, and the extent to which engagement is enhanced by such projects. O'Dowd (2019) argues the field of virtual exchange needs to move to a state where participants take interculturally informed action to address pressing global issues.

## Journalism education

There has long been a tension in journalism education between theorists and practitioners. In his historical review of journalism education in the United States, Jean Folkerts (2014) traces the origins to the University of Missouri which in 1908 established a specific degree in journalism; the country's first. Its first dean, Walter Williams envisaged a school that sought to do for journalism, what those of law, medicine and engineering had done for their professions.

*'[Williams] emphasized that the school "adds the laboratory to the lecture method, the clinic supplementing of the classroom. It trains to do by doing."' (Folkerts, 2014, pp. 231-2)*

Most working journalists now come to industry from university programmes, rather than being trained on the job, and therefore the teaching in higher education is a mix between academics and former/current journalists. The variety of teaching methods, and the numerous of areas of expertise mean students sometimes learn about journalism, and sometimes learn the practicalities of journalism through doing it.

*'Within their specific cultural settings, journalism programs worldwide address the societal functions of journalism and teach practical skills of newsgathering, selection and presentation as well as knowledge about media systems and communication processes.' (Kirchhoff, 2022, p. 112)*

Kirchhoff (2002) includes experiential learning among a handful of innovative teaching methods being

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called for in order to meet the demands on young journalists.

The study of one such experiment with experiential learning is the focus of this paper – that of using an immersive global collaborative television programme as a real-world experiment to develop skills and confidence among Master of Arts in Journalism students at Leeds Trinity University.

## Research questions

The main aim of the research is to look at the benefits of teaching through engaging students in global collaborative television projects. The research seeks to understand (1) if such projects increase student engagement, (2) whether the activity of producing such programmes – destined for a global audience, enhance learning for students and (3) if the demands of such programmes improve skills and levels of performance in the various tasks required for a successful programme.

## Methodology

Work on Global News Relay 2022 began at the beginning of the second semester when the 11 Masters of Art (Journalism) students at Leeds Trinity University began a module in television news. The first teaching session introduced them to the tasks ahead which included the individual production of television news reports, as well as television news programme production. The practical skills taught included instruction in filming with a video camera, using news production software to write news running orders and scripts, as well as the television studio and gallery equipment such as: cameras, autocue, vision mixing, graphics, production assistant timings, sound desk amongst others.

The students were introduced to the idea of contributing to a global television programme called Mind Matters which required them to individually produce stories around the topic of mental health, and then bring the stories together in a well designed news programme of around 15 minutes. They were shown examples of previous programmes. The benefits of the activity were pointed out: that two of the students could be presenters of a programme that would be seen globally, since they were being aired on Facebook and Youtube. The individual news stories could also be chosen as their submission for their assessed portfolios, and it was something that went beyond regular student broadcasts because it was a slightly unusual task.

Students worked over several weeks to produce the news programme. During the course of the semester, we learned that the students from Hong Kong Baptist University in Hong Kong were not going to be able to host the programme from their studios due to the Covid lockdown in that city. Leeds Trinity University volunteered to coordinate the programme. This involved communicating with the participating universities about format and deadlines, writing scripts to introduce each university, providing live links to interview students from each country following their programmes, and doing some post-production before the two-and-a-quarter hour programme was broadcast.

Students and lecturers were asked to complete a questionnaire anonymously to ask them about the experience of participating in Global News Relay 2022. Five of a possible 11 students from my institution, Leeds Trinity University, responded. Their responses are shown in the first section of each question in Appendix (1). Five students from other universities (one from Asian College of Journalism, one from Communication University of China, two from Hong Kong Baptist University and one from Coventry University) responded. Their results are included separately in 'other university responses'. Two of the other international lecturers responded to the questionnaire I sent to the possible 7 lecturers. All of the responses can be seen in the Appendix (1) at the end of this article.

## Discussion

In April, 2022, the Masters of Arts in Journalism students at Leeds Trinity University, took part in a global television programme called Mind Matters. They worked alongside seven other universities in five countries across 13 time zones, to produce the programme which ran over two and a quarter hours and can be

seen here: [https://youtu.be/AoQMzK\\_eTVU](https://youtu.be/AoQMzK_eTVU)

Due to on-going covid restrictions, the original host university, Hong Kong Baptist University passed its hosting responsibilities to us at Leeds Trinity. This was a huge responsibility but also a wonderful opportunity to be at the centre of the whole broadcast.

Global News Relay has been an annual broadcast since 2014. Each year, a different topic is chosen. Individual universities produce around a 15-minute programme on that topic, usually as part of their media or journalism course. The overall hosts introduce each programme, and then do a debrief with that university's representatives about a specific issue on their programme or talk about that country's perspective on the issue.

Working from early morning, to catch the students in China before their day ended, until the afternoon when we spoke to students in Texas as their day was beginning, we linked from one programme to another.

It's an opportunity to put the skills taught over the previous seven months to good practice: interviewing skills, camera work, editing, story structure, voicing reports, TV news programme line-up, amongst others.

This is one of a number of experiential learning strategies used in the journalism department. Others include: TV newscasts, radio newscasts, online newscasts, police-media training days, etc. With all these exercises, it's an opportunity for students to bring many skills together in one programme or artefact. Added to the mix in the case of Global News Relay, is the ability to coordinate numerous student journalists in a number of countries, dealing with time zones, English as not necessarily the first language, and technical issues, plus the pressure of time; the production date had been publicized and couldn't be changed because students weren't ready.

It's all to make the learning experience as close to real life and industry expectations as possible. Having work seen across the globe was a huge motivating factor for the students and for the lecturers who teach them.

In feedback, students said the programme was a real highlight of the year. This was partly because our students were the main hosts and organisers this year. Asked if they better understood the aims of the project and the international collaboration after participating in Global News Relay this year, they said:

*'It really did feel like a collaborative effort, especially on the day we did the as-lives because we actually got to interact with contributors from around the world.'*

*'I understood how the project was very well thought out and structured and how the international collaboration worked and came together to create GNR 2022.'*

*'It was particularly highlighted when watching the other universities' programmes and speaking to them.'*

*'[It] was fantastic to learn about news stories and journalism courses from across the world - connecting similarities and exploring the differences.'*

And it helped increase the confidence of our students:

*'We learn so many skills on our master's course and there are definitely opportunities to put these skills into practice but for me I think this was the best opportunity for that. Having to produce both our own programme and then the entire show and make sure it's to a really high standard (because it isn't just internal or just for us) was really helpful.'*

*'[A]fter taking on roles that would normally be only with our class, and instead collaborating with other institutions meant that we had to 'step up' and use the skills we have learnt over the year and have confidence with them!'*

*'I feel more confident with the quality of work we produce and it helps to see the common skills learnt for broadcast across the world.'*

It also improved all the Leeds Trinity students' communication skills:

*'I believe my communication skills have grown over the course of participating in this project not just as a journalist when interviewing but also as part of a team when producing the programme.'*

*'[T]his all required a lot of team work and taking and giving feedback.'*

*'[D]irecting and communicating over zoom with the different universities was challenging but*

*learnt how to adapt to each individual case.'*

Not surprisingly, the students better understood the complexities of contributing to an international programme.

*'There is so much planning behind the scenes that you don't realise, even with things as simple as time differences. It is complex but rewarding.'*

*'After participating in Global News Relay I gained a better understanding of all the work that goes into contributing to such a big programme.'*

*'[L]anguage barriers, technical barriers, communication issues - we adapted to each issue that can arise from an international programme.'*

*'[C]ommunicating concepts (eg allotments) that might not be universally understood world wide- that was a real asset to enhancing my communication skills.'*

And unsurprisingly, work on the programme helped the students to understand their course work better.

*'Yes!!! Global News Relay let us put the skills we learn on our course into practice in a real, serious way (i.e. not just for uni work actually for a 'real' programme) which helped so much with TV news day coursework and just generally with my TV skills.'*

*'It helped me to put all the skills I had learnt to use and to create something great as part of a team. From video skills to working in the TV studio we were able to see everything we had been learning come to life.'*

*'[I]t put all the work we have done into practice and how brilliant the result can be.'*

*'[I]t put our skills to the test on what felt a professional level.'*

One of the goals was to increase the students' ability to work independently, and for most, this happened as a result of working on Global News Relay.

*'[E]ven though we did get a lot of help and support, we also had to do a lot ourselves and sort of figure out how we work best and how best to do things which was actually more useful than being fully spoon fed.'*

*'This project allowed us to not only work as a time but to also thrive when working independently to create our TV packages.'*

Pleasingly, working on this project inspired the students to engage more with the course more generally.

*'[I]t's been one of my favourite things I've done on the whole course and gave me a new sense of excitement and passion for the course and the industry that the coursework itself might not quite give me. It also made me feel more confident with TV meaning I was more willing to engage and try things with the course as a whole.'*

*'[T]his project really inspired me to engage more with live production and creating content for television.'*

*'I've never been this involved in an extra curricular activity through my whole university education, and the tips i have learnt about producing, presenting and reporting I have put into practice in other areas of my course.'*

*'It really [increased] my love for tv journalism which I never expected when my preference before the global news relay was radio.'*

Crucially, the students agreed that working on the programme helped them develop more skills than they would've gained just by doing the other coursework.

*'Yes - I'm not sure if it would be the case for everyone (although it probably would be) but because I produced it I got the opportunity to do things that I may not have on the course generally or at least definitely not to this scale (i.e. producing a 2 hour programme rather than a 15 minute one).'*

*'The module is fantastic and Global news relay was just another bonus where we were able to further those skills and practice the ones we had already learnt.'*

*'I think working on something that was real meant there was an added element of pressure and testing the skills I have learnt.'*

Given that there was real pressure to perform, not just for a class project, but for universities internationally (and their parents and friends who may also watch), it helped most of the students better understand how to produce a television programme; one of the aims of the course.

*'[W]atching the planning that went into it from [my lecturer] showed me an insight into producing a television programme.'*

*'Working on this project was a fantastic way to better understand production as we were working towards something. Every week we were in the studio practicing and producing programmes.'*

*'It helped me understand how best to structure a programme, how to make it entertaining, how to write scripts which are more universally understandable.'*

And here's what they liked best about working on Global News Relay:

*'It's been my favourite thing I've done as part of the Master's because it felt like 'real' work rather than university work - not that university work isn't fun or useful, but it felt really inspiring and great to get to do something for a real programme and get a little glimpse into what our future careers could be like.'*

*'What I liked best about working on Global News Relay was working as part of a team each week to create something important as well as constantly learning and bettering our skills.'*

*'I loved being able to interact with students doing similar courses at universities across the world.'*

*'Directing a global news show! I liked how Leeds Trinity was not only involved but hosted.'*

What they liked least about it was:

*'I didn't really dislike anything. Maybe in future I'd record as lives on the half hour not the hour but that wasn't really the end of the world.'*

*'What I liked least about working on Global News Relay was that we don't have the opportunity to do it all over again. It was one of the highlights of the course in my opinion and if I could have the opportunity to participate in more things like that I would.'*

*'The time zones made things complicated, but that can't be helped.'*

*'The fact it ate into our Easter holiday, however I know that cannot be helped.'*

*'I would love feedback from the other unis on the content we made.'*

I was less successful at gathering feedback from other universities. I had one response from the Asian College of Journalism in Chennai India, one from the Communication University of China, two from Hong Kong Baptist University and one from Coventry. All but one better understood the aims of the project after participating. One said: 'Quite good opportunity for the students try to do a global news practice.'

All five agreed they gained more confidence in the skills they'd learned. All but one said their communication skills had improved as a result of the project. All agreed they better understood the complexities of contributing to an international programme, with one pointing out the difficulties overcome 'for us as foreign language speakers'. All but one said their ability to work independently increased as a result of working on the programme. All but one agreed it inspired them to engage more with the course content generally, with one saying it was 'good experience overall'. All but one said they had developed more skills than they would've gained just through the rest of the course work. They all agreed that working on GNR allowed them to better understand how to produce a television news programme. For the international respondents, what they liked best was: 'The topic is related to people around the world.' What they liked least seemed to be related to Covid and the fact that they weren't able to experience their TV studio.

They did seem to want more contact with the other international students:

*'[M]aybe we could talk more than once online with other participant universities students.'*

Of the seven other universities that took part, only two lecturers responded to the questionnaire. However, their responses to my questions are valuable. Asked why they had their students take part in the programme,

they said:

*'We/I believe it has real value for our students to get in more reporting reps, learn how to think outside the box on covering a single topic and it allows our students to collaborate with people from around the world.'*

*'We have taken part in GNR for a number of years. It's a great experience for students.'*

Asked what they believe their students get out of this kind of international collaborative project they said:

*'They learn how to work independently, primarily, and create a show. Most of their experience comes in a very structured class setting where faculty help to produce newscasts, which doesn't leave a whole lot of room for them to learn that side of the job. This is a great opportunity to turn things over to them and have them make the kind of decisions that a producer or news director would make in terms of building out ideas and a rundown, meeting deadlines on their own without the push of a class deadline and it gives them an opportunity to spread their wings with their reporting. As far as collaboration goes, it allows them to work with people outside the university and give them different perspectives on issues facing the world and how news is produced in other parts of the world.'*

*'They learn about the given topic from different perspectives. When they work with students in other countries, they see others who are just like themselves and yet different.'*

For lecturers, the project does mean extra work, sometimes outside of usual working hours. Were there any other difficulties they experienced?

*'The TV News faculty have never wanted to be a part of the project so this is a separate activity and one that I take on outside of my regular duties. Due to the fact that this isn't done within a class, I have to assemble a team and get them moving in the right direction. That can take time to find people who are willing and able to participate. Once they pitch their ideas, I largely turn the project over to them to complete, outside of reviewing their scripts and video before we record the newscast.'*

*'Coordinating across time zones.'*

Asked if they find that their students rise to the challenge of doing this 'real' television production, that goes beyond what they usually do in the classroom projects they said:

*'Absolutely. Part of the challenge, as I mentioned, is assembling a team, but those that I target are usually the go-getters and the best of the best that we have, so these folks are motivated self-starters who see this as a great opportunity to do something different and hone their skills. I've never been disappointed with our newscast and since taking over in 2019, the quality of the entries has gotten better each year.'*

*'They love it! The international aspect makes them take the show seriously.'*

The lecturers felt the students developed some new skills as a result of the international programme.

*'Time management, creative thinking, collaboration.'*

*'How to tell a story for an international audience, collaborating with students overseas and seeing how people like themselves produce television.'*

In terms of suggestions for the future, they said:

*'I'd like to see it expand to other parts of the world. We have a heavy representation from Western Europe and Asia, which is great, but adding schools from South America, Africa and Eastern Europe would only increase the global perspective.'*

*'Maybe get two student representatives from each university to review the process in a joint meeting. I feel that mainly the hosts get the benefit of the connection, but it might be nice to include others on the team. Maybe even just a mini celebration in which everyone can join might be fun.'*

## Conclusions

There is something extra that students seem to get out of the international aspect of this kind of experiential learning that doesn't come out in the same way as with other experiential learning. There is a sense of rising to occasion. I've witnessed students, who would normally find lots of excuses for not having ideas for tel-

evision stories come to class and pitch what seemed like a well thought-through idea just because a lecturer or students from another country were there to listen and give feedback. I've witnessed students arriving on video on a weekend, well outside of class time, to rehearse for a show. Because students view the project as a 'real' broadcast, they work harder; it's not just about practising to be real journalists – it's about actually being one. I've also seen the connections students have made during down-time with other students across the world, exchanging social media contact details, because they've been working together and found they had something in common.

Students also start thinking about the way they tell stories, cover news, and explain to a global audience, which may have differing school structures, different institutions and laws. During the pandemic, for example, when a UK student pitched a story about her mother who was 'shielding' to avoid Covid, this was unknown by students in the Netherlands, who hadn't heard the term, or the approach by their government. They also see the similarities.

In feedback from the questionnaire in this project, and in feedback from other projects, the students always want more contact with each other. They enjoy seeing work that students at a similar stage of learning to them are producing. They become invested the earlier in the process they meet others, and the more involved they become. Building that in takes careful scheduling and creative planning, but it is a worthwhile investment.

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## Appendix 1

### Results of the Survey –

Q. 1 After participating in Global News Relay 2022, I better understand the aims of the project and the international collaboration.	
Leeds Trinity University student responses:	
1	Yes. It really did feel like a collaborative effort, especially on the day we did the as lives because we actually got to interact with contributors from around the world.
2	Yes - I understood how the project was very well thought out and structured and how the international collaboration worked and come together to create Global News Relay 2022.
3	Yes, it was particularly highlighted when watching the other universities programmes and speaking to them.
4	Yes!
5	Yes. Was fantastic to learn about news stories and journalism courses from across the world – connecting similarities and exploring the differences.

Other university responses:	
1	Yes
2	yes. it’s our 3rd year with GNR. Quite good opportunity for the students try to do a global news practice.

3	Ys
4	Yes
5	No

Q. 2 After participating in Global News Relay 2022 I have gained more confidence about the skills I've learned.	
Leeds Trinity University student responses:	
1	Yes - kind of. I wouldn't say my communication skills have massively changed but we were putting them to use so they must have improved even if they were already fine. I'd say more so with each other having to collaborate as a team than with the other contributors from around the world.
2	Yes - I believe my communication skills have grown over the course of participating in this project not just as a journalist when interviewing but also as part of a team when producing the programme.
3	Yes, this all required a lot of team work and taking and giving feedback
4	Yes - directing and communicating over zoom with the different universities was challenging but learnt how to adapt to each individual case.
5	Yes- writing for packages and writing scripts. Also as presenter, I developed my communication skills in orally and visually communicating the information to camera.

Other university responses:	
1	Yes
2	yes. of course. communication skills always need to be practiced
3	Ys, cuz I made a video
4	Yes
5	Yes

Q. 3 I have better communication skills following this project.	
Leeds Trinity student response	
1	Yes - kind of. I wouldn't say my communication skills have massively changed but we were putting them to use so they must have improved even if they were already fine. I'd say more so with each other having to collaborate as a team than with the other contributors from around the world.
2	Yes - I believe my communication skills have grown over the course of participating in this project not just as a journalist when interviewing but also as part of a team when producing the programme.
3	Yes, this all required a lot of team work and taking and giving feedback
4	Yes - directing and communicating over zoom with the different universities was challenging but learnt how to adapt to each individual case.
5	Yes- writing for packages and writing scripts. Also as presenter, I developed my communication skills in orally and visually communicating the information to camera.

Other university responses:	
1	No
2	yes. same as above.
3	Ys
4	Yes
5	Yes

Q. 4 I better understand the complexities of contributing to an international programme.	
Leeds Trinity students responses	
1	Yes! There is so much planning behind the scenes that you don't realise, even with things as simple as time differences. It is complex but rewarding
2	Yes - After participating in Global News Relay I gained a better understanding of all the work that goes into contributing to such a big programme.
3	Yes, definitely. The time zone differences, language barriers and different teaching styles were really apparent in both the preparation and the actual show. But that didn't make it any less enjoyable.
4	Yes - language barriers, technical barriers, communication issues - we adapted to each issue that can arise from an international programme.
5	Yes. With universities dropping out and us taking in the challenge of hosting. Also, communicating concepts (eg allotments) that might not be universally understood world wide- that was a real asset to enhancing my communication skills

Other university responses:	
1	Yes
2	yes. especially for us as foreign language speakers.
3	Yes, cuz I saw the show
4	Yes
5	Yes

Q. 5 Working on Global News Relay helped me to understand my course work better. (Please answer yes or no and comment on why)	
Leeds Trinity students responses:	
1	Yes!!! Global News Relay let us put the skills we learn on our course into practice in a real, serious way (i.e. not just for uni work actually for a 'real' programme) which helped so much with TV news day coursework and just generally with my TV skills.
2	Yes - It helped me to put all the skills I had learnt to use and to create something great as part of a team. From video skills to working in the TV studio we were able to see everything we had been learning come to life.
3	Yes, it put all the work we have done into practice and how brilliant the result can be
4	Yes - it put our skills to the test on what felt a professional level.
5	Yes. Production skills and how to produce and deliver a live television programme as well as refine my skills to make a package.

Other university responses:	
1	No
2	yes. theme this year is good for us to do a TV feature.
3	Yes, cuz I made a video
4	Yes
5	No

Q. 6 Did your ability to work independently increase as a result of working on Global News Relay? (Please answer yes or no, and comment on why you gave that answer).	
Leeds Trinity students' responses:	

1	Yes - even though we did get a lot of help and support, we also had to do a lot ourselves and sort of figure out how we work best and how best to do things which was actually more useful than being fully spoon fed.
2	Yes - This project allowed us to not only work as a time but to also thrive when working independently to create our TV packages.
3	Yes, as the packages were produced in individually
4	Not necessarily - felt I did more individual work on TV newscasts in class but as this was a one off event it felt like a more collaborative and team work project
5	Yes. I found my story myself and gave me confidence to search for stories.

Other university responses:	
1	No
2	yes. we meet online, even edit our programs online. So each part of work are done separately. But we work as a team.
3	Ys, cuz I cut the video
4	Yes
5	Yes

Q. 7 Did working on Global News Relay inspire you to engage more with the course content generally?	
Leeds Trinity students' responses:	
1	Yes - it's been one of my favourite things I've done on the whole course and gave me a new sense of excitement and passion for the course and the industry that the coursework itself might not quite give me. It also made me feel more confident with TV meaning I was more willing to engage and try things with the course as a whole.
2	Yes - this project really inspired me to engage more with live production and creating content for television.
3	Yes, I've never been this involved in an extra curricular through my whole university education, and the tips i have learnt about producing, presenting and reporting I have put into practice in other areas of my course
4	Not necessarily - was already very engaged but it was a good opportunity to continue to develop TV skills
5	Yes. It really my love for tv journalism which I never expected when my preference before the global news relay was radio.

Other university responses:	
1	No
2	yes. we take part in a whole process of tv producing. especially the program will be broadcasted.
3	Ys, good experience overall
4	Yes
5	Yes

Q. 8. Did working on Global News Relay allow you to develop more skills than you would have gained just by doing course work?	
Leeds Trinity students' responses:	

1	Yes - I'm not sure if it would be the case for everyone (although it probably would be) but because I produced it I got the opportunity to do things that I may not have on the course generally or at least definitely not to this scale (i.e. producing a 2 hour programme rather than a 15 minute one).
2	Yes - In my opinion the live production module taught us more skills than we could have ever hoped for. The module is fantastic and Global news relay was just another bonus where we were able to further those skills and practice the ones we had already learnt.
3	Yes, I think working on something that was real meant there was an added element of pressure and testing the skills I have learnt
4	Yes - we didnt do anything on an international scale! That took it to the next stage. I think if the broadcast was live and not pre-recorded then that would have taken it to the next stage again, however that would be too complex a challenge with different time zones and connection issues.
5	Yes. Amazing practice to make a 3 minute package. My coursework requires to make a 20 minute documentary and it would be intimidating to do this without the reactive and mentorship I got from doing global news relay.

Other university responses:	
1	No
2	yes. edit on line, better understanding of doing a tv feature, work with people under covid.
3	Ys, info about eating disorder n mental heakth
4	Yes
5	Yes

Q. 9 Did working on Global News Relay allow you to better understand how to produce a television programme/newscast?	
Leeds Trinity University students' responses:	
1	Yes - because I produced it I was able to understand and learn how it's done. But also watching the planning that went into it from Katherine showed me an insight into producing a television programme.
2	Yes - Working on this project was a fantastic way to better understand production as we were working towards something. Every week we were in the studio practicing and producing programmes.
3	Yes, definitely. It helped me understand how best to structure a programme, how to make it entertaining, how to write scripts which are more universally understandable
4	Not really, had done plenty in class already but that may be just as we did this off the back of our TV news days, if this had been first it would have been.
5	Yes. From directing, to camera operating to presenting, I love being I loved being involved from the start to seeing the final version.

Other university responses:	
1	Yes
2	yes. sure.
3	Ys, cuz I tried anchor
4	Yes
5	Yes

Q. 10 What I liked best about working on Global News Relay was: ....
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Leeds Trinity University students' responses:	
1	It reminded me why I chose to do this course and why I want to get into journalism and TV. It's been my favourite thing I've done as part of the Master's because it felt like 'real' work rather than university work - not that university work isn't fun or useful, but it felt really inspiring and great to get to do something for a real programme and get a little glimpse into what our future careers could be like. I also loved working as part of the team and bonding with the others on my course and with Mark and Katherine.
2	What I liked best about working on Global News Relay was working as part of a team each week to create something important as well as constantly learning and bettering our skills.
3	I loved being able to interact with students doing similar courses at universities across the world
4	Directing a global news show! I liked how Leeds Trinity was not only involved but hosted
5	The teamwork I had with my course mates and discovering I have skills and talent in tv journalism. The theme gave me direction but also freedom to choose an interesting topic to cover.

Other university responses:	
1	work as a group and chat online with our far-away-friends.
2	My video, XXXX n I made sth good
3	The topic is related to people around the world.
4	
5	

Q. 11 What I liked least about working on Global News Relay was .....	
Leeds Trinity University students' responses:	
1	I didn't really dislike anything. Maybe in future I'd record as lives on the half hour not the hour but that wasn't really the end of the world.
2	What I liked least about working on Global News Relay was that we don't have the opportunity to do it all over again. It was one of the highlights of the course in my opinion and if I could have the opportunity to participate in more things like that I would.
3	The time zones made things complicated, but that can't be helped.
4	The fact it ate into our Easter holiday, however I know that cannot be helped.
5	I would love feedback from the other unis on the content we made.

Other university responses:	
1	The global nature of the project and the ambition behind it.
2	under covid
3	No real anchor n programme experience in hkbu studio
4	
5	

Q. 12 My suggestions for next year's Global News Relay .....	
Leeds Trinity University students' responses:	

1	Make sure all universities sent in questions for the as lives and also maybe give more of a clear brief on the topic - it doesn't really matter because it's nice to see people's interpretations and it would be boring if they're all the same but equally it would be good to be very clear on what exactly the topic means.
2	My suggestions for next years global news relay would be start thinking about your packages a bit earlier. Because it comes around very quickly and between learning all the skills in the studio and creating your packages you don't have as much time as you think you do.
3	I think a topic that is more direct would mean that topics students choose to cover would be more obviously linked.
4	None! Get trinity to do it again, was professional and a great and reliable team.
5	Perhaps a chance to watch news programmes from other unis (non student ones- eg the us equivalent of the bbc news at 6)

Other university responses:	
1	Maybe the hosts of each university's segment could have their bit recorded live with the main hosts through streamyard. This could make the transitions between segments look more natural.
2	maybe we could talk more than once online with other participant universities students.
3	maybe we could talk more than once online with other participant universities students.
4	More communication
5	

### The Lecturers' questionnaire:

Q. 1. Please explain why you took part in Global News Relay 2022 - MindMatters	
1	We have been a part of the Global News Relay for years before I took over the project in 2019. We/I believe it has real value for our students to get in more reporting reps, learn how to think outside the box on covering a single topic and it allows our students to collaborate with people from around the world.
2	We have taken part in GNR for a number of years. It's a great experience for students

Q 2. What do you think your students get out of this kind of international collaborative TV project?	
1	They learn how to work independently, primarily, and create a show. Most of their experience comes in a very structured class setting where faculty help to produce newscasts, which doesn't leave a whole lot of room for them to learn that side of the job. This is a great opportunity to turn things over to them and have them make the kind of decisions that a producer or news director would make in terms of building out ideas and a rundown, meeting deadlines on their own without the push of a class deadline and it gives them an opportunity to spread their wings with their reporting. As far as collaboration goes, it allows them to work with people outside the university and give them different perspectives on issues facing the world and how news is produced in other parts of the world.
2	They learn about the given topic from different perspectives. When they work with students in other countries, they see others who are just like themselves and yet different.

Q3 What are some of the difficulties you experience by taking on this project, as a lecturer?	
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1	The TV News faculty have never wanted to be a part of the project so this is a separate activity and one that I take on outside of my regular duties. Due to the fact that this isn't done within a class, I have to assemble a team and get them moving in the right direction. That can take time to find people who are willing and able to participate. Once they pitch their ideas, I largely turn the project over to them to complete, outside of reviewing their scripts and video before we record the newscast.
2	Coordinating across time zones

Q4 Do you find that your students rise to the challenge of doing this 'real' television production (beyond what they usually do in classroom projects and assessments)?

1	Absolutely. Part of the challenge, as I mentioned, is assembling a team, but those that I target are usually the go-getters and the best of the best that we have, so these folks are motivated self-starters who see this as a great opportunity to do something different and hone their skills. I've never been disappointed with our newscast and since taking over in 2019, the quality of the entries has gotten better each year.
2	They love it! The international aspect makes them take the show seriously.

Q5 What skills do you think your students develop as a result of taking part in Global News Relay?

1	Time management, creative thinking, collaboration.
2	How to tell a story for an international audience, collaborating with students overseas and seeing how people like themselves produce television

Q6 What suggestions do you have for future collaborative TV projects?

1	It's difficult to say because the last few years have been so topsy-turvy. A lot has changed each year as we start the process - deadlines, primarily. I'm flexible and able to make it work but with how we approach this, as an extra curricular activity, the changes can be difficult for students to adjust to as this is an add-on to their time, but they've never complained and have always gotten everything done at a high level and on time. As far as changes, I'd like to see it expand to other parts of the world. We have a heavy representation from Western Europe and Asia, which is great, but adding schools from South America, Africa and Eastern Europe would only increase the global perspective.
2	Maybe get two student representatives from each university to review the process in a joint meeting. I feel that mainly the hosts get the benefit of the connection, but it might be nice to include others on the team. Maybe even just a mini celebratoin in which everyone can join might be fun

## REFERENCE

Blair, Katherine (2022) 'Global TV Projects in Journalism Education' *Journalism Education* 11(1) pp 42-59 Available at <https://journalism-education.org/>

# Do pandemic teaching innovations have a place in post pandemic pedagogy?

Peter Murray and Eleanor Shember-Critchley, Manchester Metropolitan University.

## Abstract

*Students “benefit from podcasts flexibility and portability of being available via the Web or apps on mobile or wearable devices to enhance not only the course content but also their learning experience” (Sims, 2021)*

Responding to changing culture and technology across the journalism industry is a central challenge for tutors (Frost, 2018). Like a moving news story, our curriculum never rests and is continuously developing. Equally, delivering theoretical learning – as opposed to developing students’ skills base – places unfamiliar demands on educators entering academia from industry.

This article draws on our experience in delivering a module of undergraduate study which focuses on both history and contemporary practice in journalism, coverage of the climate crisis, social movements, misinformation, as well as diversity and inclusion both in relation to portrayal and to employment in the industry.

The first months of Covid lockdowns forced a sea-change in how journalism educators delivered teaching (Quandt and Wahl-Jorgensen, 2021), and created particular challenges for a module designed to enhance the students' understanding of urgent societal and ethical issues that journalism deals with.

This article examines how we invited guest speakers – authors of landmark reports, and working journalists committed to moving their sector forwards - and asked students to produce news articles based on these sessions. These activities built on the student's introduction to the wider topic through a podcast series that used augmented audio with rich media scripts, including video, stills and hyperlinks rather than traditional PowerPoint presentations. These created an intimate conversation which also demonstrated contemporary journalism practice via a co-working, “platform” approach (Maniou, Stark, Touwen, 2020).

Using responses from students, and by critically analysing other emerging teaching practices, the article evaluates how these two methods helped students to engage more actively with theoretical concepts. The article concludes with an assessment of whether there is place for this style of learning as higher education moves beyond pandemic crisis mode.

**Keywords:** professional practice, diversity and inclusion, audio, climate change, social movements, podcasts

## Introduction

It is well known that Covid caused a sudden, comprehensive, shift to online-only learning (Adedoyin and Soykan, 2020). In addition, at our institution, the introduction of a “Block

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**teaching” timetable meant compressing 12 weeks of learning into six.**

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There was recognition among some university leaders that poor WiFi, low data connections and lack of access to quiet study spaces highlighted technology inclusion issues (House of Commons Petitions Committee, 2020). The Office for Students found that more than half (52 percent) of students surveyed said their learning had been impacted by slow or unreliable internet connections. Almost 10 percent said they had been ‘severely impacted’ by lack of access to appropriate online learning materials during the first year of the pandemic. More than a quarter (29 percent) agreed or strongly agreed that they did not have access to quiet study spaces during lockdown (Office for Students, 2020).

While the UK government created a mechanism for school students to get access to laptops and broadband routers at home, the scheme was not extended to students in the HE sector. This was despite the view of the Children’s Commissioner for England, that “particularly during this pandemic, proper access to the internet is not a luxury, but a necessity. It is the same as not having a book or a pen and must be recognised as such” (Children’s Commissioner for England, 2020). This mirrored the experience of researchers in the USA, who concluded that “broadband is essential to the success of students across the country, and finally lays to rest the concerns of those who say that high-speed internet is just a luxury good.” (Fishbane and Tomer, 2020).

Our own experience, and anecdotally from colleagues across the sector, is that already falling student attendance and engagement prior to lockdown accelerated during this period. It remains an issue. There is also evidence (Snelling, 2022; Khan, 2021) that student engagement with traditional teaching methods – lectures and Powerpoint presentations – is falling. The nature of the first year module - Journalism, Media and Society - where these podcasts were principally aimed, involved content which was issues-based and theoretical. We were therefore aware that we needed to create learning materials which would reflect and embrace emerging technology under lockdown and which needed to respond to students’ practical needs in these novel circumstances.

The initial purpose of the podcasts was to provide students with a portable, media-rich format which they could listen to (and return to) during the daily walk that people were allowed under the Delta wave lockdown of January 2021 (Institute for Government, 2022).

The aim of this portable learning material was for it to be accessible to a range of students who faced multiple challenges for their attention. We also wanted to demonstrate multimedia journalism techniques in the creation of learning materials, aware from industry reports that there is growing consumption of podcasts among 18-25-year-olds (EdisonResearch, 2021).

It took a while to develop the format. Initially, we uploaded them to Moodle, the virtual learning environment, and also the university video sharing platform so we could subtitle each one. This was onerous and, as internal viewing figures suggested, was not something that was particularly important to the students. They preferred to download it. We provided a PowerPoint with links so they could deepen their learning as they listened along.

The podcast was finessed over time. Partly, it was a desire to decrease the workflow in producing the podcast. We also wanted to reflect industry practice as fully as possible. Lastly, we understood that listening is not necessarily the learning mode that suits everybody. So, the answer was to produce a script which contained all the hyperlinks, references and images that illustrated what we were talking about.

The script became a companion to the podcast that showed the students not only how to put together a long form piece of audio, but was a reference tool that they could come back to if they started to panic about their assessments.

The podcast was more than just us talking to the students. As any production does, we used audio extracts from topical sources, brought in guests and gave it an identity with music. We aimed to stay within standard acceptable lengths with episodes no more than half an hour in duration. More complex issues, such as journalism’s role in social movements, were broken down into two-part recordings.

## Where do podcasts sit in the academic context?

Studies of similar kinds of pedagogical resources have been mixed.

One examination of the use of audio files rather than simple texts to deliver material in physiology found only “trivial” differences in success rates, smaller than one percent, less than the margin of error (Abt and Barry, 2007).

An early study by McKinney, Dyck and Luber (2009) found that podcasts provided an advantage “only when the student took notes as they would do during a lecture, and when they listened to the lecture more than once. In essence, the same things a student does during the actual lecture, they would need to do to show a benefit of the podcast”.

Lonn and Teasley (2009) looked at the application of podcasts as a learning tool and backed up our blended approach. Podcasting works well for capturing fundamental topics but that, for this technique to act “as a catalyst to change instruction in higher education, instructors must be willing to adjust their teaching styles and not merely lecture, but create environments that provide a variety of learning opportunities.”

Without a doubt, podcast learning gives tutors “the option to take the learning to the learners when they have time to learn” (Stoten, 2007, p. 57) which, in the context of the increasing outside pressures students face, enables a greater amount of the cohort to engage in their course.

A study on the use of (video) podcasts in medical teaching at Leipzig found that “students...used the lecture podcast about twice as often as attending lectures; however, for the majority of the students the provision of a video podcast was no reason not to attend the lecture” (Health & Medicine Week, 2022).

Saunders and Hutt (2015) found that multimedia technology in learning has the advantage that it can “be paused, replayed and reflected upon”. This was also noted by Gachago, Livingston and Ivala in their study of podcasts designed for mature, first generation, and second language speaking students in South Africa. In particular: “the course content and the manner in which podcasting was implemented in the courses impacted strongly on students’ perception of its usefulness and consequently on their level of engagement. As one of the factors contributing to the level of engagement, we found that regular podcasts of difficult, content-heavy lectures seem to have attracted most engagement.” (Gachago, et al, 2016)

Similarly, Guzik et al (2020) found that “supplementing online and classroom-based courses with complementary online videos and podcasts can enhance learners’ engagement in the course and expand their understanding”. This implementation of ‘blended learning’ (Garrison & Kanuka, 2004), whilst not new, was accelerated (also overnight) due to the COVID-19 pandemic.

Other instances of dedicated podcast series recorded in response to pandemic teaching conditions are difficult to find. One example is from the staff at St. John’s Institute of Dermatology who produced an open access podcast that “was delivered by expert dermatologists and supplemented with online summaries of learning objectives, key facts and references” (Paulino et al, 2021). The series addressed core learning objectives and, like Journalism and Media in Society, the recordings were supported by interactive webinars. Responses from listeners was positive as “seventy-five per cent of podcast users reported episodes as having a useful impact on their clinical practice and knowledge” (ibid).

The literature also highlights areas for further development, and this is where, we believe, the Journalism and Media in Society podcasts can serve as a model for fellow journalism educators and others.

Notably, researchers have found that producing more interactive material can significantly improve students’ engagement and enhance their learning from the podcast. “Learning via the interaction between students themselves, the course content, peers and course educators is essential for transferring podcast content” (Andersen and Dau, 2021). Researchers at one HEI in London found “podcasts for teaching and learning are no ‘golden bullet’, but...they may help bridge cohort discrepancies” (Conroy and Kidd, 2022). There may also be increasing demand for a greater proportion of learning materials made available in portable, asynchronous “mobile learning” formats which are widely accessible for students using smartphones in their own time (Huls, 2022).

A step further is podcast production by students, or in collaboration between students and tutors, which is also seen to have benefits in developing critical thinking and community engagement (Ferrer, Lorenzetti and Shaw, 2019). It is in these two areas where we believe the podcasts produced for the Journalism and Media in Society module may have demonstrated significant long-term benefits which other journalism educators could emulate and develop, and which we explore further below.

# Our production backgrounds and notes on the journalism podcast sector

Both authors had some experience of podcast production. Before leaving the news and broadcasting sectors to become a journalism educator, Peter Murray used Apple's GarageBand to produce scores of "enhanced podcasts", a format which was curtailed by Apple in 2013 (Sullivan, 2019), ironically just before the global podcast explosion around Serial happened in 2014. Eleanor Shember-Critchley produced numerous podcasts in previous roles, and during first lockdown began the Postcards from Home series. At MMU, the authors produced a series of media law and ethics podcasts, Bang to Rights, featuring MMU colleagues as fellow presenters, and using interviews with working journalists, legal commentators, and student participants. Feedback was universally positive from both students and media law lecturers elsewhere in the sector. Additional workload arising from the pandemic lockdown meant we stopped producing them, but intend to revive the series for 2022/23.

We have always looked for opportunities to embed industry skills within our teaching. The Digital News Report (Reuters Institute Digital News Report, n.d.) along with the Trends and Predictions report is a core part of Journalism and Media in Society. We start this unit by setting the scene via these reports before delving back into the context of journalism's history and later, its thematic, socially linked, issues. At the Reuters Institute, Nic Newman and Nathan Gallo's findings (2020) repeatedly bang the drum for podcasts as a form of journalism to reach wider audiences for an industry that faces multiple sustainability challenges.

## How the podcasts became a pedagogical response to lockdown

When lockdown happened, the thought of speaking to PowerPoint slides over recorded videos seemed an anathema to our general approach of how we teach students. We have conversations with them, we tease out issues that affect the industry and our practice; very rarely, if ever, do we lecture at them.

There is something particularly intimate and sensory about communicating with somebody in their ear which meant that the sometimes-sensitive issues that we discussed in Journalism, Media and Society were well suited to this medium.

There have long been concerns that the increasing use of technology to facilitate asynchronous learning will empty the classroom. Indeed, for some traditional lectures captured on video, this may be true. We countered this by using the podcast as a baseline introduction to a topic; it provided the students what they needed to know for when they arrived into the virtual or physical classroom. Co-presented sessions then built on this with the use of guest speakers and activities which, in turn, decreased the value of staying home and watching back the 'lecture'.

We all remember the yawning chasm of a Teams call when nobody had their cameras on except for the tutors, so at least the podcast gave us a way in to start the conversation beyond what Netflix series the students had been bingeing.

The format developed over the course of the 2020/21 academic year, so that by September 2021, we came up with what some would call an object-based podcast; the kind of content which museums and galleries have used for many years. In our case, we took the new student cohort on a walking tour around some of the milestones in Manchester's history of radical journalism. The guided audio introduced them to some of the sounds of the city, to archivists, editors and journalists working in Manchester, as well as the work of everyone from John Tyas who reported on the Peterloo massacre for The Times, to Friedrich Engels and George Orwell's writings about journalism and the city in the mid-19th and 20th centuries.

Sitting next to the statue of Alan Turing in the Gay Village, one student exclaimed to their new friends: "That's it, I've found my home, I'm staying right here".

It had become clear that the format had successfully developed well beyond the "course casting" or "audio lecture" type of podcast which may be more familiar in some other academic contexts, and which are simply a way of disseminating traditional lecture material outside the classroom.

## Students' responses

We knew, before embarking on this research project, that students were using the audio podcast and accompanying script productively, and in the way we had hoped. References which we had provided as hyperlinks within the text were appearing as citations in the students' own work. However, for the purposes of the research, we needed somewhat more rigorous data.

We secured this in two ways. As part of one of the podcasts designed for use by teaching colleagues (see section 6, below), we interviewed a small group of students, so that their comments could be included, anonymously, as an audio clip in one of the recordings. Each interviewee (a total of four second-year students) described the positive impact of the podcasts on their learning experience during the 2020-21 lockdowns. This is a sample of what was said:

*"It was a good way of getting students either out of their bedroom, or out of the library. You can go on a walk and use them. I just thought it was really useful."*

*"To have the script as well as the podcast, it makes different types of media to use."*

One also noted that the podcast was more inclusive: "Sometimes people speak too fast, or too slowly, or have accents, and I find it difficult to actually process the sound. But with the documents it really helped, and so I could follow along, in two ways."

In addition, we set up an anonymous Microsoft Forms poll, with a total of six questions for students to respond to. We emailed the link to students who had studied the Journalism and Media in Society module during the pandemic, and so had regularly used the podcasts. Most responded by saying they listened to the podcasts either once a week, or multiple times per episode. One student said they listened "just for assessment support".

In further feedback on the podcasts' impact on their learning, students said:

*"I found them quite helpful as I could listen to them anywhere."*

*"They helped lay the groundwork on what we should study further in our own time."*

*"I found them really good as I was able to listen and make notes when necessary but also loved having the script as well so I could save it and always have something to look back on."*

Students added that they would find the learning podcast format useful in non-pandemic conditions. Comments included:

*"They helped me as an autistic student break down the learning in digestible chunks that were easy to revisit."*

*"I think when doing the prep work for the week it was best for me to have that mixture of learning materials as it helped me to stay engaged for longer."*

*"They're easy to access and find at a later date, I'm also a very visual/sound orientated learner and would often playback the podcast again as a refresher – very efficient."*

At the time of writing, we are proposing to continue to provide a range of weekly learning podcasts as part of the Journalism and Media in Society module during 2022/23. In addition, the format will be added to some other units – as was requested by students themselves in the survey – for second and third year study. Wider student feedback and a larger number of students in a focus group towards the end of Semester Two (April/May 2023), will elicit further data to help us extend and refine the format in later years.

The anonymous survey confirmed our own anecdotal responses from students, which had been unanimously favourable. It means we are also looking at applying the format to other teaching units as a way of delivering, for example, assignment briefs to augment the video briefings we have provided since 2020/21.

## Now you can do it, too!

The authors have also produced a number of podcasts which would guide colleagues who have no broadcasting or media production experience in how they too can produce similar learning materials for their own

students in their own sector. These included techniques such as using “simulrecs” - using a mobile phone to record audio, and to the creation of home studios - under bunk beds, or piles of blankets - with the help of the award-winning producer of *The Tip Off* podcast, Maeve McClenaghan (McClenaghan, 2022).

Peter Murray has interviewed Maeve and other leading podcasters several times in recent years, and many of them say they started these projects on a bit of a whim and with minimal equipment, because it seemed like a novel approach, and then learned along the way how to do it better. In this case, both authors had some professional and technical preparation, but even so, when the project started it too was largely experimental.

Our experience chimes with that of multimedia journalists surveyed in one study (Kartveit, 2017), who thought of themselves as both “learners” and “collaborators” in the process of multimedia production. In this respect, producing the podcasts was another element of our wider objective of mirroring professional industry practice in our teaching methods and learning materials (Conroy and Kidd, 2022).

A next step would be to investigate more media-rich production options. Our students, just like millions of others, are already familiar with Spotify’s tools that allow listeners to read song lyrics or selected podcast scripts as they listen. More recently, Apple has added automatic subtitling tools to its iOS, which demonstrates the pace at which the technology is developing (Hardwick, 2021). Organisations such as the BBC have experimented with new podcast tools that include scripts and animated graphics (Hartford, Alexander and Baume, 2019), although it is not clear if these have gone beyond the development stage. So, technology permitting (Octaviani and Baume, 2020), there may be other ways that we can enhance the podcasts by including animations, video or other content.

Another area for development of the podcast method would be to include students as co-producers. The theoretical underpinning of this would lie in Freirean principles of critical pedagogy, and collaborative, problem-solving learning (Giroux, 2010). Other, similar, projects (Canter and Wilkinson, 2021) have demonstrated positive outcomes for students’ confidence and entrepreneurial skills. One practical consequence would be that students are able to participate in the research and writing process to “road test” scripts for accessibility of language; another is that students would be able to point out topics and questions which they felt required more (or perhaps less) explanation.

Whichever direction the project takes, multimedia journalism students and educators have an opportunity to collaborate and take the use of the learning podcast medium some way beyond the familiar low-tech learning resources which are in use across numerous HE institutions.

## Only forward

The next academic year sees this pandemic fading, at least in memory. But we have learned that our students, every student, is facing an increasingly complex set of circumstances that they must navigate alongside their university education. We know that rising cases of poor mental health, the need to work to sustain fees, the cost of living and difficult family relationships are just some of the pressures they face (Neves and Brown, 2022).

Tutors across universities have reported decreasing student attendance and engagement. Whilst it is a relief to know it is not personal, it has us considering whether learning podcasts have a future role in mitigating the worst impact of student circumstances.

Our experience of producing these podcasts and gauging student feedback chimes with evidence from other academic disciplines and professional sectors. In the field of urban planning (Moore, 2022), learning resources of this kind help create a more inclusive environment, provide more fixed points for students’ learning, and gives them confidence to explore new ideas in their assignments.

Ultimately, the project has shown that podcasts provide an equal platform for students to engage in their learning. They do not discriminate against a student’s ability to attend a live session that day, they exist beyond the co-present timetable, and they are inclusive. As journalism educators, conscious of how unequal our industry is and wanting to create learning conditions for all, that has to be a good thing.

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# Preparing students to deal with the increasingly challenging environment of journalist harassment on social media

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## Abstract

This report details a research project undertaken into the value of teaching journalism students – specifically sports journalism students – about the extent of online harassment in their field and possible strategies to deal with it in current and future contexts.

The project's teaching focus centred around the use of social media in journalism, something which has become less a choice than a necessity as the digitisation of the profession continues at increasing pace and depth. It examined the extent to which journalists have become targets for malicious communication online and the characteristics of such communication, and it looked at ways those in receipt of the above can, and should, respond in order to negate its often corrosive effects, particularly psychological.

In this context, online harassment is defined as the send-

ing of content designed to alarm or distress the recipient e.g material that is offensive, abusive, carries the threat of violence or may be racist, homophobic or sexually explicit. Harassment is by definition habitual in nature; it cannot occur in isolation.

The report will outline the changes in students' perception of key themes of the topic – identified via secondary industry and academic-based research - by drawing on their responses to five key questions both before and after four hours of teaching (2 x 2 hour sessions). These sessions were the first time the online harassment of journalists has been a formal part of a module teaching plan. Conclusions have been drawn from the survey data in order to identify building blocks for the future development of the topic as a permanent feature in the curriculum of the BA Sports Journalism course at University of South Wales.

## Introduction and context

**The online harassment of journalists via social media is a problem which has worsened in recent years. At the most simplistic level, this is down to two distinct trends; social media global usage increasing to more than half the world's population (53%) by January 2021 according Kemp (2020) via [DataReportal's Global Digital Overview](#), and the ever increasing centrality of social media to effective contemporary journalism across all delivery platforms.**

Much academic literature has outlined the social media influence inherent in journalistic day-to-day methods of news-gathering, engagement with the public and promotion of content (Bossio 2017). Studies such as that by Cantor and Brookes (2016, p875) describe social media as a “primary working tool” of modern-day journalists.

The consequence of the above has been an explosion in the volume and severity of online harassment directed at journalists. To examine this situation in its most current UK context, a study by [Kean and Maclure \(2020\)](#) found that journalists were facing ever more serious levels of abuse and harassment online and that the preparation of journalism trainees in higher education for this reality should now be viewed by educators as a necessity. Harassment has long featured in journalism course modules dealing with ethics, but traditionally journalists have been regarded very much as the harassers rather than the harassed.

While the freshness of Kean and Maclure's research underlines the developing nature of this problem, it is complementary to data harvested in both academic and policy-making spheres in recent years. Binns (2017) found online abuse of journalists to be ‘ubiquitous’ after interviewing 267 journalists, with female journalists very much bearing the brunt of the onslaught. Data from an investigation carried out by Posetti et

al for [UNESCO](#) published in April 2021, found online harassment has increased significantly. Furthermore, in March 2021 the UK Government published its first [national action plan](#) aimed at tackling the threat to journalists.

At a more local level, the problem of online harassment is increasingly being experienced by students on the BA Sports Journalism course. Their position as publicly acknowledged information providers and opinion-formers is fledgling, but the roots of a more malignant form of interaction have been visible.

While there has been no official reference point for the above scenario available to teaching staff via recognised feedback portals such as LOOP and the annual NSS Student Survey, informal class discussion as well as ad hoc monitoring of social media accounts, has revealed examples of disparaging communication.

Level Six students who have gained opportunities to produce content for media organisations and have relatively extensive portfolios of published work have, for obvious reasons, offered the bulk of the anecdotal evidence which has helped to inform this project at its most local level. With profile, comes attention, and with attention comes an inevitable proportion of harassment. Anecdotal student evidence has revealed that while such harassment is not entirely unexpected, it presents challenges and uncertainties in dealing with it from a procedural, and more acutely an emotional, perspective.

## Overall aim of the project

The intended outcome of this project was to measure the understanding and awareness of online harassment among trainee journalists, to determine their readiness to deal with it, their conception of the value of teaching them awareness of the topic and coping strategies, and to determine the extent to which they view it as a necessary component of journalism higher education courses in the future.

In a study by Smith (2016) of the relationship between social media and journalism education, the citing of a 2015 report from the Knight Foundation by Lynch (2015) is used to demonstrate a perceived gap between the content of journalism curricula and the requirements of real-world professional standards in the field. Smith (2016, p16) highlights one of the key conclusions of the research of Lynch being a need for educators to ‘create program values around the currency of the profession’. However, there is a relative dearth of research into how teaching around the project’s topic is received and valued by students themselves.

This project does not drill deeply into the science surrounding debates pertaining to what extent personal, emotional character traits can be taught as opposed to being non-malleable products of genetics and/or upbringing. However, theories surrounding the benefits and/or limitations of resilience training – such as those expounded by Martin and Murrell (2020) in their study of attitudes towards its value among journalists in Australia - did influence the choice of questions put to students in the survey undertaken pre and post-teaching.

In short, the intended outcome of this project was to reliably measure the value of teaching as a means of preparing future journalists to deal with arguably the most unfortunate emerging demand of a profession evolving at breakneck speed.

## Research method adopted

While this project did seek to contribute to the establishment of widely accepted theory surrounding a developing and relatively thinly researched topic in journalism pedagogy, the overriding aim was to ascertain the value of plugging a known gap in the curriculum of the specific BA Sports Journalism course taught at USW. This, on a general level, made it well suited to the methods and underlying principles of action research.

[Koshy \(2010, p1\)](#) contends that action research is ‘a method for improving practice. It involves action, evaluation and critical reflection and – based on the evidence gathered – changes in practice are then implemented’. Furthermore, Koshy asserts that action research entails participation and collaboration among people with a common purpose, ‘it is situation-based and context specific, it develops reflection based on interpretations made by the participants’. Such characteristics correspond neatly to this project.

[McNiff and Whitehead \(2002, p15\)](#) describe action research as ‘a practical way of looking at your practice

in order to check whether it is as you feel it should be'. While extensive secondary research into online harassment of journalists provided confidence that embedding the topic into the curriculum was the correct choice of action, this project was a means of confirming, or otherwise, that assumption.

Five questions aimed at establishing students' awareness, understanding and appreciation of the importance of the topic made up a survey which they were asked to answer before the teaching sessions, and then again afterwards. The comparison of the before and after responses formed the basis of the experiment. Based on investigation of the subject as evidenced by credible academic research and industry and governmental data, the questions asked were:

Do you understand what constitutes online harassment?

How aware are you of the problem with online harassment (in relation to journalists)?

How ready do you feel you are to deal appropriately and effectively with online harassment?

How far can university teaching prepare you to deal with online harassment?

How important is it that dealing with online harassment becomes a part of all university journalism courses?

The first two questions served the purpose of (1) ascertaining familiarity with the wider topic, and (2) establishing the level of knowledge surrounding its specific relationship to journalism. This was viewed as a vital base from which to progress the project and formed the basis of the opening two-hour teaching session which was primarily focussed on imparting knowledge. The session was interactive in terms of discussion and debate of key points at regular intervals, and critical thinking among the students was encouraged, but there was a more traditional teacher-centred approach to imparting key information which included data, real-world examples of relevant behaviours and anecdotal input from industry professionals. Questions 3-5 were aimed more at students' preparedness to confront online harassment, now and in future, and the content and structure of the second and final two-hour session focused on what strategies could be exercised in order to deal with it?

In order to measure impact, students were asked to answer each question on a semantic differential sliding scale as defined by Taherdoost (2017) of one to 10. Open-ended questions were avoided because of time constraints and to facilitate a greater ease of response for students. The questions were closed-ended in order to connect with numerical scaling used to derive precision of response. This allowed the collection of sharply focused comparable data (before and after teaching) compatible with the construction of illustrative data tools such as a radar chart in the poster accompanying this report.

While the above benefits of the survey method are outlined, there are potential weaknesses surrounding response validity. Brule and Veenhoven (2016) cite the contention of Morin (1994) that respondents to sliding scale surveys become influenced by what they perceive to be the project's expected schema. Closely related to this is the potential for interviewer bias, a data influence noted by Brule and Veenhoven as being noted by Smith et al (1995). In the context of my role as the students' teacher, responses may have been influenced by the pre-conceived expectation that metrics regarding all five questions would increase following teaching sessions. A sub-conscious obligation to endorse my abilities as a teacher, or to indicate a benefit from taught sessions as resulting from their own ability to concentrate on, absorb and understand fresh concepts and ideas may also have been a factor.

Students were asked to complete the survey anonymously via the website [polljunkie.com](http://polljunkie.com), anonymity being a means hopefully of deriving responses that were as honest as possible. The survey was completed the first time immediately before the opening teaching session and then again after the final one.

One challenge was ensuring uniformity of the sample across two separate teaching sessions a week apart, something which was virtually impossible. A disappointing total of 12 students out of a 23-strong cohort attended the first session, completing the survey beforehand as asked. The number increased to 18 for the second session. This resulted in the overall teaching experience lacking consistency throughout the group as a whole and therefore responses are potentially skewed. To negate the effect of this, the content of the first session was revisited in a teaching format that was more condensed at the start of the second session as a means of bringing those who had been absent up to speed. However, some of those absent had taken the opportunity given during the intervening week to access the presentation missed at the first session online which helped further in redressing the above-mentioned possible inconsistency.

Atkinson (1994) notes the inherent tension that arises when a teacher is expected simultaneously to be a

researcher. She holds that the confidence and assuredness of a teacher and the researcher's requirement to question and doubt multiple facets of the project, are not easy psychological bedfellows.

## Review of literature

Research into the online harassment of journalists has accelerated in the last half decade, and the extent of the problem uncovered is both jolting and indicative of the well-documented wider social problem relating to aggression, intimidation, abuse and harassment which increasingly characterises cyber interaction globally (Chan, Cheung and Lee, 2021). Public figures are particularly vulnerable to such treatment. Kilvington and Price (2017) study the vitriol, often racially motivated, aimed at English footballers in both the Premier League and international domains.

Journalists are public figures for the same reasons as politicians and celebrities, albeit without necessarily attracting the same level of adoration, scrutiny or indeed revulsion. Tsfati (2017) cites the expectations of trust in journalists by the general public and the perception of them as influencers of opinion. Tsfati cites the study of Vallone, Ross and Lepper (1985) into hostile media perceptions in political journalism and a behavioural pattern that sees people on both sides of a political divide view a relatively benign piece of media coverage as disparaging of their point of view. This pattern can be applied to the inherently emotion-triggering sphere of sports coverage. While Gillmor (2004) believed that, even in the very formative years of social media, the extent of the public's newly acquired publishing power entitled them to be labelled 'the former audience', the reach and strength of platform commanded by journalists, especially employees of mainstream outlets, remains powerful and far-reaching, making them prime targets for online harassment.

Literature in the form of academic theory, and research data produced by policy-making bodies and [representative professional organisations](#), as well as anecdotal evidence from survey samples and ad hoc [first person pieces](#) and [interviews](#), has thrown a glaring spotlight on the extent to which the online harassment of journalists has increased in volume and consequence in recent years. The situation has been shown to be [especially acute for females](#), though other factors are an influence. Lewis, Zamith and Coddington (2020) identify not only gender, but the personal visibility of individual journalists and the size of the news organisation they work for as being factors in online harassment. Their study involving 75 US-based journalists found that the more visible i.e. higher profile, a journalist enjoyed and the bigger the organisation and thus more diffuse the audience they worked for, increased the volume of harassment and level of the vitriol.

The requirement for something of a fightback and the increased urgency of this need in recent research, literature, [industry commentary and guidance](#), has been marked, not least because of the recognition of some [appalling consequences](#) of online harassment via industry surveys and cross-company investigations. Material from all these sources has informed this project. Studies referenced previously, such as those by Chen et al (2018), Binns (2017), Martin and Murrell (2020) and Kean and Maclure (2020) have provided an academic basis, but relevant global organisations have exerted an influence as well. The International Press Institute (IPI) launched a [four-step framework](#) in February 2020 aimed at improving protection for journalists facing online harassment.

The IPI has not been alone. The DART Centre, a journalism resource centre and global network based at New York's Columbia Journalism School, has compiled a comprehensive [tip-sheet](#) outlining best practice for journalists in dealing with online harassment. Non-media specific organisations such as the [Organisation for Security and Co-operation in Europe](#) have also addressed the problem.

In terms of classroom strategies for training journalists to deal with the problem, Bradshaw (2021) cites the use of guest speakers from industry as particularly effective. Bradshaw also recommends the incorporation of harassment in media law syllabuses, the regular discussion of its potential throughout student news-days, the teaching of topics such as information security, social media guidance and the encouragement of students to see online harassment as a critical issue worthy of discussion within other modules.

Further planning details, implementation and data outcome

This project required approval from the USW ethics committee in order to ensure its integrity and compliance with the USW Research Good Practice Policy (RGPP). Ethically, it was considered low risk by peers and tutors, though it was not without some potential risk to the participants i.e. the students. In fact, some of the characteristics of the research method are categorised as high risk by the RGPP. While participants were assured of anonymity, the subject of online harassment is potentially sensitive. Open discussion of students' personal experience of such harassment was, while important to the learning process, approached

with caution and in a manner that ensured no participant felt pressured into contributing or was made to feel emotionally vulnerable in any way. Additionally, while unlikely, there was some risk of psychological stress and fleeting humiliation in the disclosure of experiences at the hands of cyber bullies. Such scenarios were avoided due to the above classroom interactional methods, but risks were acknowledged.

In endorsing the project, the ethics committee requested terminology in the title be changed. Specifically, this involved the removal of the word 'abuse' in the context of the problem faced by journalists online. Instead of a focus on how journalists deal with online abuse, the project became a study in how they may 'overcome the challenges faced'. However, while the edited terminology was more benign, it did nothing to alter the plan, focus and delivery of the action research or the substance and meaning of the subject matter at hand.

At the outset, the exploration of resilience teaching theory was identified as a useful theoretical pillar of the quest to establish the effectiveness of teaching this subject to journalists. Tempski, Martins and Paro (2012) explore the need for medical schools to develop teaching strategies that cover emotional and holistic competences that people dealing with life and death scenarios on a daily basis will need in addition to explicit expertise and knowledge in their chosen field. While online harassment of journalists may not be perceived to be as stressful or emotionally draining as scenarios encountered by medics, the debate crosses the boundaries of multiple professions. For time constraint reasons resilience teaching theory was not explored in depth.

The question of where teaching the topic of the online harassment of journalists should sit within the BA Sports Journalism course was also thoroughly considered. Given the sensitivity of the subject and the advantage social media experience – i.e the use of social media for professional purposes – would have to students studying the topic, it was decided to place it at Level Six. By this stage, too, students would have a far greater depth of knowledge of how journalists exploit and utilise social media platforms, and therefore the potential pitfalls. The topic was deemed to be in no way of an introductory nature suitable to be pitched at, for example, Level Four.

The homing of the lessons in the Media Ethics in Sport third year module was also something that remains uncertain. With the focus on journalistic behaviour, and obvious legal and ethical implications, there is obvious symmetry with this particular module. However, the flipping of the harassment question – to one which dealt with journalists being the ones harassed – does not have an explicit correlation with the module outcomes housed in the official course specification. There may be an argument for incorporating this subject into practical portfolio-based modules centred around the production of journalistic artefacts and methods of obtaining them, areas where there is a strong social media influence.

Data obtained was, as previously explained, intended to demonstrate progression, or otherwise, relating to the students' evaluation of the teaching of the subject. To enable this the first three questions of the five already outlined were aimed at providing an indication of students' understanding and awareness of the issue and perceived preparedness to deal effectively and appropriately with it. In terms of understanding and awareness there were significant two-digit jumps in the 0-10 values of the average individual survey response. The largest post-survey discrepancy, however, was in students' perception of their readiness to 'deal appropriately and effectively' with online harassment, travelling from a 4/10 value to 7/10. While this would suggest the students had taken significant value from the teaching sessions, whether such readiness is down to the development of so-called 'emotional competence' or more to do with a simple increase in knowledge and awareness is unknown. Certainly there appears to be scepticism over the value of university teaching in this regard, with the average individual assessment travelling only from 6/10 to 7/10 between the before and after surveys. There does, however, appear to be an acknowledgement of the importance of the topic as a whole, with an average rating of nine on the scale being received in response to the importance of online harassment forming part of future university curricula.

## Further evaluation

Research indicates the BA Sports Journalism course at USW, presumably along with many other journalism courses throughout the UK, is behind the curve in its teaching. Kean and Maclure (2020) validate this as more than just an assumption. The data obtained, as well as the enthusiastic engagement with the subject suggests students see a real value in learning in this area, albeit with limitations surrounding the extent of what can be achieved in terms of emotional resilience.

Furthermore, the subject speaks to the commitment to holistic education principles at USW as well as the teaching of the BA Sports Journalism course. Factors like the USW commitment to [Personal Academic Coaching](#) and the quest to enhance the richness of the student experience via the Centre for Enhancement of Learning and Teaching provide reference points for the teaching value in this project which might be viewed as separate from, yet complementary to, the more explicit summative assessment requirements of any university degree. Vukic (2019) argues that while journalism education has been forced to place an ever-increasing emphasis on technological mastery in the digital age, the development of a journalist to as close to 'the complete person' in terms of such qualities as social and emotional development, must still be the end goal for educators. The development and bolstering of students' confidence and social skills continues to be an important element of BA Sports Journalism, with behavioural standards, common courtesy and professionalism, qualities that are insisted upon by teaching staff.

Social media has increased the amount of time aspiring journalists are in the public eye and therefore the amount of time their behaviour can be scrutinised and judged, even by those who are scarcely qualified to do so. Beckett and Deuze (2016) highlight the centrality of emotion to the future of journalism, arguing that mobile digital consumption of the news results in people living in the media rather than with it. Device-addiction, they argue, fosters intimacy with the media. This has relevance to the subject of this project and the importance of the extracted data because of the implications to journalist-audience closeness, interaction and engagement, the regularity of these and the subsequent potential for connection to lead to harassment.

One potentially negative implication of this project is the demonising of social media among students. Harassment is very much a negative element of these online platforms and a serious and emerging issue that needs to be addressed. But it should not obscure positive benefits on offer to journalists through the effective use of social media, or how vital it is to do so in the ever more competitive employment market. What researchers like Harper (2010) have dubbed the Social Media Revolution, is now woven into the person specification of virtually every media job on offer. The move by the UK's largest regional publisher Reach plc to [appoint an online safety officer](#) in October 2021, underlines the ubiquitous nature of social media in contemporary journalism.

## Next steps

This project has shown teaching and preparing students to face the challenges of online harassment to be a welcome addition to the BA Sports Journalism course. The data obtained, the impression gleaned from the classroom environment, informal student feedback and evidence from associated secondary research indicates that a permanent place in the curriculum is warranted.

The topic, in keeping with the wider subject of journalism and particularly the characteristics of the professional field, is changing at breakneck speed. It is imperative therefore that the content of teaching material is updated on an annual basis. This should include tracking of relevant academic research, and industry commentary. An anecdotal element also helps bring the topic alive. Some of the most impactful parts of the teaching sessions here were the real-life stories of harassment, some of which had real resonance with students. Part of the sessions were also given over to monitoring social media harassment on that very day by accessing the accounts of prominent journalists such as BBC political editor Laura Kuenssberg. This needs to remain at the forefront of practical group tasks during teaching sessions. Guest speakers are another essential ingredient. While the time-sensitive nature of this project precluded their use, the incorporation of media personalities with their own stories and advice are an invaluable tool for broadening the students' perspective.

The stage of the course at which to introduce this topic is also something worthy of ongoing consideration. Is there an argument to introduce it at Level Four so the important message and safeguarding strategies can be utilised by students for the rest of the course? This has been avoided initially for holistic reasons such as the potentially off-putting, intimidatory nature of the subject, as well as it being more specialised but such a decision is open to be changed if there are compelling pedagogical reasons.

Closely linked to the above is where to place the module in terms of the course curriculum? At present it resides in Media Ethics for reasons already outlined, but this is likely to require a minor modification to the module learning outcomes which at present can be said to incorporate the subject only tenuously. There also needs to be a move to incorporate the subject into summative assessment. Embedding it into essay titles and presentations is one way, but it could also be introduced to social media packages submitted as part of

practical portfolios i.e as well as showcasing posts and explaining the circumstances and their relation to content, a description of any harassment encountered and how it was dealt with in line with taught guidance. The subject could also feed into work placement modules which involve students keeping journals of their time with external agencies and also producing a minimum amount of content. The monitoring of social media reaction to that content could be incorporated to both the second and third year work placement modules, together with strategies used to combat negativity or aggressive/abusive communication.

Overall, higher education establishments have a duty of care to journalism students in embracing a topic that until now has been largely overlooked. The extent to which social media has become embedded in the everyday life of people, and especially journalists continues to intensify. The online harassment of journalists as public figures is likely to worsen and there is no feasible catch-all solution on the horizon. The only way to confront it, therefore is to raise awareness and equip those at most risk with the armoury to deal with it. This project has helped add to the contention that university journalism courses need to be at the forefront of that process – now and in the future.

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# Reviews

The reviews pages are edited by Tor Clark. If you have a book you would like to review or have recently read a new book we should know about please get in touch. Also if you have recently had a book published and would like to see it reviewed, please contact Tor on [tor.clark@leicester.ac.uk](mailto:tor.clark@leicester.ac.uk)

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**Welcome to the latest *Journalism Education* Reviews Section, with once again an eclectic mix of titles, all of which we think are worthy of a place on your reading lists.**

Our friends in the Routledge book marketing department will be pleased with JE this issue, as two of their huge and useful Companion series attract the attention of JE reviewers.

The Routledge Companion to Journalism Ethics offers a wide sweep across an increasingly important area in the study of journalism, according to regular reviewer Michael Foley from Dublin, while the Routledge Companion to Political Journalism offers varied insights in its area.

The BBC is celebrating its centenary and as the UK's most important vehicle for trusted news, earns its own People's History, which is reviewed with a wry nostalgic look by one of its former employees, John Mair.

Mair himself is these days best known to AJE members as the prolific lead editor of the hackademic series of books about journalism, and the penultimate text in the series is an edited collection about the reporting of the ongoing war in the Ukraine, including eye-catching despatches from the frontline, from the likes of Orla Guerin and Alex Thomson.

Finally, when we've finished travelling the world and examining big journalistic issues, our students need to know how to actually report the news in a changing technological landscape, so new reviewer, the long-time broadcast news executive turned journalism academic Kester Demmar, offers a useful insight into the updating of Paul Bradshaw's indispensable guide to digital journalism, *The Online Journalism Handbook*.

Plenty to keep us and our students informed as we enter a new academic year.

As always, we are always looking out for reviews and reviewers, so if you would like to review a book about journalism or suggest one for a future JE reviews section, please contact JE reviews editor Tor Clark at [tor.clark@leicester.ac.uk](mailto:tor.clark@leicester.ac.uk)

## **The Routledge Companion to Journalism Ethics, edited by Lada Trifonova Price, Karen Sanders and Wendy N Wyatt**

**Review by Emeritus Professor Michael Foley, Technological University Dublin, Ireland**

**It is instructive to look at the short lists of international journalism competitions, such as European Commission-funded Daphne Caruana Galizia prize for journalism.**

What is striking are the number of entries from groups of investigative journalists working together, often across national borders, using data, information gathered online, operating with advanced technologies. It is this new journalistic world many of the essays in this collection are addressing, a world, that is according to one of the editors of this collection, Karen Sanders, 'a more participatory, networked set of communications practices and specialism, organised and disseminated in diverse ways'.

This is an important collection with an eye-watering number of contributions, 57, under four headings and while it is inevitable with such a large number of essays the standard can vary and the choice of subjects can sometimes be puzzling, the editors have managed to assemble an impressive list of contributors.

The book is divided into sections. The Development of Ethics and Perspectives from around the world, contains two especially interesting essays, by Karen Saunders, who places media ethics within the tradition of virtue ethics, and Tony Harcup, who broadens the discussion about 'slow journalism'. Enduring Issues has essays by Angela Phillips on the important issue of agency and Jackie Newton and Sallyanne Duncan who continue their discussion on reporting death and trauma. The Case Studies section takes examples from India, Russia, Hungary and Turkey, while Emerging Issues has an important essay on 'the right to be forgotten' by Ana Azurmendi as well as those big issues now impacting on daily journalism, big data, artificial intelligence, virtual reality.

The last section, Standards Setting, looks at how journalists and others have tried to formulate ethical codes and standards. There is a good essay by Chris Frost who draws on his expertise in the area of self-regulation, while Brian Cathcart describes the sorry state of self-regulation in the UK. Lada Trifonova Price, one of the editors, writes on ethics codes in Romania and Bulgaria, which has a special interest to this reviewer, who worked in media development in Bulgaria and fully agrees with the writer.

Some essays will lead to classroom debates. Pieter J Fourie suggests journalism ethics becomes something called communications ethics, but he fails to see journalism as a specific practice, independent of other media practices, that has a public good and operates in the public interest.

Despite the high number of contributions there are omissions. Why has the area that has challenged journalism ethics and practice since the 1960s and before been ignored so comprehensively? Northern Ireland. The political violence in that part of the UK has led to censorship, conflict, the death of two journalists (in the case of Lyra McKee only on 2019), challenged issues such as the absolute defence of source anonymity and the banning of documentaries and court cases. But Northern Ireland does not warrant even one reference in the index. Maybe this is in itself an ethical issue. Covering conflict generally has its own ethical issues, that is not included, nor are the issues associated with covering children and childhood.

An Islamic Perspective on Media Ethics by Saadia Izzeldin Malik, argues western ethical values and principles such as individual freedom and autonomy, truth-seeking, human dignity, accountability and also core values in Islamic ethics. She also suggests development journalism as the model through which these Islamic ethical values could be served. The reconciliation between western ethics and Islamic teaching is interesting but at the end one wonders what she believes journalism is for. She teaches at Qatar University, a country where there is no press freedom and Al Jazeera, funded by the government, and probably operating within a broad western ethical approach, can criticise other states, but not Qatar.

Yayu Feng's Confucian approach to journalism ethics is fascinating. During the Covid-19 pandemic the Chinese government dismissed several senior officials and the press coverage played an 'important role in ensuring that those in power were accountable'. She argues that: 'Aligned with the Confucian conception, the Chinese government openly acknowledges the importance of the public and the media in holding power to account'. That might be one way of reading it, but another is contained in the latest edition of *Index On Censorship*, where Dan Chen suggests the stories that appear on Chinese local TV exposing government corruption is 'a sly way of entrenching state power'. He continues: "While the initial media reporting is critical, the resolution of each issue becomes a positive news story that signals the effectiveness of the Chinese system."

This is an important collection and, given the number of contributors, difficult to do justice to in a review. It will be a huge aid in teaching journalism ethics and contribute to debates.

**The Routledge Companion to Journalism Ethics, Edited by Lada Trifonova Price, Karen Sanders and Wendy N Wyatt, published by Routledge, 2022, Oxford and New York, pp552, RRP £35.99, ISBN 9780367206475**

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## The Routledge Companion to Political Journalism, edited by James Morrison, Jen Birks and Mike Berry

Review by Tor Clark, University of Leicester, UK

**Political journalism is the most important part of journalism, the main vehicle for journalism to make positive changes. It may not be the most popular, it may not be the specialism journalism our students most have a burning desire to enter, but its vital to help normal people make their own big decisions and it leads the news list most of the time on the best journalism platforms.**

All of which makes it even more of a mystery why there are not many, many more books about political journalism, especially books trying to get below the surface to the mechanics of political journalism. What do the political journalists do? How do they do it? What sort of compromises must they make for their stories and their long-term success off the page, off the screen, behind the camera and microphone?

Here's a big expensive book trying to give us a lot more detail about what political journalism is, what it does and its influence all over the world.

It deconstructs political journalism before taking us on a tour of the craft all around the world. Our guides are editors James Morrison of Robert Gordon University, Aberdeen, Jen Birks of the University of Nottingham and Mike Berry of Cardiff University, three Journalism academics well known to AJE members.

Dr Morrison is also a hero to generations of NCTJ-qualified journalists, thanks to his long-time editing of the NCTJ textbook, *Essential Public Affairs for Journalists*, which is the set text and indispensable bible for all students trying to pass their NCTJ PA exams. He won't mind me saying he is political geek, or perhaps he might prefer 'enthusiast', who has been of huge service to so many would-be reporters trying to make sense of local government organisation and the like, so he is a worthy guide to the wider world of political journalism.

Over 40 chapters this book offers us a history of political journalism, a look at its relationship with media systems, a discussion of its role in pluralism, partisanship and populism, public engagement, agenda-setting, media effects, voting behaviour and finally political controversy around the world.

The editors have assembled a stellar cast of chapter authors from around the world, including Brian Cathcart, John Corner, Karin Wahl Jorgensen, Erik Neveu, Darren Lilleker, Shelley Thompson, David Deacon, Dominic Wring, Elena Vartanova and my old colleagues Richard Danbury and Stuart Price. Touchingly the book is dedicated to the late Professor Jay Blumler, the doyen of academics in media and politics.

These authors investigate wide and deep phenomena of political journalism from both general and geographically-specific perspectives. Stopping-off points outside the UK and US include Africa, Scandinavia, Brazil, Hungary, Malaysia, Myanmar, Italy, Greece and Spain. Scotland and Russia both get a couple of chapters each.

Of course, with so many authors, it is impossible to offer an overview of the theoretical direction of the book, but better to suggest general chapters are used for introductions to important aspects of political journalism, such as its history, its role in elections, the importance of fact checking and the impact of social and digital media while the country-specific chapters offer insight into particular phenomena in a narrow but instructive national context.

So this is a long-overdue consideration of a wide range of aspects of political journalism which is worth its place on any reading list concerned with political journalism. None of our students will actually buy it, but there is a lot of material within it to make useful contributions to their studies from the safety of their university library's ebooks catalogue.

**The Routledge Companion to Political Journalism, edited by James Morrison, Jen Birks and Mike Berry, published by Routledge, 2022, pp450, RRP £190. Print ISBN: 9780367248222 eBook ISBN: 9780429284571**

## The BBC, A People's History, by David Hendy

Review by John Mair, producer, author and educator, UK

**This is a stunner of a book. Brilliantly researched and a great read. All 570 pages. Hendy deserves plenty of kudos for it. He calls it 'a people's history' and unlike some other official BBC histories it does reach down from the BBC Brahmin caste to the depths of producers and cleaners at the Corporation and the unseen, the audience.**

Hendy uses the comprehensive BBC Written Archives Centre as well as the Mass Observation archives at his Sussex University as sources. He also interviewed some of the actors to the century-old drama that is the national broadcaster's eternal fate. 'This place is always in crisis', as the current Director-General Tim Davie once told me.

The century starts in 1922 with the creation of the British Broadcasting Company. The Corporation came five years later. John Reith and his original lieutenants may have been visionary but in a very Presbyterian way. Broadcasting to them was social medicine to be taken and do good to the populace. Hence the JR triptych mission statement 'Inform, educate and entertain'. The latter was kept under 'Auntie's' skirts until wartime on radio, and on television until the launch of competitor ITV in the mid-1950s.

Hendy gets well into the warp and weft of the 'BBC boss class' as we rebels in Lime called them, but also into the BBC in British national life. Sometimes it gets the national mood right, sometimes wrong. On the 1926 General Strike Reith proclaimed the BBC was for the government and Winston Churchill. He was wrong. The Corporation redeemed itself in spades in the Second World War and more recently as the go-to source of trusted information in the Covid pandemic and the war in Ukraine. The BBC has simply got better at understanding and not talking at its audience over the decades. It has had to.

One audience it will never satisfy is the British political class. Former Culture Secretary Nadine Dorries, with her 'whack-a-mole' tactics on the licence fee, was just the latest iteration. Politicians, of all shades, seem unable to distinguish a public from a state broadcaster. It belongs to the licence payers not the party in power. Former PM Boris Johnson, like his role model Winston Churchill, thought by huffing and puffing they would blow the BBC house down. They won't so long as the BBC retains the public's trust.

Hendy chronicles well the attempts over the century to 'tame' the BBC, sometimes directly with their man/woman on the inside, sometimes not. Usually it fails. The BBC is lucky to get away with just one government clash each year. They are all predictable and all soluble. Just.

Current Affairs is the cutting edge of the output by its very nature. The outpost of Lime Grove the source of many of the rows. Jeremy Paxman once said the motto of the old Lime Grove was 'How can we piss off the government this week'. Former DG John Birt may have tamed that spirit of rebellion but he did not dowse it for good. The occasional Panorama still can cause quite a stushi.

The 'storms' are not always in news either. The conspiracy of silence over the paedophile activities of Jimmy Savile and Stuart Hall shows the power of on air talent to do the unspeakable and get away with it. Hendy is good on talent power.

The BBC is at heart about making great programmes. Plenty of them across all genres. The archives are testament to that. Great programmes are made by great, creative producers given space to roam their imaginations by managers protecting their freedoms.

Birt has a positive legacy. He 'found' digital on the US west coast and found it early. Thanks to him BBC Online is now world-leading as is the clunky but pioneering BBC i-player. Throughout its history, as Hendy shows again and again, the BBC has been a broadcasting amoeba moving effortlessly into new unexplored areas. Radio domestic then the Empire/World Service; television reluctantly at first until the ITV rocket, then entertainment galore; digital on-line and more recently podcasting. This conquering of new empires annoys the hell out of commercial competitors.

What of the future after the next charter in 2027? Dorries wanted to kick the licence fee not just into the long grass but out of the park. This household poll tax will need much creative thinking if it and the BBC are to survive in an age of deep pocketed streaming services like Netflix and Amazon. The former has 17 million subscribers in the UK alone.

Hendy is a vital tool in any fight for the Corporation to survive beyond 100. He is the best and most readable BBC historian to date. Buy the book. Force it on your students. It will lift your PSB spirits.

**The BBC, A People's History, by David Hendy, published by Profile Books, 2022, RRP £10.99, ISBN: 9781781255261.**

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## Reporting the War in Ukraine, edited by John Mair, with Andrew Beck

Review by Tor Clark, University of Leicester, UK

**Regular *Journalism Education* reviewer John Mair, is also a prolific editor of books about journalism, as AJE members will know – 48 and counting. And Mair's USP is not messing about when a decent subject around journalism and politics turns up.**

His last feat of publishing magic was to produce a book about Boris Johnson's premiership between the blond bombshell's resignation speech in July and his actual departure from Downing Street in September.

Before that he had sprung into action earlier this year when he realised the war in Ukraine was a particularly modern phenomenon and would therefore create new ways for journalists to work in wartime and produced this book, packed full of A-list authors from the frontline, published of course while that war still rages.

Mair's modus operandi, is to use his extensive contacts book to simply ask people directly involved with his subject if they will offer him a couple of thousand words for absolutely no fee at all. His cheeky punts around his extensive network of former colleagues from his days in TV and academia are remarkably successful and Reporting the War in Ukraine has produced a great set of authors.

Legendary BBC World Affairs editor John Simpson writes the foreword and is followed by chapters from journalists either in the thick of the action, like the BBC's Orla Guerin, and Channel 4's Alex Thompson, to those directing their efforts and their channel's coverage such as John Ryley of Sky News and Jon Williams of RTE.

He has big name international authors such as Pulitzer Prize-winner David Cay Johnston, Jim White of the Daily Telegraph and Kim Sengupta of the Independent, but also a host of academics, well known to an AJE audience, including Ivor Gaber, Alex Connock and Paul Lashmar.

This book earns its place in this reviews section because reporting war and conflict must have their places in every Journalism programme's curriculum and so this collection, updating an audience used to hearing war stories from Bosnia, Iraq and Afghanistan, can now hear updates of how hot war on the European mainland is changing how war reporting is carried out for major TV networks.

Topics tackled included reporting on the frontline, naturally, but also associated issues such as risk in war reporting, the ethical issues grappled with daily by reporters and editors, and how the war is reported in a variety of different countries including the US, China and Russia.

If our students are to learn about the importance of war reporting, its danger and extreme ethical challenges, they need to know how reporters work on the frontline and the decisions, dilemmas and dangers they face every day in doing so in the latest conflict.

This almost instant book offers general readers and students the chance to find out and many of its chapters deserve places on the readings lists of our modules which examine the journalism of war and conflict.

Editor's note: The reviewer has previously co-edited five hackademic books in this series with John Mair, but was not involved in the editing this book and purchased copies for himself and his library from the publisher.

**Reporting the War in Ukraine, edited by John Mair, with Andrew Beck, published in 2022 by Abrams, pp142, RRP £19.95. ISBN 978-1-84549-802-3**

# The Online Journalism Handbook: Skills to Survive and Thrive in the Digital Age (2<sup>nd</sup> Edition), by Paul Bradshaw

Review by Dr Kester Demmar, University of Leicester, UK

**The first thing to do when you pick-up this revised edition of TOJH is not to panic. That advice goes as much to the lecturer who intends to use it as a course book as it does to the students asked to read it as a set text. There is more than enough within the 358 pages of this second edition. Enough to form the bases of a three-year hands-on practical course at any university.**

Published in 2018, this update is substantially rewritten and developed to reflect the substantial changes in online journalism which have occurred since the first edition in 2011. From chapters on writing live social media content to an introduction to drones for journalists. If only I could persuade my Vice-Chancellor to establish a drone course!

Author Paul Bradshaw is well-known to AJE members, having established and led the MA in Data Journalism and the MA in Multiplatform and Mobile Journalism programmes at Birmingham City University.

Tim Crook, Professor of Media and Communication, head of media law and ethics and radio at Goldsmiths, University of London, provides an excellent chapter pointing out the many and varied legal pitfalls awaiting anyone involved in online journalism.

The book provides just the right level of insight for students without weighing them down with too much technical information or going into areas, which most probably wouldn't be their concern if working for one of the big media operations. For example, most journalists at the BBC wouldn't need to be an expert on search engine optimisation nor be able to code. However, having an understating about how to make your tweet or post attractive to search engines and audiences is vital. Just as understanding a little coding can help journalists to dig out stories.

Recent Ofcom research (July 2022) shows the speed with which interaction habits change. There are now almost four million people getting their news from TikTok, up from 800,000 in 2020. Half of these new users are aged 16-24. Journalists need to go where the audiences are and The Online Journalism Handbook helps them do that. It's packed with useful advice and helpful hints from practitioners who are engaging with the technology used for finding stories and connecting with audiences.

Each chapter covers a specific area. Chapter six looks at live blogging and mobile journalism. The objectives of the chapter are clearly defined at the start. For chapter six, it includes a definition of what live blogging is, the equipment you need to do it, ideas on what to liveblog and how to do it. There are 'Closer Look' sections in each chapter which provide more detail on specific aspects, the sorts of ingredients required for a live blog, for example, and case studies from those working as mobile journalists (mojos). Once you've got the basics each chapter has an activities list, useful for lecturers looking for something to workshop. Chapters end with pointers towards, further reading, online resources, and specific bibliography; a neat way to allow for immediate following-up on any areas the reader is interested in.

Keeping on-top of the constantly changing world of 21st century journalism is a tricky ask. No sooner do you think that radio and podcasting are dead, 'Then, in late 2014, Serial changed everything' (Bradshaw 2018, p.159). Ironically a podcast about the murder of an American student breathed new life into the format. Bradshaw's text delivers a well-researched and written guide to the state of play in our industry as it was in 2018. It's an excellent introduction to the subject and likely to remain core reading on all journalism courses for many years to come.

But the industry is in a constant state of flux and that places constant demands on those teaching journalism courses to be up-to-date and relevant. I expect another update of the book soon with specific details on how BBC News will look when it's portrayed as a TikTok dance.

**The Online Journalism Handbook: Skills to Survive and Thrive in the Digital Age (2nd Edition) 2018, Paul Bradshaw, published by Routledge, 368 pages, RRP £38.99 paperback, £35.09 ebook. ISBN 9781138791565.**

*Dr Kester Demmar is a lecturer in journalism at the University of Leicester. He had a long career as a television journalist working for both ITV and the BBC before moving into academia.*

# Style guide

**Please provide a title and an abstract and author details together with a 50-70 word biography for each author on a separate sheet to allow for anonymization. This sheet will be separated from the article before being sent to referees so please put the title only at the start of the article.**

- Sub-heads should be in bold
- Second order sub-heads should be in bold italic
- Please use single quotation marks (double quotation marks for a quote within a quote)
- Indent long quotes of two lines or more.
- Please do not use the enter button to insert space between paragraphs or headings.
- All illustrations, tables and figures should be sent separately either at the end of the MS Word file or as attached JPGs. Clearly label approximately where they should be placed with fig 1, table 1 etc.

**Citations and bibliographic references should be in Harvard style.**

## Part I: Citations

Place references in your work in the following order: Name, Date: page number(s)

For example,

1. Directly quoting an author

It is sometimes forgotten that ‘English is one of the most flexible and expressive languages in the world’ (Hicks, 1993, p.1)

He goes on to say, ‘In brief, the reigning media consensus has been characterised either as overly liberal or leftist or as conservative, depending on the view of the critic’ (McQuail, 1992, pp.255-6).

2. Indirectly quoting an author (where you sum up what is being stated in your own words). This must be grammatically correct, as well as accurate.

E.g.: Hargreaves (2003, p.47) believes that Henry Hetherington’s populist journalistic techniques, employed by him in the 1830s, were the basis of tabloid journalism.

3. Referring broadly to ideas you have read in a publication (not to a specific point/quote). You don’t need to cite page number in this case. E.g.: Franklin (1997) has highlighted the effects and reasons for so-called dumbing down in the media.

4. If the same person is referred to immediately after a previous citation, you can use *ibid*.
5. If there are more than two authors, you can use *et al*.

## Part II: Bibliographic References

A list of Bibliographic References is required at the end. Please provide the FULL name of the author (including first name) and provide references in alphabetical order of surname. With an author who has written a number of books and articles that have been cited, list them all separately, with the most recent first (see Manning).

Examples of how to present Bibliographic references for Journalism Education are given below

Bibliographic references

Franklin, Bob (2003) ‘A Good Day to Bury Bad News?’: Journalists, Sources and the Packaging of Politics in Simon Cottle (Ed.), *News, Public Relations Power*, London: Sage pp. 45-61

Hall, Stuart, Critcher, Chas, Jefferson Tony, Clarke John, and Roberts, Brian (1978) *Policing the Crisis. Mugging, the State and Law and Order*. London: Macmillan

Harcup, Tony (2004) in Susan Pape and Sue Featherstone (2006) *Feature Writing*, London: Sage.

# Journalism Education

## The Journal of the Association for Journalism Education

The Association for Journalism Education is a subject discipline membership association of journalism schools in higher education institutions in the UK and Ireland.

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## Article

**Teaching to the image: helping student journalists visualize environmental stories in a climate change world** - Mark Neuzil and Amelia McNamara, University of St. Thomas St. Paul, MN USA

**Journalism education development in the UK and its move to the academy** - Chris Frost, Liverpool John Moores University

## Conference Proceedings

**How a marginalised Somali community used pro-am journalism to transform lives and build community identity** - Dave Porter, Manchester Metropolitan University

**A study of evidence-based techniques in journalism education dealing with the climate crisis** - Jan Goodey, Kingston University

**Global television projects In journalism education** - Katherine Blair, Leeds Trinity University

**Do pandemic teaching innovations have a place in post pandemic pedagogy** - Peter Murray and Eleanor Shember-Critchley, Manchester Metropolitan University

**Preparing students to deal with the increasingly challenging environment of journalist harassment on social media** - Delme Parfitt, University of South Wales

## Book reviews

The Routledge Companion to Journalism Ethics, edited by Lada Trifonova Price, Karen Sanders and Wendy N Wyatt - review by Emeritus Professor Michael Foley, Technological University Dublin, Ireland; The Routledge Companion to Political Journalism, edited by James Morrison, Jen Birks and Mike Berry - review by Tor Clark, University of Leicester, UK; The BBC, A People's History, by David Hendy - review by John Mair, producer, author and educator, UK; Reporting the War in Ukraine, edited by John Mair, with Andrew Beck - review by Tor Clark, University of Leicester, UK; The Online Journalism Handbook: Skills to Survive and Thrive in the Digital Age (2nd Edition), by Paul Bradshaw - review by Dr Kester Demmar, University of Leicester, UK

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