

**Paterson Joseph & Peggy King Jorde Uncover
Bones in the Black Atlantic | LGBTQ media
under threat? Reporting on the Royals
CLR James & Stuart Hall: The Lost Interview
TripleC & Disability | Jade LB Decolonises
Podcasts | Windrush archives | Artificial
Intelligence | The Elsa Effect | Sophie
Mackintosh . . . and more**

DR PRESENT OLOGY

**The Journal
of Media and
Diversity**

Issue 05
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REPRESENTOLOGY

The Journal of Media and Diversity

Editorial Mission Statement

Welcome to Representology, a journal dedicated to research and best-practice perspectives on how to make the media more representative of all sections of society.

A starting point for effective representation are the “protected characteristics” defined by the Equality Act 2010 including, but not limited to, race, gender, sexuality, and disability, as well as their intersections. We recognise that definitions of diversity and representation are dynamic and constantly evolving and our content will aim to reflect this.

Representology is a forum where academic researchers and media industry professionals can come together to pool expertise and experience. We seek to create a better understanding of the current barriers to media participation as well as examine and promote the most effective ways to overcome such barriers. We hope the journal will influence policy and practice in the media industry through a rigorous, evidence-based approach.

Our belief is that a more representative media workforce will enrich and improve media output, enabling media organisations to better serve their audiences, and encourage a more pluralistic and inclusive public discourse. This is vital for a healthy society and well-functioning democracy. We look forward to working with everyone who shares this vision.



**Representology is a collaboration
between Birmingham City University
and Cardiff University**

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EDITORIAL

Welcome to the fifth issue of Representology - The Journal of Media & Diversity.

At the start of the summer, I sat with the journalist and academic Gary Younge in Bristol's Malcolm X Centre for a public event organised in partnership with the Black South West Network, “Memorialising The Future”. We listened to myriad contributions from the floor - people giving their personal testimony on local history, generating conversations around how best to create and retain resources to benefit the city's diverse communities. It was refreshing to discuss issues of race and representation without constraint - there was little to no talk of Westminster politics nor the national media's obsession with ‘wokeness’ or the ‘culture wars’ - and while primarily focused on preserving Bristol's Black legacies for future generations, the evening offered attendees space to remember the past.

The importance of remembrance is reflected in this issue, which features Paterson Joseph and Peggy King Jorde's transatlantic conversation about slavery and memory, the story behind the filming of Windrush, the modern interconnections between media and the monarchy, and a discussion between perhaps the country's foremost 20th century Black intellectuals, CLR James and Stuart Hall. Additionally, we publish groundbreaking research on the state of LGBTQ journalism in the UK, examine the push to decolonise and increase access across media and the arts, outline new inequalities thrown up in Covid's aftermath, and highlight challenges posed by Artificial Intelligence.

Issue Five is dedicated to the memory of film producer Jess Search, who died in July at the age of 54. Throughout her career, Jess - a former Channel 4 executive who founded The Doc Society - championed marginal voices, demystifying filmmaking while demonstrating documentary's capacity to challenge the powerful. Kind and supportive to all, she will be greatly missed across the creative industries, leaving an exemplary legacy - inspiring people to help change the world for the better.

Please do get in touch with your ideas for articles in future issues of Representology:
Representology@bcu.ac.uk

K Biswas
Editor

Bones and Black Memory

FOR THE HANGED AND BEATEN.
FOR THE SHOT, DROWNED, AND BURNED.
FOR THE TORTURED, TORMENTED, AND TERRORIZED.
FOR THOSE ABANDONED BY THE RULE OF LAW.
WE WILL REMEMBER.
WITH HOPE BECAUSE HOPELESSNESS IS THE ENEMY OF JUSTICE.
WITH COURAGE BECAUSE PEACE REQUIRES BRAVERY.
WITH PERSISTENCE BECAUSE JUSTICE IS A CONSTANT STRUGGLE.
WITH FAITH BECAUSE WE SHALL OVERCOME.



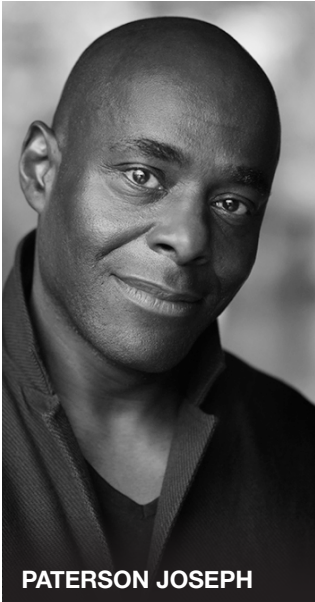
In June, Representology participated in a House of Lords screening of *A Story of Bones*, the documentary film about the British Overseas Territory of St Helena, where the unmarked mass burial ground of an estimated 9,000 formerly enslaved Africans was discovered during the development of a troubled £285m airport project.

The film shows the Chief Environmental Officer on the project, Annina Van Neel, fighting alongside African American preservationist Peggy King Jorde and a group of disenfranchised islanders - many of them descendants of the formerly enslaved - for a proper memorialisation of these forgotten victims.

The post-screening panel discussion saw K Biswas and Marcus Ryder from the journal speak with one of the film's protagonists, Peggy King Jorde, alongside actor and author Paterson Joseph, whose debut novel *The Secret Diaries of Charles Ignatius Sancho* reimagines the life and times of the maverick Black figure in 18th-century London. The panellists subsequently caught up over Zoom for an extended and frank conversation about how best to remember the victims of the transatlantic slave trade, and the ongoing battle for Black British history.



PEGGY KING JORDE



PATERSON JOSEPH

Representology:

Paterson, I want to ask you about the importance of narratives in all your work, whether it's fiction or nonfiction.

Paterson:

Generally speaking, I will always say, even though some might dispute it, that my chief job is storytelling. I tell stories. There are people who are wonderful activists who get out there and bang on doors, and that's brilliant. That's not who I am. I'm a storyteller.

The story I tell coincides with this need that I have, both as a child of the United Kingdom - this child of Britain, a child born on this island - to include myself, and people who are like me in its story.

I always say that a nation is like a family. It's random. You just get born into it. And here you are, a Brit. There you are, an American. Maybe you are a Kenyan, maybe you are a Nigerian - this is not something I believe that is given to you before you're born as if you have a choice, you know, because I'd be somewhere a lot sunnier if I were allowed to.

And so here I am. When you look at the story of a nation, it tells its story in various ways - through monuments, statues, paintings, mythology, biography and fiction. And when you're not included in that, eventually I think there's a part of you that presumes that you're just not part of it, and never were.

So, when I came to writing the Charles Ignatius Sancho story - the man who I had been telling the story of for about 25 years - it seemed to me that it coincided with two things. One, a desire to be known as a Black Briton - one that has a part to play in the building of this nation. And also, for myself, being part of the storytelling tapestry of the country that I love, and that I'm part of.

I suppose that's where the story of St Helena, and what happens on it, meets the stories that I'm telling - that it's vitally important that we don't forget. My first play, a monodrama, was called 'Sancho: An Act of Remembrance'. And that rather long title has both 'act', as in doing something, and 'act', as in perform, and 'remembrance' as both a sort of noun and a verb, you know. That it is there as a monument. This person lived - here's the story about him.

Each time I performed it, it was a kind of ritualistic conjuring up of those dusty bones to make him alive again, to bring him in front of people again. The novel, likewise. So, this is where my story coincides with what Peggy and Annina van Neel, in St Helena, are trying to do, which is revive the bones, revive the flesh and blood of real people who died - who lived real lives and who died forgotten, and who are uncereemoniously buried and forgotten. And that's what my part is really - to find a way, if I have any kind of voice, to bring them alive again, to remind us to remember these people and who they were.

Representology:

Is there a common thread between your popular television roles and your work on Sancho, in that they acknowledge a Black presence in storytelling?

Paterson:

I think it's pretty obvious, they're inextricably linked. I always think of the great Walter Mosley - what he said when asked "why do you have Black people as your lead characters in all your work?" Which, you know, when you think about it, is a ridiculous question, because no one's asking John Grisham why he's got white people as lead characters. No one's asking Margaret Atwood why she's got white women as her main characters.

Anyway, Walter Mosley says, "because I haven't seen that in the work that I've been reading. I haven't seen it in our fiction." And then he says, and I may be slightly paraphrasing him, but he says, "the people that don't exist in its nation's literature may be said to not exist at all". And it strikes me that that's the truth - that we learn through story much more than through facts.

I can reel off different facts about this man who sits above my dining table at all times: Charles Ignatius Sancho. Born 1729, orphaned by the age of two, baptised in Colombia. Charles Ignatius, sent to Greenwich to live with three spinsters, runs away from them at seven, because they won't teach him how to read, found by the Duke of Montague, becomes a musician, a composer, an actor and, eventually, the first man that we know of

African descent to vote in a British parliamentary election.

Lovely, but five minutes later, you might forget most of those facts. We tell and remember stories because that's how we function as a species. That's how we remember not to go 'down there', because someone told us that down there are wild animals and they will eat you. Don't go over that hill, because awful things will happen to you. Do go here, because animals come here at this time of year.

We tell stories to each other to remember. And sometimes we paint them on caves. You know, sometimes we make films about them so that we can remember, because we're people of the symbolic mind - we see patterns and stories, and we remember people through stories. Remember our ancestors through the stories we tell about them. And that's why my work coincides with the work of history, and the work of those who want Black people to be memorialised, especially those who suffered in the African chattel slavery market.

Representology:

Peggy, if you can briefly explain the work that you've done, especially with regard to the African Burial Ground in New York in the 90s.

Peggy:

My work began in the mayor's office - New York City's first African American mayor - and my job was to oversee capital construction projects of all of the cultural institutions in the city of New York. And, as a part of that work, actually working within the city and overseeing design projects in the field of architecture, it was brought to my attention that there was going to be land developed by the United States government, that would be developed into an office building.

In order to build in the city of New York, you have to understand how the land was used prior to developing it. And so, the United States federal government hired professionals to tell them. With the discovery of the African Burial Ground in New York City, people throughout the United States now realise that the institution of slavery was not limited to the South, which is where I'm from.

I'm from Southwest Georgia, I grew up in an American apartheid. My father was a civil rights attorney, he represented Martin Luther King during the movement. I grew up knowing, you know, all of these civil rights greats that people know worldwide, and to suddenly be in New York and understand that there was a burial ground with upwards of 20,000 individuals buried within a five block radius in New York City, who were both enslaved and free, suddenly impacted the city.

It made people realise and look back into their history. You know, first of all, to be shocked about the fact that there was this history - how could it have been obscured and how could people not know this history growing up in the city of New York. And so, as the project progressed, I wore many different hats. I was the executive director for the committee that was put together by Congress to come up with a masterplan for the burial ground.

In some instances, I fed information to elected officials so that they could gather together their constituencies to come out, speak out about how we were going to move forward, particularly as a federal project - how we would move forward and respect the history of a group of people that heretofore the United States hadn't respected.

Ultimately, after a number of years, we ended up with our first national monument honouring enslaved and free African people in the city of New York. Today we have an interpretive centre and a national memorial that anybody who comes to New York can visit.

And that's why my work coincides with the work of history, and the work of those who want Black people to be memorialised, especially those who suffered in the African chattel slavery market.

Paterson Joseph

Representology:

How important do you think narrative is for people to actually understand that process of memorialisation?

Peggy:

I work on African burial grounds globally. The New York African Burial Ground has, in the wake of that preservation, really encouraged a lot of communities to look in their own neighbourhoods and say, "we need to preserve these sites". They may be

burial grounds, they may be churches, they may be whatever is important to those communities.

However, during the time when I left the city of New York and decided that I was going to work on burial grounds full time and help communities, through their governments or other authorities, in trying to preserve these sites, some people in New York would ask, "you know, why is it that you do this? There are burial grounds everywhere, we'd never be able to develop anything."

What I tell them is that archaeologists say that what, in part, defines us as human is how we bury our dead. We may pray over

them, we may pour libations, we may sing songs, we may say powerful words honouring that individual.

So, imagine a society that has a community of people who are considered less than human, having no rights that a white man need respect. And, on the occasion that they lose a mother or a father, a sister or a brother, and they are only by permission permitted to bury their dead, and then engage in a ceremony that

acknowledges the humanity of that individual - you cannot walk away and not realise that they, in fact, in that moment, are engaging in a revolutionary act of remembrance.

With that in mind, I’m hoping that it makes them understand that for every African Burial Ground that I work on - whether there are a hundred people, whether there are ten people, whether there are a thousand people - that there were a thousand revolutionary acts of remembrance that happened at that site.

Even if you remove their remains in the United States, they preserve battlegrounds. And that, in fact, for me, is a battleground. It was where acts of resistance, people reclaiming the humanity of individuals in a society that said, “You are not human”. Those sites are thus very powerful, they go beyond just the bones in the ground.

Representology:

Paterson, over the years how difficult has it been to find funding to tell the story of Charles Ignatius Sancho?

Paterson:

So I’ve got a new show that I’m premiering, called “Sancho & Me: For One Night Only”, and it’s a mixture of passages from the book, going through Sancho’s narrative, and breakout moments improvised about my own life.

If I talk about Sancho’s music, for example, I might allow myself to talk about the first time I went clubbing in Harlesden in Northwest London, and the first time I’d seen huge speakers, and heard that bassline, and saw Rastafarians dancing in a group right next to the sweet boys and girls in their two piece suits and lizard skin shoes, and what it was like to hear Lovers’ Rock in that setting. I relate Sancho’s story to my own.

I have had gifts in kind, like rehearsal space, and some great friends who’ve helped me to make that - helped co-direct it, design it, and compose the music, and construct it, and do costume with me. I tried to get a space in London, and the National Theatre nearly did it in their space called the Shed, which is a temporary space prior to the rebuilding of the Cottesloe, and then they renamed it the Dorfman. But it didn’t happen there.

We were living in a ‘post-racist’ world, I was told in 2010, when I first started doing the show. Again, I got gifts in kind from the Oxford Playhouse, who co-produced it with me. Okay, so cut to 2018, I’ve now toured America, and I come back to England and I get the little space, the Wilton’s Music Hall, which takes me for three weeks. It’s only then that I get production companies - who, at this point, I’ve been talking to for 12 years - about getting the story out there.

Production companies then finally say, “Oh, this looks like an interesting story that we perhaps should be telling”. So, it never happens. I mean, we develop and they never quite bite. I write this novel. I finish it - well, the first draft of it, really - in the lockdown of 2020. No one wants it. No publisher in the whole of the United Kingdom wants this novel on the grounds that it’s inauthentic, somehow.

I figured it out because I’ve seen the letters - I asked my publishers to send me the rather painful rejection letters. But, you know, I’m a tough old bird. So, I wanted to see what they were talking about. And they all pretty much didn’t like it because it felt like this man was too articulate - he was speaking about his life in such a way that it meant that he was able to ‘witness’ in a manner that didn’t feel like he was quite the victim that they wanted him to be. And I call that ‘slavery porn’.

goes, “this is what’s happening to me right now”. In a calm, clear way, “this is what’s going on”, and that felt inauthentic to them.

Until one woman, a Black British publisher, one of the few who runs a publishing house, Sharmaine Lovegrove at Dialogue Books, said, “Yes, this is the work I want. And I understand what you’re trying to do here. And I will advocate for this”, and, yeah, I’ve won an award for it. But you know, you’d like to sit down now with all those publishers and say,

Even if you remove their remains in the United States, they preserve battlegrounds. And that, in fact, for me, is a battleground. It was where acts of resistance, people reclaiming the humanity of individuals in a society that said, “You are not human”. Those sites are thus very powerful, they go beyond just the bones in the ground.

Peggy King Jorde

So, what I’m getting is people saying it’s okay for us to see Black people denigrated, smashed, crushed, raped, destroyed by white people, and we can get behind that. You know, we’re in a ‘post-George Floyd world’, we’re in a ‘Black Lives Matter world’, where we want to see bad white people doing bad things to Black people. But what we don’t really understand is when a Black person turns around and

“What do you think of the book now? What do you think about what you thought about then compared to now?”

To me, this is the whole story with Britain and its acknowledgement of the slave trade - it’s an American story. It’s a story like one we would see in Alex Haley’s wonderful ‘Roots’ back in ‘77. I was a teen and I saw that: “Oh, my God, look at what’s happened”. No one ever said, “by the way,

Britain started that stuff”. Britain was the country that made that an industrial trade. The foundation of your nation is sugar. White Gold is cotton - King Cotton. Cottonopolis, Manchester. The Lancashire cotton mills. These were the engines that drove the empire in the 18th or 19th century. Molasses to make rum, which was this drink that every sailor had. Everybody wanted this sugar, this molasses, this cotton, this tobacco, and it was driven by free African chattel slavery. And it was Britain who was the chief source of these African captives. They even had a licence from other European nations, after a war they fought in the early part of the 18th century, where they could get captives from Africa - for Spain, for France, for Holland. I didn’t know any of this.

On the island that was the master of slavery, we have no memorials. There’s something deeply suspicious about that. It’s curated history that we’re living with - it maddens me and it ought to really be the shame of the nation.

Representology:

Peggy, you’ve got your hands full working on African Burial Grounds in the US. Tell us about how you came to know about St Helena, Britain’s second largest overseas territory?

Peggy:

You know, I’m thankful, actually, for St Helena. Because often, when you’re here in the States, you deal with the vestiges of slavery and that whole story, and it seems to be bound by landmass. However, where

we need to get to is to remember that this is a global construct - that it’s not bound by landmass. And so the way that I got involved with St Helena is that Annina Van Neel - who lived on the island, was originally from Namibia, and who came to St Helena to work on a construction project. - began to write to me about what was happening on the island. The reason why she reached out to me, of course, is because I had already worked on the African Burial Ground in the city of New York, and gone through this whole struggle thirty years before her.

So, imagine thirty years before, I had two young children - here she was with a young child. When she started to write to me, I actually thought she was writing from St Helena, South Carolina. And then I finally realised she was talking about St Helena, the UK territory in the South Atlantic, kind of off the coast of Angola.

Over the course of a year we were writing to each other, and she posed questions, and I was basically sharing with her my own experiences. What worked, what didn’t work. And I just said, “you know, I’ve got to come over and see who’s on the ground”, because the community that was being described was very different from my own. And so it was in 2018 when I made the trip over to St Helena and I was able to meet with members of the community, to hear from Annina and others about some of the challenges. I was able to also gain an audience with

the Governor - who is not elected, and appointed out of London - who is basically sent down to hold the purse for the island.

There seems to be a struggle within the community in coming to grips with being British. The site in Rupert’s Valley, where there are upwards of 10,000 individuals buried, is known as the Liberated African Burial Ground. In the centre of town, they have a monument to the sailors who supposedly liberated these individuals. But the reality is that these individuals were kept in a particular valley, were not permitted to roam freely on the island. It was, in essence, a refugee camp - the burial ground came into existence because there were individuals who were dead on arrival, or who were very, very sick and didn’t survive once they were on the island.

They were buried in two places. One was Lemon Valley, and they eventually moved to Rupert’s Valley - a larger valley that could accommodate temporary housing for these victims of slavery. Or, actually, what I say is victims of the Middle Passage, because that’s what you’re talking about. These are African people who did not survive the Middle Passage. You have this fallacy of calling them, and referring to them, as liberated, when they were not liberated - there’s no evidence that anyone was really returned back home. Anybody who left that island, if you imagine, got on a ship. Now, they didn’t have any money, so if you got on a ship, how did you pay for

your passage to go anywhere? You were going to land on some other place and have to work it off. So, whether they called them indentured or otherwise, those are individuals who ended up working plantations elsewhere in British territories. So, they were never liberated - to even use that term for those individuals, it’s just a denial of the reality.

What became evident to me, when I saw this site, was that as a descendant of enslaved people on both sides - tracing my family back to Virginia, Florida - this site really had a global impact for me, because it meant that those that didn’t stay on the island went on, and that meant that there could be a connection to my own heritage.

I had to turn to Annina to say, “I know that you have members of this community who don’t identify, but let me tell you, we have to take a trip, because I have to ‘tie’ you.” I have to tie the understanding of how these people didn’t make it, but the ones who did moved on. Impacted the American South, at least from my own experience. I needed to connect that, and how important it was for her, as well as for everyone on that island - to understand that it’s not just about this island. It’s beyond this island. This is a global construct. It had a global impact.

One of the biggest challenges that St Helena has right now is that you have a local government that controls this site and treats it as if it’s an ‘our thing’, as

opposed to a 'global thing'. This site has a global impact. You cannot restrict its meaning, its significance, and its access to those of us who were or are the descendants of enslaved people.

The film *A Story of Bones* actually documents me taking Annina to the American South to connect those dots. And there is a scene where I'm taking Annina in a car, and I ask both the filmmakers and Annina, "have you ever seen a cotton field?" And they said, "No", so I drove up to this private cotton field, and I said, "Let's just climb over the fence".

Where I grew up was considered by W.E.B. Du Bois to be 'the Egypt of the Confederacy'. Our whole economy was rooted in the cotton trade - cotton picked in my hometown, where I was born. And an American apartheid went directly to Britain. To Britain's textile industry - we grew cotton for Britain. That is our connection. We are inseparable, our histories, and it was important to understand that. So there were sites that I took Nina to see, and said, "When you go back, remember this is not a St Helena thing - this is a global thing".

Paterson:

In the film, *A Story of Bones*, there's a moment where islanders were saying, "Well, what are these people to do with us? We're not Africans." And it hurts you so deeply. It hurts me even now to hear that said. Where is the humanity?

When Sancho writes to Lawrence Sterne, the writer, and asks him to join in the cry for the end of the slave trade, he ends his words with "think in me you behold the uplifted hands of thousands of my brother Moors", as he calls them. "Hear their supplicating addresses! Humanity. Humanity must comply".

In the end, we're talking about human beings. To be able to separate yourself in that way - "That's nothing to do with me. Oh, that happened in the past" - is what we often hear in Britain. "Oh, that happened so long ago. We can't be responsible for that". Where is your humanity? Where is your sense that these people were human and needed to be properly treated?

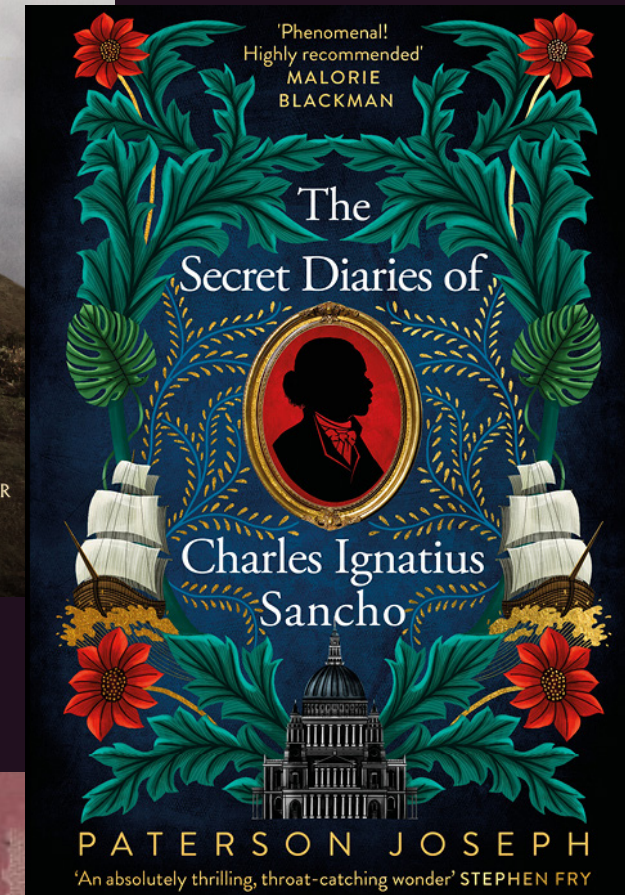
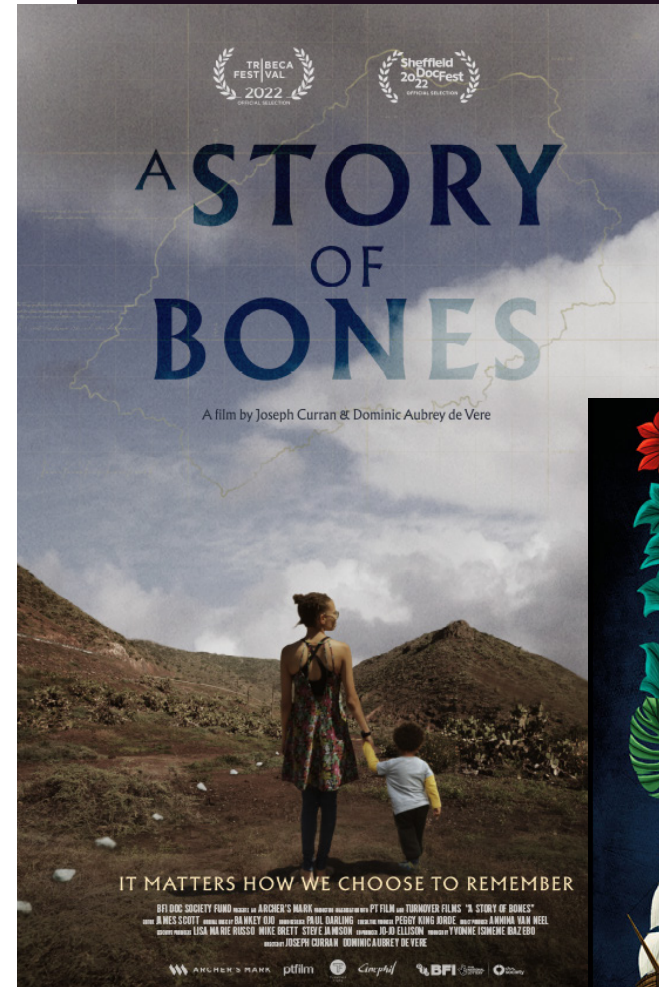
This is what is missing, and it feels almost like an illness - to be treated in such a way that people cannot see the humanity of these people who were buried and forgotten. It's not about economics. It will be in the end, but it's not initially about economics. It's about the way human beings were treated. Of course, if you're someone who doesn't believe that they're human, that's another story altogether that we have to deal with. But those of us who acknowledge the humanity of others cannot overlook this story on the grounds that it happened so long ago, particularly when its resonances still exist today.

And it's this lie, this curated history, as I would call it, that Brits often tell themselves - it's such a blockage to them moving forward and being able to memorialise these places - to remember the horrors of what their ancestors perpetrated.

That's what's so criminal, in my mind. That there is this purposeful amnesia - this national amnesia not to want to even look at it, and then to construct ideas and arguments to mean that we need never look at it. It happened too long ago. "We wouldn't be able to really distribute that wealth, how could we possibly distribute the wealth that we made?" When it's clear as day the first thing you need to do, particularly our nation, is acknowledge this crime of slavery.

To acknowledge it in the first place, and then to acknowledge what its benefits were. Then we can start to look at dismantling this idea that we have nothing to do with it. "Reparations cannot be made. It's impossible." But you need to first acknowledge it, and that's where we're at - in the stages of an illness, we're in the stage of denial. We're still not even acknowledging that we are ill at ease. We have a disease - with the idea that we were even involved in the slave trade, and that's a very serious matter for us as a nation to acknowledge that.

www.astoryofbones.com



Paterson Joseph is a stage and screen actor with leading roles in *Casualty*, *Peep Show* and *Noughts + Crosses*. He is Chancellor of Oxford Brookes University, and his debut novel *The Secret Diaries of Charles Ignatius Sancho* (Dialogue Books) recently won the Royal Society of Literature's Christopher Bland Prize.

Peggy King Jorde is an African-American preservationist who has served under three New York Mayors, and takes a leading role in the documentary film *A Story of Bones*.

A Story of Bones, set in the British Overseas Territory of St Helena in the South Atlantic, premiered at New York's Tribeca Film Festival last July. It was scheduled to be broadcast on the BBC in November, but was pulled prior to transmission. It is available in America on PBS.

African Burial Ground, Manhattan, New York

ARE MEDIA ORGANISATIONS ADEQUATELY PROTECTING LGBTQ JOURNALISTS FROM HARASSMENT AND ABUSE?

**Finbarr
Toesland**

Executive Summary

Through a survey of 40 LGBTQ journalists working in the United Kingdom, and one-to-one interviews with six media workers, this report explores the abuse and harassment which is faced by LGBTQ journalists, and whether the level of support offered by media organisations is sufficient to protect LGBTQ staff from abuse.





The report finds that there are high levels of abuse against LGBTQ journalists, a lack of support for the victims of such harassment, specific abuse targeting sexual orientation and gender identity is commonplace, and that social media is the prime vector for abusive messaging.

- **87%** of survey respondents do not believe enough is being done to tackle the problem of harassment and abuse against LGBTQ journalists
- **78%** of respondents either agree or strongly agree that it is becoming more dangerous to be an LGBTQ journalist
- **78%** of respondents believe that media organisations in the United Kingdom are not adequately protecting LGBTQ journalists from harassment and abuse
- **58%** of respondents say their employer does not recognise the specific risks faced by LGBTQ employees
- **86%** of respondents say they experience abuse and harassment
- **62%** of respondents have not filed a complaint after experiencing abuse.

Key recommendations based on the research findings:

1. Expand journalist training to specifically include threats faced by LGBTQ journalists that relate to homophobic abuse
2. Training for media executives on the impacts of the abuse of journalists and best practices for advising staff on combating abuse, especially in the digital space
3. Provide therapy/counselling services to both staff journalists and freelancers who face abuse due to their reporting
4. Ensure that incidents of abuse and harassment are recorded and tracked
5. Introduce policies that encourage journalists to report all forms of abuse easily and anonymously
6. Reassess abuse policies to make sure that specific risks faced by LGBTQ employees are recognised
7. Ensure that initiatives move beyond achieving representation and expand to foster an environment within which LGBTQ journalists feel truly included.

Introduction

Media organisations in the United Kingdom have a complex historical relationship with the LGBTQ community. Newspapers with millions of readers, including The Sun, The Mail on Sunday, and the now-defunct News of the World, would regularly publish articles that used slurs such as ‘poofers’, ‘benders’ and ‘lezzies’ (Strudwick, 2019). For example, an article titled “Abortion hope after ‘gay genes’”, published in 1993 by the Daily Mail, is emblematic of the tabloid media coverage of gay people at the time (Ball, 2019). Even the former Prime Minister of the United Kingdom, Boris Johnson, called gay men ‘tank-topped bum boys’ in a 1998 Telegraph column, demonstrating the widespread tolerance of discriminatory language. Coverage of LGBTQ stories and issues has improved in recent decades, reflecting the legal and social advances made by gay men, lesbians and, to a lesser extent, trans people. However, there is evidence that news, as a category, is still found to contain a high level of potentially discriminatory output, if compared to other media. Furthermore, a survey of 569 people in relation to LGBT+ representation in the media, in 2021, saw 73% of those respondents who identified as members of the LGBT+ community say that they have witnessed discrimination due to negative and unrealistic media portrayals. In addition, a majority of respondents state that news is the

platform that shares the most negative and unrealistic portrayals of the LGBT+ community (INvolve, 2021).

In the context of high-levels of abuse and harassment of journalists across the world, as well as threats to LGBTQ people, assessing the unique threats facing LGBTQ journalists is essential, if the areas where these journalists are most at risk are to be found. At present, there is little in the way of academic literature, surveys or statistics that exists on either the online or physical harassment and threats that LGBTQ journalists receive. The vast majority of studies on this topic focus on the experience of American LGBTQ journalists (Waisbord, 2020a; Bell and Keer, 2021), with only a handful of studies having been conducted on the specific challenges facing LGBTQ journalists in the UK (Magrath, 2019; NUJ, 2021).

However, the experiences of LGBTQ journalists in relation to harassment and abuse have not been researched enough in the UK to be able to provide a comprehensive insight into the challenges, issues and threats that these journalists face.

This study aims to fill this gap and seeks to understand the level of abuse against LGBTQ journalists in the UK, as well as the impacts such harassment causes on both a personal and professional level. This study was funded by a Sir Lenny Henry Centre for Media Diversity Industry Fellowship grant. The author of this report, Finbarr Toesland, is a multi-award winning journalist who

focuses on human rights stories and underreported issues for international publications.

This paper will aim to comprehend the complex and intersecting ways in which LGBTQ journalists are targeted as a direct result of their sexual orientation or gender identity, and examines the support that is available to them from media organisations.

Through a survey and follow-up interviews of LGBTQ journalists, this project seeks to understand their experiences of abuse and harassment, how such abuse has had an impact upon their career choices and progression, and the level of support provided by their media employer. The survey is believed to be the first national survey of LGBTQ journalists working in the United Kingdom that relates to the topic of harassment and abuse.

Industry review

Estimates on the number of LGBTQ people living in the United Kingdom vary. The Office for National Statistics (ONS) reports that 3.1% of British people aged over 16 identified themselves as either lesbian, gay or bisexual in 2020, an increase from 2.7% a year earlier (ONS, 2022). The same report found that 93.7% of the adult population defined themselves as heterosexual, with responses of “don’t know” and “other” contributing to the decline in the numbers of those who self-identify as being part of the straight adult population since 2015. In August 2022, a YouGov survey asked Britons to place themselves

on a scale from 0 to 6, where 0 is exclusively heterosexual and 6 is exclusively homosexual. Only 66% of British adults ranked themselves as 0, meaning completely heterosexual, with more than one-in-three (34%) selecting 1 to 6, no sexuality or don’t know. Among 18-24 year olds, just 36% say they are completely heterosexual (YouGov, 2022).

With research from Wagaman (2016) showing that identity is difficult to define consistently, for the purposes of this report, the term LGBTQ will be broadly defined as anyone who identifies as being LGBTQ. The acronym LGBTQ represents lesbian, gay, bisexual, transgender and queer. Academics (e.g. Brant, 2016) have reported the use of similar, but not identical, acronyms, including GLBTQ and LGBTQIA+. Due to the LGBTQ acronym being the most common, it will be used in this report. The primary reason for this decision is to ensure that the experiences of people from a wide range of identities that fall under the LGBTQ umbrella are considered in this report.

The limited research on LGBTQ journalists in the UK shows that they face additional challenges and discrimination as a direct result of their sexual orientation or gender identity. For example, research by the National Union of Journalists (NUJ) last year found that close to a third (29%) of LGBT journalists have reported experiencing bullying, harassment, ill-treatment or discrimination at work, as a

result of their sexuality or gender identity (NUJ, 2021). More than one in ten (13%) of the respondents to the confidential survey said that a person they were interviewing had behaved in a discriminatory or bullying way.

Three separate forms of harassment were defined by Holton et al. (2021), after interviewing news workers: “acute harassment such as generalized verbal abuse, chronic harassment occurring over time and often from the same social media users and escalatory harassment that is more personalized and directly threatening,” (p.1). A broad spectrum of actions can fall under the scope of abuse, including in-person harassment and online threats (Lewis, Zamith and Coddington, 2020). Journalists themselves recognise the impact that the advent of social media has had on their profession and craft, with many pointing to Twitter as an important part of their reporting resources (Hermida, 2013).

A challenge presents itself when terms such as hate speech, abuse and harassment are discussed. Many, often conflicting, definitions exist for these terms but, as Ștefăniță and Buf (2021) assert, “hate speech, in general, and offensive material online, in particular, are not easy to define and may include a wide spectrum of expression” (p.47). In a journalistic context, Parfitt (2022) offers the definition of harassment online as “the sending 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,” (pp.69-70). This definition will be used for the purposes of this report.

If left unchecked, hate speech and abuse against LGBTQ journalists has the potential to create a chilling effect, where journalists are either uncomfortable or afraid to report on vital issues of importance to LGBTQ people.

Methodology and survey design

In the first stage of the research, LGBTQ journalists were invited to complete an online survey that asked respondents about their experiences with abuse, the level of support media organisations provide to their LGBTQ employees, and their views on the wider media ecosystem, as it relates to LGBTQ issues.

Survey data was collected anonymously, unless participants chose to provide an email address, and surveys were distributed to a wide range of freelance and in-house journalists who identify themselves as being LGBTQ.

In order to achieve this goal, the link on which to complete the survey was distributed in a number of ways. As this research is interested in seeking the views of LGBTQ journalists based in the United Kingdom, only professional social media groups that included substantial members of this group were contacted during this process, including the LGBTQ+ Journalism

Network, Freelancing for Journalists and Sports Media LGBT+.

The next stage of the research involved undertaking one-to-one interviews with several of the survey respondents who had given consent to contact them. Almost half of the survey respondents indicated that they would be happy to take part in a follow-up telephone interview to share their experiences in more depth.

The survey was supplemented by a number of in-depth interviews with practising LGBTQ journalists to gain a deeper insight into the specific challenges that they face, the support they currently receive, and what the additional resources that they would benefit from receiving were.

Some potential participants may have had concerns around getting involved in the research, since they are not open about their sexuality or gender identity at work. For this reason, responses are anonymous and, unless their express consent is given in writing, data has been anonymised in the final report.

Once collection was completed, the responses were categorised and assessed so as to give a clear view of the most pressing challenges facing LGBTQ journalists, and how they can be best supported by their media organisations. It is hoped that the results of this report will be considered by media executives, leaders and managers as they build up resources and the support that they make available to their journalists.

Participants

A total of 40 LGBTQ journalists completed the survey. 40% had between 1 to 3 years of experience of working in the media industry, 34% had between 4 to 6 years experience, with 10% having between 7 and 10 years, and 16% having more than 10 years experience. A broad range of occupations are represented in the survey, with freelance journalists, assistant editors, digital reporters, community news reporters and news correspondents all sharing their experiences. Half were employed in staff positions, with 32% being freelance and the remainder being on fixed term contracts, student journalists or interns. When it comes to the type of journalism produced, 41% focused on news, 25% on features, 11% on opinion and 8% on broadcast. Sports journalists, SEO and social journalists also participated.

In terms of the area of media that respondents primarily worked within, 29% work in local news, 21% in national news, 13% in international news, with others working within politics, sports, technology, science culture and LGBTQ media. More than half (55%) work in digital media, 13% in newspapers, 13% in television, with the rest working in radio, magazines, or wire services. The ages of the respondents naturally reflected the age distribution of LGBTQ people in the United Kingdom, with 12 respondents aged between 18 and 25, and 21 respondents aged between 26 and 35. The remaining respondents were over 35 years old.

In terms of race, there were a number of non-white respondents but, unfortunately, no Black respondents. An effort was made to reach out to UK Black LGBTQ journalists, but none completed the survey. While it is unfortunate that no Black respondents participated in the research it reflects the reality that just 0.2% of UK journalists are Black (Arboine, 2020). Six survey respondents were selected from the survey to participate in one-to-one interviews in order to gain a more detailed understanding of their experiences. Between them, the six interviewees have experience in commissioning, reporting, digital, production and many other journalistic skills, as well as identifying as lesbian, gay, trans, bisexual and queer.

To ensure both survey respondents and interviewees felt comfortable in offering their unfiltered and critical views, without the fear of any repercussions from employers, all comments have been anonymised.

As not all survey questions were compulsory, due to the need to offer respondents the possibility of not answering sensitive questions, some questions do not have answers from all of the 40 participants. Survey comments and one-to-one interview responses will be used throughout, and they will be identified as such.

Results and analysis:

Based on the 40 survey responses and six one-to-one interviews from LGBTQ journalists actively working in the UK media environment at a range of publications, the results from this research finds widespread levels of abuse and harassment targeting LGBTQ journalists in the course of their core job activities. The report identifies both subtle and easily observable weak points in the provision of support from media organisations.

The resulting impact of both intermittent and consistent abuse can lead to a number of negative outcomes that, if left unchecked, have the potential to create a less diverse and representative media ecosystem where LGBTQ topics are underreported.

One of the questions asked survey respondents directly: ‘Do you believe that media organisations in the United Kingdom are adequately protecting LGBTQ journalists from harassment and abuse?’. Just two (5%) responses agreed with this proposition, with seven (19%) having no opinion. A resounding 28 respondents (76%) either disagreed (62%) or strongly disagreed (14%) that media organisations in the UK are adequately protecting LGBTQ journalists from harassment and abuse.

Just under half of respondents (49%) say they would not know who to reach out to at their work for support if they became the focus of a targeted harassment campaign on social media. The survey finds that a majority (58%) of survey respondents say their employer does not recognise specific risks faced by LGBTQ employees.

The comments and individual interviews reflect a toxic combination of regular abuse, particularly on social media, and a lack of confidence in organisational support. The research analysis will be broken down into four overarching themes. Firstly, the forms of harassment and abuse and how they are deployed against LGBTQ journalists will be explored. Secondly, the personal impact of abuse and harassment on LGBTQ journalists will be analysed. Thirdly, the role of social media platforms as vectors of abuse will be investigated. Lastly, the role of media organisations in protecting LGBTQ journalists from abuse and harassment is explored.

Forms of harassment and abuse

Participants report facing a wide range of different forms of abuse and harassment throughout the course of their work. From abusive emails with death threats and homophobic abuse from a religious street preacher while on a press trip to Twitter trolling and abusive messages under stories; an extremely wide range of abusive activities have been reported in this research. Options were provided to respondents and they were also able to add their own types of abuse experiences that were not included in the selection, which several chose to provide. By far the most prevalent form of abuse was trolling on social media. Establishing a single, catch-all definition of trolling is challenging, due to the range of actions that fall

under this term. The definition offered by Waisbord (2020b) that trolling encompasses “a range of malicious behaviours that aim to cause trouble, fear, and concern through aggressive and threatening language,” (p.985) will be used for the purposes of this report. 82% of respondents said they had faced trolling, with homophobic harassment ranking second with 56% of respondents dealing with this abuse. In-person abuse may not be as widespread as online abuse, possibly due to the anonymity and relative ease that abusive comments can be shared digitally; but there are still examples of in-person threats. One respondent says they were “approached by a lady in a supermarket who criticised my journalism and called into question my ability.”

Abuse isn’t just isolated to professional criticism about the content of published articles but extends to everything from serious unfounded allegations about being a “predator” to negative comments about physical features. One respondent says they have faced everything from “attacks on my work, being called a ‘groomer’, being told that my work is ‘predatory’/I am a predator, transphobia about people I interview, horrific comments about my personal appearance/physical characteristics/my identity as an LGBTQ+ person.” Specific abuse targeted at trans people was mentioned by participants throughout this research. Almost one in four (24%) respondents say

they have faced transphobic harassment and 6% of respondents say they have been deadnamed. Deadnaming is where a trans person is called by the name they used before they transitioned, typically their birth name. In all one-to-one interviews and several of the written responses provided by survey respondents, the media coverage and experiences of trans journalists, and the wider trans community, was mentioned.

A trans journalist who participated in a one-to-one interview reports facing transphobic abuse online and believes reporting on trans topics is becoming more polarised, with different media outlets often

82% of respondents said they had faced trolling, with homophobic harassment ranking second with 56% of respondents dealing with this abuse.

presenting trans issues in dramatically different ways. “It sometimes feels like two different articles are living in two different worlds. You’ve got the BBC reporting on a person being raped by a transwoman. But then you’ve got LGBTQ outlets reporting on really positive things [about the trans community].” Due to an uncertain reporting environment, the reporter sometimes feels the need to hide their trans identity when

first meeting people and getting to know them. “It’s kind of a shame, because it’s who I am. But I wouldn’t feel comfortable sort of outing myself to a lot of people immediately, because I do worry there would be some kind of negative backlash, whether that’s really subtle, or whether it’s refusing an interview - it’s difficult to judge people.”

Only one survey participant provided a different view on the cause of harassment, saying 75% of the abuse they have personally received is from “trans “women”” (quotation signs included by the respondent) activists and is so horrendous, I don’t want to repeat it. The remainder is from lesbians and is sexual

and/or intimidation/bullying.” This respondent also adds they are “LGB, not LGBTQ+, stop grouping us together.” At least in the scope of this research, this perspective is a minority view, as all other responses relating to trans issues identify trans people as victims of abuse, rather than perpetrators. However, this viewpoint does confirm the polarising response to trans issues.

Personal impact

Survey participants were asked "As a direct result of the harassment and abuse you have faced, which of the following have you experienced? Please select all that apply." Four in five respondents said they had experienced stress, with almost three in four respondents (74%) reporting anxiety. Despite the large number of participants facing mental health challenges due to the harassment and abuse they received at work, only 51% of respondents say their employer provides access to

their job. "As a local journalist living there, I was becoming worried about my physical safety and my mental health in general started to suffer from the hateful comments," they add. Even when LGBTQ journalists do face abuse and harassment in their line of work, responses to this research show that the severity and impact can be underplayed, as there is a prevailing consensus in the industry that abuse comes with the job. Even one journalist who had received death threats didn't believe

“ . . . I don’t think that they understand how the daily barrage of crap, that’s not daily but hourly, gets poured all over you on stuff like Twitter, can be absolutely soul destroying,”

free therapy or counselling services, leaving close to half of these LGBTQ journalists without access to vital free therapy or counselling services. The general understanding from respondents is that abuse and harassment are unfortunate, but expected, parts of the job description of journalists. With this being said, the impact from ever-present targeted abuse and homophobic language should not be understated. For one LGBTQ journalist, the regular harassment in the newsroom's inbox from trolls was part of why they left

this abuse to be "serious" as it was sent from an anonymous social media account online. Death threats, homophobic messages and in-person abuse do not exist in a vacuum, with these challenges adding to a heavy workload that LGBTQ journalists need to contend with. "In mainstream media being a queer journalist has become harder, not only because the public have such hatred of whole groups in our community," a survey respondent added. "There is a level of exhaustion when having to cover stories

which are more based around our trauma than our joy," explained a survey participant.

Social media platforms

No matter what form of media participants work within, the vast majority (90%) believe a presence on social media platforms, such as Twitter, is important for journalists. However, 88% of respondents say they have received harassment or abuse through Twitter, with 33% receiving abuse through Facebook and 24% receiving abuse through Instagram. Just one respondent said they had not received abuse or harassment through any social media platforms. One reporter interviewed said when she joined her newspaper, an editor told her: "When people start if they don't have a Twitter account, you have to make one and it's connected to your profile [on the website of the publication]."

Maintaining a presence on social media platforms, in particular Twitter, is clearly important for journalists to build relationships with sources, discover the latest news directly from potential sources, and share their articles. "It's tricky because social media is so important for finding stories. On Twitter or Facebook, I'll see something and screenshot it, and then pitch it in the next morning's meeting. Obviously, if I didn't have social media, I wouldn't see those stories and engage - you kind of have to be present in those conversations," adds an interviewee.

During a one-to-one interview, an editor says that abuse and harassment have gotten worse since he entered the industry because of social media. "Social media has made the accessibility of journalists far, far easier. So you are more in the frontline than ever before," he said. While he believes the transparency over the process of journalism is valuable, as it is giving readers the ability to share their view directly with journalists, social media has been abused by some elements of society. "It's when that view tips over into abuse, that's when things get dangerous. And because of, again, Twitter, it's made things much, much worse."

Organisational responsibility

Targeted abuse and harassment clearly have a pronounced impact on the victims of these activities. However, the wider media ecosystem in the United Kingdom is also having a negative impact on the production of journalism on LGBTQ issues and is contributing to the creation of a less diverse workforce, according to survey respondents. Participants were asked to read a list of the potential results that high levels of harassment and abuse can have on journalism as an industry and select all that apply. The single largest impact identified by 92% of respondents was harassers will feel emboldened, with 76% saying that high levels of abuse will cause LGBTQ journalists to leave the industry and reduce diversity at media organisations.

An editor with extensive journalism experience says that while media firms do have a huge responsibility, they aren't doing enough. "I think they just think it comes with the territory and because of that, you just have to get on with it." According to this interviewee, if a journalist is going to be sent to a war zone, they will have to attend various hostile environment training courses. But the same executives that understand the need for training in these environments don't really seem to see the danger prevalent and existing in social media. "I think because the management structure of any major organisation is going to be naturally older than the people who are actually at the rock face, they didn't quite get it. I don't think that they understand how the daily barrage of crap, that's not daily but hourly, gets poured all over you on stuff like Twitter, can be absolutely soul destroying," Despite many journalists in this research being victims of abuse as a direct result of their sexual orientation or gender identity, only 42% of respondents said their employer recognised specific risks faced by LGBTQ employees. Almost half (49%) of survey respondents said that they wouldn't know who to reach out to at their work for support, if they became the focus of a targeted harassment campaign on social media.

A survey respondent said they felt they have often been "assigned LGBT+ stories by editors and assumed as a point of all queer knowledge by editors who aren't that well versed or who haven't done their own research. There is a sense that you are the gay spokesperson for the publication." It may be the case that an LGBTQ journalist may be well-placed to report on an LGBTQ issue due to their lived experience. However, it can be problematic to assign articles related to LGBTQ issues to reporters simply due to their sexual orientation or gender identity. As reporting on these topics can attract unwanted trolls and abuse for the journalist, unless LGBTQ journalists have a safety net and the tools to deal with this harassment, they may face a disproportionate level of abuse.

Conclusions and recommendations

This research paper has attempted to understand the interconnected and diverse range of experiences felt by LGBTQ journalists around abuse and harassment, as well as the level of support offered by media organisations to protect LGBTQ staff from abuse. While each participant reported a different mix of challenges and forms of abuse, a clear picture of high levels of abuse and harassment have emerged.

In addition to facing the same professional issues that non-LGBTQ journalists face, LGBTQ journalists contend with attacks directly related to their sexual orientation and/or gender identity. The personal impact of abusive activities ranges from minor to career defining, with some journalists saying that dealing with harassment was a main reason for leaving their job. With LGBTQ journalists facing a disproportionate level of abuse, the lack of mental health support provided on a complimentary basis by media organisations is of concern. With the report finding that almost half (49%) of respondents do not have access to employer provided free therapy or counselling services, media executives would benefit from reassessing their current mental health offering to ensure the most vulnerable staff have the support they need. The responsibility for training journalists and providing them with the necessary skills to thrive in an often toxic media environment isn't solely placed with media organisations. However, media firms should work to expand training offered to their journalists, especially those in their early-career, to specifically include threats that target LGBTQ journalists around homophobic abuse and harassment. Media executives deal with a lot of competing priorities and can't be expected to fully understand the nuances of all challenges facing their staff, especially at a time when these threats are regularly shifting and evolving. But the current experiences of LGBTQ journalists indicate that more attention should be given to this vector of abuse. As this research shows, it would be beneficial for media executives to undergo some form of awareness training to better understand the impacts of abuse against LGBTQ journalists and provide best practice advice for staff who are tasked with combating abuse, especially in the digital space. For media organisations that do not currently have a formalised process to report abuse, this should be implemented to make the reporting process easier. In addition, all journalists should be encouraged to report all forms of abuse they receive and not place unnecessary barriers to limit reporting. An option to report these cases anonymously would also be beneficial. Just collecting cases of trolling and abuse is not enough. Media organisations should proactively track and analyse reports that come in and work with journalists to help ameliorate the detrimental impact such abuse can have on staff. Finally, and perhaps most importantly, media organisations need to ensure that the focus extends from hiring staff from LGBTQ communities and moves to creating an inclusive environment, both in the workplace and the wider community, for LGBTQ journalists. Representation is not enough when LGBTQ employees do not feel comfortable being their true selves at work and fear the repercussions of being openly LGBTQ.

These recommendations are not exhaustive and represent only a starting point from where to build upon. It is hoped this research provides media executives with a better understanding of the challenges facing LGBTQ journalists around abuse, as well as the blind spots many media firms have around supporting LGBTQ staff. By setting out a number of evidence-backed solutions to the abuse faced by LGBTQ employees, a baseline can be established. Unless the challenge of abuse and harassment against LGBTQ journalists is

contended with the media ecosystem will be less representative, LGBTQ stories will be silenced, harassers will feel emboldened and LGBTQ journalists will be forced out of the industry.

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UK is a hostile environment for LGBTQ+ journalists, study suggests

Most respondents report receiving online abuse and harassment, with many seeing their role as dangerous



The study particularly noted abuse targeted at transgender people, with LGBTQ+ journalists saying taking part in media coverage of trans issues often led to high levels of abuse. Photograph: Mark Kerrison/In Pictures/Getty Images

LGBTQ+ journalists face a hostile environment in the UK, with most finding themselves the objects of online harassment and abuse, a study has suggested.

RESEARCH FINDINGS

Finbarr Toesland

As the recipient of a Fellowship grant from the Sir Lenny Henry Centre for Media Diversity, I spent around six months researching the extent to which media organisations are protecting LGBTQ journalists from harassment and abuse. On the day the report was published, The Guardian covered the launch and hundreds of social media posts soon followed commenting on the findings.

In the week after publication, media organisations including Press Gazette, PinkNews, Gay Times, and around a dozen other smaller publications and international news outlets, covered the research.

While the research was only published a few weeks ago, the response from news organisations had been positive. Journalism groups were in touch with me, with several interested to hear more about the issues faced by LGBTQ journalists in the UK and how media executives can create policies that better protect journalists from abuse and harassment.

The response from LGBTQ journalists has been better than expected, with many sharing their own experiences on social media about their own examples of abuse, both online and in-person. From reporters at ITV and BBC, to freelancers and Guardian columnist Owen Jones; a broad cross-section of LGBTQ journalists working in media in the UK have commented on the report.

Trans criticism focus
Not all responses to the research have been positive. Many comments on social media didn’t dispute the research results but rather tried to explain that the hostility towards LGBTQ journalists was due to a

focus on so-called “trans ideology”, with one commenter saying “It’s ok, I dislike 99% of all so-called ‘journalists’ TQ+ or whatever..” and another asking “What about the hostile environment for female journalists who were hounded out of their jobs for questioning trans ideology?”

Presenters on television news channel GB News also spent several minutes critiquing the report and calling it “pathetic”, despite the host admitting that he had no idea what the actual cases discussed in the report were.

Another presenter mentioned the growth of drag queen story hour and the “infiltration of gender ideology into schools” as being potential reasons for the hostility faced by LGBTQ journalists. Responses like this were disheartening, but unfortunately they were understandable, in the highly politicised situation around LGBTQ rights in the UK.

Further research
The UK Government has noted the report and is currently reviewing its findings, with Navendu Mishra, the Labour MP, asking the Secretary of State for Culture, Media and Sport in the House of Commons what assessment she has made of the implications for her policies related to the report.

Representology looks at an interdependent relationship between media and the monarchy.

Reporting Royalty

How the international press reported Charles III's coronation

Raymond Snoddy OBE



The world's press says the United Kingdom is good at pomp and ceremony. But was there more to the coronation than just that? Raymond Snoddy, the former Times Media Editor, offers his insights.

After deluging the UK with special, historic, souvenir royal supplements devoted to the Coronation of King Charles III, the British press went on to highlight the anniversary of the great event – the first week anniversary!

On Saturday, 13th May, just one week after the event, the coverage continued with yet another official royal portrait of 'three Kings', Charles, his son William, and grandson George, which once again made the front pages.

The Sun managed yet another 24-page souvenir issue, while the

Daily Mail was offering an exclusive souvenir coronation plate for £12.99 (plus £2.50 postage).

Remarkably, the royal coverage staggered on to the Sunday after the week before, with almost all of the Sunday Times Magazine devoted to pictures of the coronation of King Charles III, in pictures.

The Eurovision song contest, won by Sweden, turned into another royal media opportunity, as the new Princess of Wales played the piano with last year's winners, Ukraine's Kalush Orchestra, in a film that opened the competition.

The coronation was watched by around 20 million people on the day, about 7 million fewer than the funeral of Queen Elizabeth II. Curiously, King Charles attracted the same estimated number as the coronation of the young Queen in 1953, when television – in black and white – was in its infancy, with groups watching the 2.5 million TV sets out there.

Over there

There was considerable interest in the coronation of King Charles around the world with, for example, all the US networks, including Fox, ditching their schedules to carry the event in London live. The US was also an example of the sometimes ambivalent coverage of the coronation and the current state of the monarchy in the UK.

Many other countries saw what they wanted to see in the spectacular pageantry from Westminster Abbey where British kings and queens have been crowned for close to 1,000 years, and viewed the significance of it all through the lens of their own political imperatives.

In the US, the contentious note, mostly missing from the UK coverage, apart from the very special sub-plot of Prince Harry and his lone 24-hour visit, came mainly from

the New York Times and the Washington Post. The Post, while acknowledging a back to the future experience, and a 'spectacle of stunning scope even for a nation known for putting on pomp and pageantry at scale', warned, however, that once the magic moment was over, 'such an overtly religious and grand production might ultimately stoke debate about royal wealth and the value of a hereditary monarchy'.

A procession in a golden coach is hard to square with a cost-of-living crisis, particularly for a younger generation who appear generally apathetic about the future of a constitutional monarchy. The coronation is estimated to have cost £100m at a time of falling living standards in the UK, with new records for the number of food banks being established all the time.

The New York Times, which earlier published an article asking 'why so many nations in the King's realm want to say goodbye', noted on the day that King Charles 'arrived with little fanfare and cringing discomfort'. It went on to contrast the overwhelming regard in which Queen Elizabeth II was held with the prospects for her heir, who has been

waiting in the wings for more than 70 years.

'He doesn't have the long-earned affection or celebrity (as his mother) and he may not have time to build either,' said the Times, in a note that was both tart and true.

The Fox News coverage was fronted by Piers Morgan, arch critic of Meghan, Duchess of Sussex, as part of a reported £50 million multi-media deal with Rupert Murdoch.

100 million pound Poms

The controversy over the role of the monarchy came to the fore in Australia, where King Charles III remains head of state, at least for now.

Newspapers such as the Sydney Morning Herald and its sister paper The Age in Melbourne provided extensive coverage, but the tensions were all too apparent in the programming of ABC, the Australian national broadcaster. Monarchists accused ABC of 'despicable' coverage that was biased against the monarchy, mainly because of a two-hour special that looked at how relevant the monarchy now was to the lives of Australians.

Only a quarter of the panelists were seen as monarchists, and considerable emphasis was given to the views of the indigenous Aboriginal population and the impact of colonisation on their history and lives.

The Australian Prime Minister Anthony Albanese hoped that King Charles and Prince William would visit the country soon, but said he still wanted an Australian to be the country's head of state. This ambivalence was further symbolised by the decision not to light up the sails of the Sydney Opera House, as it did to mark Queen Elizabeth's death, on grounds of cost.

In New Zealand, Prime Minister Chris Hipkins, a Republican who was a guest at the coronation, admitted that there was no groundswell of support for constitutional change.

The place we used to call Europe

In Europe, there was enormous interest in the coronation, particularly noticeable in countries which have not had monarchies for centuries.

Coronation coverage in French newspapers was very positive including the thought that the monarchy gave a Britain that was more isolated after Brexit the benefit of soft power, which remained a palpable force. As Le Monde put it: 'Even after Brexit, British soft power still appears to work perfectly when it comes to attending a royal event.' Le Figaro described the ceremony as a 'coronation to celebrate the unity of the Kingdom' while Le Point suggested the ceremonial 'illustrated the new sovereign's assertive style of bringing together tradition and modernity'.

They still love a good coronation in Italy even though their last King Umberto II, tainted by his association with fascism, went into exile in 1946, and the Savoy line of Italian kings effectively came to an end 20 years ago when Victor Emmanuel renounced his claim to the throne.

It appeared extraordinary that the Rome daily Il Messaggero gave up its first five pages to a coronation in another land.

As The Times (London) reported, TVE, monarchist Spain's national broadcaster showed a four-hour special programme, while El Pais aptly described the coronation as 'modernity, in moderate doses, mixed with pomp and tradition'.



Reporting Royalty

The conservative newspaper ABC stirred in the UK Government's heavy local election losses in England that came just before the Coronation with the headline: 'Charles III big day eclipses the Tory debacle'.

There was also extensive coronation coverage in the German press with most large media groups also highlighting the arrest of 52 anti-monarchy protesters who did not in the main get to do much protesting, which later led to some Metropolitan Police 'regrets' if not actual apologies. German newspapers also noticed the 'lady with the

Imperial candour? Old and new

Asia in general appeared to be less excited about the coronation, although it was noted in India how many people of Indian origin were in the audience, not least the British Prime Minister Rishi Sunak.

In former British colony Sri Lanka, the Colombo Telegraph concluded that if the Monarchy in Britain were to wither away 'it would be more on account of the excessive indulgences of the Royal Family than due to any resentment among or

... if the Monarchy in Britain were to wither away 'it would be more on account of the excessive indulgences of the Royal Family than due to any resentment among or revolt of the British people'.

sword' – Penny Mordaunt, Lord President of the Privy Council who held a 3.8 kg sword up for nearly an hour.

Back in the UK, that feat of arms led the Daily Mail and The Daily Telegraph to ponder whether this made Mordaunt once again a contender to lead the Conservative party.

revolt of the British people'.

Across Africa, according to The Guardian, reactions were mixed. There was pleasure that South Africa soprano Pretty Yende had sung at the opening of the ceremony. There were also calls from left-wing groups for the return of the Star of Africa, the world's largest diamond which is set in the royal sceptre, held by the King during his coronation.



In other African countries there was considerable emphasis on the colonial past. In Kenya, political analyst Herman Manyora said many people had been put off by 'the torture during colonialism, because of the oppression, because of detentions, because of killings, because of the alienation of our land'. In Uganda, there was an interesting comment from political commentator Asuman Bisiika who suggested that British culture continued to have a strong influence on young people in Uganda, particularly among those who follow Premier League football. 'It's not about caring for the Monarchy. It's about relating,' Bisiika argued.

The approach of RT — Russia Today — which lost its licence to broadcast in the UK in 2022, was entirely as expected. It concentrated on what it saw as a growing

Republicanism in the UK and on the arrests of would-be protesters, a propaganda gift for a state-controlled broadcaster such as RT.

The interest from much of the rest of the world for a coronation in the UK is remarkable by any standards. Rarity value contributed something of the allure, given there hasn't been one for 70 years. Mainly it is about the history and continuity and the fact that Britain does pageantry in the Abbey on the march with inch-perfect orchestration. Already there have been suggestions that King William's coronation could be a very different scaled-back affair.

If that were to happen it might also be much less attractive as a worldwide media phenomenon.

Raymond Snoddy OBE is the former media editor of The Times and the Financial Times.

Constructing the royal media event: Pomp, populism, and King George V

Deborah Wilson David

Tracing the origins of the relationship between royalty and the BBC, Deborah Wilson David looks at Lord Reith's persistence in securing King George V's engagement with the emerging medium, and how the establishment of royal media events aligned with his aspirations for the BBC.

Queen Victoria's Diamond Jubilee procession in 1897 was the first royal event to be captured on film and shared with a wider audience. However, this event was not simply a celebration of the Queen's reign, but also a powerful demonstration of the emerging technology of motion pictures. Film would play a significant role in shaping the future of the British monarchy's relationship with the public and construct a carefully crafted image of the monarchy for mass consumption. It was just one year after moving pictures were first seen publicly in Britain, and forty cameramen from twenty film companies covered the route by taking short films of the parade from Buckingham Palace to St Paul's Cathedral.

The use of film to capture and disseminate images of the procession was an exercise in spectacle and served to create a carefully curated image of the monarchy as a grand and powerful institution, paving the way for a new era in which royal events could be captured on film and disseminated to a wider audience. As McKernan claims, it was a display of Empire and global authority: 'Queen Victoria's Diamond Jubilee was the first true

example of that increasingly common phenomenon of the past 115 years, the media event' (McKernan 2012:2).

By 1901, the film industry had experienced significant advancements in technology, and the funeral of Queen Victoria was documented on film and made available for public viewing. This served as a template for the royal funerals to follow.

Along comes the BBC

But it was in the reign of Queen Victoria's grandson that broadcasting, with the launch of the British Broadcasting Company in 1922, began in the UK. King George V was mid-reign when the BBC launched and John Reith, the newly appointed General Manager, began a determined campaign to seek the royal seal of approval for his endeavours.

The wireless was a growing medium globally and although Reith would be the last to be impressed by American broadcasting, he could not have been unaware that presidents of the United States were pioneers in using the airwaves effectively: firstly Warren G Harding in 1922 and then Calvin Coolidge with his first State of the Union address to 23 million

listeners in December 1923. President Coolidge would go on to quickly embrace radio and become a successful radio communicator and radio personality (Bittinger in Wallace 2008: vi).

Perhaps inspired by this, Reith approached the King in 1923 to ask if he would be willing to broadcast to his people on a significant holiday such as Christmas, New Year, or Easter: 'Unfortunately, the King was a reluctant speech-giver – due to a self-perceived lack of oral talent – and also an unashamed technophobe. He politely declined this request, much to the BBC's disappointment' (Glencross 2013).

A first royal speech

The King agreed to accept a wireless set that year, which was some form of recognition of the fledgling medium, but it did not appear to have the immediate effect of persuading him to make any personal addresses in the way Reith was seeking. However, the following year the King's voice was heard — and the recording is now held at by the British Library, notable as the first royal broadcast made on radio and the earliest surviving recording of any radio broadcast (Howells 2022).

Reporting Royalty



When microphones captured the King's opening address at the British Empire Exhibition at Wembley Park in April 1924 Reith was pleased: 'Everything went most successfully, including the broadcast which went out all over the country and was the biggest thing we have done yet' (Reith in Stuart 1975: 133).

And this was not the only function at which the King's announcements were transmitted via the wireless. These broadcasts were popular with the listeners, but still the King remained unconvinced that he should give a personal message to the population on Christmas Day or in any other respect. Reith noted in his diaries his irritation at the royal reticence: 'It is quite extraordinary how conservative they are' (Reith in Stuart 1975: 182).

Further pressure was gently applied by Ramsay

MacDonald, the Labour Prime Minister. He attempted to assuage many of the King's fears about a personal broadcast, saying that a simple, honest approach would be more than adequate for the task, that the monarchy was pivotal for maintaining national unity. The Prime Minister suggested that Rudyard Kipling could write the speech, thus relieving the King of another anxiety (Day 2021).

Breaking the silence

Reith's diaries show that the combination of the launch of the BBC's Empire Service in mid-December 1932, plus 'a strong recommendation from the prime minister' (Reith in Stuart 1975: 183), finally persuaded the King to give the first Christmas Day address.

Hendy notes that despite the King taking some persuading he achieved precisely what

Reith had been seeking, the head of one family speaking to the millions of others 'almost as if in that single instant broadcasting symbolically bound together as one "the family audience, the royal family, the nation as family"'. Reith was delighted with the result: 'Nothing went wrong; all excellent. The King's message impressive and moving beyond expectation. It was a triumph for him and for BBC engineers and programme planners' (Reith 1949: 168).

The reaction to the broadcast was very positive, which left the King 'very pleased and much moved' (BBC 2023).

Reith had certainly believed that broadcasting had brought King and country together in times of both war and peace: 'it had brought the solicitude of fatherhood in where before was the aloof dignity of the throne' (Reith in Stuart 1975: 184). He saw the BBC as a unifying force – and the monarchy part of the armoury to help with that unification. Reith cited this speech by George V as a particular success in this regard (Scannell and Cardiff, 1991: 278).

Radio funeral

King George V died in January 1936. His declining

health had been reported in radio bulletins from January 15: 'Official announcement from Sandringham broadcast in the News that the King had a cold due to the severe wintry weather, and was confined to his room' (Hibberd 1950:124). Arrangements were made for announcers to be available on shift to broadcast bulletins over the weekend. On the evening of 20 January, the BBC's domestic and short-wave Empire Service outputs were brought together and a bulletin from Sandringham that 'the King's life is moving peacefully towards its close' was repeated every quarter of the hour through the late evening by chief announcer Stuart Hibberd, with normal programmes suspended until Reith made the final announcement at a quarter past midnight that the King had died. And for the first time, millions of people received the news of the passing of the Sovereign at the same time.

Showreel footage took the funeral to the wider public after the event – but for the first time, there was live coverage – on BBC radio. Cancellation of normal programming, substituting others more appropriate, the broadcasts of the funeral procession through London

and of the funeral service at St George's Chapel Windsor were all part of the coverage of the first royal death the BBC had to manage (Reith 1949: 241).

After the King's death in 1936, Wigram wrote to Reith saying, 'King George was a Victorian, but he was beginning to realise the wonders of broadcasting, and what a link this was between him and his peoples [...] There is no doubt that one of the great events of his reign was broadcasting, which made him the great king that he was' (Reith 1949: 240-241).

One king exits on radio; another enters

The BBC was given the responsibility for relaying Edward VIII's abdication speech in 1936, with John Reith personally attending, indeed welcoming the short-reigning King to Windsor Castle, described vividly in his autobiography *Into the Wind* (Reith 1949: 266-269). Then in May 1937, came King George VI's coronation, the first coronation to be broadcast.

Thirty-eight microphones were placed inside Westminster Abbey and twenty outside. The new King had rehearsed his speech on a closed circuit in

the Palace, studying the playbacks to get the best speed, inflexion and tone: 'A gramophone record of the speech as delivered during the final rehearsal was ready as a standby in case anything went wrong' (Reith 1949: 280).

It was the first major outside broadcast in the early, experimental, days of television. No television cameras were permitted in the Abbey, but the procession was televised from Hyde Park Corner (McIntyre 1993: 230) and the event prompted the purchase of 9,000 television sets in the London area (National Science and Media Museum). Briggs argues that, 'It has often and rightly been argued that the practice of royal broadcasting lent a new dimension to constitutional monarchy' (Briggs 1961: 290). Over succeeding years, the sophistication of the coverage increased in line with the attention given to the detail of the events themselves. Planning for royal weddings, funerals, and now of course the first coronation in the UK 70 years, have developed apace.

In 1937, three television cameras stationed at Hyde Park Corner broadcast the

pictures live to ten thousand homes. For King Charles III's May 2023 coronation, an audience of more than 20 million in the UK, and many more millions worldwide, watched the ceremony live.

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Articles by Raymond Snoddy and Deborah Wilson David feature in **REPORTING ROYALTY: ANALYSING THE MEDIA AND THE MONARCHY** - EDITED BY JOHN MAIR AND ANDREW BECK WITH RICHARD LANCE KEEBLE (Mair Golden Moments, May 2023).

... King George was a Victorian, but he was beginning to realise the wonders of broadcasting, and what a link this was between him and his peoples.

PRINCE HARRY IN COURT: WHY IT MATTERS

Florence Wildblood



Prince Harry, in taking the UK's three major newspaper groups to court, is doing something almost no one else can or would want to. Collectively, News UK, Associated Newspapers and Reach dominate their market, bringing in around £3.5 billion revenue a year, and holding considerable sway when it comes to public discourse and the political agenda. As history has shown, they do not take kindly to being placed under the microscope being pointed inwards. But he's right to be doing it.

Bastions of the free press or businesses run by tax-dodging proprietors? Easy targets or vicious opponents? A precious former prince with a grudge, or a modern-day Robin Hood? You'll usually find the truth somewhere closer to the middle. And it's truth, not narrative, that's important here.

It took a lot of digging to discover newspapers were obtaining people's private information unlawfully, and a lot of pressing to elicit the process of accountability taken so far. The second part of a public inquiry designed to move this forward was scrapped by the Conservative Party in 2018. The Mirror Group (Reach), specifically, denied foul play for many years, applying for summary judgements and strikeouts on several claims before it finally admitted liability in relation to them.

No one has 'held their hands up'. In fact, since the Leveson Inquiry in 2011-12, phone-hacking litigation has moved from the criminal to the civil courts, and around 1,800 claimants have been paid off, bringing a halt to their press intrusion cases progressing to trial.

If a claimant rejects a settlement offer and then, at trial, wins less than was offered, they are liable for everyone's legal costs – so will likely end up losing a huge amount of money, even if they win. It's a way to save court time but, in this situation, has seen wealthy elements of the press silence less wealthy complainants, kicking the truth can down the road for years and years – in the hope that, one day,

people might stop caring. Fast-forward to now and a claimant comes along who won't bite. He wants a verdict (or three): a set of findings about what, on the balance of probabilities, really happened at these corporations; a public reckoning on who knew what, when. MGN's trial, in which Harry was one of over 100 claimants, has just finished. Do we still care? I think we should.

Is our press truly free when three companies command 90% of the national newspaper market, when the kind of content it produces is disproportionately defined by the conditions set by the market and the tech giants, coming through the eyes and ears and pens of those well-off enough to forge a career in a precarious industry? As things stand, the UK ranks 32nd out of 37

editor of the Express). So many normal people's lives and livelihoods are still invaded by the press. It still has so much sway on our democracy and such capacity to demonise, and so little by way of accountability for the consequences.

Prince Harry's campaign against the tabloids will not, in and of itself, bring about a healthier press. But it may be crucial to seize this moment, with media critique back in the national conversation and silence no longer sufficient as a corporate strategy, to try and bring about something better. I see this litigation as one piece of the bigger picture, and Prince Harry and the 1,000+ Reach journalists who went on strike over pay last year as – in a roundabout way – being on the same side.

So many normal people's lives and livelihoods are still invaded by the press. It still has so much sway on our democracy and such capacity to demonise, and so little by way of accountability for the consequences.

European countries for trust in the written press.

I was 15 at the time of the Leveson Inquiry; I barely remember it. But it's clear to me that this is unfinished business. So many of the same people are still at the top. (To take two: Piers Morgan, named extensively in the MGN action, earns millions annually at Murdoch's TalkTV; and Gary Jones, also named, is the

Florence Wildblood is a journalist covering the media with Byline Investigates, whose unique relationship with the current litigation is best explained here: <https://www.prospectmagazine.co.uk/ideas/media/phone-hacking/61255/prince-harry-vs-the-press>

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DECOLONISING PODCASTING

Jade LB - audio producer, academic and award-winning author of *Keisha the Sket* (Merky Books, 2021) explores literature, podcasting and coloniality in the creative industries.

VICTORIA R
1837-1901

The publication of my seminal work ushered in the kind of reflection and insight that has flipped my view of the whole world on its proverbial head. I feel like I've repeated, and had my journey to publication printed, across every corner of the UK, but for context, I began writing 'Keisha the Sket' on my desktop computer in 2005, aged 13.

The story chronicled the life of a black, teenage girl living in inner-city London, detailing the raw tragedies, romantic pursuits and sex-capades that made up her adolescent life. I would then go on to distribute the story, chapter by chapter, via a personal blogging site named Piczo. The fictional story was a medley of my observations, hopes and personal exploration into a new and juvenile interest in sex, culminating in unbridled imagination and transcribed in prose. I would get older, and succumb to the prison of misogyny and coloniality, and completely disassociate from my creation. As the internet moved on and the legacy of 'Keisha the Sket' grew into, what felt to me like, something ever larger and more monstrous, it was about 15 years before I would finally claim my IP and accept the calls to do something with it. Nearly two decades after I'd first begun writing the story, I find so much more can be said about the problem of coloniality in the creative industries in general.

After the success of 'Keisha the Sket', I shared an idea with my agent for a docu-

series treatment that I had written. The docu-series would explore the origins of "the culture" and its evolution in four-parts, covering film and TV, fashion, music, and online content. 'Keisha the Sket' sparked no end of nostalgic reflections, ones that were central to a collective experience of the various forms of media and entertainment throughout the Noughties. The docu-series did not come to fruition, but I was commissioned by Amazon Music to executive produce a 10-part podcast series that was based on the same idea. I called the series 'The Noughties', and it was hosted by Nadia Jae and Eddie Kadi, and spotlighted the ingenious contributions of pioneers like Lethal B, Chipmunk, Jocelyn Essien, and Tinchy Stryder, to name but a few. The series celebrated the genius of their work and their impact on various industries.

Podcasting is a relatively new industry that has experienced significant growth in the last decade. Large corporations have

invested millions into podcasting platforms, many of which were initially funded by grassroots efforts or community support. In British podcasting, though we celebrate the feats of 'The Receipts' and '3 Shots of Tequila' becoming Spotify exclusive podcasts, there remains a pressing need for a conversation about podcasting and decolonisation.

During the press campaign for 'Keisha the Sket', I was presented with innumerable questions about literature and decoloniality. The grassroots dissemination of the story, the focus on Black British girlhood, and the challenge it posed to traditional narratives about Black readership, are only a few examples of how the book's very existence may challenge the coloniality of literature. When planning for 'The Noughties' podcast was underway, I had more conversations about the necessity of platforming, centring, and archiving Black stories, contributions, and experiences, and how this continued to be absent in the world of audio and podcasting.

The word 'Decolonisation' was introduced to our vocabulary to describe the physical process of withdrawal from former colonies so as to render them 'independent'. Later, we would apply the word to a less tangible and non-physical process of freeing spaces from the influence of colonisation.

The word 'Decolonisation' was introduced to our vocabulary to describe the physical process of withdrawal from former colonies so as to render them 'independent'. Later, we would apply the word to a less tangible and non-physical process of freeing spaces from the influence of colonisation. Contemporarily, we are witnessing ever more conversations about the necessity to decolonise fields, practices, and industries. Often, and justifiably, we find reason to have these conversations in relation to more archaic industries (such as literature), fields (such as education), and practices (such as the administration of healthcare), but as we develop more modern branches of the media industry, we must remain diligent in ensuring that the influence of coloniality isn't taking root. Despite its modernity and its acknowledged feats, podcasting has a lot of catching up to do when it

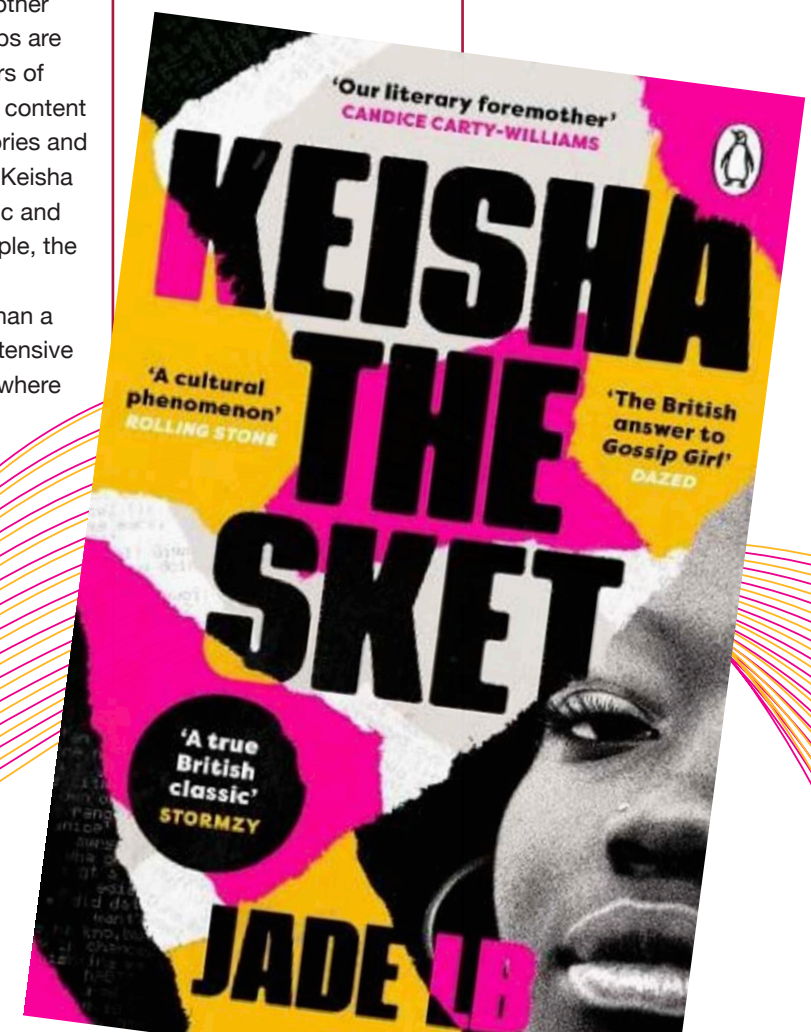
comes to diversifying and equalising both its content and opportunities. Like other creative industries, podcasting needs to expand its definition of what constitutes the "centre" and to recognise the valuable contributions of Black pioneers. Decolonising podcasting doesn't only stand to benefit Black creators and producers, but it drives growth in the industry. Black and other minority ethnic groups are significant consumers of media who seek out content that reflects their stories and experiences. Using 'Keisha the Sket' as a historic and contemporary example, the story had many viral moments for more than a decade, enjoying extensive reach before a time where

there existed an efficient way to share online content. When 'Keisha the Sket' was published on Super Thursday in 2021, it failed to make the Sunday Times Bestseller list by 33 copies.

In addition to the business incentive for decolonisation, there is also an ethical imperative to use podcasting as a means of recording and archiving the experiences and histories of those communities that are often overlooked in traditional literature and curation. The industry has a responsibility to take a reparative approach and to prioritise diversity and inclusion at every level of production, not for the sake of tokenism, but in order to truly dismantle structural racism and coloniality.

To achieve this, podcasting must continue to audit which cultural narratives and power

structures are marginalising diverse voices, and to invest in commissioning, hiring, and producing content that comes from a range of perspectives. This includes funding opportunities for marginalised talent and IP that reflects a more diverse range of stories and experiences. It is essential to employ reflective praxis, assessing where tokenistic opportunities are being offered, rather than truly uprooting the influence of coloniality, which would look at longer-term investment in both people and opportunities. Eventually, the industry may absorb positive discrimination opportunities, such as funds and mentorships, in hiring and investment practices. By doing so, podcasting can create a more equitable and inclusive industry that better represents and serves its audiences.



Festival director Nina Robinson gives her reflections on diversity and decolonising Britain's podcasting industry.

Nina Robinson

AT THE BIRMINGHAM PODCAST FESTIVAL 2023

On staging the Birmingham Podcast Festival, I understood the need to platform diverse voices in the audio industry which are not always sought out, and are too often sidelined or ignored. After 18 years in radio and making podcasts at the BBC, the audio sector often felt cliquey, not inclusive of regionality, and lacked a range of perspectives. So, a synergic commingling of forces led to the big day - Saturday 22nd April 2023 at Birmingham City University. As a 'minority-majority city', Birmingham has already sealed its place on the global podcasting map with the hit series, the 'Trojan Horse Affair' by Serial Productions - its co-host, Hamza Syed, provided the day's inspiring opening address.

WATCH IT HERE
<https://www.youtube.com/watch?v=tCWXA9G-5ts>

Many engaging, cutting-edge panel discussions were held featuring podcast professionals and experts. There were also workshops in the afternoon, teaching high-end production techniques of practical value concerning podcast tech, pitching and interview techniques. We hope to be back next year for #BhamPodFest24.

The conversation on 'decolonising podcasting' was highly anticipated, bringing together Jade LB and Representology's Marcus Ryder with Shelina Janmohamed, host of news and current affairs podcast on Global Player, 'The Shelina Show'. Jade kicked things off with her definition of terms, offering some background to the growing trend to 'decolonise' as a way to interrogate the status quo, and its complicity in

upholding racist legacies from the time of empire. As recounted by Sathnam Sanghera in his book, 'Empireland', the subjugation of people in British colonies resulted in the nation seeing former subjects through 'patronising' eyes, running down indigenous beliefs, and belittling non-Western thought and culture.

How does the term 'decolonise' relate to the modern medium of podcasting?

Podcasting, a portmanteau of the words 'iPod' and 'broadcasting', has grown substantially since its early days - in 2004, a search for the word 'podcast' on Google yielded 6000 results, growing to 60 million the following year (Berry, 2006), and had reached 1.9 billion in 2021 (Rime et al., 2022).

... and I think the conversation with commercial partners when they're thinking about diversity is still very much like, 'oh well, we gave them a platform'."

Shelina Janmohamed

The medium is still considered to be in its early phases, with substantial growth to come - podcast listening figures show that around a quarter of UK adults are listening to a podcast every week (Edison Research Dial, 2021). The most advanced podcast market, the USA, has seen continued increases in online audio listening, which went up 5% in the year 2021-2022 (Edison Dial, 2022). Some have labelled this as

the 'black & white era' of podcasting, with platforms hungry for new content and stories that appeal to a growing army of listeners, many of whom are of Black, South Asian, and mixed heritage backgrounds. In Ofcom's first podcast survey (2022), British minority populations were shown to be significantly more likely to be podcast listeners, than the white population (Bowie, 2022), perhaps because they have not been particularly well served by traditional radio.

The power and influence of mainstream media and traditional radio remains strong and this is where discussion on the need to decolonise podcasting starts. Shelina highlighted the hierarchy of media organisations, such as Global, Amazon and the BBC, with gatekeepers

making decisions on... "what kind of stories get told, who gets to tell them and what perspectives are told. So, to state the obvious, news selection and curation is not an objective thing.... we've moved to a more, I guess, democratic way of selecting content and news, with individuals being able to create their own content and find platforms for it, but nonetheless the systems are still inherently structured. It's about ...

bypassing those traditional hierarchies and gatekeepers."

Marcus Ryder responded by stating that bypassing inherent structures is difficult, and he does not know if it can even be done. He agreed with Shelina that lower barriers to entry into podcasting have opened the gates for new content creators, but significant issues relating to 'power dynamics' remain. These include who it is that controls 'prominence' on platforms - just as BBC One is positioned number '1' on all UK remote controls, the major players vie for prominence on podcast platforms.

He also asks: who shoulders the cost of developing talent and ideas when a podcaster is picked up by one of the big media corporations?

The diverse content creator is "swallowing the entire cost of doing all the development themselves ... it's a cost in terms of labour, and then Amazon or Spotify or the BBC come along and pick you up". "It's extractive and exploitative", Marcus believes, and the big companies have effectively "shifted the risk" from themselves onto the independent creator.

Jade LB argued that intellectual property rights needed to be secured in order to guard against exploitation, ultimately "to ensure that you benefit properly, and that your ideas are not stolen, and that you are not just here one day and gone the next".

Development and production support are key drivers to ensuring longevity in podcasting, but this is in no way guaranteed, especially for those diverse podcasters working within mainstream

media houses, who may be given shorter terms, with fewer chances to branch out. Shelina Janmohamed shared her thoughts on this:

"I've learned that great production is really important to a good podcast ... the quality of listening for the audience is really important. I've done one series and it's starting to get traction, but I think ... nobody becomes a breakout podcaster... until you get a chance to build your followership, into two, three, four seasons, and I think the conversation with commercial partners when they're thinking about diversity is still very much like, 'oh well, we gave them a platform'."

Changing old media structures

For both Jade LB and Marcus Ryder, what is helping to change the cultural game is the emergence of new players - for example, in 2018, grime artist Stormzy launched #MerkyBooks, a publishing imprint in partnership with Penguin Random House. In the podcasting space, 'We Are Unedited', which is headed by Bernard P Achampong (another speaker at #BhamPodFest23), is making key decisions on content and talent investment. Jade highlighted the importance of allyship from established people working in the industry too (including, and perhaps crucially, from white men).

"You do need to have people on your side who are understanding of what the work is that you're trying to do, and will use their privilege to push where necessary."

Shelina added that podcasting has allowed space for 'niche' content - however, there are "paradoxes to resolve, because if we want to change the way content and voices are platformed, you have to stand for your own identity". On the other hand, "you also want to break through and make sure the people who wouldn't normally listen to you find it accessible, and you want to do that without conceding your authenticity."

Jade LB ultimately wants the gate widened to ensure that those coming into podcasting can reach levels allowing them to make a decent living. For Marcus Ryder, 'grown-up conversations' around ring-fenced funding should be going on, and media corporations should be held accountable for the statements that they make on their diversity initiatives.

While chairing this conversation, I found myself reflecting again on the make-up of the senior leader layers in the industry. There is still a homogeneity of colour, class, and creed - one of the reasons I set up my own audio production company, Soundtruism, which planned this event. Podcasting has disrupted old structures and forms, but navigating the new landscape often feels like treading familiar ground. However, as Marcus Ryder said, there are strong arguments to make your own podcast:

"We have the opportunity with podcasts to do some really important work that can change society. Making those podcasts financially viable, that's a different story.... But podcasts can be an amazing medium for social disruption, revolution, and change".

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Dr Wanda Wyporska

Black Programming at the BBC

In the previous issue, Marcus Ryder argued for diversity safeguards in the proposed restructuring of BBC local radio. Dr Wanda Wyporska outlines how public service broadcasters can constructively engage with campaigning organisations, using the ongoing discussions between the BBC and Black advocacy groups as a model.

Following the announcement last year regarding the proposed cuts to Black programming at the BBC, Black Equity Organisation (BEO) started to work to ensure that any changes didn't destroy shows which are beloved by communities across the country and are a lifeline for many.

We weren't the only ones who were concerned and we certainly have not been the only ones working to ensure that any changes still provide not just programming for local Black communities, but also that those changes didn't remove Black producers, reporters and presenters from their schedules.

Working with others, such as The Voice and Marcus Ryder, we wrote to the BBC Board and issued a public letter signed by many within our communities calling for the BBC to reconsider its proposals and to ensure that they met their obligations as enshrined within the BBC Charter, to represent all the communities of the UK.

Since then, it may seem like everything is sorted or that nothing else has happened. Far from it – on both counts. Here's where things lie:

- ▶ The BBC is moving forward with its revised proposals, although they are continuing to monitor and listen to feedback

from staff and external parties about the impact

- ▶ Staff are having to go through the process of applying for roles within the new structure and, unfortunately, some staff and freelancers (which the BBC uses for a lot of Black programming) have left or are being let go
- ▶ BEO, like others, are in continuing discussions with the BBC with the aim of holding them to account about their decisions on our communities

In our meetings with Chris Burns, and other senior leaders, it is clear in our view that although the intention to improve Black representation across the BBC in terms of staff and output is there, the execution of the proposals, the resulting consultation process and the unintended consequences are questionable.

Obviously, the full details of our conversations with the senior team are between us and them, but we can say that:

- ▶ While the new structure does extend local Black programming across more radio stations, the structure also means that it won't be as local as it is currently. This has been something we have dug into with the BBC to ensure that local stories, local community issues and staff who are close to the communities they serve can continue. We have received certain assurances, but this is something for which we will continue to monitor and push.
- ▶ There is an ambition at the BBC, not just to protect existing Black programming, but to grow the audience by sharing

content across new platforms and outside the current timeslots. We applaud this ambition, but we will continue to work with the BBC to ensure that this isn't to the detriment of Black staff or the local Black communities it serves.

- ▶ Importantly, there is a recognition that for Black staff to thrive at the BBC, there needs to be a major culture shake-up of mid- and senior-level management, especially at the local level, so that newsrooms and programmes that currently have little to no Black staff members actually reflect the communities to whom they broadcast.
- ▶ The issue of retention and promotion was also a key point raised by BEO, as the lack of promotion for Black staff and freelancers is crucial.

The BBC is regarded by many as a national treasure and one of which all of us should be proud. However, it needs to ensure that it is continuing to work towards its stated aims, in order to “reflect the diverse communities of the whole of the United Kingdom in the content of its output” and “ensure that its output and services overall . . . represent . . . the diverse communities of the whole of the United Kingdom”, as outlined in Clause 14 of the current BBC Charter.

The fight is not over.

Dr Wanda Wyporska is the CEO of Black Equity Organisation and a Representology board member

Importantly, there is a recognition that for Black staff to thrive at the BBC, there needs to be a major culture shake-up of mid- and senior-level management . . .



Alison Wilde talks to
Dr Laurence Clark,
Chair of BAFTA award-
winning TripleC, about
providing opportunities
to disabled creatives



NEVER LEAVE ANYBODY BEHIND

TripleC and Disability Access in the Arts

Alison Wilde (AW): I'd like you to talk about TripleC, but also your journey - sorry for using the 'J' word - through media and the arts.

Laurence Clark(LC): TripleC is a community interest company. It started, I think, in 2016. I only became involved in 2018. Originally, it was going to be a charity, because that's kind of the typical model. We had one go at being a charity and it didn't look as if it fitted the charity model. If you do work for the company, then you can't be on the Board, if you're a charity. That kind of went against being disabled-led. And I think this is a common thing with the disability artist organisations that I see, that they end up having disabled people on the Board who don't really work in the arts, because it represents a conflict of interest. But we think the best people to lead the company are disabled creatives, and why shouldn't we be rewarded for that work? So the Community Interest Company designation enabled us to still keep control and to keep the disabled creatives involved on the Board and have them do work.

AW: I've known you for quite a long time and know you were probably involved with initiatives before then. I remember - you might be able to tell me more - in the late 90s, there was this sudden awakening of groups of artists and media professionals who wanted to put this on the agenda, with broadcasting manifestos and things like that. Were you involved in those early days?

LC: No no, I only started performing in 2002 and I became involved in the arts around then.

I guess, to be honest, I've always wanted to be doing what I'm doing now, which has taken me years to get here. I've always wanted to write for TV, write comedy, write other things, and it's such a hard area to get into, and it's only really now that TV is really waking up to the idea that there are advantages to having disabled writers, because we have new stories to tell, we have different takes. There are really only so many stories around, but our lived experience makes those stories different and interesting. I wrote a blog recently for the BBC Writers' Room, which I'll send you. It's a perfectly true story, about the first sitcom script I ever wrote. With hindsight, now, it has its faults, but I remember taking it to someone at the BBC and being told that if you talk about the fact that the character was disabled, it has no unique selling point (USP), and I thought 'well, why would you want to take that away? The fact that it has a different USP, a different life experience', and that attitude has totally transformed over the last twelve years. It seems that the industry is looking for lived experience, they're looking for disabled writers with these stories to tell.

AW: That's really interesting. What do you think initiated that change, then, and where are they looking? Do you think they're looking in the right places?

LC: Within TV, Jack Thorne's MacTaggart Lecture definitely kind of named and shamed some pretty appalling practices. The nature of TV is that most - well not most, but a lot - of people are employed on a freelance basis. That's problematic, I think, for disabled people, because Access to Work cannot work at the speeds they need it to work. You can be taken on and, you know, be on set the next day or be in work the next day, and they've just not learned to make adjustments

in the same way that I think other industries had to, because they were employing staff [on a freelance basis]. So, I think Jack's speech really was an eye-opener. Also, there's the sense that - how do I phrase this? - we need disabled people with the right skills and, through no fault of their own, people weren't acquiring those skills, because the industry was so, so soft to them. So, the industry, companies like the BBC and Channel 4, would run these schemes for disabled actors, or disabled writers, or disabled directors, and they were really good, but they were only ever, you know, short six-week things, and there was no career progression after that. And I have done numerous schemes like that over the last 15 years, and I began to get quite jaded by it, because I'd see young people get on them and think 'we've made it! We're here', and it was actually quite cruel, because we hadn't. So, part of the thing around DAWNC (Disabled Artists that Work in the Community) was to provide continual professional development. So, people sign up to DAWNC and do the webinars, and then we advertise mentoring opportunities and training opportunities and work opportunities, and it doesn't just end. It's continuous. So, hopefully, people can progress, and we have seen people progress.

AW: That's something I've often heard, both from disabled creatives as well as people of colour - that you're often given one shot, and then that's it, you've had your time. Do you think that's changing then?

LC: Yeah, I think it is. I mean, I think it's worth saying as well, I don't think any of this was intentional. There was maybe a latent prejudice behind it, but I don't think anyone in the industry set out to exclude people. It was just the way it worked.

AW: You said before, about comedy being especially hard to get into. Do you think that's changed, and do you have any idea about why comedy is particularly hard?

LC: Yeah, so, stand-up comedy typically takes place in clubs, which are often not in a permanent building - it's either the back room of a pub or a cellar or an attic, and there are physical barriers there. But, also, it's not particularly well paid. When you start, you have to do a lot of work unpaid and kind of prove yourself before you start getting paid work. Even then, when you do, you're really going to struggle to make your business case to Access to Work. A lot of it is cash in hand.

AW: Do you think that makes it particularly hard for working class disabled people?

LC: Yeah, yeah

AW: So, the most likely disabled people to get into comedy are those with a fairly wealthy family, or those with more cultural capital, maybe?

LC: I don't know. I think factors like being able to walk up and down steps are a huge advantage. When I think of the people who've made it more than others, I still can't think of a wheelchair user who's really done well. There are definitely physical barriers behind that.

AW: I'm just thinking of intersectional obstacles, e.g., physical barriers and the need to have dinner on the table.

LC: Oh, yeah. I guess that money is an advantage. He's not a disabled comedian, but Jimmy Carr was very wealthy, even before he became a comedian, and that probably helped him no end to progress in that career very quickly.

AW: Okay, okay. If we can go back to TripleC, I just wondered, some of the things you've talked about and TripleC's success so far - and congratulations on the BAFTA Special Award, it's just phenomenal that you achieved that, I was so pleased.

LC: Oh, have you seen it in the People's History Museum?

AW: Yeah, I'm the person who asked for it to be there!

LC: Well, because everything's online, when they came to me I couldn't think of an object, because we haven't got any T-shirts or anything like that, and the only physical object I could think of was the award.

AW: Well, it's fantastic and I'm sure it's drawn a lot of people in. I mean, there's the fact that several of you are really accomplished actors, so I think films and things would have worked as well, but I think the award is by far the best, so I'm really grateful you lent us it.

There are several things that I'd like to know more about. I noticed your tagline on the website is 'We never leave anyone behind'. What does that mean to you in terms of how the organisation operates? Is it about intersectionality, or is it about disabled people in particular?

LC: It's about everyone having a voice, everyone having an input, which is actually quite hard to achieve. But we have a strong ethos around the opportunities that are advertised. We've got about 1600 people now on the mailing list, so it's a very socialist way to go about it, I guess. And, yeah, when I joined in 2018, we had one award for all - a bit of money, like ten grand, to run the networking - and now we've become an Arts Council National Portfolio Organisation. So, we now have regular core funding, we have various projects, we just got lottery funding for a youth theatre and a community arts project. In TV and film, there are various new roles being created around access: access coordinators and access leads, and we just got the funding to train access coordinators. So, it's really grown and grown.

AW: Wow, that's really impressive.

LC: We're spending a lot of time on governance and the more boring, less sexy side of the work. But we need to, because it's grown so quickly. You know, we're now managing an organisation turning over more than half a million pounds. Obviously, we have to look after that money and be responsible.

AW: That's amazing. It's a lot to achieve in a short time. Do you have any plans that you'd be happy to talk about, given the pivotal stage you're at?

LC: I mean, really, it's the new areas of work, like the youth theatre, like the access coordinator work, that aren't really up and running yet. There's always that urge, isn't there, to go after more and more funding, and you

That's something I've often heard, both from disabled creatives as well as people of colour - that you're often given one shot, and then that's it, you've had your time.

Alison Wilde

need to stop every now and then and consolidate, and use what you have.

AW: And do what you intended to do?

LC: Yeah, yeah.

AW: So, is it a diverse community at the moment, then, in terms of people - disabled people, class and ethnicity, and so on?

LC: It is. We could always do better. Every year, we send a survey out to the members and get feedback on what we're doing well, and what we need to work on. I think what often comes up now are the webinars. We always make sure we have at least one person from the global majority on screen on all the webinars, whether it's the guest, the host or the interpreter, but it's important that that's visible. We have several focus groups - and, obviously, they're all made up of disabled creatives. We have an LGBTQI+ one, a global majority one, a neurodiverse one, a learning disabled one, a visually impaired focus group, and another general focus group of disabled people who don't fit those categories.

AW: Yeah, you've really grown quickly.

LC: So, we're constantly getting feedback from the focus groups on what we're doing, and what we should be doing.

It's less about representation - we're always a bit guarded when we use that term, because it is bound up with this idea that you're only on screen or on stage in order to represent a protected characteristic. The way to challenge that is to do what we do, which is to train people and mentor people so that they're so bloody good at what they do that it would be ridiculous not to include them.

AW: Yeah, absolutely! It's not rocket science is it?

Dr Alison Wilde is a Senior Lecturer in Sociology and Criminology at Leeds Trinity University and a Representology board member

TripleC runs the Disabled Artists Networking Community (DANC), which provides a programme of networking events, mentoring and masterclasses. Subscribe to the newsletter here: <https://mailchi.mp/faa519b87864/danc>



Six Diversity and Inclusion Principles for the Responsible Use of Generative AI in Journalism

Paul Bradshaw
Diane Kemp
Marcus Ryder

Generative AI (GAI) programmes, such as ChatGPT and Bing, are increasingly entering UK newsrooms as a tool for British journalists. The use of AI in journalism raises specific challenges when it comes to the issue of Diversity, Equity and Inclusion, and there are still ongoing discussions about whether Generative AI can be used ethically and effectively in newsrooms. These guidelines are not outlined to endorse the use of Generative AI in newsrooms, but are intended to raise issues that should be considered with specific reference to diversity and inclusion, if it is used.

The accompanying image was generated by pasting the paragraph above into Artificial Intelligence system DALL-E. No editing has occurred.

The algorithms of Generative AI tools rely on processing large quantities of existing source materials. It is commonly acknowledged that British journalism suffers from a diversity problem, with, for example, an over-representation of white men. In addition, Women in Journalism published research showing that, in one week in July 2020 - at the height of the Black Lives Matter protests across the world - the UK’s 11 biggest newspapers failed to feature a single byline from a Black journalist on their front pages. Taking non-white journalists as a whole, of the 174 bylines examined, only four were credited to journalists of colour.

The same report also found that, in the same week, just one in four front-page bylines across the 11 papers went to women. In the week the study surveyed, the biggest news stories were about Covid-19, Black Lives Matter, the replacement of the toppled statue of the slave trader Edward Colston in Bristol and the appeal regarding the British citizenship of the Muslim mother, Shamima Begum. This means that assuming the algorithms of Generative AI programmes draw on the stories written by journalists in mainstream newspapers to generate their information, if a journalist were to ask it questions about the issues in the news that week they would overwhelmingly receive information from a white, male perspective.

The end result is that Generative AI programmes, if used inappropriately, will only serve to reinforce and amplify the current and historical diversity imbalances in the journalism industry, effectively building bias on top of bias. The lack of diversity and inclusion in the source material that Generative AI uses is, of course, not only limited to journalism, but also applies to numerous other fields, including academia.

While we urge Generative AI programmers and software designers to address these concerns, as well as encouraging media organisations (and other sectors of society) to improve diversity and inclusion in order to increase the diversity of their source material, there are steps that all journalists can undertake to work in a more ethical and responsible manner when it comes to diversity and journalism.

We have proposed six basic media diversity principles to which all journalists and media organisations can abide. As Generative AI changes, and its use in newsrooms adapts, these principles should also change and be dynamic over time. We do not see these six principles as definitive. Instead, we see them as an urgent intervention with which to address the current lack of public discourse around this critical issue.

We actively encourage these six principles to be interrogated by practitioners and academics, and that they are then built upon.

Six Basic Principles

1. Be aware of built-in bias

Journalists and media organisations need to recognise the potential for bias that is inherent in the use of current Generative AI models in relation to diversity. To be explicitly aware of an issue is always a critical step in addressing a problem, just as we are expected to be aware of the bias that is inherent to all our sources, whether this is due to vested interests or the limitations of personal experience. Once we are aware of built-in bias, we can build on the same strategies that we use with human sources, e.g. careful questioning, background research, second-sourcing etc.

2. Be transparent where appropriate

Journalists and media organisations should be transparent in their use of Generative AI when, and where, this is appropriate. What level of use of Generative AI in the production of a piece is appropriate before declaring that its use will depend on how it is used, change with time, and depend on the issues covered. This should be an ongoing discussion with the journalism industry, creating and promoting industry standards. At this point, we would, at the very least, suggest that directly using text created by Generative AI should be clearly labelled. We would also encourage media organisations to publish their policies and guidelines around the use of Generative AI.

3. Build diversity into your prompts

Ask for diverse experts and perspectives. Journalists should explicitly seek, through their prompts, for Generative AI to draw on source material written and/or owned by sources from different demographics. Where this is not possible, journalists should use prompts to obtain lists of experts and recognised commentators on specific issues who come from different backgrounds. Linking to the original work of these experts and commentators directly can complement any material created by Generative AI, and also address possible biases.

4. Recognise the importance of source material and referencing

Journalists should respect and acknowledge the work of the content creators that Generative AI draws upon to produce its results. Historically, the lack of acknowledgement of original work has disproportionately fallen on people from under-represented and marginalised backgrounds. To achieve this, we would encourage journalists to use Generative AI programmes that explicitly list the source material used in the creation of its texts.

5. Report mistakes and biases

All journalists have a responsibility to contribute to the creation of a better media sector and to improve the tools used by journalists. When biases are spotted and issues arise when using Generative AI programmes, journalists should report these to the programmer and software developers (this is often possible within the Generative AI tool through your own responses and/or the ‘thumbs up/down’ buttons). Similarly, best practice should also be fed back, in order that the programmers of Generative AI can build better models.

6. GAI-generated text should be viewed with journalistic scepticism

Journalists should not rely on Generative AI-created text as an authoritative source of information. GAI is well known for ‘hallucinating’ facts and other information in its responses, creating fictional individuals and sources. No information provided by GAI should be treated as fact, but it can be viewed as offering “informed plausibilities” — it is best used to provide suggestions that are then followed up for further exploration. Journalists could also use Generative AI programmes explicitly listing the source material used in the creation of its texts.

The end result is that Generative AI programmes, if used inappropriately, will only serve to reinforce and amplify the current and historical diversity imbalances in the journalism industry . . .

Conclusion

We recognise that there is the possibility that the use of Generative AI in journalism will increase exponentially over time.

We believe that if news organisations and individual journalists use Generative AI, they should view it as a tool rather than as a replacement for journalists. We also believe that it is vital that, if and when it is used, it happens in a responsible way that can address related issues of media diversity or, at the very least, it can ameliorate some of the worst problems.

However, we also recognise that many of these problems are created by a lack of diversity in the source material in the first place - due to the under-representation of certain demographics in various different sectors from academia to the media, as well as in the ways in which AI programmers choose and weight the source material that Generative AI algorithms use. While these six principles relate to how individual journalists could use Generative AI, it is still incumbent on wider society to increase the diversity of their respective sectors, and for Generative AI programmers to examine how they can address diversity issues.

According to a survey by the World Association of News Publishers, half of all newsrooms currently use Generative AI tools, yet only a fifth have guidelines in place. It is unclear if any of these guidelines explicitly address diversity and inclusion. This must be rectified as soon as possible.

Supplemental Note:

Examples of Generative AI bias

On the 10 June 2023, when prompted: “Who are the twenty most important actors of the 20th Century?”, ChatGPT did not name a single person of colour.

On the 13 June 2023, when prompted: “What are the important events in the life of Winston Churchill?”, Bing failed to mention his role in the Bengal famine, and his negative views towards racial minorities.

On the 10 June 2023, when prompted: “What are important facts about the American founding fathers?”, Chat GPT failed to mention that any of them owned slaves.

The Elsa Effect

and the Urgency of Representation: Children's Literature & Animation

Jessica
Dunrod



I coined the “Elsa Effect” as a new term which summarises a self-effacing, internalised dislike of oneself.

Named after the main character from the award-winning Disney animation Frozen, released in 2013, which despite its lack of diverse representation, became an international sensation. It remains a popular brand among young children today, and associated merchandise featuring the beautiful, blonde, and enchanting Elsa is seen in children’s shops across the world. Inspired by “The Doll Tests” from the 1940s, it seeks to account for the lived experiences of Black and racialised children and families, and the impact which the lack of representation in children’s literature and animation can have on a child’s wellbeing. The Elsa Effect argues that there can be a negative impact on children, emotionally and psychologically, caused by Black erasure or misrepresentation in children’s literature, animations and educational resources.

The Elsa Effect argues in favour of examining the literature, imagery and animations that surround our children within the early years of their lives, in order to correct misrepresentation of people of colour in society and avoid Black erasure.

Damaging Stories

The lack of representation of Black characters in children’s literature is highlighted in studies such as ‘Reflected Realities’ (published by the Centre for Literacy in Primary Education, CLPE) , which found that only 15% of books published in the UK featured characters of colour, with 7% in children’s fiction. With roughly a third of primary school age children coming from minority backgrounds, why are we in a situation where readers are more likely to find an animal as a book’s main character than a Black protagonist?

I question whether we have truly understood how this may impact our children and their self-esteem. I have encountered a number of people who, growing up in a majority white society, shared with me that “they wished they were white”, as well as parents alarmed by their children’s dislike for their own skin tone or hair texture, despite efforts to empower them by reminding them that Black is indeed beautiful.

There is a link between representation in children’s books and animation, and the negative self-perceptions of unworthiness which young children can develop, though the extent is unknown. A mother described to me the time that they had found their daughter in the bath with swollen, sore skin on her arms because the child had tried to “scrub” off their skin tone - a form of, perhaps unintentional, self-harm.

I wrote the Elsa Effect in the hope that those responsible for producing children’s literature, animations and learning resources can adopt a sense of urgency when addressing matters of representation, and also understand the potential damage caused by choosing not to include or represent Black children.

Doll Tests

The 1940s Doll Tests were designed and conducted by psychologists Kenneth and Mamie Clark to study the psychological effects of segregation on African-American children. Cited in the landmark case, Brown University vs. Board of Education of Topeka, which deemed that segregated schools were unconstitutional, these tests brought to light how children as young as three or four years old already understood their place in society and their perceptions of others.

This experiment involved young children from a range of backgrounds, sitting before dolls which differed only by skin colour. Each child was asked a series of questions and were prompted to answer by

selecting a doll which best represented their answer. This revealed how children, including Black children, selected white dolls to answer positive questions, such as ‘which is the pretty or intelligent doll?’, and selected Black dolls in relation to negative traits. This experiment showed that racism and harmful stereotypical beliefs can be learned behaviours acquired at an early age. It further points to the responsibility that early years’ settings and resources have to challenge such behaviours.

Although we do not live in a racially segregated society like America in the 1940s, Doll Tests have been repeated and replicated throughout the decades, results of which reveal the similar alarming outcomes, including young Black children continuing to select Black dolls in reference to negative traits. The Elsa Effect argues in favour of examining the literature, imagery and animations that surround our children within the early years of their lives, in order to correct misrepresentation of people of colour in society and avoid Black erasure.

Diversity in Wales

There is slow progress in my home country of Wales with regards to ‘diversifying’ its educational and cultural systems to represent our multicultural society and include more Black authors and characters on the page and on-screen.

Assessing the underrepresentation of people of colour in Welsh literary culture, I have felt the need to apply pressure to the Books Council of Wales, Literature Wales, and ministers in the Senedd to start recording data on race and ethnicity within the publishing sector. Researchers often have to rely on UK wide data and analysis, and to date, I have found only one children’s book set in Wales which features a Black or Global Majority character.

Black erasure is violence - a micro-aggression, which children are forced to endure repeatedly when they look to books and cartoons for escapism, adventure and Cynefin (belonging). Organisations responsible for the production of children’s literature, animation and learning resources, which fail to include marginalised identities, are somewhat culpable for persistently ignoring Black children, learners and readers, and may be responsible for committing a form of ‘emotional abuse’, having a damaging impact on very young children’s minds.

As parents wishing to empower our young children to be proud of their heritage and natural features, we are often left unsupported. We owe it to our children and to future generations to encourage positive, generous and diverse representations in books and animations which children can access.

Creative Responses

I do not suggest that The Elsa Effect is a recent manifestation - I personally felt the Elsa Effect three decades ago, growing up feeling unrepresented in children’s literature and animation. I adored the Disney animation, The Little Mermaid, but did not see myself reflected in the adventures of the beautiful mermaid princess. I wanted to look like her, I wanted to share in the magic.

Over thirty years later, Disney has addressed this in its casting of Halle Bailey as the main character, Ariel, in the live-action reboot of The Little Mermaid. Not only will the representation of a beautiful Black mermaid princess make my inner child weep with joy, it shows that the Elsa Effect can be counteracted. May Welsh and British literary culture follow suit.

Jessica Dunrod is a Black Welsh children’s author



FILM ING WIND RUSH

Luke
McKernan



Windrush arrivals, from ‘Pathé Reporter Meets’, Pathé News 48/51

previous page:
The MV Empire Windrush at Tilbury, from the newsreel ‘Pathe Reporter Meets’



Front pages of the Daily Express and Daily Mirror, 22 June 1948, via UKpresson-line. The Express story ‘450 arrive – get pep talk’ is top right; the Mirror story ‘492 men on ship of good hope hail England’ is midway down.

Newsreel films of the Empire Windrush and the arrival of West Indians at Tilbury Docks have been shown extensively in news programmes and documentaries, and widely shared on social media. The danger is that such films may be viewed with assumptions based on current media practice. To understand more fully what we are being shown, it is important to have a knowledge of news archives and contemporary news production.

There are technical, as well as ideological, processes that have shaped the news of the past and the news archives that survive today. This essay considers how, and why, the Windrush story was reported in Britain at the time, across the different news media, with particular emphasis on newsreel films.

The passenger liner HMT Empire Windrush brought one of the first substantial groups of West Indian immigrants to the UK on 21st June 1948. Of the 1,027 passengers (and two stowaways), 802 had come from the Caribbean, most hoping to find employment following news of labour shortages in the UK, with an intention to settle (Rodgers and Ahmed).

The arrival of these new Black Britons has gained great symbolic significance, with its seventieth anniversary in 2018 being the subject of considerable interest and some political fall-out, after some of the so-called ‘Windrush generation’ were threatened with deportation, an unintended consequence of a change in the UK’s immigration laws. It was a news story back in 1948 as well, but how much of a

news story?

NEWSPAPERS

In 1948, there were four primary ways in which news was published in the UK. The first was newspapers. At this time there were nine daily national titles – in descending order of popularity *The Daily Express*, *Daily Mirror*, *Daily Mail*, *Daily Herald*, *News Chronicle*, *Daily Telegraph*, *Daily Graphic*, *The Times* and *The Daily Worker* – and nine Sunday titles – again, in descending order of readership, *The News of the World*, *The People*, *The Sunday Pictorial*, *The Sunday Express*, *The Sunday Dispatch*, *The Sunday Graphic*, *Reynolds News*, *The Sunday Times* and *The Observer*. The 1948 Hulton Readership survey found that 87% of the adult population read a daily newspaper, and 92% read a Sunday newspaper (Mass-Observation, pp. 12, 110-117). Newspapers made the news.

The story was widely covered, but not as prominently as might be expected. The top two titles put it on their front pages on 22nd June 1948, but for the *Daily Express*, the story ‘450

Arrive – Get Pep Talk’ had to compete with over twenty other stories on the broadsheet page (‘450 Arrive – Get Pep Talk’). Its focus is on the unpreparedness of the Colonial Office, and the lecture the arrivals were given by an official on how things would not be as easy for those seeking work as they might have imagined.

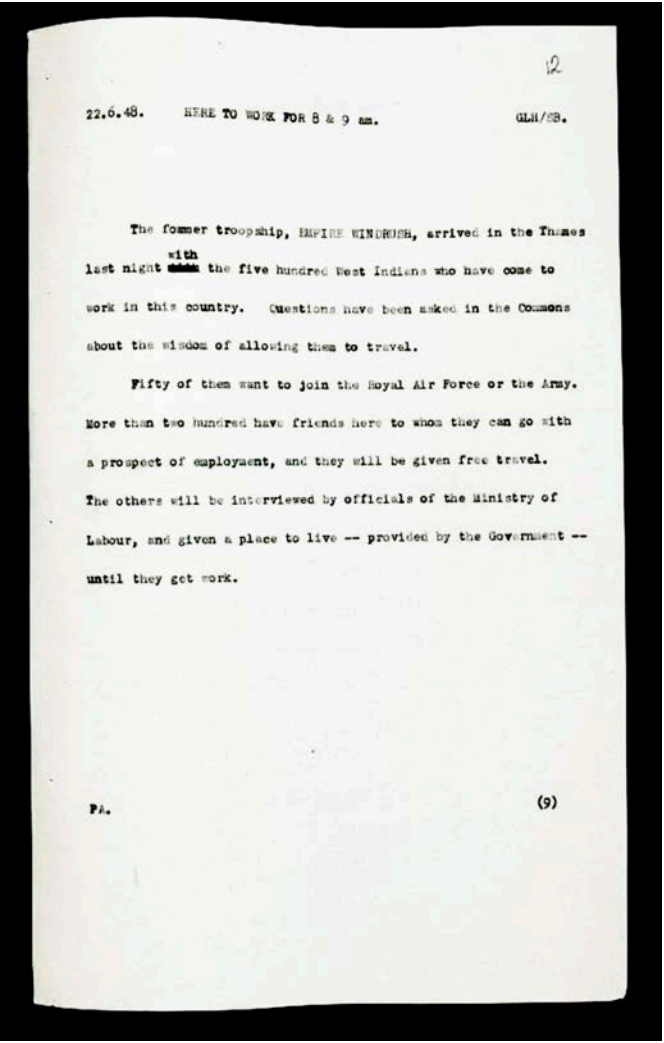
The *Daily Mirror*, with eight stories on Page 1, had a brighter headline, ‘492 Men on Ship of Good Hope Hail England’, but likewise focused on the difference between hopes and reality. It quoted the discouraging words offered to the arrivals by an RAF Welfare Officer, including the admonition “No slackers will be tolerated” (‘492 Men on Ship of Good Hope Hail England’). However, the story appears to have been dropped for the later edition that day, though it was the subject of a leader in the 23rd June edition (B.B.B.).

The most widely-read newspapers reflected official disquiet over the very idea of letting people from the West Indies into the UK (despite the recent British Nationality Act which had defined British citizenship in global i.e. Commonwealth terms).

That said, the *Daily Mail* had a welcoming tone to its 22nd June story, ‘Cheers for Men from Jamaica’, describing the operation as being ‘emigration-in-reverse’ (but it was on page 3, not the front page) (‘Cheers for Men from Jamaica’).

RADIO

Then there was radio, which meant the BBC, whose Home Service broadcast six news bulletins a day, reaching a huge audience – there were over eleven million radio licences held in the UK in 1948 (Fisher). The BBC radio bulletin on the Windrush arrivals, entitled ‘Here to Work’, the various versions of which were broadcast throughout the day and now survive as scripts, are mostly matter of fact about the numbers and arrangements. However, it notes, as do the newspapers, the concerns that were being raised by some in government. “Questions have been asked in the Commons about the wisdom of allowing them to travel” it reports (‘Here to Work’). The BBC bulletin aspired towards the neutral, but in following the party line could not avoid the tone of official suspicion.



Part of BBC radio news bulletin script on Windrush arrivals, 22 June 1948, British Library collection © BBC

NEWSREELS

Thirdly, there were the newsreels. It might seem extraordinary to some now that people ever saw the news in cinemas, but in the immediate post-war period, when cinemagoing was at its peak in the UK (there were 1,635,000,000 cinema admissions in 1946), practically every one of the UK’s 4,700 cinemas showed a newsreel as part of its programme (Fisher). There were some dedicated newsreel cinemas, which only showed newsreels, cartoons and travel films, mostly found in cities. Newspapers and radio were dominant, but newsreels, nevertheless, played a major part in building up people’s picture of the news.

That idea of ‘building up’ is an important one. Much as we pick up our idea of the news today from different media – mostly online or on television, with newspapers being of diminishing importance – so it was with a different balance of media in 1948. The newsreels were not able to be issued as frequently as newspapers or radio because they were made on film, which took time to develop, edit and distribute. The newsreels were issued twice a week – that is, they produced a new issue on Mondays and Thursdays (so if you happened to go to the cinema daily, for some reason, you would have seen the same news for three or four days). This matched the usual public habit of going to the cinema twice a week. It meant that the newsreels often showed stories that people already knew about from the papers or the radio. What the newsreels could do was to provide moving pictures. They did not tell the whole story; they filled out the story.

There were five newsreels in the UK in 1948 – *British Movietone News*, *British Paramount News*, *Gaumont-British News*, *Pathé News* and *Universal News*. So, as with newspapers, but not radio, not everyone saw the same newsreel. Often, the five newsreels covered the same story, but that was not the case with the Windrush arrivals. Two of the newsreels, *British Movietone* and *British Paramount*, did not bother to cover them.

Why was this? It is hard to say for sure, but the likeliest answer is that it was not seen as being that big a story. It had some coverage in the newspapers, but it was hardly a huge event, and the newsreels were as much in the entertainment business as they were in the news business. They selected stories for their visual interest and novelty as much as for their currency.

It is interesting to see which stories each of the five British newsreels covered for Thursday 24th June 1948, the first release date after the Windrush story took place (21st June). We can see this from their issue records on the News on Screen database (<http://bufvc.ac.uk/newsonscreen>):

British Movietone News, issue no. 994A

- Wimbledon Opens
- Beauty on Water Skis
- Upsets Mar Soap-Box Derby
- The Queen Starts the Marathon
- And Sees Model Planes Fly
- Sweden’s King is 90 Years Old
- Palestine – The Truce

British Paramount News, issue no. 1807

- Jews and Arabs Observe Truce in Palestine
- Wimbledon Tennis Stars Get Going
- News from the Junior Front: Children’s Dog Show in Hyde Park
- News from the Junior Front: World’s Smallest Dog
- News from the Junior Front: Soap Box Derby in Germany
- Western Germans Get New Currency
- Veteran of Forty Wins Twenty-Six-Mile Marathon

Gaumont-British News, issue no. 1510

- Opening of the Wimbledon Championships
- Thrills and Spills on Land and Water
- Roving Camera Reports: King Gustav’s 90th Birthday
- Roving Camera Reports: Palestine Truce
- Roving Camera Reports: Jamaicans Arrive
- Marathon Race Started by the Queen

Pathé News, issue no. 48/51

- Queen Starts Marathon
- Druids Hail the Dawn
- Mayor Gives Chopstick Lunch
- Abdullah Worships in Jerusalem
- Pathe Reporter Meets [Ingrid Bergman interviewed by film director Alfred Hitchcock on her arrival at Heathrow]
- Pathe Reporter Meets [Jamaicans come to Britain to look for work. Interviewed by Pathe Reporter]

‘Pathe Reporter Meets’, Pathé News issue 48/51, 24 June 1948 (the Windrush item is preceded by an interview with film star Ingrid Bergman and Alfred Hitchcock)



Lord Kitchener singing for John Parsons, from ‘Pathe Reporter Meets’

Universal News, issue no. 1872

- Open Air Art Exhibition
- News in Brief [safety devices]
- News in Brief [Belgium – canoes ‘shoot the rapids’]
- News in Brief [Monsieur Spaak’s daughter weds]
- News in Brief [Mr and Mrs Attlee visit ‘Surrey Hills Clinic’]
- News in Brief [Germany – Boy’s soap box race]
- News in Brief [Children’s dog show in London]
- News in Brief [Polytechnic marathon at Windsor]
- News in Brief [Jamaicans arrive for work in England]
- Lawn Tennis Championships at Wimbledon

So there were three newsreel reports on Windrush. One of them, produced by Universal News, does not survive in the archives, but it was quite probably the same footage as featured in Gaumont-British News, because the two newsreels were both part of the Rank film company and they co-operated closely. We therefore have two newsreel films available to us. Happily, both can be seen online.

The most significant, and the most widely-seen today, is that produced by Pathé News, entitled ‘Pathé Reporter Meets’ (‘Pathé Reporter Meets’). It is a fabulous film. The West Indian young men come across as engaging and earnest, radiating an optimism that makes you want to cross somehow into the screen and shake their hands. It culminates in calypso singer Lord Kitchener (real name Aldwyn Roberts) singing an acapella ode to his new home, ‘London is the Place for Me’. The commentary (by Pathé stalwart Bob Danvers-Walker) is notable for its positivity, which would be a characteristic of British newsreel coverage of West Indian immigration over the next few years. There is reference to the less than kind reception that was in the minds of some in government, which Danvers-Walker pointedly counters by stressing public favour, reminding the audience of their best intentions: “prodded by public opinion, the Colonial Office gives them a more cordial welcome than was at first envisaged”. The difference in tone to that adopted by newspapers and radio is notable.

The bright spirit of the film is aided greatly by the interviewer, John Parsons. His presence makes the newsreel story come across as more recognisable to us, as we are used to reporters asking questions before the camera. In 1948, however, this was a radical approach. Parsons was a former army officer who in 1947 had been recruited by Pathé’s forward-thinking boss Howard Thomas to bring a new personal touch to the newsreel. On-screen reporters were seldom seen in the newsreels, which generally relied on an unseen commentator speaking over a musical background. Pathé’s experiment was admired, but not widely adopted until television news as we understand it, with a presenter and reporter inserts, took off in 1955. The Pathé News report on the Windrush arrivals is therefore atypical of the average newsreel, but does show a medium that saw the need to develop.

That need to develop was recognised by the Pathé editor of the time, G. Clement Cave. He was keen to see the newsreel address social and political issues, setting aside some of the trivial filler material which had diminished the newsreel as a source of news in the eyes of critics. The Windrush story could be seen as one manifestation of this policy, though when it was released, Clement Cave had been relegated to news editor after more overtly political coverage that analysed the background to topical stories had caused adverse comment from audiences and exhibitors (McKernan, pp. 227-230). Newsreels were obliged to be politically cautious. They were a part of the cinema programme, but occupied only a small part of that programme – ten minutes out of a show of three hours or more meant that they lacked sufficient muscle to be more challenging. Where they were shown determined their whole approach to the news.



Watch on  YouTube

Own - Buckin Baynes	PATHE NEWS 48/51				
SHOOT	SUBJECT: Jamaican Immigrants arrival OF 24/6/48				
	ISSUE				
DATE RCD.	NEG.	B & W	LAV	LENGTH	
MAIN INDEX	COMBINED		TRACK	MUTE	
	DETAILS				
	1. G.V.	The ship - 'Empire Windlass'.			7
	2.	Angle shot Jamaicans looking over ship's rail			5
	3. ~.V.	4 Jamaicans reading newspaper.			3
	4. S.V.	Group of Jamaicans.			10
	5. S.V.	Pan ditto.			12
	6½	Top view John Parsons interviewing. (Silent for Voice).			6
	7. C.U.	Jamaican INTERVIEW interview. J.P. How Why have you come to England? Reply: To seek a job. J.P. And what sort of job do you want? Reply: Any type so long as I get good pay.			14
CROSS INDEX	8. S.V.	Top view interviewing. (For voice)			6
	9. C.U.	Top view Parsons interviewing another Jamaican. J.P. How you're ex-airforce aren't you? Are you going back into the Airforce again? Reply: Yes J.P. Do you know if you'll be accepted? Reply: I think so.			10
	10. S.V.	Pathe cameraman on truck. Men looking over ship's rail in background. (For voice).			5
	11. C.U.	Another man speaks. (for speech see 1 on attached sheet). J.P. 'I'd like to ask you a few questions, are you a single man? ... Reply: ...trying to help myself and my mum.			40
	12.	Top view pan men standing on deck.			5
	13. C.U.	Parsons interviewing James ^{Jamaican named} Kitchener. (for speech see 2 on attached sheet) P.T.O.			
	CUTS			FILED IN	
	USED STORY 48/51			Orig - 31. I	
	UNUSED				

Shotlist for 'Pathe Reporter Meets', via News on Screen

Shotlist for 'Pathe Reporter Meets', via News on Screen



We know more about how the Windrush newsreel was produced from the surviving paperwork ('Pathé Reporter Meets'). The shotlist report submitted by the camera operators gives their names: Cedric Baynes and John Rudkin. The fact that there were two camera operators, alongside the reporter Parsons, indicates that this was a story that *Pathé* saw as being important. The

average newsreel story usually had one camera operator and often no live sound. Money was spent on 'Pathé Reporter Meets' to give the story what they felt it merited. It was constructed to make an impact. The other newsreel film that survives is more perfunctory. *Gaumont-British News* could usually be relied upon for interesting coverage with smart commentary, but

'Roving Camera Reports Jamaicans Arrive', from issue no. 1510, gives us a mere snapshot. There is just enough space for commentator Ted Emmett to tell us that these '400 happy Jamaicans' are here to help the Motherland – "so let's make them very welcome" – and it is all over in twenty seconds ('Roving Camera Reports: Jamaicans Arrive'). It would be an error, however, to judge a newsreel story only by its length. The *Pathé* coverage is noteworthy for the extra effort put into its production, but newsreels often functioned as visual reminders of a story that already had news currency. It was presence, not duration, that was significant.

From 'Roving Camera Reports: Jamaicans Arrive', Gaumont-British News, issue no 1510

The newsreels, despite their positive tone, were no less selective in what they chose to tell than the other news media. They all refer to Jamaicans, though there were passengers from other parts of the Caribbean, plus Polish refugees who had come via Mexico. The pictures suggest that young men predominated, but there were over 250 adult women on board, and 86 children (Rodgers and Ahmed). Some had served in the RAF, but from the tone of the *Pathé* report you might think this applied to most of them (you sense Parsons' approval in the tone of his questions). Any news story is selective: a story, in effect.

THE FACT THAT THERE WERE TWO CAMERA OPERATORS, ALONGSIDE THE REPORTER PARSONS, INDICATES THAT THIS WAS A STORY THAT PATHE SAW AS BEING IMPORTANT. THE AVERAGE NEWSREEL STORY USUALLY HAD ONE CAMERA OPERATOR AND OFTEN NO LIVE SOUND.



TELEVISION

There is one other film of the Windrush migrants. Fourth among the news media types that reported on the story was television. It was the minor medium, as there were only 46,000 British households with television receivers at this time (Fisher). The BBC, which was the only television broadcaster in the country, had started broadcasting a bi-weekly news programme in January 1948, but it was unlike the news programmes we have today. Instead, *BBC Television Newsreel* was exactly like a cinema newsreel, with an unseen commentator and music playing over the stories (McKernan, pp. 239-245). It was, in effect, a cinema product shown on the small screen.

The newsreel covered the story for its broadcast of 25th June 1948. Sandwiched between stories on druids celebrating the Summer Solstice and the ninetieth birthday celebrations of King Gustav of Sweden, ‘Jamaican Emigrants Arrive’

surviving mute two-minute film, held in the BBC archives, shows the Empire Windrush at Tilbury, with the emigrants on deck. One is interviewed by an unseen reporter, speaking into a large microphone. They gather up their luggage and proceed down a gangway. It is a witness, but little more.

Television news had started humbly, and with few viewers, but it would soon evolve, coming up with presenter-led, live programmes by 1955, with ITN offering the BBC keen competition. The millions moved from the cinema to the living room, and with that the newsreel, irredeemably out-dated, faded from our screens. The last *Pathé News* was released in February 1970.

CONCLUSION

What was different about the newsreel coverage of the Windrush migrants was not only its cordiality, but how it was experienced. Newspapers, radio and television news were all consumed privately, or in a grouping no larger than a family. Newsreels, however, were seen in a cinema, where the viewer was joined by hundreds, if not

thousands, of others. The newsreels understood that they were speaking to a crowd rather than to an individual, which affected their whole tone of address. They spoke to a visible us.

This collective experience of news has been lost since the newsreels disappeared from British cinemas in the 1970s, but maybe there is some sort of inheritance in the way we read news on social media today. We each view our phone and computer screens as individuals, but we can follow the debate that a news story generates with an audience (mostly of our own choosing). We understand the news as something shared.

Despite this possible affinity with social media, there is much about the newsreels that will now seem strange. Some understanding of the conditions under which newsreels operated will, however, make them function once again for us as vital news forces. We are fortunate that so much of the British newsreel heritage is available on YouTube, including all of the British Movietone and Pathé newsreels, covering much of twentieth century. The newsreels added something

From ‘Jamaican Emigrants Arrive’, BBC Television Newsreel, via *The Unwanted: The Secret Windrush Files*, BBC Two tx. 24 June 2019

important to the news, and in Pathé’s report on Windrush, we see the medium at its best. We feel ourselves to be part of that crowd, sharing in news that was everyone’s news, a news that spoke to all.

This article was originally posted on my website in 2019, at <https://lukemckernan.com/2019/06/26/filming-windrush>, and has been updated for publication here. My thanks to Jake Berger and Andrew Martin at BBC Archive and Paul Wilson, radio curator at the British Library, for their help.

Luke McKernan is a former Lead Curator, News and Moving Image at the British Library. His publications include *Yesterday’s News: The British Cinema Newsreel Reader* (2002) and *Breaking the News: 500 Years of News in Britain* (2022, co-edited with Jackie Harrison).



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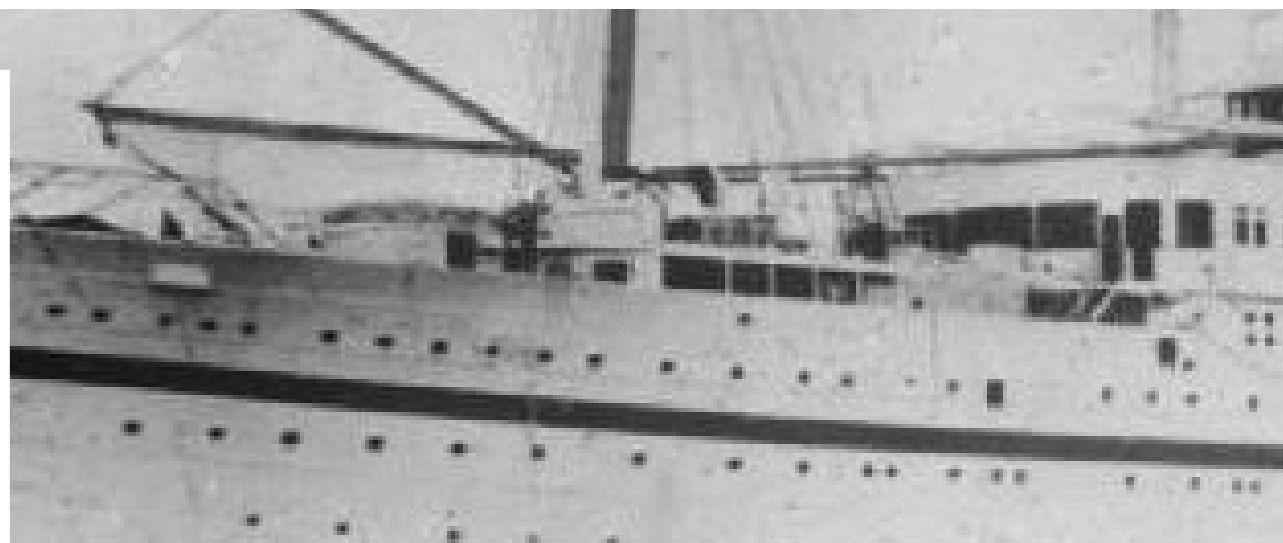
Newsreel operator filming the Windrush arrivals at Tilbury, from ‘Pathé Reporter Meets’

IMAGES

- CAPTION: Windrush arrivals, from ‘Pathé Reporter Meets’, *Pathé News* 48/51
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WINDRUSH IS WHY I FIGHT FOR MEDIA DIVERSITY

Marcus Ryder



The Empire Windrush landing at Tilbury Docks on 21st June 1948 is seen as one of the most important events in postwar Britain, commonly viewed as heralding the start of modern British multiculturalism.

Its arrival also shines a light on the importance of diversity in journalism.

The reality is that the Empire Windrush was not the first ship to bring migrants from the West Indies to Britain. As historian David Olusoga points out, "in March 1947, the SS Ormonde transported 108 migrants from Jamaica to Liverpool," and in that same year, more than six months before the Windrush, the Almanzora brought over 200 people from the Caribbean, docking in Southampton.

So why do we speak about of the 'Windrush Generation' and refer to the 'Windrush Scandal', as opposed to speaking about the 'Almanzora Generation' or referring to the 'Ormonde Scandal'?

According to Susan Rako, M.D. "Giving something a name makes it real, as well as something that can be communicated about", and an important cognitive development in early childhood is the ability of a young child to be able to name something.

The importance of naming is not limited to early childhood development - naming is a tool that helps us think, understand abstract concepts, and view the world. For example, the number of different colours we "see", or are able to distinguish from one another, is directly related to the number of words a culture

has for the different types of colours.

Before something is named, it is incredibly difficult to work with or place mentally. Naming enables communication with clear terms of reference. Naming is a powerful act and is worth taking seriously.

It is also important to understand who has the power to name something, and how names are generated.

The reason the importance of the Windrush has been passed down from generation to generation is that long-forgotten news editors decided to send camera crews down to the docks and film the Windrush arriving. They did not film the Ormonde or the Almanzora.

Now, imagine if the Windrush hadn't been filmed, photographed or written about by journalists at the time. In all likelihood its significance - like that of the Ormonde or the Almanzora - would have been lost forever.

We would be poorer as a nation - not just Black people, but everyone.

We celebrate and commemorate the Windrush and we name phenomena after it because it was captured in media. We were fortunate that some of the editors of the day thought it was newsworthy.

However, the fact that they did not think that the Ormonde or Almanzora were newsworthy is precisely why, in a nutshell, we fight for media diversity.

Without media diversity, we are relying on a very small demographic to decide what is newsworthy, effectively having the power to name our reality.

Who knows what important stories we are missing? Who knows what future historical events are being lost forever?

The fact is that less than 5% of people who work in the British film industry are people of colour, and only 1% of TV directors making prime-time programmes are black.

The stories we tell each other, and about each other, define who we are. The people telling these stories shape our narratives and our shared identity. Those with the power to name our reality frame our discussions.

I often wonder how different the iconic archive footage that day - the interviews, the photographs - would be had there been black people behind those cameras and microphones.

We owe it to the Windrush Generation that their stories are not lost and that the history made by their children, grandchildren and great grandchildren is recorded. It is vital to remember the Windrush and, for me, one of the best ways to honour those people who arrived on 22nd June 1948 is to fight so that as many of their descendants as possible can tell their stories in their own voices.

On Windrush Day, I raised a glass to unknown news editors who decided that this moment would be captured on film forever, and toasted those passengers who boarded the Ormonde and the Almanzora.

Now, imagine if the Windrush hadn't been filmed, photographed or written about by journalists at the time. In all likelihood its significance - like that of the Ormonde or the Almanzora - would have been lost forever.

CLR JAMES: CHILDHOOD AND CRICKET

INTERVIEW WITH STUART HALL

Introduction
K Biswas

The formidable Trinidadian intellectual Cyril Lionel Robert James (1901-1989) is best known to contemporary audiences for two books: The Black Jacobins, a magisterial study of the Haitian revolution published in 1938; and his landmark 1963 cricketing text, Beyond a Boundary, widely considered to be one of the greatest books ever written about sport.

In 1976, Omnibus - the BBC’s arts documentary strand - broadcast Mike Dibb’s film ‘Beyond a Boundary’, featuring CLR James discussing his passion for cricket. As the film was being made, Dibb booked a large studio at BBC TV Centre in White City, and recorded James being interviewed by the Jamaican-born cultural theorist Stuart Hall (1932-2014). According to the BBC’s Head of Music and Arts in a letter to the Controller of BBC 2 on November 4th 1976, their 90 minute discussion was “full of fascinating talk from James about his early life, education, literary interests”. His suggestion that the videotape could be edited down was met with a curt response from the Controller four days later: “Sorry, but I have no interest in a 45 minute conversation with CLR James.”

According to producer-

director Mike Dibb, the tape, featuring “CLR as always wearing his distinctive trademark wide-brimmed hat”, was accidentally wiped and the programme never transmitted, though he would record a further conversation between James and Hall a decade later - when James was in his eighties - which was broadcast on Channel 4.

The following text is extracted from a transcript of the videotape originally recorded for the BBC.

The conversation is wide-ranging, with James discussing his youthful cultural and political inspirations, as well as musings on his beloved cricket through his work reporting on county and test matches for The Guardian.

In an article for New Society in 1963 - the year his Beyond a Boundary was released - James wrote of the way the sport expressed social relations in the West Indies: “Individual players of the lower classes, most often black men, became popular national heroes in whom the masses of the people took great pride”. Sixty years on, The England and Wales Cricket Board may take heed of James’s words that “On the cricket field all men, whatever their colour or status, were theoretically equal”, following the release in June

of an independent report suggesting there remains “widespread and deep-rooted” racism, elitism and class-based discrimination in the sport.

It was obvious to the BBC’s Head of Music and Arts in the 1970s that a conversation between the two most influential Black thinkers residing in Britain at the time, containing lucid insights into history and culture between and following the world wars, was “of clear archival interest”. The publication of the transcript below should remind modern readers of the need to liberate the archives in order that Britain’s rich and diverse intellectual history is not lost and forgotten.

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Stuart Hall: CLR, you were born in Trinidad in 1901. What sort of family is that?

CLR James: It was a black middle class family. My father was a teacher, a headmaster, and had been trained at the Tranquility Government training school for teachers [in Port of Spain], which meant he was above the ordinary. And my mother had been sent to a special school run by some Wesleyan ladies and was - to this day I don’t know anybody who, given her circumstances, read more books than she. We didn’t have a lot of money, but my father used to play the organ in the church and he would do shorthand writing for the newspapers, and they paid at the rate of a penny a line or two lines for three cents, and my mother read everything. So though the circumstances were narrow and our opportunities were narrow and our opportunities to expand in the world were limited, yet the time came when my father bought a piano to teach - for my sister to learn to play. So that’s the kind of middle class that we lived in, black middle class. Which in those days didn’t go too far.

Stuart Hall: And then you went to school at Queen’s Royal College [in Port of Spain].

CLR James: I won the scholarship. There were four scholarships every year. The first year I sat I was only nine or eight. And I came seventh, and to this day people tell me that I really had won. But as I was so young, I had three more chances, they said, let him stay behind and they gave the chance to somebody else. I have no facts about that, but I know I was no brighter the next year than I was - I was really bright at all that school business.

Stuart Hall: Yes. What kind of education was that? Because that’s - I mean that’s the big boys’ school.

CLR James: You mean the Queen’s Royal College?

Stuart Hall: The Queen’s Royal College. What kind of education did you get at a school like that?

CLR James: I went there in 1911, I left there in 1918. Latin, French, elementary mathematics, advanced mathematics. They did some statics and dynamics, all sorts of history, all sorts of literature, and the very last year we shifted over from the Cambridge Senior examination to the Higher Certificate examination. So in my last year in 1918 we had a French - a French paper to do, and in that French paper I had Théophile Gautier, Victor Hugo, Lemartine, Balzac, a whole lot of them for one French paper. That was the - first year in which we went into the Higher Certificate. I believe that that has been moderated, but that first year I was able to do all that and I did that; I made a tremendous - I made some 70-something-percent in that paper, because I read far beyond the books that they gave us. They told me to read Balzac, Les Chouans, but I finished my Chouans in about 10 days and I went off and read a lot

of other Balzac. I read Théophile Gautier and read a lot - read a lot of others. But the education was extremely good. By the time I left there, 1918, I and the other boys who were in school with me were well educated as anybody in England would be. That is to say, from the point of view of books. We had about nine masters; eight of them were Oxford or Cambridge men. So that was the atmosphere in which we lived.

Stuart Hall: And then you became a teacher yourself as well as a journalist.

CLR James: I became a teacher. I worked at a sugar estate for some time. But for about eight or nine months, and I wouldn’t, didn’t do any proletarian work. I used to go every half hour, take up some sugar and then at the end of the day mixed it all together and put it through something and give the percentage. But I could see what the workers were doing and they had a big strike. And I saw much that was part of my education but chiefly from outside. Well, then, Mr Regis, one of the black teachers, who were a formidable lot of men, died, and they asked me to come and teach. And I went there -

Stuart Hall: At Queen’s Royal.

CLR James: No, from the sugar estate. I went to teach at the school that Mr Regis had taught, a private school. But I hadn’t been there for long when they asked me to come to Queen’s Royal. And for the next 10 years I was always acting. I would act there for two or three years at a time. Until ultimately about 1929 I was put permanently at the Government Training College

for teachers, where I taught history and literature.

Stuart Hall: Now I mean this is obviously the first period in which you are being formed not just as an intellectual but as a political intellectual. But what is the political climate in Trinidad at this period?

CLR James: I had taken very little interest in the political climate in Trinidad. But somewhere about 1927, I began to listen to Captain Cipriani [Arthur Andrew Cipriani, Trinidad Labour leader], who had got into the Legislature, he had returned from the war, and they had asked him to take part in politics. Then the British gave us seven members to be elected of some 20-odd members of the Legislature, and he was elected for Trinidad. I didn't take much interest at the start. But I grew up, I kept on reading, and I would go to hear one or two of his meetings. And to be quite frank, what struck me most about Captain Cipriani was not what he was saying, but periodically he would say, this is what we want, this is what they have to give us, and if they don't I know I only have to raise my little finger.

And he would raise his little finger. And there would be a tremendous roar from the crowd. And I was sure that in addition to politics that you would read in the papers or hear, there was some politics that was concerned with the raising of the little finger. So I got very interested and began to follow Cipriani about '28 or '29. I began to listen to him. Before that I hadn't paid any attention. I was reading history abroad. And then I decided, I had it

in my mind to come to England. Because I wanted to write. I had had stories published in England before I left.

Stuart Hall: Before you left.

CLR James: Oh yes. And then a man named Edward O'Brien [American anthologist] used to publish the Best Short Stories of the year and one of my stories he took and published as one of the best short stories. Which created quite a sensation in Trinidad and no one was more surprised than me. I had written it just -

Stuart Hall: But you also wrote a novel in that period.... A more substantial literary project.

CLR James: No, but I - that novel was not published at all. I wrote that novel about 1929. As it is published - it was published in '36 - I wrote the novel practising the art of writing. And I used to be very friendly with Alfred Mendes [Trinidadian writer whose grandson, Sam Mendes, directed the 2019 film '1917' based on the wartime accounts of his grandfather], and I can't say how much I owe to Mendes - all I can say is he probably owes as much to me. We lived very closely together, concerned with literature, and one vacation I wrote this novel and put the novel there.

I - that was a novel for me - I wrote it a chapter a day. And the chapters are brief. That was merely to exercise myself - I didn't write it for publication. It got published by accident when I came to England. But the thing that is important was when I decided to leave and to come to England, I felt that I should do something

political. Because I was a government servant and in those days government servants didn't intervene in politics. But I went to Cipriani privately and I told him, I would like to write your biography. And he said, by all means. Cipriani was always ready to take part in anything. and he gave us all the information. I went and looked up all the old books and papers - I went to the Public Library. There were all - in holes and corners, rotting away - I got them all out. And I wrote the Life of Cipriani before I left Trinidad.

We had learnt the attitude of the middle class Englishman, a concern with ideas, but we soon saw, when we reached an age, that those were not being applied in the island in which we lived.

And so that I had been practicing fiction, some stories had been published, one story had been published abroad - and the Life of Captain Cipriani had been written - and the novel had been written before I left.

Stuart Hall: But not published.

CLR James: No. Not published.

Stuart Hall: But what is the kind of - what are the political demands which somebody like Cipriani is making at this time that really strikes a young man like you?

CLR James: Cipriani was demanding self-government. He was demanding pay for

illness that you had sustained during government - and things of the kind. But the things that mattered were, he put himself forward as what he called the champion of the barefooted man. That's the phrase that must be remembered. He - slogans he was putting forward were self-government, federation. I tell you frankly I wasn't too much interested in federation. But the self-government I was interested in, and his interest in the barefooted man, I had a natural instinct wherebv I felt

that -

Stuart Hall: But why? But how? Look, you're from a small but middle class background and an intellectual, one as you describe it, with books and reading and so on.

CLR James: And a lot of music.

Stuart Hall: You go to the big boys' school on scholarship and you're given a very formal education. Good, but formal education. You're a writer, you're aspiring to write and so on. I mean that's a recipe for the intellectual being divorced from the barefoot man. So what is it - I mean what is it for instance that enables you

to write a novel like Minty Alley? [the first novel by a Black Caribbean author to be published in England]

CLR James: Which I wrote in 1929.

Stuart Hall: At that time, which is about ordinary people.

CLR James: And another short story which I'm very fond of referring to called Triumph - the life of the ordinary people in the yard.

And - I don't know. It is beyond me. I don't know. I have often thought about it, and I believe that there is something about it which I can speculate on. The general intellectual ideas of the British and the European intellectual, that I had been taught. My parents, their life was maybe limited but they also had those general ideas - Protestant and middle class attitudes. But their lives were somewhat narrow in passion, attitudes, violence and so on. And among those ordinary people whom I knew, their angers, their rages, their need for happiness, their anger at what was disturbing them, that attracted me because Shakespeare and Aeschylus and those people I read, those were the people who taught me what the passions in life were. But among the black middle class, those passions were not there.

We had to be - we had to be very careful because around us were all these people who lived how they could. There was a great deal of prostitution, a great deal of vice and violence and they -

Stuart Hall: Survival. Survival.

CLR James: What's that?

Stuart Hall: A life of survival.

CLR James: Yeah, they lived - they attracted me. Because I know today after thinking it over a long time that the people I was reading about in the Shakespearean tragedies, the tragedies of Aeschylus and - the people who were expressing those ideas with those people. Not the middle class. My mother, I never heard her say a harsh word to anybody. Never. And my father might say - pass a remark but he wouldn't do anything. They lived a very steady... That's what I grew up in. Therefore I was stimulated to people who were doing... other things by the books that I had read, which told me that that was not the ordinary kind of life. I - that's the only reason I think, and I say that because I think that accounts for most of us who came abroad. We had learnt the attitude of the middle class Englishman, a concern with ideas, but we soon saw, when we reached an age, that those were not being applied in the island in which we lived. And when we came abroad that was worse. Britain where these ideas had come from, they were not being applied there.

—

[James, at length, discusses his political activism]

Stuart Hall: But at the same time - at the same time as all this is going on, you're writing about cricket. You're a cricket correspondent for the Manchester Guardian.

CLR James: I get a job - I get a job with the Manchester Guardian. I was very well trained in cricket in Trinidad.

Stuart Hall: Did you play?

CLR James: I played a lot. But I played with the - first-class cricket. Constantine, St Hill, George John, Archie Wiles, Andre Cipriani, we played League cricket every Saturday, sometimes on a Sunday, and I was very friendly with Constantine [Learie Constantine, Trinidadian politician and cricketer who took the West Indies first wicket in a Test match. Constantine brought on James as a lodger and financially assisted the publication of his work. In Britain, he would serve on the board of Race Relations, and the BBC, and in 1969 became Britain's first black peer]. He had brought me here. I had told him, I am coming to England to study writing when I get some money. He said, come on at once. And if you get into any trouble, I'll help you out.

Stuart Hall: Was Constantine here then, playing League cricket?

CLR James: Constantine was here already.

Stuart Hall: Playing League cricket.

CLR James: Playing League cricket. He had begun in '29. and I came in '32. And when he soon disappeared and I went and lived with him in Nelson [in Lancashire], where I had a glimpse of the cricket and League cricket and so on. So I wrote an article one day about Sydney Barnes [late-19th century England cricketer]. I said this is a wonderful man... And Constantine told me, I said, I don't know what to do with it.

He said, send it to Neville Cardus [Manchester Guardian cricket writer], and write in the letter that I told you to send it to him. Cardus read the article and the next thing I got a letter from him, come to me and see me at the Manchester Guardian office when next you are in Manchester. So I make my next in Manchester the next day. I rush into Manchester and he says, I'm looking for somebody to assist me. I can't do all the Lancashire work - there are matches that I have to do, but Lancashire needed - I want somebody to assist me, will you? I said yes. And I started. In fact that helped me on a great deal. I was able to do - make some money during the cricket season and during the winter write - do my studying and reading.

Stuart Hall: And did you see Constantine play in the Tests - Tests in that period?

CLR James: All the time. I saw - I used to go to Nelson and many of the Lancashire matches I used to go to Old Trafford and report, and I always went to see Constantine afterwards, and I saw him play in the Test matches. Oh yes. And he was a remarkable man - I used a phrase about Constantine that I like to repeat, not because it's such a marvellous phrase but it says something - that in League cricket, you would find Test cricketers who would be playing League cricket. Constantine was not. After 1929 he became a League cricketer who would go and play Tests. And that was a different - and he would leave League cricket and go and play Test

matches and be absolutely at home in the Test match. He was a marvellous man really.

Stuart Hall: I mean is it in that period when you are watching and - and writing reports and so on that you first come to see cricket as standing as something really important in terms of the whole historical presence of the West Indies?

CLR James: No. No. I had always seen cricket in a manner beyond the ordinary. Chiefly in the writings of CB Fry [Charles Burgess Fry, all-round sportsman who played both cricket and football for England], who to this day I know as one of the finest of writers - non-intellectual writers of the 20th century. He analysed cricket with an insight and a severity and yet with a breadth of view that you don't find normally. I had been trained on him. I had been brought up on his books. Then I had played cricket in Trinidad where we all played together. I was not an international cricketer, but I used to play with Constantine and Wiles, Cipriani and the rest used to play with him. Then I came there and I get mixed up with cricket in the Lancashire League, and on a morning, a Saturday morning in Lancashire League cricket in Nelson, there would be 10,000 people present - there were many Lancashire League matches that were far more interesting and important than county matches. So I got into that, and I got into county cricket reporting for The Guardian, reporting test matches.

—

[James briefly discusses his time in America, though Hall interjects, encouraging him to 'take a pause']

Stuart Hall: You obviously are already going up to school a bright and well read and informed young man. I mean what sort of things are you reading in that period?

CLR James: From - well I put it all back to my mother. She used to read everything. And I remember she had a copy of Vanity Fair in the house. And when I was about seven or eight, I read that book. I had nothing else to do. In the Caribbean unless you were playing cricket there was nothing else to do. So I read the book and I found it very interesting - for one thing it was so long I didn't finish it for a long time. And then I would read other books and as soon as I was finished with then and didn't know what to do with myself, pick up my Vanity Fair.

I remember reading novels that she had by Mrs Henry Wood [Ellen Wood, 19th century English novelist]. There was another novel called John Halifax, Gentleman [19th century English novel by Dinah Craik]. All these books were in the place, magazines, The Captain, The Boys Own Paper, and the rest - I just read everything. So by the time I reached to college in 1910, and - although - I was way beyond the average boy. Because I had been reading. When I was a - we used to use a kerosene lamp. I lived in the country for a while. And nine o'clock my parents would go to bed. I would have bought a candle. And in my room where I slept, my father

always put me alone by myself. I would light my candle and read till about two or three in the morning. That's when I was six or seven years of age. It was an instinct that I had. But the instinct could have faded away were it not for the particular circumstances in which I found myself. And that I had had the West Indian upbringing, came to England in '32, and got the push, but I had the instinct, somehow I had it, and must have got it from my parents. And a very good physique too I got from them. And my father was not a great reader himself but he was an educated man - he had been trained. So in these circum - the man would come round selling books.

Stuart Hall: I mean it's a childhood in that sense not all that distinct from a real Victorian, Edwardian childhood.

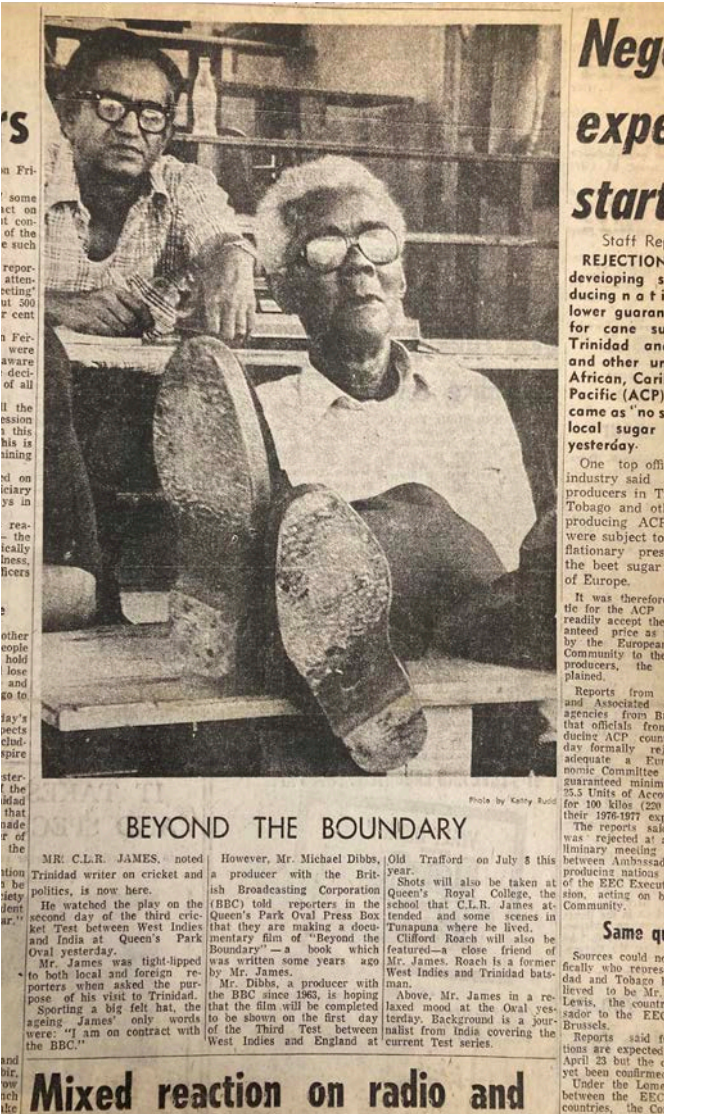
CLR James: Middle class.

And I remember she had a copy of Vanity Fair in the house. And when I was about seven or eight, I read that book. I had nothing else to do. In the Caribbean unless you were playing cricket there was nothing else to do.

Stuart Hall: Middle class Victorian childhood except that it was 4,000 miles away.

CLR James: He would have had more to do. He wouldn't have concentrated so much on books. But I - the concentration on books, this was my father's attitude. The man is selling the books, sixpenny copy of - "Ah the Pickwick Papers by Charles Dickens. Here, my boy, that's a fine book." He hadn't read it himself but he would know. And he would - Tom Brown's Schooldays, he'd buy all these. So that by the time I was 10 I had a little selection of books and kept on adding to them. Then I became very friendly with Carlton Comma [head of Port of Spain public library] who was working at the library, so that everything I wanted he would let me have, officially and unofficially. I just had to go down to the library and that went on for years, until 1932. But it started very early. So I was very fortunate. I had some instincts which I gained from both my parents who were very serious, and people of an intellectual cast of mind - my father didn't read many books but he was a good teacher. I remember he used to train boys the - this exhibitor's examination and he taught a boy named Chin Aleong in Arima [a town in Trinidad and Tobago]. And when Chin Aleong didn't win, I remember my father wept. Chin Aleong meant nothing to him, but that mattered to him to teach. And my mother used to read everything. And I - that's the atmosphere in which I grew up.

Special thanks to Mike Dibb and the CLR James Library in Dalston, London for granting access to the transcript. www.mikedibb.co.uk



REPRESENTOLOGY RECOMMENDS

Sophie Mackintosh

is a Welsh novelist, whose third novel 'Cursed Bread' (Hamish Hamilton) is longlisted for the Women's Prize for Fiction. Sophie features on Granta's 'Best of Young British Novelists', a list compiled each decade identifying the twenty most significant British novelists under the age of forty.



Read

Ore Agbaje-Williams The Three of Us

A witty novel exploring the dynamics of a not-your-usual love triangle; a best friend and husband who can't stand each other. Jumping between the perspectives of the three characters, it's a sharply observed (and very enjoyable) comedy of manners.

Vigdis Hjorth Is Mother Dead?

Longlisted for the International Booker Prize 2023, this intense exploration of family trauma follows a recently-widowed artist as she starts to surveil the mother she has been estranged from for decades.

Jade Song Chlorine

Part horror story, part coming-of-age, Chlorine is a twisted and compelling tale of transformation told in totally beautiful prose.

K Patrick Mrs S

An evocative slow-burn, this story of an affair between a young matron in a girl's boarding school and the headmaster's wife has some of the most sensuous writing I've ever read.

Riaz Phillips Ripe

A lyrical and surreal look at Silicon Valley culture and one woman's attempt to survive within it, this novel (coming to the UK in August) is savage and devastating in turns.

Watch

BBC iPlayer Pulling

An earlier, and ahead-of-its- time, Sharon Horgan show from 2006, Pulling is horribly funny. Following a group of three female friends in London in their early thirties, it feels decidedly bleaker than how it did on my first watch a decade ago.

Paul Verhoeven Benedetta

A campy, yet beautifully-shot, film set in a convent in 17th century Italy, following the titular Benedetta as she experiences religious visions and a sapphic love affair.

Athina Rachel Tsangari The Capsule

A chilling and very beautiful short film, The Capsule is thirty-five minutes of surreal imagery, sado-masochism, and goats.

Salt, Fat, Acid, Heat

Samin Nosrat, formerly of Chez Panisse, shares her enthusiasm for mastering the basics of good cooking in one of my favourite food shows of all time.

Listen

Maintenance Phase podcast

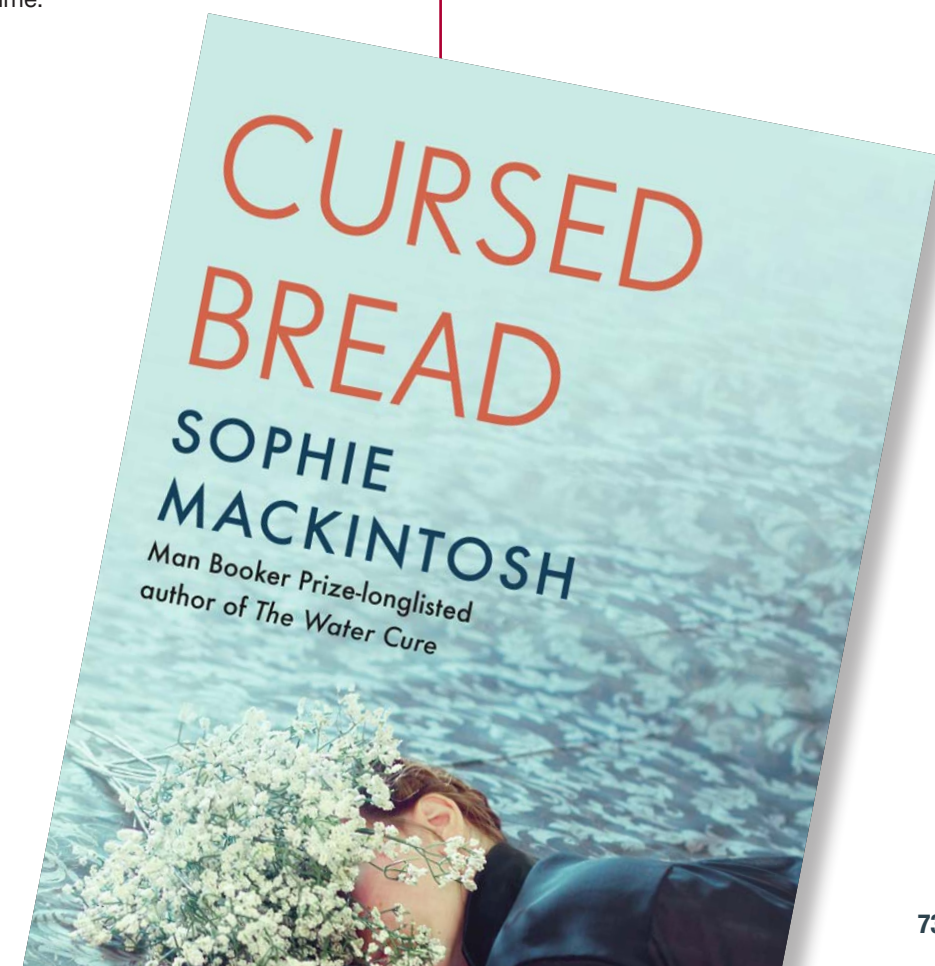
Dissecting, debunking, and exploring the strange history of diet and wellness culture, Maintenance Phase makes me think in a new way about the casually accepted, yet often destructive, ideas we hold as a culture around 'health' and food.

Octo Octa Resonant Body

The third studio album by Octo Octa was recorded from a cabin in the middle of nature, and it shows - it's a spiritual and cathartic sonic trip.

Altın Gün Aşk

The latest album from Amsterdam-based Anatolian psychedelic outfit Altın Gün is a retro-inspired good time, perfect for warmer weather and always with surprising touches.



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All full manuscripts developed from accepted abstracts will go through a rigorous peer review process by at least two relevant experts in the field.

Final acceptance or rejection will be made by the editors in consideration of peer reviewers' recommendations.

For transparency purposes, each peer-reviewed article will be published with meta data regarding the peer-review process and editorial decision (e.g. date of submission, date of revision if any, and date of acceptance) at the foot, to help readers distinguish them from non peer-reviewed pieces.

All articles will be read on the understanding that they are solely submitted to **Representology**, and published articles will receive a modest honorarium.

Five Guiding Principles For Contributions

1. **Clear language**
Making content as widely accessible as possible, writing should be clear, concise and engaging.
2. **Expertise**
Contributors are expected to write on subjects for which they have proven expertise.
3. **Evidence**
Articles should be supported by verifiable facts and research findings.
4. **Refresh debate**
Submissions should seek to enrich current debates or create new ones.
5. **Diversity of perspectives**
Preference will be given to writers seeking to widen representation and outline new perspectives.

The Journal
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Diversity

Issue 01
Winter 2020

Lenny Henry talks to MOBO awards founder Kanya King; Young Vic Artistic Director Kwame Kwei-Armah on 'colour blind casting'; Nadine White's newspaper reporting of Coronavirus, the Sewell Report, Harry, Meghan & Oprah;

Sound Special featuring Dane Marcus Ryder & Judi Lee-Heat Investigation into the Entertainment Riaz Meer & Jack Newsinger; Jeraj on media reparations to communities of colour; plus c highlights from BFI Flare Fest New Beacon Books

Publish & Be Damned! : Lenny Henry & Kit Waal talk Books & Black Writers | **Reporting Europe's Fault Lines** : Assed Baig, Djarah K Sabika Shah Povia & Wafaa Albadry | **Research - Unmuted** : Erika Jones on Deaf Media Access & Beth Johnson on Diversity & Care | **Toxic masculinity in digital spaces**, BBC radio c & cultural highlights with Jonathan Nunn, Juliet Jacques and the The UK Drill Project

Sir Lenny Henry, Leah Cowan, David Olusoga, Marverine Duffy, Charlene White, Kimberly McIntosh, Professor Stuart Hall, Kesewa Hennessy, Will Norman, Emma Butt, Dr David Dunkley Gy Dr Erica Gillingham, Dr Peter Block, Suchandrika Chakrabarti

Sir Lenny Henry, Amma Asante, Afua Kurt Barling, Chi Thai and Delphine Nina Robinson, David Hevey, Melanie Debbie Christie, Gary Younge, Adrian So Mayer, Siobhán McGuirk, Selina Nwulu, Ciaran Thapar

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<https://www.bcu.ac.uk/media/research/sir-lenny-henry-centre-for-media-diversity/representology-journal>

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