

ISSUE 68 OCTOBER - NOVEMBER 2011 \$9.95



The WALKLEY Magazine

INSIDE THE MEDIA IN AUSTRALIA AND NEW ZEALAND

New frontiers, new players

Paul Barry
Monica Attard
Chris Graham
Skye Doherty
Malcolm Farr
Julian Disney



PLUS

Ginny Stein
Sam Bungey
Kristina Kukolja
Phil Brown
Simon Cunliffe
Julian Ricci
Judy Prisk
Sukumar Muralidharan

THE WALKLEY MEDIA CONFERENCE
BRISBANE
NOV 25-27

THE 2011 FINALISTS ISSUE - WALKLEY AWARD NOMINEES ANNOUNCED

Media, Entertainment & Arts Alliance www.alliance.org.au

Federal President (Media)
Peter Lewis

Federal Secretary
Christopher Warren

Alliance Membership Centre:
1300 656 513

Alliance Inquiry Desk (for all other inquiries): 1300 656 512

FEDERAL OFFICE and NSW
245 Chalmers Street
REDFERN NSW 2016
PO Box 723
Strawberry Hills NSW 2012
Ph: (02) 9333 0999
Fax: (02) 9333 0933
Email: mail@alliance.org.au

VICTORIA
Level 3, 365 Queen St
MELBOURNE VIC 3000
Ph: (03) 9691 7100
Email: mail@alliance.org.au

QUEENSLAND
Level 4, 16 Peel Street
SOUTH BRISBANE QLD 4101
Ph: 1300 656 513
Email: mail@alliance.org.au

SOUTH AUSTRALIA
241 Pine Street
ADELAIDE SA 5000
Ph: (08) 8223 6055
Email: mail@alliance.org.au

WESTERN AUSTRALIA
123 Claisebrook Road
PERTH WA 6000
Ph: (08) 9227 7924
Email: mail@alliance.org.au

TASMANIA
379 Elizabeth Street
NORTH HOBART TAS 7002
Ph: (03) 6234 1622
Email: mail@alliance.org.au

CANBERRA
40 Brisbane Avenue
BARTON ACT 2600
Ph: (02) 6273 2528
Email: mail@alliance.org.au

The Walkley Foundation and the Media, Entertainment and Arts Alliance thank the following organisations for their generous support.

PLATINUM PARTNERS

MEDIA PARTNERS

SILVER PARTNERS

PARTNERS



Premium Wine Brands
Pernod Ricard



KIWI COLLECTION



AUSTRALIA POST Australia Post is a proud sponsor of *The Walkley Magazine*

The new media landscape offers countless opportunities as well as pitfalls. Leading journalists, media thinkers and writers will discuss the scale and pace of change in the news industry at the Walkley Media Conference, part of the Walkley Festival of Journalism in Brisbane.

Skilled journalism and quality storytelling are the focus, with sessions on satire, cartooning – and the increasing use of humour in journalism. It will also be a chance to learn new skills with a range of media labs.

- The Festival of Journalism - November 23 to November 27
- Walkley Media Conference - November 25 to 27
- 56th Walkley Awards for Excellence in Journalism gala dinner - Sunday November 27

To get the facts visit: walkleyconference.com.au

Places are limited. Contact Melissa McAllister on 1300 65 65 13 or email: events@walkleys.com



ON THE COVER

The Australian Financial Review's David Rowe is inspired by the "What's the Story?" theme of the Walkley Media Conference

Editorial 4
Newsbites 6

OUR MEDIA

In the dirt pit with filthy Phil 5
 By Phil Brown
 Being a columnist is one thing, getting a byline picture is another

Seeing ourselves as others see us 10
 By Judy Prisk
 Sydney's Herald is getting to know what readers really think

Winter of discontent in the UK 11
 By Jonathan Este
 Can the British press survive the phone-hacking scandal?

New tricks 13
 By Malcolm Farr
 Being an online reporter means more than learning a new lingo

Proud to wear the black armband 14
 By Chris Graham
 Tracker magazine uses "agenda journalism" to lobby and, if necessary, litigate to get an outcome

Out of the ashes... 15
 By Paul Osborne
 NZPA is dead, but three new services have emerged to take New Zealand news to the world

Resisting Ming's warriors 19
 By John Penlington
 Recalling Four Corners early days

Shaken and stirred 34
 By Andrew Holden
 The Press staff is preparing to move back to Christchurch's CBD

Stop laughing, this is serious 35
 By Lindsay Foyle
 It's time newspapers treated comic strips with respect again

A kick in the right direction 37
 By Pete Smith
 The media finally got some points in women's sport with its coverage of the FIFA Women's World Cup in Germany

Trust me, I'm a reporter 44
 By Laurie Oakes
 Journalists need to rebuild the public's faith in what they do

A media watchdog with teeth 45
 By Julian Disney
 The community wants better standards in the media, and the Press Council is working on just that

Crocs in their heads 46
 By Julian Ricci
 What's the story behind the NT News and its quirky front pages?

NEW PLAYERS

The power rangers 16
 By Paul Barry
 Who really runs Australia? Private Media is making a list

Brave new whirl 17
 By Monica Attard
 The Global Mail promises quality journalism without commercial pressures

PHOTO ESSAY

Black Saturday lingers on 38
 By Jason Edwards
 The realities of one family's life after Black Saturday

NARRATIVE

Playing with the facts 40
 By Skye Doherty
 Video games about terrorism and Somali pirates might be the start of a new frontier in journalism

Making a drama out of a crisis 41
 By Simon Cunliffe
 A journalist brings a fictional newsroom to the Dunedin stage

FOREIGN CORRESPONDENCE

While the world was busy with other things 20
 By Ginny Stein
 Looking for answers as to why three million Somalis are starving

Don't blame it on the BlackBerry 21
 By Sam Bungey
 Was social media to blame for Britain's riots?

Family feud at The Hindu 22
 By Sukumar Muralidharan
 There's a rift within one of India's great media dynasties

Terror's other victims 24
 By Joel Simon
 The war on terror has also been an assault on journalism

First, do no harm 33
 By Kristina Kukolja
 Talking to survivors of the Srebrenica massacre raised buried memories and professional issues

CELEBRATING 100 YEARS OF AUSTRALIAN JOURNALISM

Past faces of the AJA 42
 Paul Lyneham and Connie Robertson

Many thanks, Mr Archibald 43
 By Helen Pitt
 The Bulletin founder's bequest continues to help journalists

BOOKS

A cop in a hard place 51
 By Christine Nixon
 In her new book, the former Victorian police commissioner examines her relationship with the media

Q&A with a Walkley warrior 52
 Shirley Shackleton on winning the 2010 Walkley Book Award

In the line of fire 53
 By Matthew Ricketson
 A review of Adrian Hyland's Kinglake-350 about Black Saturday

PAYING TRIBUTE

Ten of the best 47

SUBBING

The solution is zoo-logical 36
 By Tim Vaughan
 Subs dump on young jourmos to grow better prose

10 THINGS YOU NEED TO KNOW...

... about writing obituaries 54
 By Harriet Veitch
 Remember, an obituary is about life, not death

56TH WALKLEY AWARDS

And the finalists are... 25
 The nominees in the 2011 Walkley Awards for Excellence in Journalism



The things that matter

It has been a sad couple of months for Australian journalism, with the loss of many fine colleagues before their time. It began in August with the death of Les Kennedy, the iconic Sydney crime reporter. Then came the helicopter crash at Lake Eyre that killed the ABC's Paul Lockyer, John Bean and Gary Ticehurst. The ABC family was hit hard again a few hours later when producer Ian Carroll lost his fight against cancer – then again with the sudden death of Sydney news chief-of-staff Bernie Keenan. There was also the death, at 57, of News Limited veteran David Nason.

The outpouring of tributes from colleagues was to be expected. Journalists are good with words, and never better than when moved by the early deaths of colleagues they loved and admired. There were moving tributes about all these men from other journalists, delivered at funerals and wakes as well as in print, on air and online, paying tribute to their energy, professionalism, friendship and courage. Journalism is a small community and the death of any member is a loss to the profession as well as to colleagues.

More surprising, and enlightening, was the depth of emotion that arose from readers and audiences in radio talkback segments, letters to the editor and online tribute sites.

Journalists generally get a bad press: we are said to be regarded no higher than real-estate agents, used-car salesmen and politicians. But the public reaction to the deaths of these fine newsmen told a different story. People were grateful for the work that each had done: for the stories they had told truthfully, fairly, without sensationalising the facts or big-noting themselves.

People recalled the lives that pilot Gary Ticehurst had helped save in the disastrous 1998 Sydney-to-Hobart race, and the brilliant images he had helped capture. They recalled the exquisite camerawork of John Bean, and the simple poetry

of Paul Lockyer's reporting – his honest, straight, thorough reporting as a foreign correspondent and from flood-ravaged Grantham. The police escort given to Les Kennedy's funeral procession spoke volumes about his professionalism, and the regard in which he was held by the law. David Nason's death sparked a tribute from former NT chief minister Shane Stone, who described him as a "very dogged and determined investigative journalist", someone he was "really, really sorry" to lose. High praise.

The work all these news gatherers did was important, and the body of fine work they created is their monument. Their images and reports helped to inform and shape public knowledge and opinion – and people loved them for it. Even those they had reported on – sometimes critically, always without fear or favour – admired their professionalism and appreciated the importance of their work.

If some good can come out of such sad losses, then perhaps it is the affirmation that what journalists do matters. These are hard times for our craft, with many media companies in crisis and others under fire for allowing ethical standards to slip. The fallout from Britain's *News of the World* phone-hacking scandal continues, and the shockwaves are likely to be felt as far away as Australia.

In the face of all this, we would do well to remember that what the public wants, needs and loves is proper journalism. Important stories delivered in beautiful words and wonderful images, and presented with the utmost professionalism and ethical standards. If journalists do that, and resist the siren song of celebrity, trivia and bias, then the public will be with us.

Christopher Warren
Federal secretary
Media, Entertainment & Arts Alliance

Editor: Jacqueline Park jpark@alliance.org.au
Commissioning editors: Jenny Tabakoff, Jonathan Este
Assistant editor: Lizzie Franks
Subeditor: Jo McKinnon
Editorial staff: Flynn Murphy, Julian Larnach
Editorial interns: Julian Webster, Anna-Kate Gordon, Caroline Schelle
Cover illustration: David Rowe
Solicitors: Minter Ellison Lawyers
Design: Louise Summerton
Production management: Gadfly Media
Address: Walkley Foundation
Media, Entertainment & Arts Alliance
245 Chalmers Street, Redfern, NSW 2016
Visit our website at walkleys.com
Advertising inquiries: Julian Larnach 02 9333 0968
julian.larnach@alliance.org.au
To subscribe visit <http://magazine.walkleys.com/>
or phone 1300 65 65 13
Disclaimer: The views expressed in this magazine are not necessarily those of The Walkley Foundation or the Media, Entertainment & Arts Alliance.

CONTRIBUTIONS WELCOME

The Walkley Magazine, the only forum for discussion of media and professional issues by and for journalists, welcomes contributions from journalists, artists and photographers. To maintain the tradition and be worthy of the Walkleys, The Walkley Magazine aims to be a pithy, intelligent and challenging read, and to stand as a record of interesting news in the craft and profession of journalism. It is published five times a year and guidelines for contributors are available on request.



CONTRIBUTORS

Doug Anderson	Simon Dulhunty	Reg Lynch	Peter Sheehan
Monica Attard	Jason Edwards	Sukumar Muralidharan	Pete Smith
Paul Barry	Rod Emmerson	Christine Nixon	Joel Simon
Matt Bissett-Johnson	Malcolm Farr	Laurie Oakes	Ginny Stein
Peter Broelman	Lindsay Foyle	Paul Osborne	Ron Tandberg
Joanne Brooker	Justin Garnsworthy	John Penlington	John Tiedemann
Phil Brown	Matt Golding	Helen Pitt	John Tulloh
Sam Bungey	Chris Graham	David Pope	Tim Vaughan
Alex Coppel	Andrew Holden	Judy Prisk	Harriet Veitch
Steve Creedy	Judy Horacek	Julian Ricci	Justine Walpole
Simon Cunliffe	Fiona Katauskas	George Richards	Cathy Wilcox
Julian Disney	Amanda Keenan	Matthew Ricketson	
Skye Doherty	Kristina Kukulja	David Rowe	Thanks to Fairfax
Lee Duffield	Peter Lewis	Shirley Shackleton	Photos & Newspix

Playing with the facts

Video games based on the September 11 aftermath, Somali pirate attacks and the crisis in Darfur are the start of a new frontier in journalism, says **Skye Doherty**

When Scott Carney pitched a feature story about the economics of piracy to *Wired* in 2009, a video game wasn't part of his plan. But the magazine came back with an idea to tell the story using formulas, and the layout inspired the team at *Wired.com* to develop a game.

Cutthroat Capitalism puts the player in the position of a Somali pirate captain. He needs to make decisions about which ships to capture, how much ransom to request and how to treat the crew of the captured ship. His negotiation skills determine whether a ransom is paid or if the pirate crew is forced to flee.

"There were a couple ways that we could have gone with the pirate story," says Carney. "It could have been a feature where I travelled to Somalia and met pirates, found hostages and talked to kidnapped people. But so many mags were already making great coverage of that type."

It was the challenge of telling a story through formulas that appealed to Carney, although he found the process "very difficult intellectually".

"It is very difficult to tell a feature story with equations... I did a ton of interviews that never saw the light of day because of the format."

Using games to tell news stories forces journalists to think and work in radically different ways. But these rich, non-linear narratives have the potential to push storytelling in new directions and engage audiences more deeply.

Video games are one of the fastest-growing sectors of the global media industry, and there is a growing notion that games, like journalism, can be used for the public benefit.

"The number one rule has to be to tell a journalistic story... the game has to add a layer of understanding"

Serious games, such as *September 12th*, *Madrid* and *Darfur is Dying*, are based on news events: the aftermath of the September 11 attacks, the Madrid bombings and the humanitarian crisis in Darfur. Projects such as *World Without Oil* aim to encourage debate and find solutions to peak oil.

These "newsgames" are not games in the traditional sense – there are no levels and often you can't win – but they show how game mechanisms can be used to encourage engagement in social and political issues. The journalism often exists in the system the game describes or the results of certain actions.

Philip Trippenbach of citizen journalism agency Citizenside says this is what gives games the edge over traditional narratives. "Stories are very good at relating events, whereas it's extremely important to understand systems. And the best way to learn how a system works is by interacting with it, by playing with it."

Shannon Perkins, *Wired.com*'s editor of interactive news technologies, spent 400 hours on *Cutthroat Capitalism*. He stopped all other projects during the four to six weeks he worked on it and describes the job as "rewarding but intensive".

"It is a strong illustration of the principles discussed in the story," he says. "As you play it you get the sense of what was at stake, what the consequences of actions are. It seems to me that this happens on an emotional level."

Pamela Statz, who until December last year was *Wired.com*'s managing editor, oversaw the project. She considers it one of the highlights of her time there, but says it is not something her team could have produced regularly.

"Doing a project like this once in a while is great, it is a rare opportunity for us to do something really in depth... but there is no way we can do something like this on a month-to-month basis."

She says Perkins' "huge" range of skills made the project possible, but normally it would require three or four people, which increases costs. "It should have cost 10 times what we were able to pay Shannon."



Opening instructions for newsgame *September 12th*, developed by newsgaming.com

But while cost and a lack of skills are two hurdles to incorporating games into news production, changing newsroom culture is a bigger challenge.

Paul Egglestone, digital co-ordinator at the School of Journalism, Media and Communication at the UK's University of Central Lancashire, says newsrooms are a long way from being able to produce games-based news.

"Deadline and story-driven newsroom culture won't support this level of creativity," he says. "It's not just about skills... it's about how relationships and roles are defined. And it's about how the public face of the news organisation interacts with its new audience. The game is just another content output."

Steffen Walz, director of RMIT's new Games and Experimental Entertainment Laboratory (GEElab), thinks newsgames are a "cool direction" but to make them viable, journalists will need to start seeing themselves as producers, rather than writers. These journalists will need training in multimedia and game design.

Walz says games are an important platform. "They are instilling themselves in the continuum of everyday life." But he says it is also important for a newsroom to know how they will measure success. "What do you get out of it? More subscribers? Is it an integral part of what you do?"

Audiences are increasingly incorporating new platforms into their lives. A survey last year by the Pew Research Center for People & the Press identified a shift in the way people used technology. It showed that rather than abandoning old forms in favour of new ones, audiences were exploiting new platforms to interact with information in new ways. They were also consuming more news.

At the heart of a good game is a good story, and John Welsh, who runs The Serious Games Consultancy in Adelaide, says narrative is vital to delivering the level of audience engagement that is the key strength of games.

"I genuinely believe it is a revolutionary way of communicating, because anything which gives you a degree of experience has got to be better than something which is sedentary or passive. But equally, it is not always appropriate. You don't want to turn everything into a game. Either it trivialises it or it is more effort to create a game than just to do it."

Wired.com's Perkins agrees: "The number one rule has to be to tell a journalistic story... the game has to add a layer of understanding. It can't just be an adjunct to the story, it needs to deepen the understanding for the user."

Carney thinks his pirate story worked because it "was all about economics. About numbers." But he says not all stories lend themselves to game treatment.

"There is a push within some magazines to go all infographic, and turn content into easily digestible nuts. Most stories just don't work as info-porn."

Egglestone, however, thinks there could be thousands of ways to tell stories in the future and "sitting journalists down with games designers and asking 'what if' is just the beginning."

Skye Doherty is an editor, digital producer and consultant; skyedoherty.com