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JOURNALISM, ADVERTISING & COMMUNICATION

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Journalism, Advertising & Communication

Napier University, which offered one of the first institutional courses in Journalism has subsequently expanded its provision to embrace every aspect of the modern news media and other areas within the Creative Industries.

For more than four decades Napier students have been making a name for themselves in newspapers, magazines, TV and radio stations, as well as managing the image and reputations of many other important institutions and individuals in PR consultancies, ad agencies and corporate communications companies across the UK and abroad.

We offer a range of degree pathways, both single honours and joint, and at undergraduate and postgraduate levels. Journalism, Communication, Advertising and Public Relations are offered at undergraduate level, or you can study on a joint degree (for example, Journalism and English, Journalism and Communication or Journalism and Publishing). We also offer postgraduate degrees in Journalism and also in Creative Advertising.

Whichever you choose, you will learn how to excel in a newsroom, press office or advertising agency by being challenged to produce work of real quality.

Teaching staff on all these programmes comprise experienced professionals and established researchers who combine theory and practice to enable graduates to become skilled reflective practitioners who are successful in their chosen careers.

In the following pages, you will find some examples of the achievements of our current students. We are confident that you will be informed by, and enjoy, what they have to say.

Rob Brown
Subject Group Leader

- **BA (Hons) Journalism**
- **MSc Journalism**
- **BA (Hons) Communication, Advertising & Public Relations**
- **MSc Creative Advertising**

journalism

In the years 2003-06, the music industry lost £1.1 billion to illegal downloads

1.5 million fake DVDs were seized by FACT (Federation Against Copyright Theft) in 2006

Study Skills, year 1

"I came to Napier straight from 6th year at school. I moved into halls and so found it easy to meet a lot of people, and I settled in easily. The journalism course was a bit daunting to start off with, but I got used to it within a couple of weeks and really got into the rhythm of uni life.

Study skills was an interesting module – especially because lectures were on a Thursday morning, Wednesday night is the favourite night out for first years – but it suited me because at school I had always enjoyed group presentations, and during 6th year I learned a lot about referencing and research from Advanced Higher English.

Study Skills helped me build on these strengths and feel more confident about how I tackled assessments in other modules – it definitely came in useful in the second semester when I had a lot more academic essays to do as we are expected to know how to reference and write properly."

Màiri Thomson

In 2006, there were 227 people found guilty of copyright theft, of which 116 were given custodial sentences.

Most don't see piracy as a problem, they see it as harmless, and don't make the connection between piracy and crime.

Extracts from *Visual and Audio Piracy*
A presentation by Màiri Thomson

Shorthand



"The most valuable skill I've learned so far."

Amy O'Donnell, year 2

"The reason for choosing Napier University to study journalism was that I knew it had a good reputation, offering students the practical skills needed to research and write in such a way that it grabs an audience.

I have gained a lot of confidence and skills, including shorthand, which will be of great use to me. Journalism has allowed me to discover how interesting, creative and flexible a person you can be, while getting paid for something you're passionate about – it's great."

Megan Berkley, year 2

"I really appreciate the foot in the door that studying journalism at Napier has given me. I've been able to apply the skills I've learned, from feature writing to shorthand, in all manner of real-life environments."

Allan Berry, year 2

"I've discovered that journalism can be a very sophisticated career despite the paparazzi stereotype. You can enlighten people's views and learn something yourself."

Luci Wallace, year 2



Deception in Journalism

Unprofessional and morally wrong?

Journalism Ethics
Essay Extract

Some doctors claim exemption from a strict rule against lying in as much as they on occasion have to lie (so they say) to fulfill their overriding duty to patients to do them no harm. Might not journalists claim to be similarly exempted: that they sometimes have to lie to fulfill their overriding duty to the public to unearth and reveal important truths (Besley 1992, p.93)?

There is no clear answer to the question of whether deception in journalism is unprofessional and morally wrong.

If we are discussing deception in newsgathering, certain extreme circumstances mean that a journalist may have to deceive to get to the heart of a story. For the act of deception to be deemed morally and professionally conscionable there must be no other way to glean the information, and the story must be of great public interest. This is reflected in the Press Complaints Commission (PCC) Code (Clause 11).

Deception in newsgathering is most commonly associated with investigative journalism, defined by Randall as 'original

“ When most people begin a degree, while they have (hopefully) signed up to study a subject which really interests them, they have also arguably closed themselves off from learning about lots of other subjects. Not so with Journalism. While this degree has taught me invaluable amounts about the industry itself, it should also permit me to spend the rest of my life learning, and informing others, about all the people, places and things which I find fascinating.

Jennifer Lavery
Year 3



research carried out by journalists often using the rawest of material. It can be extensive interviewing, or matching and comparing facts and figures and discovering previously unknown patterns and connections' (Randall 2000, p.99). It is when deception is used in other areas of journalism that the most unconscionable acts are often perpetrated. Randall also serves to give us an example of such behaviour – a reporter at the *Los Angeles Examiner* was told by his editor to telephone the mother of a murdered girl

before she would have been made aware of her daughter's death. Breaking the news to her in this way would have been morally reprehensible enough but before doing so the reporter was instructed to tell her, not that her daughter had been killed, but that she had won a beauty competition. He then gleaned information from the unaware mother about her daughter's life. Once he had all he needed, he was ordered to tell her the truth (Randall 2000, p.119).

This is clearly unprofessional...



Impulse is a student project that is, at present, a third-year module. Students must raise the revenue through selling advertising space for the production of 5,000 copies of a 32-page full-colour magazine.

Students must write, sub-edit, source images, design the layout and eventually distribute the magazine throughout Edinburgh.

Impulse brings together a range of skills developed over the programme, utilising an industry standard software, and has been successfully running since 2001.

Magazine Production



“The phrase ‘like herding cats’ always springs to my mind whenever group projects are mentioned. However, the *Impulse* project was different. A practical exercise in publishing, students are responsible for publishing a real magazine.

As deputy editor, I was like the cool uncle, with the authority of an editor, but less of the responsibility to dish out discipline. Sarah Hunter, the editor and I oversaw everything from deciding features to whether *Impulse* should be spelt with a lower-case I.

Impulse was a labour of love, with the emphasis on labour. Requiring every skill I learned have so far, the project never left my mind for the whole semester. But the feeling of actually holding the magazine in my very own hands can't be beaten.”

Catie Guitart, year 3

Above: An Interview with Glasvegas lends itself well to double-page spread;
 Below: Mike Blair is interviewed by Tom Philip
 Left: Glasvegas grace this year's cover



Alternative Media

Atton draws a distinction between the alternative media and the advocacy press, characterised by the *Big Issue*. As is pointed out, 'The *Big Issue* speaks on behalf of the homeless... but is emphatically not the direct voice of the homeless.' If truly alternative, how would the *Big Issue* be able to 'help the homeless help themselves'? Without backing from wealthy businesses and advertising, would they be able to sell it for £1.50? And if written by amateurs and the homeless, would anyone read it? I know it irks me when I read something that is badly written and I'd be unlikely to buy that publication again. But I know I've approached writing from a mainstream journalism course, taught mostly by those who have worked in the mainstream media.

The success that the *Big Issue* has achieved has brought stigma with it which makes me question myself and my motivations. As someone who wants to follow a career in journalism, I can only hope to work as an advocate. In the example of homelessness, I can't write about it successfully or accurately because I am not homeless. Therefore, I can only ever be writing as an advocate and never become 'embedded' as John Downing discusses.

In terms of publishing, Atton discusses the anti-commercial methods of the alternative press as a deliberate demonstration of their practical commitment to their

political strategy.' So by using mainstream methods of publishing, a publication might stigmatise itself, and regardless of content find itself part of the mainstream or advocacy media.

In terms of finance, Atton says that one of the major forms of subsidy for the alternative press is 'self-exploited labour'. As much as I might believe in the cause, I need to earn a living and I can't work for free. This means that the alternative press is in conflict with the professional journalist and for me, anyway, could only ever exist as a hobby. Time is money, and without that money, I don't have time, as sad as it is, to dedicate to a fanzine, zine, or other form of grassroots media. From Comedia's point of view, as well as other studies before it, the alternative press exists in a subordinate position to the mainstream; one which dooms them to 'an existence so marginal as to be irrelevant'. Does this mean they are not worthy of examination?

A mainstream mindset, of course, believes the alternative media exists in a ghetto, and with this mindset, and as a journalist, the alternative media looks nothing more than a hobby. But by taking Downing's approach, the situation appears more hopeful. I think it's important to take zines and other forms of alternative media seriously because they can teach us something about our approaches to

media. You'll know if you've read the back of the book that Downing says 'alternative media are very often to be found sparking the earliest stages of the news cycle... and just because the approaches to economics are unusual does not mean that as individuals and as cogs in the mainstream wheel we cannot learn something from a different approach to media whether as journalists or as publishers. Atton takes note of the argument from a 'younger generation of zine publishers' who point out that 'hundreds of small circulation titles not only encourage diversity of information and opinions but ensure the survival of the alternative press.' This is an alternative model of success that doesn't concern itself with number crunching.

Does this suggest that there is a chance for professional journalists to contribute to and learn from the alternative press? This plurality evident in the alternative media means that journalists can pursue interests that the mainstream has little or no time for, and minority groups can find a voice. As we all know, news values have a huge affect on what appears in the media and this can constrict us and what we write about. But the alternative media gives us the space to write and debate at the earliest stages of an issue, or about something we care about.

The Economics of Production

An extract from a presentation by Carrie Lyell, year 4

What can practising journalists and journalism educators learn from the academic study of journalism



Partially caused by cost-cutting measures, journalism has often changed from ‘on-the-beat’ reporting to relying more and more on the internet as a source. Pavlik (2001) writes of both advantages and disadvantages of this. On the one hand, the internet provides a tool for finding reliable and diverse sources and checking facts; on the other, it is increasingly easy to plagiarise and presents a ‘serious threat to good old shoe-leather reporting’ (Pavlik 2001, p. 24).

Using the internet as a tool can often lend itself to lazy journalism. We can see examples of this when we consider the use of Wikipedia as a fact-finding tool. Many newspapers and broadcasters have been caught out using this service without first checking the facts.

We can look to October 2007 and the death of musician and composer Ronnie Hazlehurst to see an example of this. Newspapers – both tabloid and broadsheet – reported within their

obituaries that Hazlehurst had composed the song ‘Reach’ by S Club 7. This claim appeared nowhere apart from the Wikipedia website and a quick Google search would have found the correct answer. Following comments by other journalists and media commentators regarding why the writers had believed a single source, many were forced to print retractions (Greenslade 2004).

Journalists and journalism students should be encouraged to use sources outwith the mainstream but more time needs to be invested into thinking about why to use them as sources just as much as considering how to use them (Skinner *et al* 2001). This is a pertinent point for journalists and educators alike.



Gemma Scott, year 4
ESSAY EXTRACT

ISSUES

in journalism research

“Putting together a half-hour TV news programme is just one of the challenges awaiting fourth years. Every student takes on a role – **presenting, directing, editing or scripting** – and they all pull together to ensure that the programme goes out on time, to time.

The fully equipped **TV studio** allows students to become familiar with **cameras, sound**, using the **autocue** and the demands of working in a live multi-camera studio.



photographs by Diane MacLean

Advanced TV

TV journalism builds on skills students learn in **radio** and on other **modules** like video journalism and mean that Napier journalism students are ready for any challenge, whether it's working on a **newspaper**, **online**, in **broadcasting** – or all three!

The **satisfaction** of a job well done and problems solved gives us a real boost. It's **fast**, it's **furious**, it's **fun** and it's also great preparation for working in the **industry**.”

ALAN EVANS, YEAR 4





Blog Spot

“ The course provided me with the confidence, practical experience and advice needed to prepare me for work, eventually resulting in a job offer at the *Edinburgh Evening News*. ”

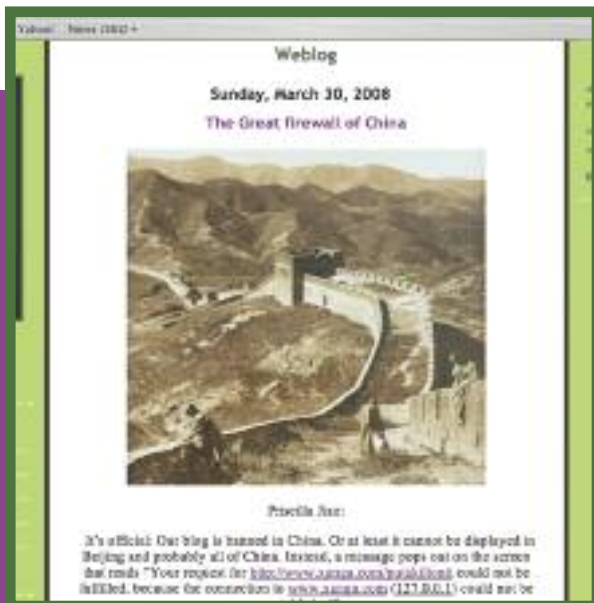
Caroline Scott-Thomas



Jenni Cruikshank

“ You’re only as good as your contacts, and I made dozens of great contacts through this course. ”

Neal Parsons



The Great Firewall of China

Blog extract:

I blame the pervasive online censorship system: the Great Firewall of China. I am confident that everyone who knows a bit about China has heard of the Great Wall. Most Chinese people will proudly inform you that it is visible to the human eye from the moon, even though you cannot actually see it from space.

“Many people don’t know that 300 years after Emperor Kangxi (Qing Dynasty 1644–1912) ordered an end to construction of the Great Wall, our great republic has built an invisible great wall,” Pan Liang, a writer of children’s literature and a website operator, told the *New York Times*...

Priscilla Jiao

“The course has been brilliantly taught, bringing in a lot of tutors who are actually working in industry. And the social life’s great too.”

Katie Smyth



“Learning the essential craft of news writing as well as the intricacies of business reporting has given me a fantastic grounding for my new career at *The Scotsman*.”

Chris Mackie

http://www.squareoneentertainment.com/news/olympics-a-hoy-2008-03-27/343834

ARTIFICIAL REALITY



by **Katie Smyth**

SquareOne Entertainment

Theatrical self-consciousness is nothing new. In Henry V, Shakespeare recognised the limitations of “this wooden O” by inciting his audience to believe itself to be on the field of Agincourt. Later, the advent of Modernism saw theatre throw off its cloak of naturalism and profess its falsity with a greater degree of openness than ever before. Today, gone are the days of entering the auditorium and suspending your disbelief.

Contemporary theatregoers are treated to stripped back sets and characters that often parody rather than play their parts to expose the performance to be nothing more than an act or representation of the real. In its past season Edinburgh’s Lyceum Theatre has embraced such self-conscious drama, playing host to Brian Friel’s *Living Quarters* and Pirendello’s *Six Characters in search of an Author*. SquareOne Entertainment spoke to actor Ron Donachie who played the domineering father figure in each production to get to the crux of the matter and discover why drama which declares itself to be make-believe is proving so popular.

Striding into a quiet café, Donachie retains some of the militaristic air of his *Living Quarters* character Commandant Frank Butler. His jaunty tam o’ shanter and billowing trench coat evoke something of the fictional war hero. However, open and friendly, Donachie chats freely about the plays with none of his character’s brusque reserve.

Like *Quarters*, enthralled audiences last November when the

Dear Uncle Hammond,

I am really poor. Is it acceptable to take my girlfriend to McDonald’s for our three year anniversary?

Yours,

Berni Thiefsbank

Well Thiefsbank,

Ditch her and put the six pounds you would have forked out on *Droopy’s Raiders* running in the 15.45 at Walthamstow. If you win you’ll be able to buy another girlfriend. If you lose you’ll have a warm glow inside knowing that you and you alone backed the three legged greyhound to prove the doubters wrong.

Best of British

Uncle Hammond

“Learning from great academics and active journalists is the perfect way to get the insight needed to do well in the industry.

The course was thought provoking, well taught, practical and most of all great fun. It’s an intense mix of practical and academic learning from the start and gives you the opportunity to learn every possible kind of journalism. Writing for and editing the news blog was a great way of getting hands on journalistic experience.”

Chris Hammond

Communications

Public Relations

ADVERTISING



Full Service Agency I, year 2

The original design of the Solomon's website is quite distant. Even if it is dealing with snowsports, the website should be welcoming. In my updated version, one of the changes I have introduced is a woodcut effect that will be associated with the warmth of chalets.

Emile Hanmer



Desk-Top Publishing

Desk-top publishing (DTP) is introduced to students during the third year. Using QuarkXPress and Adobe Creative Suite software, students will develop the skills needed in the modern publishing and print industries.

Callum Robertson "This magazine reflects the name. It also appears self-made by using newspaper clippings for the title and a sketch for the main image. I made the inside look more professional and clean by using blank spaces and changing the imagery to black and white, to match the text and background."

Charlotte Rendall "*Scottish Country Interiors* was created with the middle-class housewife or the enthusiastic interior designer in mind. I used a number of interior design magazines for inspiration. I felt it was important to use clean lines and to utilise the white space well."

Niall Richardson "*Dine* magazine has all the features needed for a modern food magazine regularly seen within the consumer magazine market. Skills developed using Adobe Photoshop have helped create near perfect image reproduction seen throughout the industry."



Pete Doherty: sex, trouble and rock n roll



"I used to get nightmares. Christmas, Christmas, I used to call it. Not a nice feeling." He sounds so sad and haunted, and looks it. He's about to burst into tears.

Desk-Top Publishing

dine
magazine

INSIDE THIS WEEK!
Natalia Fedorova's Secret Treats
Perfect Soups by Rick Stein
Hudson's experimental loaves
How to Choose the perfect
roast

MAKE IT NOW!
Night Editor's NEW
Autumn leaf-roast
Vegetables

WINE
A COOKING LESSON
WITH JAMIE OLIVER!

FESTIVE FEATS

FASTEST FOOD

Blender Food is a line of portable yet powerful food processors in the kitchen. It's a name, but which food processor will really speed up your party prep? Done and done, this is the one to get.

Blender Food Food Processor 200
\$29.99

Blender Food for 9000000
\$29.99

Blender Food for 9000000
\$29.99

FASTER FOOD

Blender Food is a line of portable yet powerful food processors in the kitchen. It's a name, but which food processor will really speed up your party prep? Done and done, this is the one to get.

Blender Food for 9000000
\$29.99

Blender Food for 9000000
\$29.99

Blender Food for 9000000
\$29.99

Scottish Country Interiors

INDULGE YOURSELF...
127 beautiful rooms to discover

Estate Special
Lush and elegant work perfectly in the living room.

Visit dream properties
Come and see in Orkney, gorgeous new build in
Aberdeen and so many more...

Decorators' Notebook

Decorators' Notebook is a collection of interior design ideas and inspiration. It features a variety of styles and spaces, from modern to traditional. The magazine is a must-read for anyone interested in home decor.

Decorators' Notebook

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Full Service Agency II



Napier University were approached by Golley Slater, a local Public Relations firm, to work on a brief for Greggs Bakeries. Briefly, the students were requested to reposition the Greggs brand for the student market. Working within teams, Napier students carried out market and product research, and devised a variety of multimedia advertising and PR campaigns geared specifically for the target audience. From viral marketing campaigns, Facebook and My Space pages, to print advertising, the students rose to the challenge. Their ideas where so successful that the PR agency involved requested copies of the final work.

Full Service Agency III



As part of this module, students worked as communication consultants for the National Trust for Scotland, which conserves and manages the properties and countryside in its care.



For this project, students were required to conduct market research on the National Trust's competitors over a period of seven weeks and present their findings to the client.

NTS project

“ The conservation charity that protects and promotes Scotland's natural and cultural heritage for today's generation and tomorrow ”



the National Trust for Scotland



Work experience Snowsport GB



Many students embarking on work experience can look forward to a few weeks of photocopying and making the tea. However, for one Napier student, work experience has taken on a whole new light.

Callum Robertson, who is a third-year student on the BA (Hons) Communication, Advertising and Public Relations programme, was selected to work in the Press Office at the 2008 British Land National Ski Championships in Meribel, France.

Since October, as part of a live project module, Callum and his fellow students had been writing and producing fortnightly newsletters for the British Ski and Snowboard teams. As part of this live project, and a unique competition run by Snowsport GB and its PR company, Weber Shandwick, Callum went on to win the opportunity to join the British Ski Team for two weeks.

“ We were really impressed with Callum’s enthusiasm during the newsletter project, and we look forward to him joining us in Meribel.

Mark Simmers, Chief Executive of Snowsport GB

MSc Creative Advertising

The student's work displayed on this page will be featured in the D&AD Award Annual.

"I was stunned and absolutely delighted when I discovered my work had been chosen to be included in the D&AD prestigious 2008 Student Award Annual.

The D&AD Student Awards are truly international, attracting literally thousands of entries from all over the world.

I know that receiving this sort of recognition can open doors within the advertising industry and this is largely due to the support and guidance I have received while studying for my MSc in Creative Advertising."

Andrew Walker

The HSBC Cash
Mini ISA.

This January
sale, invest in
something you'll
never regret.



Flexible
mortgages
from HSBC.

Get something
that fits in the
January sale.



HSBC
The world's bank

"In **creative advertising** you really feel that you are being prepared for life in an agency, as well as getting exposure to the **sociological** and theoretical aspects of advertising. This balance makes for a highly **interesting** and **rewarding** course."

Jennifer Cunnane

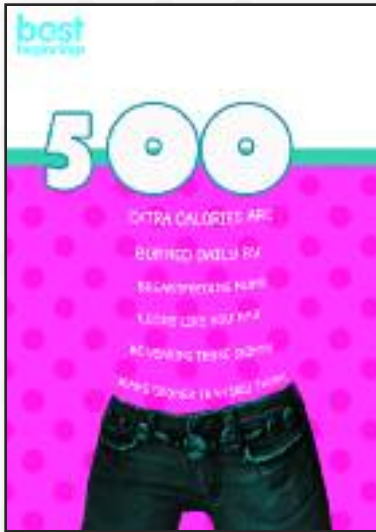
The HSBC Bank
Account Plus.

Get something
more practical
in the January
sale.



HSBC
The world's bank

Breastfeeding Campaign



Jennifer Cunnane



Peter Radomski



John Cranney

Anna Ciukin



Nick Ruthven

