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Editorial Leadership in the Newsroom

Karen Fowler-Watt and Andrew Wilson

“The task of leadership is not to put greatness into humanity, but to elicit it, for the greatness is there already.”

John Buchan (1930:24), journalist and
historical novelist

BBC journalists have always referred to a comprehensive set of Editorial Guidelines when making decisions in the newsroom. They aim to help journalists come to informed judgements. In May 2003, these guidelines and the operational reality of editorial control was brought into focus by the events surrounding a ‘live’ two way on Radio 4’s Today programme when reporter Andrew Gilligan claimed that the British Government ‘probably knew’ a dossier about the weapons of mass destruction (WMD) capabilities of Saddam Hussein’s regime in Iraq had been ‘sexed up’ or exaggerated to strengthen the case for going to war. The story was also reported on the BBC’s 10 O’ Clock News and on Newsnight. There was intense media speculation as to the source of Gilligan’s story and on 9th July 2003 a government scientist, Dr David Kelly was named. Eight days later, Dr Kelly’s body was found in a field close to his home. He had apparently taken his own life. Tony Blair’s government set up an inquiry to investigate the circumstances surrounding his death, chaired by Lord Hutton. Its findings, published on January 28th, 2004 were critical of the BBC and found that Gilligan’s claim that the government probably knew the report had been ‘sexed up’ was ‘unfounded’ and the editorial and management processes of the BBC were ‘defective’. (Hutton, 2004.) The immediate result was three resignations in three days: The BBC’s Chairman, Gavyn Davies left on the day the report was published, the Director General, Greg Dyke resigned

two days later followed the next day by Andrew Gilligan.

In the wake of the Hutton report and its fallout, editorial and management processes at the Corporation were rapidly reviewed and former Director of BBC News, Ron Neil was asked to set out the lessons to be learned. The resulting Neil Report of 2004 established recommendations and ‘guidelines to strengthen BBC journalism in the future’ (BBC Press Office, 2004). It declared the training provision for BBC journalists to be patchy and called for the establishment of a College of Journalism, which would restate core editorial values at the heart of all its provision.

More recently, the BBC (and BBC Journalism in particular) has also been seriously affected by high profile editorial decisions at BBC Two’s *Newsnight*, including the programme’s failure to broadcast serious evidence about Jimmy Savile and its decisions to make unfounded and untrue allegations about the involvement of a Conservative Peer in paedophile activity at a children’s home in Wales. The fall-out from these decisions led to the resignation of the Director – General, George Entwistle and the removal of other senior managers in News. Two independent reports, which followed, *Pollard* (into the decisions at *Newsnight* and the culture at BBC News) and *Respect at Work* (into culture and behaviour at the BBC more widely) have raised important questions for leaders in the BBC and have brought into sharper focus the role of the BBC College of Journalism’s Editorial Leadership course.

This chapter will outline how the BBC College of Journalism has developed an innovative approach to help new editorial leaders to respond to these challenges and to build editorial and personal confidence. It will draw on research from two of its mandatory courses: the Editorial Leadership Foundation for new editors and the Journalism Foundation for new journalists.

It will explain how new BBC editors can reach a deeper understanding of what’s involved in ‘great editorial leadership’ by applying key journalistic principles, or what the College calls ‘great journalism.’

No ‘ivy clad quads’

The College of Journalism was launched in 2005, but there were no ‘ivy clad quads’ (BBC, 2005.) It is now part of the BBC Academy, which was created in 2009. The website states that the College ‘oversees training for the BBC’s entire editorial

staff in journalism.’ It aims to focus on ‘best practice in core editorial skills,’ as well as legal and ethical issues, which goes hand in hand with a restatement of the core journalism values: impartiality, truth and accuracy, journalism in the public interest, independence, and accountability:

- Impartiality -- The BBC’s Charter and Agreement requires its coverage to be impartial. Impartiality is not the same as objectivity or balance or neutrality, nor is it the same as simply being fair. At its simplest it means ‘not taking sides’.
- Truth and accuracy -- the facts and the story must be accurately and correctly reported, otherwise the trust of the audience could be lost.
- Journalism in the public interest -- the BBC carries out its journalism in the public interest. That includes reporting and providing information on matters of significance and relevance to a number of different audiences.
- Independence -- BBC journalists have to be able to show the independence of their decision-making.
- Accountability -- Being accountable to BBC audiences means being able to show that you had good reasons for making the decision you did. It also means that those reasons are consistent with the BBC’s journalistic values and editorial guidelines.

(Source: BBC College of Journalism website.)

It was shortly after the College was established that it was decided to set up the two mandatory courses for new journalists and editorial leaders. Participants in each group come from right across the BBC’s journalism divisions (News, Nations, English Regions, Global and Sport). As every new journalist and editor attends the courses, a common approach across the range of output areas has been developed. It became clear to the trainers at the outset that learning is most effective if a shared, deductive approach (as opposed to lecturing) is adopted. This encourages everyone - from the newest recruit to the most senior editor - constantly to question and to interrogate editorial issues to come to considered judgments. The courses are designed to build professional and personal confidence and to develop a first instinct

to think about reasons to publish editorially justified content, rather than worry first about getting things wrong.

Key challenges for new BBC journalists and editors

In order to find out what both groups of journalists perceive to be the key challenges that they face, the College conducted a qualitative survey in 2011 as the 1,000th person passed through both courses. The fifth anniversary of the BBC College of Journalism website in January 2012 and its re-launch later that year has also provided opportunities to pause and reflect on what has been learnt so far. Jonathan Baker, the Director of the College states on its blog that:

“Many journalists have an instinctive suspicion of training in any form, believing that people only need it if there is something wrong with them. However, when you do get journalists into a training room and engage them with their craft, you can achieve memorable results. Particularly when they are encouraged to bring to their training the same qualities they are encouraged to demonstrate in their daily work.”

(Baker, 2012)

This is backed up by anecdotal and written evidence from the BBC journalists who have taken part in the courses provided by the College, as well as feedback from course tutors. The feedback indicates that new editors across the organisation are often unsure what is required from them as leaders, but are much more confident when asked to describe what makes ‘great journalism’. This lack of confidence in editorial leadership is particularly evident when it comes to communicating with their teams (in a number of contexts) and involving them in editorial decision-making. The BBC’s College of Journalism sets out to tackle this lack of confidence in editorial leadership with one simple idea – ‘apply the principles of great journalism to achieve great editorial leadership’.

The intensity of both learning programmes, the Foundation course for new journalists and the Editorial leadership course for editors, gives the trainers intimate, immersed and privileged access to individuals. They work together for a

week during long days in scenario-based seminars, team exercises and discussion groups.

It is useful here to summarise the findings from the survey of both groups.

The top 5 frustrations of new BBC journalists:

- I'm often not clear what is expected of me
- I'd like to be involved more in decision-making
- I really want to be more original in my journalism
- Too often it seems that most tricky editorial conversations start with what we can't do rather than what we can
- Doing things to a formula frustrates me.

The top 5 challenges for BBC editorial leaders:

- I know intuitively what I want but I'm not always good at explaining it clear
- There seem to be lots of obstacles in the way of making original journalism happen
- Fear of getting things wrong stops me being bold
- I'm not as confident as I should be about managing poor performance or delivering difficult messages
- I feel more comfortable with the tried and tested than with taking what feel like unnecessary risks

There are clear 'matches' between these two groups: new journalists suggest that they need clearer direction, more space to be original and less constraining editorial approaches and systems. The editors admit that they find it hard to communicate their vision and that they lack the confidence to facilitate more original journalism in a culture which they perceive to be essentially risk averse. So, the new journalists are voicing concerns about leadership, which resonate with the frustrations of editors trying to lead and get the best out of their team.

When it comes to giving editors a clear technique to become more successful as leaders, the course tutors aim to demonstrate how the principles of 'great journalism' can provide an effective guide to dealing with management and leadership issues.

New journalists (to editors):

- Be clearer about what you expect
- Help me be original
- Involve me so I learn
- I want to be treated like an adult
- Let's do things differently

Editorial leaders (about their team):

- I find it hard to define my vision
- I need more ideas and resources
- Easier to direct, it avoids mistakes
- I'm not a confident communicator
- It's simpler to apply a formula

Definition: what do we mean by 'great journalism'?

It is important to say that the application of 'great journalism' on the Editorial Leadership course is not based on a diktat; it comes from discussion within each group to reach a shared agreement about its constituent parts. Although individual journalists may place a different emphasis on particular elements of 'great journalism', there is normally a consensus around these aspects:

1. The story matters - there is an editorial justification for it
2. There is a compelling 'hook' – something which draws me in to the story
3. It has a clear beginning, middle and end
4. There is an explanation of why it is important, its relevant context and significance
5. The story is relevant to the audience
6. It is told with a tone of authority, but in a conversational, accessible way
7. It is clearly explained what we know and what is uncertain; we have 'shared our workings' with the audience
8. Questioning is used effectively to challenge assumptions
9. Audiences are able to offer their own thoughts as the story progresses – there are opportunities for interactivity and debate.

The course sets out to show how these criteria can be applied to the challenges faced by editors on a daily basis as they lead their teams, to identify the most effective approach in a given situation. Participants have the chance to practice this during various modules such as:

- Managing change: how to communicate effectively and manage a team's expectations
- Tackling an editorial dilemma: this might be an ethical issue around use of sources or identifying children, for example.
- Giving editorial feedback: e.g. developing effective methods for reviewing output or performance with teams and individuals.
- Chairing an editorial meeting: issues such as how to give clear direction, whilst generating original thinking.
- Editorial leaders are encouraged to consider for themselves how aspects of 'great journalism' can be used to bring out the best in an editorial team or an individual, leaving journalists clearer about their purpose (collectively and individually) and more involved in the whole editorial process.

For the course tutors it is about making the relationship between journalist and editor, a shared endeavour instead of a top-down instruction; one based on the principle of two intelligent adults having a deductive conversation, rather than a parent-child instruction.

Definition: what do we mean by great editorial leadership?

Put simply, for an editor, 'great editorial leadership' is the ability to lead your team to produce 'great journalism'. It enables members of that team to have clarity about what is needed from them. Put in journalism terms, it is about everyone knowing what the story is and why we're telling it. Editors are encouraged to involve the whole team in agreeing a clear editorial framework (rather than a straitjacket), which encourages everyone to come up with original ideas to meet that framework and to be part of the editorial process.

As one new BBC journalist put it "if my editor can help me

understand clearly what the box is, I can be much freer to think outside it!”!

Feedback to the College from new BBC journalists, suggests that they want their editors to involve them more often in decisions, but say it often feels like they are simply responding to instructions.

Examples: Applying the principles of great journalism to achieved great editorial leadership

1. Coming to an editorial judgment:

Many editorial leaders adopt more of a rule-based, directional style because they think that is required from them. Some of the most powerful opportunities for learning happen when a tricky editorial decision needs to be made. By applying the notion of ‘great journalism’ to that conversation between journalist and editor, something like this would happen:

- **An explanation of the relevant context and a hook** (Why does this story matter? What we are trying to explain/uncover?)
- **A discussion about the questions we need to ask** (what are the assumptions we need to challenge? Our own assumptions and those of our audience.)
- **Sharing the uncertainties** (How can we ‘share our workings’ with the audience – what we don’t know as well as what we know?).

This process should feel more like a conversation than a series of directions. The course gives editors the opportunities to role - play these kinds of editorial conversations with each other and with actors and to see for themselves the power of applying journalism principles to a range of one-to-one communications.

When it comes to making editorial judgements, the same approach can be applied to group situations.

Case Study: a BBC Local Radio Editor is helping a group of new journalists understand how the concept of journalism in the public interest (one of the five BBC journalism values, identified earlier in the chapter) applies to them and their work. He

uses a planning row as an example:

A local council is planning to build a new housing estate on an area of outstanding natural beauty. Local campaigners claim that it will ruin the water meadows, but councillors say that it is the only way to provide much-needed low cost housing and generate new jobs.

- **What's the story?** (What do we mean by 'reporting in the public interest' in this case?) Reporting this story in an impartial way, calling decision-makers to account and making considered judgements about the evidence, will inform the local radio audience about an important issue, which potentially has an impact on their lives. i.e. it is a matter, which affects a significant number of people in a number of ways.
- **What's the relevant context here?** (How do the wider BBC Journalism values apply to this particular story and to what is expected from local radio journalism?) Local radio audiences expect to be informed about events in their area but they also look to the BBC to explain the significance of what's being proposed and challenge any assumptions that others may be making. This planning row is relevant in terms of the social, political, cultural and environmental concerns of the listeners to the station and others. The BBC local Radio journalist should understand and be able to make informed judgements about the wider as well as the immediate context.
- **How does the public interest relate to me and our output?** (What does 'public interest journalism' mean for me as a local radio journalist and for our audiences in this place?) A BBC local radio journalist has a duty to report the story impartially and in the public interest. S/he should demonstrate an awareness of the wider impact on the whole community and act as an ambassador for the audience – holding decision-makers to account and asking challenging questions which perhaps are not being asked by others.

The learning experience of new journalists is arguably much deeper if they can contribute their own thoughts, question throughout and can be encouraged to explore uncertainties. In

much the same way that journalists seek to report stories in a way, which engages the audience, the conversation in the newsroom between editor and journalist should be a shared intellectual process. Again, this is something that new journalists tell the course tutors they want from their editors.

The sort of editorial leadership and decision-making that would be applied to a story is required when leading a news team. Both require clarity of objective, consistency of approach, listening, questioning and judgement based on sound evidence. This approach to leadership encourages a collaborative relationship, in which the editor and journalist can share uncertainties and learn from each other.

2. Holding a team briefing:

The journalism principles can perhaps be applied by editors most powerfully when it comes to leading team meetings and in particular when communicating a strategic message, for example the requirement for news teams to work more collaboratively across departments in the New Broadcasting House in London, where the BBC News and Current Affairs operations have come together, or the need to do more at a local level to call decision-makers to account. Anecdotal evidence from participants in the leadership courses suggests that many editors lack confidence when helping their team understand how strategic issues apply to them – including changes in editorial priorities or working practices. They may not understand or believe in the message themselves or they may be concerned about how it is going to be received. The result has been what has become known on the course as a ‘FYI (for your information) culture’ where editors simply pass down messages verbatim without interpretation or context. To use the example of collaborative working in the newsrooms of the New Broadcasting House, an instruction that ‘the bosses have decided this will happen’ without exploring how this relates to me, my output and the wider BBC will not have the impact required to change behaviour and help individuals understand their place in the story.

The course encourages editors to consider approaching the delivery of this kind of important strategic message by treating it as if it were a news story and referring to the journalistic principles that we have already outlined. So the editor may approach the team with these considerations

- **What is the hook?** (how are you going to make the team sit up and listen?)
- **Present the strategic message like a news story, with a beginning, middle and end** (how will you structure your narrative to make it easy to follow?)
- **What is the context?** (how does your team fit in to the bigger picture and why does this matter?)
- **How does this story relate directly to me?** (why is it important to my job and my future?)
- **Give the message conversational authority** (is this story told authentically, with the right tone?)
- **Share your workings** (how have you helped me understand uncertainty and been honest with me?)
- **Provide opportunities to contribute** (how can I take part and come up with more questions that may influence or challenge things?)

3. Generating original ideas at a team meeting

We talked earlier on about the need to establish a clear editorial framework (to really know what the story is). The course seeks to demonstrate to editors that, only if this clarity is achieved, will relevant original ideas be generated.

In other words, if a journalist in a given newsroom has a clear understanding of the ‘kinds of things we’re looking for here’, they are much better able to come up with original journalism related to those stories. For example, journalists working on BBC Radio 4’s Broadcasting House programme are given a very clear sense of what is required from the programme from its editorial framework. They are able to use this framework to review the programme’s success or otherwise and to focus their own ideas for original journalism:

Overall, the remit of the programme is to provide listeners with ‘a warm bath, not a cold shower’ and the programme is conceived as a ‘big beast with big ambition’. In this context, an individual edition of Broadcasting House is evaluated within this editorial framework:

- Has it surprised and delighted?
- Has the audience been given food for thought?
- Have we shown daring and imagination?

- Have we included an item worthy of being selected for BBC Radio 4's Pick of the Week?
- Were there funny, sound rich, 'oxygenating' moments?
- Was the top story relevant and current? (we are a news programme, after all.)
- Was the discussion lively and properly produced?
- Has the presenter been out and about?
- Was there space to breathe?
- Above all, is it something you would want to listen to on a Sunday morning?

It means that journalists stop looking where they don't need to and can focus their curiosity in the 'right' places to ask searching questions, to unlock original journalism and come up with creative treatments. They know where to look in order to be creative, because they understand the remit of the programme.

Participants on the Editorial Leadership course are encouraged to come up with a clear framework like this for their own output, applying what they have learnt. Their peers on the course, who are asked to assess them through the eyes of new journalists, then test these frameworks for clarity. Here is an example: It was written by the editor of BBC Channel Islands TV News and came out of a collaborative discussion with his team. It has two applications: to give editorial feedback to individuals and as a review template for the evening news magazine programme. Every aspect of the framework has a shorter 'blunt' question as well as a series of more in-depth questions:

BBC Channel Islands News Feedback Framework

Editorial: Did the audience learn something new? Did we put stories in context? Were we clear in our storytelling? Did we have fresh stories? Were we informative? Did we ask challenging questions?

Blunt: Was it a good watch?

Creative: Was the programme formulaic? Did it surprise? Were there great pictures and memorable script lines? Were the graphics clear and relevant? Did we do something different to others?

Blunt: Did we have sparkle?

Craft: Were all the pictures well exposed and in focus? Could we hear all of the sounds and were the levels okay? Did the editing flow? Was the programme smooth?

Blunt: Did we have any cock-ups?

Presentation: Did the presentation feel warm and welcoming? Was there space to breathe? Did the Pieces to Camera add something to the story? Did we sound interested and energetic? Did we look good? Did we sound real? Were we jargon free?

Blunt: Will viewers invite us back into their homes tomorrow?

Connected: Did the stories affect me? Did the programme feel current and ‘live’? Did it have energy? Did it feel like a programme for my community? Did we interact with our audience? (use ‘vox pops’ user-generated content and/or emails). Were we part of the overall BBC brand?

Blunt: Will viewers think this is ‘their’ programme?

In short, this is about applying two of the journalism principles: first, deciding clearly what the story is and second, asking powerful questions to hold people to account and challenge assumptions.

This kind of approach is based on discussion, questioning and judgement and usually leads to well-considered and thought-through decision-making. It can also create a shared understanding between the journalist and editor, which is in stark contrast to the ‘tick box’ method of coming to decisions. In theory a clear editorial framework makes it possible for any member of the team, whatever their role, to lead the output review meeting. This is in contrast to many editorial meetings where only the editor is empowered to take charge of the review process. Everyone can be an editorial leader!

Creating the right tone and culture

The experience of both courses (for new editors and new jour-

nalists) has highlighted the value of creating the right tone and culture for editorial conversations and learning. Where an editor adopts a parent/child tone, the evidence from course feedback is that journalists lack confidence in making judgements and are far more likely to adopt a ‘tick box’ approach to decision-making or come running to the editor every time for guidance. But where an editor has established an open, questioning, collaborative culture, journalists appear much more willing to challenge, discuss and make their own judgements.

It is interesting to explore briefly what may be driving the tendency towards more hierarchical, or parent-child relationships in newsrooms at the BBC. Analysis of feedback from participants on the Editorial Leadership and Journalism Foundation courses suggest that two factors in particular are creating this situation. The first is the fear of getting things wrong (exacerbated by high profile editorial mistakes in the BBC and elsewhere, such as those highlighted by Hutton and Pollard.) The second factor is a misplaced notion that the role of an editor is to know things in advance and to direct, based on this wisdom. There is possibly also a third factor: the feedback indicates that editors often use ‘infantilised’ language when speaking about their new journalists and convey a sense of the journalists ‘learning at their feet’ rather than seeing them for what they are – highly intelligent and motivated people, eager to learn and be helped to think for themselves.

The BBC College of Journalism believes that creating a more collaborative culture is as important for editorial leadership as it is for good journalism. Again, new editors are encouraged to apply the same principles they would apply to their own journalistic output, such as:

- What questions do we need to ask of ourselves, the story and our audience?
- How can we challenge the assumptions of ourselves and others?
- What is your role in making this happen?
- How can we share – with each other and our audience – what we don’t know as well as what we do?
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By exploring this method through role-play and case studies, editorial leaders come to their own conclusions about the potential to transform relationships in the newsroom and build the confidence

of everyone in the team to come to considered judgements.

When asked to reflect on what they have learnt from this course in particular, these responses are given regularly – ‘truly confident leaders questions rather than direct;’ ‘leaders who lack in confidence think they are being judged on how much they know that others don’t’ and ‘the most confident leaders are happy to say when they don’t know things and to involve their journalists in coming to decisions.’

Being a leader all the time

Another interesting insight to emerge from the Editorial Leadership Programme is the assumption among many editors that they are only able to act as a leader on the days they are occupying a leadership role on the newsroom rota. The BBC expects many of its more junior editorial leaders to spend some days in more hands-on operational roles and other days ‘off rota’ to deal with management issues. The course has introduced what, for some, is a counter-intuitive idea: that you may have more opportunities to demonstrate the qualities of great editorial leadership on the days when you are not formally occupying a leadership role on the rota.

For the College of Journalism trainers, editorial leadership is a mindset and a set of behaviours, rather than a slot on the rota. It’s about who you are rather than what you do on a given day. Leadership is a continuum. This is best illustrated as a case study:

BBC Sport Online

This is a typical rota for an editor in online sports news. (Although it has been represented here as a pattern over three days, the different roles are more likely to be spread over two weeks).

Day 1: Output editor leading a team of journalists on the Sport News Online desk

Day 2: Working as one of several day producers in the same team

Day 3: Working out of the office as a video journalist (VJ) providing content to enhance breaking news and news features.

The course demonstrates how you may have the best opportunity to lead on the days you are not called the leader (days 2 and 3). These are the days when you can lead by example in the way you do your job as a journalist. Doing is often much more powerful than telling and days 2 and 3 enable the leader to demonstrate that.

Looking forwards

The post-Hutton years at the BBC have seen rapid and challenging change – new buildings, new ways of working and new editorial issues – such as those outlined in the Pollard Report – and there is significantly less money. Audiences have a wealth of information and news available 24/7 which can be accessed through social media platforms and aggregators. This information can often lack context, is produced in sound bite size and digested at speed. In order to secure the BBC's future as a leading provider of journalism at a local, national and global level, the new generation of editorial leaders and journalists will need to play a key part in restating and redefining the organisation's role in the digital environment.

These are challenges which are faced by all news organisations, and the Leveson Inquiry into the 'phone hacking scandal at The News of the World has prompted questions about the quality of editorial leadership in general and the relationship between journalists and audiences. Alan Rusbridger, editor of The Guardian champions the idea of openness and transparency, to enable readers to be more aware of and to take part in the editorial process. In March 2012, thousands of its readers were invited to an 'Open Weekend' to engage in activities, aimed at helping them to 'better understand how we create and curate our editorial coverage' (Rusbridger, 2012.) If the audience understands the process, then a relationship of trust is more likely to be established.

At the BBC College of Journalism the team of course tutors believes that building greater professional and personal editorial confidence using the approaches discussed in this chapter, gives editors effective tools to face the challenges of the digital environment and, in particular, to provide accurate and thorough journalism, which is trusted by its audiences. Journalists are rightly judged on their ability to sift through information, ask challenging questions and make judgements after weighing up the evidence to tell their stories.

If this ‘stock in trade’ – or the principles of ‘great journalism’ as defined here – are applied to editorial decision-making, it would appear, from the evidence presented in this chapter, that every individual in a news team becomes more involved in the process and has a greater investment in the outcome: the integrity and quality of the journalism. This level of engagement in the decision making processes in newsrooms better enables editors to embrace the challenges presented by the digital, 24/7 news environment. It strengthens the relationship between editors and journalists and builds a mutual confidence to produce the kind of journalism which is worthy of the audience’s trust.

Notes

1. Quote in the qualitative section of the survey of course participants on the Journalism Foundation course for new journalists carried out by the BBC College of Journalism

Challenging Questions

- Imagine you are advising an editor on the ways in which they might get the best out of new journalists in their newsroom? What methods might you employ? Consider what the new journalist may need from their editor.
- Define ‘great journalism’ and ‘great leadership’ in your own words and provide an example to illustrate each of the definitions in practice.
- What are the key characteristics of great editorial leadership? Consider why the BBC College of Journalism believes that tone is so important when defining ‘great journalism’ and ‘great leadership’?
- Discuss what the advantages of applying the principles of ‘great journalism’ to ‘great editorial leadership’ might be for the daily lives of journalists working on a news team. Use hypothetical examples to illustrate your argument.

Recommended reading

The Hutton Report www.the-hutton-inquiry.org.uk/content/report/

The Neil Report and the BBC Response http://www.bbc.co.uk/aboutthebbc/insidethebbc/howwework/reports/neil_report.html

Blastland, M. and Dilnot, A., 2007, *The Tiger That Isn't: Seeing Through a World of Numbers*, Profile Books

Peacock, Alan, (2004) *Public Service Broadcasting without the BBC?* Institute of Economic Affairs

If you are interested to explore editorial leadership, consider reading:

Evans, H., 2009, *My Paper Chase: True Stories of Vanished Times*, New York: Little Brown

Marr, A., 2004, *My Trade*, London: Macmillan

Project Oxygen: Google's report on the 8 key qualities of leadership reported by the New York Times: <http://www.scribd.com/doc/68658169/Google-Project-Oxygen-NY-Times-Article>

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BBC College of Journalism website: <http://www.bbc.co.uk/academy/collegeofjournalism>

BBC Journalism Values: <http://www.bbc.co.uk/academy/collegeofjournalism/standards>

The BBC Academy editorial courses: <http://www.bbc.co.uk/academy/collegeofjournalism/courses>

BBC Editorial Guidelines www.bbc.co.uk/editorialguidelines

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