

AIR ED

2021

BSc

(Hons)

Digital

Journalism

SHOWCASE



LEEDS BECKETT UNIVERSITY
LEEDS SCHOOL OF ARTS





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A message from the Dean

Hello, I'm Professor Lisa Stansbie and I am the Dean of Leeds School of Arts at Leeds Beckett University.

I am delighted to be able to introduce you to **Aired**, which presents a selection of work from our final year **Digital Journalism** students.

There's probably never been a time when digital journalism was more important than it is today, as we live in exceptional circumstances. The power of storytelling, whether through imagery, video, or words, is vital – especially in difficult times. It can be used to transform and enact change, educate, or entertain, and our students go into the world with the ability to do this, utilising the skills they have learned and developed on this course.

No-one can say that these students aren't working in interesting and challenging times. I've been astounded by how, against all the odds, they have been able to produce such

inspiring, challenging and experimental work. I believe that their innate ability to think innovatively, and in the interests of their audience, is evident in the work you see included in this magazine and accompanying virtual exhibition. It also more than shows that the students from this Digital Journalism course have what it takes to thrive.

The annual showcase is a key moment of our academic year as it acts as the culmination of three years of learning, as well as being a really good point of celebration for students and staff. In my role as Dean, I don't fully get to see what all our students do on a day-to-day basis, but this showcase allows me to see the progress they have made during their time with us. It also gives our students the opportunity to build a portfolio for their future careers – this is something that is more important now than ever before.

During the pandemic we have had to switch

our physical shows and exhibitions to virtual because of the restrictions to live events. This can cause major problems for creative practitioners, particularly in disciplines such as photography, fine art and performing arts which requires a physical audience. There are certain practices that are difficult to replicate online, but the advantage of a digital showcase means the creative work of our students can now be accessed and enjoyed globally and the audience we can reach is far greater.

We have had a hugely positive response externally to this. Our showcase not only allows potential students and those who may be interested in our courses to see the work they could be doing, but it also makes connections with creative industries and external partners. This is essential for a university and its students, not least because potential employers can use it to seek out new talent. So, for the students, staff, school

and wider university there are numerous benefits.

I really hope you enjoy this magazine and take some time to support our students by visiting the Aired virtual exhibition.



A handwritten signature in black ink, appearing to read 'L. M. O' followed by a flourish.



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LEEDS SCHOOL OF ARTS

Meet the Team



Neeve Lomas
(she/her)



Nadio Patel
(she/her)



Connie Nuttall
(she/her)



Leah Clifton
(she/her)



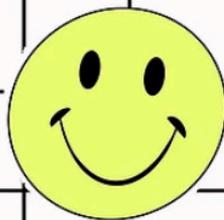
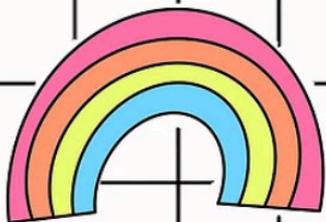
Laura Benwell
(she/her)



Courtney Hawcock
(she/her)



Britney Pease
(she/her)



*Katy Corner
(she/her)*



*Libby Foster
(she/her)*



*Lucy O'Flanagan
(she/her)*



*Misha Markina
(he/him)*



*Luke Anderson
(he/him)*



*Sarah Lawrence Woye
(she/her)*



*Charles Reeve
(he/him)*



*Chloe Carr
(she/her)*



*Molly West
(she/her)*

Editor's Letter

Welcome to Aired, a collection of work from the BSc (Hons) Digital Journalism class of 2021 at Leeds Beckett University. This magazine showcases individual pieces of work that we have completed and are proud of.

The past year has been a hard one for us all, through times of uncertainty and anxiety for many, but we are now celebrating the end of an incredible three years.

This magazine includes a range of work from portraiture and architectural photography to illustration, video and written copy. In our time at Leeds Beckett, everyone has found something they are passionate about and grown into their creative practice.

We believe that having an opportunity to showcase our work in physical form is crucial. Aired includes this magazine alongside a website and a virtual multimedia exhibition. We hope that you enjoy and support our magazine as we look forward to the next step in our creative careers.

Laura and Leah

Showcase Exhibit

www.airedshowcase.com



June 2021





katy corner
(shelher)

TRAVERSE

Katy Corner is a London-based photographer with a passion for architectural photography and graphic design. Katy's excitement for photography has been with her since she was a child, but was heightened when she studied A-Level photography in sixth form.

She has served as the social media manager for both the LBU women's football team and an outside football club. In addition, she has photographed some of Leeds' emerging music stars at several events and shoots.

Katy's final project, 'Traverse', is a photobook featuring a series of architectural walks across the UK and Europe. Her passion for walking, which she does for both her mental and physical well-being, as well as her love of architecture, has inspired the photobook.



kcorner8964.mypportfolio.com

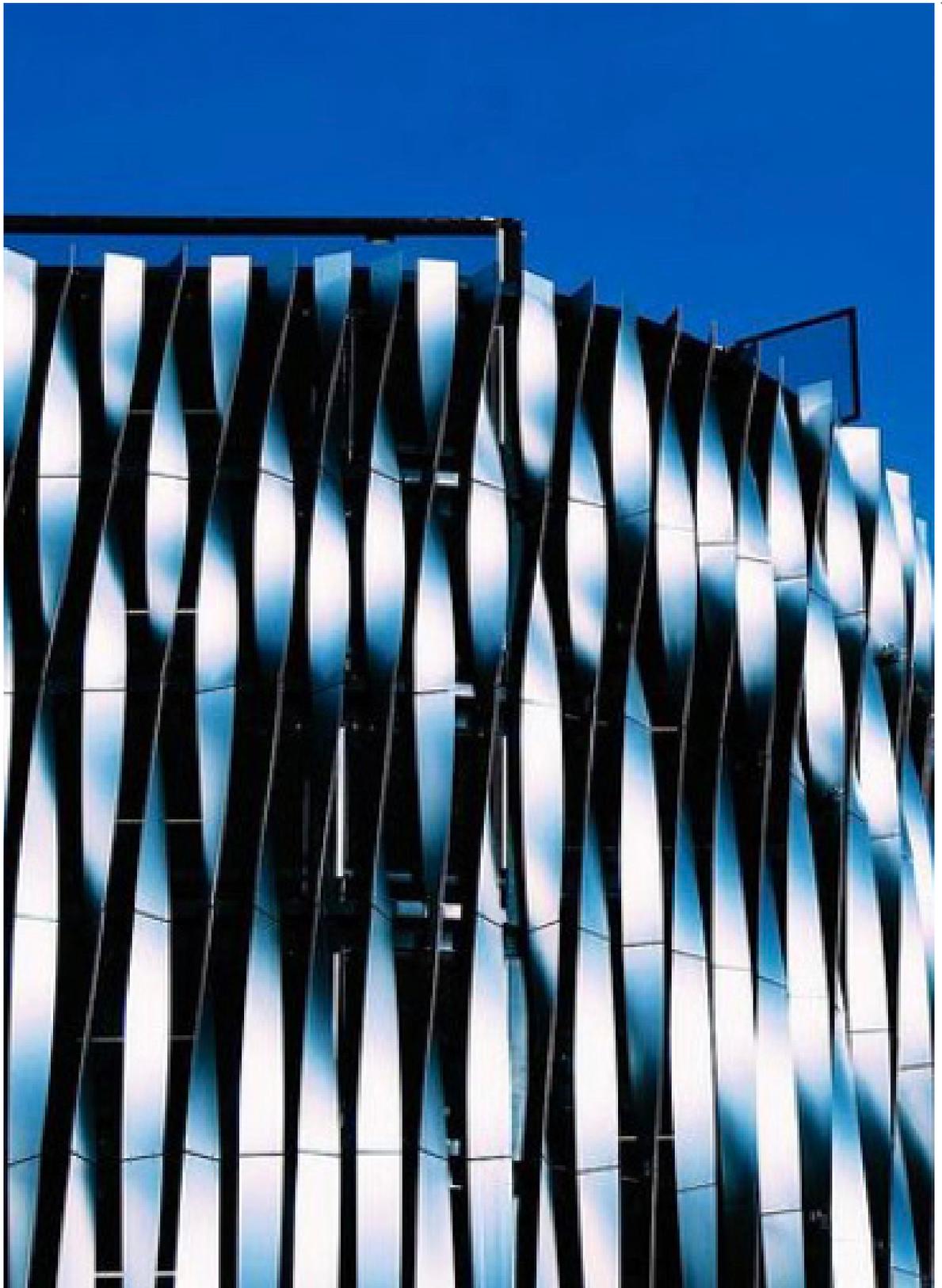


[@ktshutterz](https://www.instagram.com/ktshutterz)



[Katy Raynard-Corner](#)





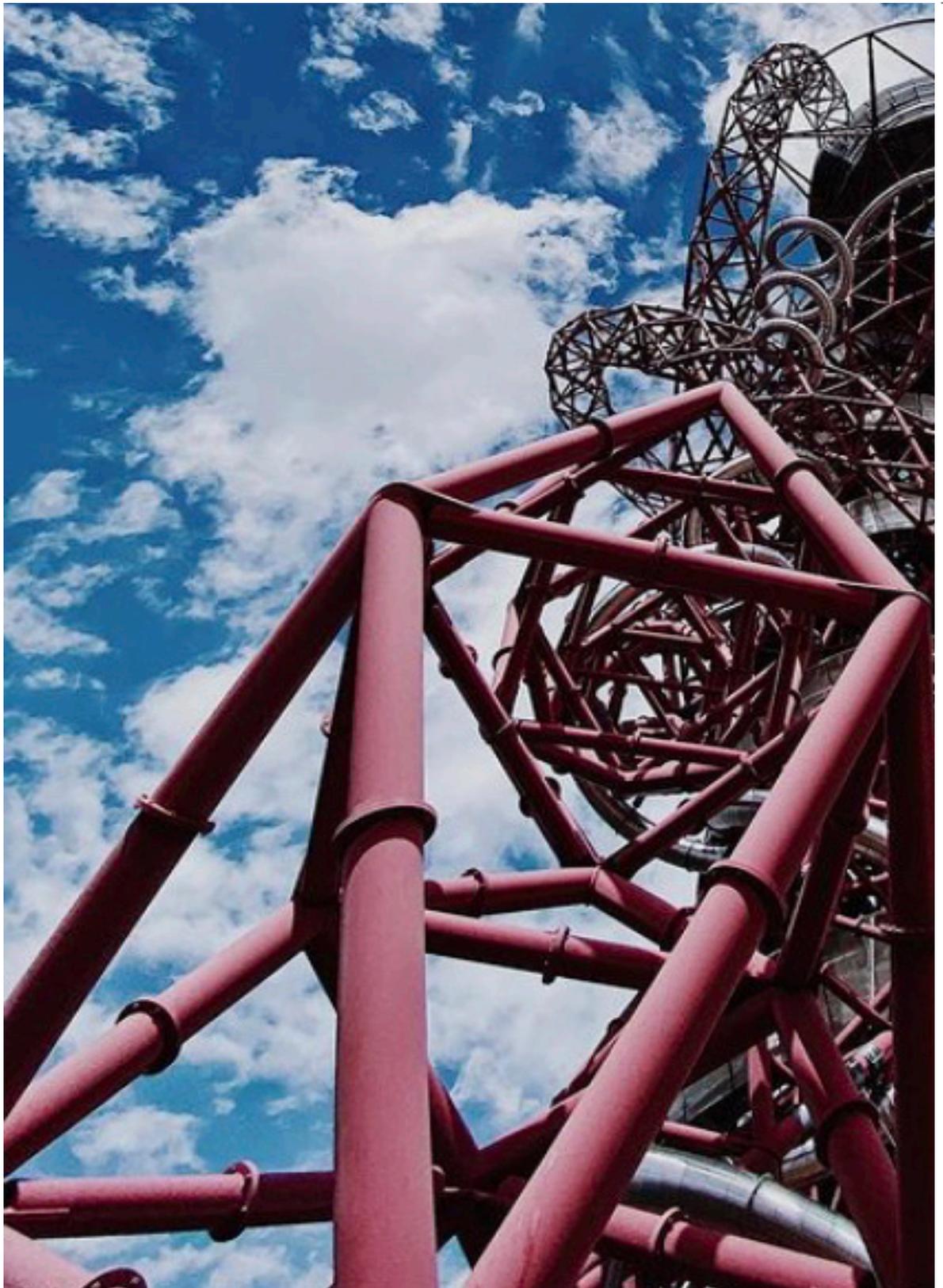


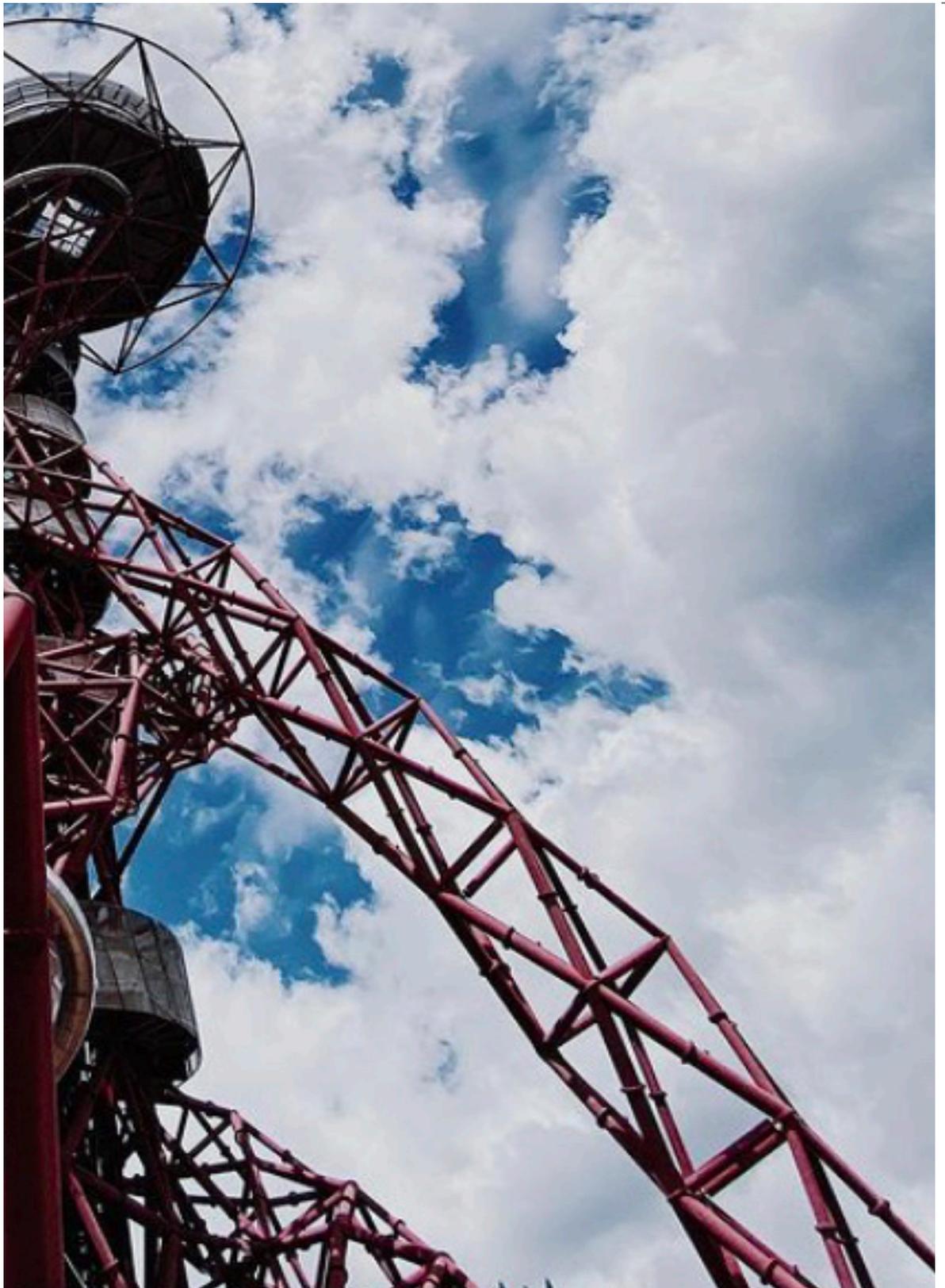














Sarah Lawrence-Moye
(shelher)

AND BREATHE...

Sarah Lawrence-Moye is a digital journalist from Bury St Edmunds in Suffolk who specialises in film, low light photography and investigative journalism.

Sarah began her studies at West Suffolk College, where she completed the UAL Level 3 Extended Diploma in Film & Creative Production. During her time here, she discovered a love for documentary and elected to study journalism at university. Sarah has now completed her undergraduate studies at Leeds Beckett University.

Sarah's videography has blossomed at university, leading to opportunities for Leeds City Council's annual arts festival, Leeds Light Night. The commission included creating a video retrospective of the festival, which can be enjoyed across the council's social media and website.

Sarah's other work in this exhibition highlights her love of investigative journalism for interactive multimedia platforms. 'Does the future of journalism exclude the older generation?' alongside 'And Breathe...' were both created and published using the Shorthand visual storytelling platform. These two multimedia articles incorporate everything Sarah loves about journalism - fighting injustice, getting to the heart of the issue and offering solutions to modern-day problems.



@snapsandclipsbysarah



Sarah Lawrence-Moye



The future of journalism, if that means the death of newspapers and an upsurge in online sources, will exclude the current older generation if news corporations do not make their content more accessible.

SARAH LAWRENCE-MOYE



The above quote is taken from Sarah's long-form article, exploring the complex relationship between the older generation and technology. The article discusses whether the publishers' responsibility is to make their content more accessible or if the fault should lie with the older generation. The article poses the question - are we doing enough to be inclusive?

Location: Suffolk, UK

"Slowly but surely, the local fabric of our communities is being eroded by things like the decline of local newspapers, which older people rely heavily on as a source of information and communication...I see first-hand that these issues are contributing to feelings of isolation."

- Nyree Ambarchian, a volunteer with Contact the Elderly.

Ofcom's 2019 report News Consumption in the UK revealed that over 65s are the highest users of newspapers, with 58% reporting they do.

However, since 2005, at least 265 local papers have ceased producing their print editions. Ofcom also reported on news consumption via the internet in the UK, with two-thirds (66%) of all adults stating they access news over the internet, in comparison to only two-fifths of over 65s (40%). Are new mediums like social media platforms and news websites less accessible, or does the unfortunate inevitability of getting old mean falling behind the times?

The Facts

What is the future of journalism?

In 1476, William Caxton set up the first English printing press. The majority of the population at this time were illiterate and relied on town criers for their news briefing.

When literacy in society increased, the demand for newspapers did too. The public could access the news themselves. Eventually, the radio newsreader appeared. The invention of television presented yet another way to access news, nationally and locally. Journalism has evolved considerably since. Two taps on a smartphone to access news from around the world, with minute-by-minute updates.

Nevertheless, journalism and how we access news will continue to evolve beyond any expectations or stretch of the imagination. The truth is that there is no crystal ball to tell us what the future of journalism is. One can only speculate based on current trends.

The way we consume news today is dictated heavily by the technology available. Over recent years, newspaper circulation has declined. According to Ofcom, "Circulation of national

newspaper titles has decreased from nearly 22 million in 2010 to 10.4 million in 2018." The root cause of this epic decline - a definite halving over eight years - is mostly financial. The public does not buy as many newspapers, so advertisers turn to other platforms where their work will reach a wider audience. Newspaper companies, therefore, cannot justify spending as much as they once did on unsustainable print editions.

The Independent became the first national newspaper to embrace a digital-only future. The owner of The Independent, Evgeny Lebedev, said: "The newspaper industry is changing, and that change is being driven by readers. They're showing us that the future is digital."

Steve Auckland, The Group CEO of ESI Media (publishing owners of The Independent), said: "We now have a clear and secure future path for our businesses. It's also a further opportunity for our advertisers to capitalise on our growing, smart, affluent and digitally savvy audience."

Revenue has almost doubled since The Independent closed its print operation four years ago, in March 2016. Will other news corporations follow in The Independent's footsteps recreate this success, and leave their print editions behind?

Still going strong, despite the surge in online news, is television. As of 2019, 75% of UK adults consume their news through television, a 4% drop from 2018. Perhaps unsurprisingly, that statistic includes 94% of over 65s. BBC One continues to dominate the market, with 76% of those consuming news via television tuning into the channel.

TV Licences are now no longer free for everyone over the age of 75. As of August 2020, only over 75s receiving Pension Credit will be eligible to apply for a free TV Licence. Elderly members of our society who do not receive any pension credit will have to fork out £157.50 every year.

Scanning through a newspaper for something of interest is far less convenient than checking a mobile device. News applications like Apple News even send notifications of the day's headlines. Most platforms create a 'filter bubble' for the user based on what they have interacted with previously. Mobile devices offer news of interest to the reader, which is easier to access, more up to date and more interactive. Unsurprisingly, the UK is interacting with newspapers less and online platforms more.

Accessing news online is on the rise. Current trends show we are leaving our physical print newspapers behind and relying more and more on social media and the internet. However, 53% of those aged seventy-five and over are not regular internet users.

Tragedy in Harlow

Robert Halfon, the MP for Harlow in Essex, said elderly constituents are calling his office for news after their last local paper closed its print edition. The Harlow Star released its last print edition in January of 2019. Halfon described this as "cutting an important thread holding the local community together."

"People are completely isolated," Mr Halfon said, "Especially if they're elderly, they've no idea what's going on, what's happening to the hospital

what the council are deciding, what the schools are doing, what their grandchildren are doing."

The Harlow Star is still available online, but as Mr Halfon explains, "you have to be online to look at it".

The Harlow Star is just one of 33 local paper closures since January of 2019, bringing the total to 265 since 2005. "I described it as a tragedy - and people accused me of hyperbole but I stand by my words."

Douglas & Cynthia

The Office for National Statistics reported 2.9 million of those over seventy stated their mental health had been affected by the coronavirus pandemic. That equates to over two-fifths of those over seventy.

Unfortunately, Douglas and Cynthia Chapman have, like millions of older people this past year, become increasingly more isolated. They have been using applications such as WhatsApp and Skype to keep in touch with their family. "Without technology there would be a complete cut off," Douglas said, "at least the images of our family are available."

"I've embraced it, I was unwilling at first... but I've embraced it and I think that I'm more or less abreast of it, I understand the various forms of transmission, what we're able to do over WiFi and Bluetooth."

Douglas spent the bulk of his working life in electrical engineering; however, "using computers to aid my work was only in its infancy when I was working in the field."

Douglas, at eighty-four years of age, is now computer literate. "I do make use of it, in the sense of writing and observing and gleaning information from sources when I'm not able to answer the questions myself."

Douglas recently upgraded to a smartphone, which has "probably got more gizmos than I'll ever use, but nevertheless, changing my phone was mostly because I wanted a larger screen with greater definition, and my old one did not have a loudspeaker facility whereas this one does."

Cynthia, on the other hand, does not have as much confidence in using technology. She does use her desktop computer "for emails and to play FreeCell." She explained her mobile phone sits "in my bag for when I go out, should I need it, but not so much now because Douglas doesn't drive, he's always with me."

"My two grandchildren I speak to on my mobile because they're away at university, and my daughter, I speak to her on that, but I can get them on my ordinary phone, which I prefer. It's easier to hold."

A contributing factor to Cynthia's lack of confidence in technology is her fear of being scammed. Understandably so, as in the UK, every 40 seconds, an older person becomes a victim of fraud. She explained her cautiousness and the steps she takes to keep herself safe online, "Well, I'm very careful, I don't open anything I don't know, I just delete it, and if I'm not sure, I always ask Douglas."

When asked if she knows of anyone her age who is at risk of being scammed, Cynthia explained,

"(They) don't have any technology anymore, they've got rid of their computers... they don't have a mobile phone, and I think that's pretty common for people my age."

"I think technology has improved the world to a certain extent, but it has also provided a lot of nasty ways which I would not even consider getting involved with."

Douglas occasionally checks the news on his new mobile phone, but mostly the two watch the news on television. "When we're having our cup of tea in bed in the morning at half-past six, on goes the TV. When we're having our lunch we sometimes have the news on, just to catch up with what's going on."

They both read *The Times* and *The Daily Mail* newspapers. Cynthia likes "to read all the little bits and pieces, and the different people that specialise each week, like Amanda Platell, she's really funny and she's quite plain speaking, shall we say."

Their neighbour delivers their local paper, *The Suffolk Free Press*, each week. "I do read it from cover to cover," Cynthia explained, "We used to have one delivered every day. There were perhaps days when you wouldn't look at it at all, then they'd pile up and end up in the bin."

For Douglas, reading newspapers "is becoming less of an interest due to my failing eyesight, so consequently, I scan rather than read intently."

"If the article from its headline suits me, then I'll read on, but otherwise I don't go into every article I see in the newspaper."

Despite embracing technology into their lives, Douglas and Cynthia still cannot access local news like they used to. The coronavirus pandemic has meant the couple do not socialise with friends as they once did. Now the couple is forced to rely on television to let them know what is going on around them. At the cost of £157.50 a year for the privilege.

The Digital Divide

After figuring out a new piece of technology, something more advanced comes along. Those who cannot keep up get left behind—an unavoidable consequence of this constant evolution. As the older population pass, will those who grew up in the digital age move better with the times?

ONS' 2019 report states 29% of adults over 65 have never used the internet, compared to 4% of those aged 16-64.

Those in the education system today learn how to use various smart devices throughout their curriculums. Young people also use smart devices in their personal lives. According to YouGov, four in ten British children own a tablet by the age of six.

Another slightly older generation grew up without the internet in their daily lives. However, they were at a receptive age when the internet became more prevalent, and that meant they could adopt and embrace new developments. Others had to adopt the use of technology as a part of their careers.

A large proportion of the older generation, specifically the retired, have never had modern technology as a part of their life; until now.

If the digital divide was not isolating enough, the coronavirus pandemic dealt the final blow. During the lockdown, the Great British public was instructed only to venture outside for essentials and limit social contact.

Currently conducting a study into the impact of lockdown on the elderly, Dr Kathryn Martin from The University of Aberdeen knew how devastating the impact on the older generation would be: "It is widely recognised that prolonged home confinement is likely to have a far greater impact on older people, particularly in terms of loneliness and reduced physical activity, leading to increased frailty."

- Dr Kathryn Martin.

Elderly loved ones found ways to socialise when the population could not physically meet. Applications like FaceTime, WhatsApp and Zoom have seen a record usage increase during the pandemic. Ofcom reported the over 65s who video-call once a week increased from 22% in February to 61% in May. Video calling is perhaps the closest one can get to physically meeting and is a significant weapon in the fight against loneliness. However, socialising in this way was exclusive to those with internet access and devices capable of video calling.

Conversely, not everyone wishes to participate in the online world. According to an Ofcom report from 2016, 93% of non-internet-users aged 65 and over have no intention to use the internet. This statistic could suggest that this is a 'now' issue, in that it will no

longer be a problem when the older generation pass. Everyone will already be or want to be online. As a society, we can only help seniors who want to get online. Based on current trends, the future of journalism will not include those who refuse to move with the times.

On the other hand, whatever the future may bring technology-wise, there could be another 93% of non-users who have no intention to use it. The older generation was at the cutting-edge of the technological developments in their time. But, the invention of the telephone meant nothing to those who preferred to write letters. Radio listeners may not have wanted to transition to television. By 2037, one in four of the population will be over 65, and even though a large portion of that group now is digitally literate, they may not be in the future.

Then again, is this a fair comparison to make? Being a digitally literate person now may mean that new technology will be easier to understand and adopt for the older generation of the future.

The digital divide between generations may not disappear with time and instead present itself differently.

For those who do intend to get online, there are training courses available to the elderly nationwide. Some charitable organisations and local library projects offer IT training courses. Age UK is one of those organisations. Across the nation, Age UK run 'Digital drop-in sessions'. Older people can build on their digital knowledge, and learn how to optimise

their use of technology. Age UK Leeds are one such branch. A video on Age UK's YouTube channel explains what happens in these sessions, what Digital Champions do, and includes positive feedback from the elderly who participate.

Age UK Leeds, despite the pandemic, are still offering their support to those who need it. As discussed earlier, the older generation welcomed video calling to keep in contact with loved ones over the past year. With the possibility of an isolated Christmas approaching, being able to connect with friends and family through technology is vital.

Unfortunately, Age UK do not provide these services at all of their branches. Furthermore, Age UK has closed some of their branches. Age UK Suffolk has ceased operating due to financial losses, exacerbated by the coronavirus pandemic. Age UK was contacted but declined to interview.

Fortunately, Age UK is not the only option for our digitally keen elders.

The Online Centres Network is responsible for 'the UK's largest digital inclusion campaign' - Get Online Week. This year, due to the pandemic, the organisation has not been able to host the events they ordinarily would. Instead, the 5,000 grassroots organisations offered their support over the phone, over video calls, or in-person if safe to do so.

The digital divide can be bridged, and our loved ones can get online, safely, if they want to.

"Brought together by Good Things Foundation, the Online Centres Network is made up of over 5,000 grassroots organisations, all working to tackle digital and social exclusion by providing people with the skills and confidence they need to access digital technology."

The Responsibility of Publishers and Public Service Broadcasters

Is it the responsibility of news corporations and publishers to cater to all demographics? The BBC is a public service broadcaster, which the public pays for through TV Licences. According to Ofcom,

"Public service broadcasting (PSB) has a long and proud tradition in the UK, delivering impartial and trusted news, UK-originated programmes and distinctive content."

The entirety of the BBC falls under this umbrella, whereas Channel 3, Channel 4 and Channel 5 services only reach PSB status through their main channels. As a public service, it would be fair to assume that the content and the service they provide is accessible by all. However, accessibility functions, such as larger text and a read-aloud function, prove a challenge to locate.

The Age UK website features a read-aloud function at the top of each article, allowing users to hear the text if they experience trouble reading. Users can pause, rewind and change the tempo and volume.

As Age UK is a registered charity that supports the elderly, their website will inevitably be far more accessible to the older generation than most other websites.

Assuming news websites are also used by the elderly and are a 'public service', why are they not as accessible?

The ITV News website does not have any accessibility functions available on the landing page. Channel 4 News' landing page does, but the word 'accessibility' appears in an almost indecipherable text at the very bottom of the webpage. How are those that require accessibility functions going to be able to locate it?

Once users follow the hyperlinked text, the following statement appears: "Channel 4 is committed to accessibility and making our content accessible to the widest possible audience, regardless of disability, capability or technology." However, users cannot change the size of the text on their news website, and there is no read-aloud function.

Unlike the BBC, ITV and Channel 4 have shareholders to please and profits to make. BBC channels do not feature any external advertisements, whereas companies could be paying up to £62,410 (Correct as of Nov 2020) for a single thirty-second commercial slot on ITV. The same is true for other news corporations, such as Sky News. Turning a profit is more of a priority than catering their content to all demographics.

Accessibility should be paramount to PSBs, as the public pay for their service. It is rather unfair that the older generation pumped money into these PSBs over their lifetime and now cannot access all of their content. Additionally, a number of over 75s no longer receive a free TV Licence, meaning they are paying when perhaps they did not before. Now that the most up-to-date news is online, the older generation

cannot necessarily access it; it begs the question of whether news corporations are gatekeeping their best content. It may be that it is more financially viable for these profit turning companies to appeal to a specific demographic. Catering for everyone would mean investing unnecessarily in a venture that may not return any revenue. It is, however, impressive when a company can do it.

After coronavirus hit the UK and national lockdowns restricted its community, The Yorkshire Post launched a new initiative, which is funded by Barclays, to deliver free newspapers to members of their community.

"25,000 newspapers will find their way into the homes and hands of people who otherwise would have gone through lockdown with little contact with anyone else, and with nothing like the same level of information from local radio or television."

James Mitchinson, the editor of The Yorkshire Post, explained: "it was obvious to all of us here at The Yorkshire Post that the provision of information – trustworthy, unsensationalised and, above all, locally relevant – had never been more important."

He also described how the newspaper "is one of the few remaining channels to access that information – not least for readers who could not afford to have broadband on tap."

"We take our responsibility to the people of Yorkshire seriously and we value more than is sometimes realised the relationships we have with our readers and their families." If a regional paper can make their content accessible to the

elderly, then why are the large corporations or PSBs not? The Yorkshire Post has found a way "to help the most needy, deserving and vulnerable in Yorkshire." All without making a financial loss. It leaves no excuse for other companies to exclude demographics.

Perhaps their compassion for their community and charitable projects contributed to The Yorkshire Post being voted Daily Newspaper of the Year in the Regional Press Awards, and the most trusted newspaper in Britain by PAMCo.

News corporations and publishers could be putting all their efforts into being at the cutting edge of journalism, and completely neglecting the needs of specific demographics that use their services. Perhaps they should take a leaf out of The Yorkshire Post's book.

**To see more of Sarah's work,
please scan the QR codes below.**





Misha Markina
(helmi)

WHO'S MY NEIGHBOUR?

Misha Markina is a digital journalist from Cambridge with an interest in commercial, political and humanitarian journalism.

During his time at LBU, Misha has developed skills in digital design and marketing and he has worked on a number of short films and music videos taking on the role as director. He has also photographed for the charity 'Care4calais' and at Black Lives Matter events.

Misha's portrait series, '**Who's my neighbour?**', explores the different personalities along the street where he lived during the UK lockdown. The project encouraged him to make connections with his neighbours and listen to their stories. He states: "The number of different characters I encountered was astonishing, from the wonderful quirky Jane who's been delivering my mail for years, to the interesting wise old 'Pops' who always has an insane story to tell about the good old days."



hmarkinawastell8769.myportfolio.com

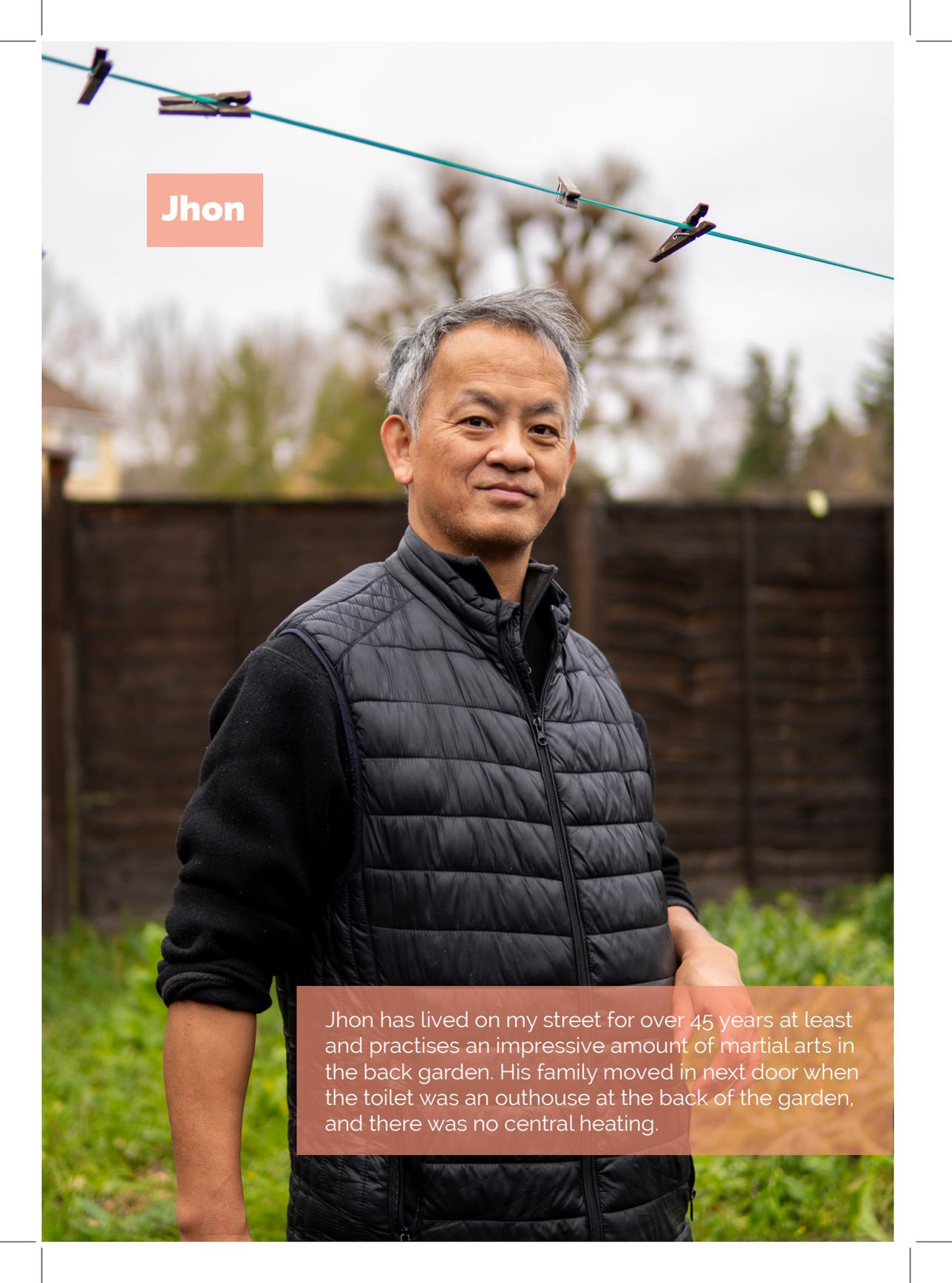


@misha_markina



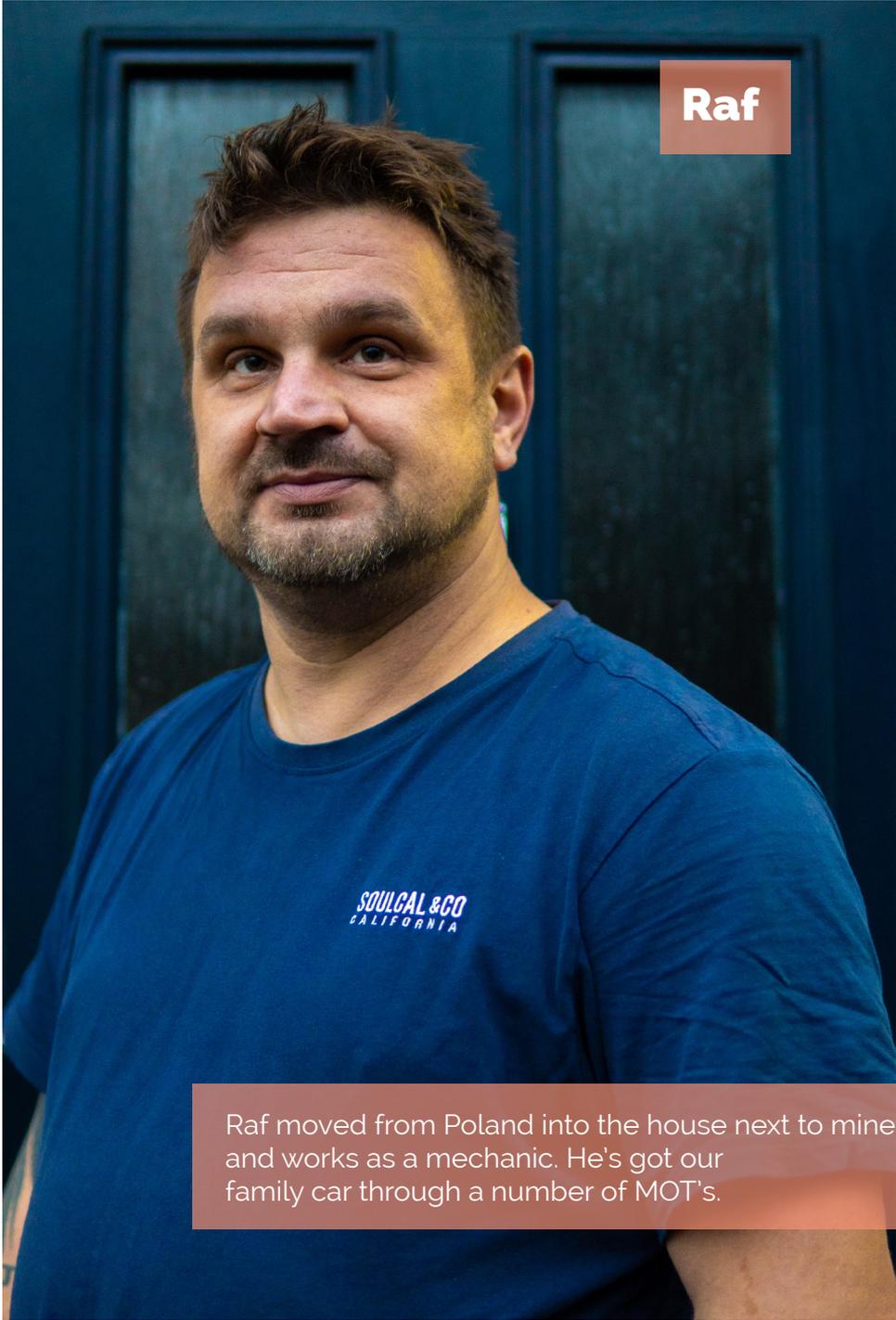
Hamish Markina





Jhon

Jhon has lived on my street for over 45 years at least and practises an impressive amount of martial arts in the back garden. His family moved in next door when the toilet was an outhouse at the back of the garden, and there was no central heating.

A portrait of a man with short brown hair and a beard, wearing a blue t-shirt. He is standing in front of a dark blue door. The t-shirt has the text "SOULCAL & CO CALIFORNIA" printed on it. A name tag in the top right corner identifies him as Raf.

Raf

Raf moved from Poland into the house next to mine and works as a mechanic. He's got our family car through a number of MOT's.



Judith

Judith looking very fashionable on her way out to walk the dogs. She took care of me and my sisters after school when we were younger. Her house has an open door and my mum says it is the only place to go when life begins looking impossible.

A man named Gary is the central figure in the image. He is wearing a thick, textured, brown knit hat with large earflaps. He has a friendly expression, showing his teeth. He is dressed in a grey long-sleeved shirt under a dark green quilted vest. He is leaning on a brick wall with his hands clasped, holding a white mug. The background is slightly blurred, showing trees and what appears to be a blue car. The overall scene suggests a cold day outdoors.

Gary

Gary caught just after he gets home from an early Friday afternoon finish. He has a restless work schedule, usually leaving for work at around the time the milkman comes between 5-6am, so I was lucky to grab him!

A close-up portrait of an elderly man with short, wavy white hair. He is looking slightly to the right of the camera with a neutral expression. He is wearing a light blue, textured V-neck sweater with a dark blue ribbed collar. On the left side of his chest, there is a small, dark blue rectangular patch with the word "ellesse" in white lowercase letters and a small red logo above it. The background is out of focus, showing a white window frame with multiple panes.

Pops

Pops, the man who has seen it all with countless amazing stories to tell. His son lives next door, his son's wife's sister next door to them and his son's wife's mum across the junction. His whole family are travellers on his father's side. They settled here and now know everything about everyone! Bricklayer, mechanic, publican and more, Pops is our go-to guy.



Mary

Mary, the avid cyclist and social care worker. She 'liberated' a good deal of holly and pine from a local churchyard on the day I took this photo, so we could decorate our house. She reckons God doesn't mind and my mum is with her on that one.



Jane

The lovely Jane, who delivers mail in the local area. I found out she does polar bear swimming at the Jesus Green lido and runs a book club over the summer. She is an amazing artist.

Sari

Sari sat on Pops' front garden bench having a gossip. When she first moved to the area, vandals wrote 'fuck off toffs' on her doorstep and smashed the mirrors on her car. But this area is her home and now people come and check on her if they haven't had their Christmas card and pudding.





Laura Benwell
(she/her)

STRETCHING LEGS

Laura Benwell is a freelance photographer from Birmingham who specialises in portraiture, music and live events. Laura has shot various artists and events ranging from independent and local gigs, to arena venues and well known festivals. Her work has been used as promotional material on Spotify and Apple music for a range of brands across multiple platforms. During her time at LBU she has photographed the ARIA Awards as well as popular festivals such as Nozstock and Boomtown.

Laura has her own blog and youtube channel under the name '**ifoughtthelaur**' where she discusses travel, fashion, music and lifestyle. She focuses much of her work around feminism and creating societal change and aspires to work as an editor in the magazine industry after completing her master's degree.

Laura's project, '**Stretching Legs**', is a series of portraits capturing students and young professionals in Leeds during the UK Coronavirus lockdown. Each photograph includes a word or phrase that summarises the year 2020 from the personal perspectives of those involved in the project.



lauraann.myportfolio.com/work



@throughlaurslens



Laura Benwell



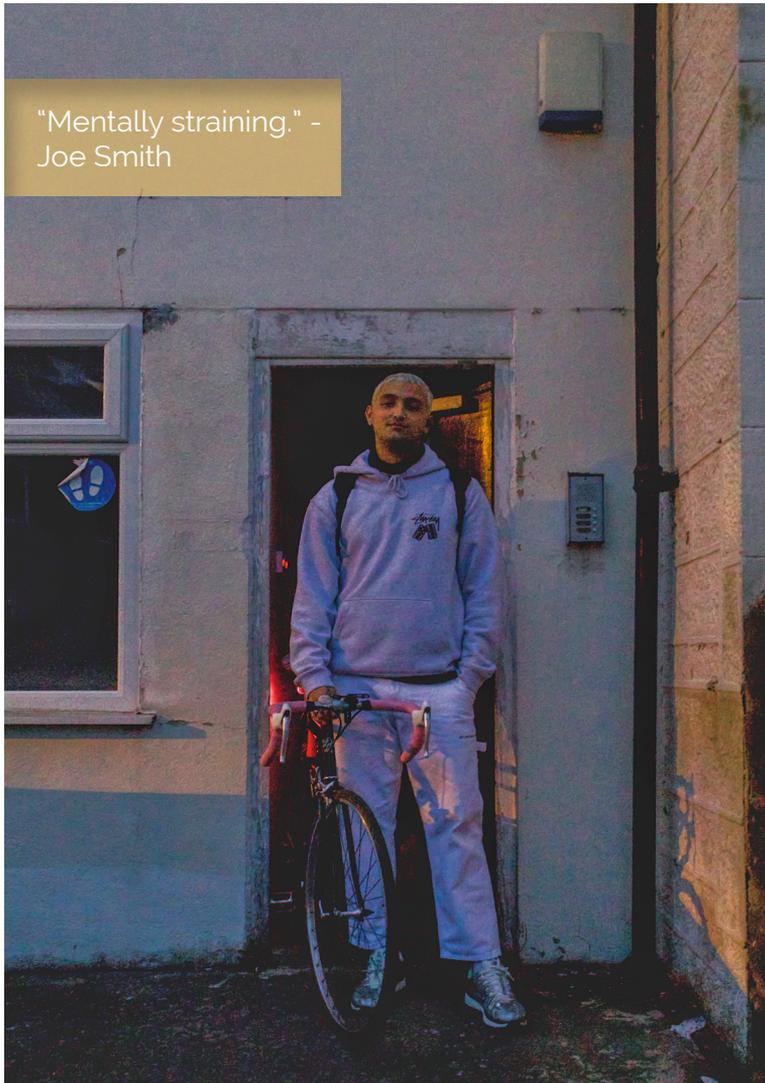
"Best thing to come from 2020 was Baby Yoda, just look into its eyes." - Jess and Lily





"It's weird to not be in lockdown now." - Sarah Wakeman

"Mentally straining." -
Joe Smith



“Everyone has gone bonkers.” -
The housemates of 8 Bainbridge Road





"Boring, that's it." - Liam and Tom

"It's memorable, I guess." -
Eva and Carter



TO LET
0113 278 22 44
131 Cardigan Road, Leeds LS6 1LJ

"World's gone mad, but it's not stopped us."
- Brammer and Holly





"Nothing has changed. I've worked the entire time... oh, and I went through a breakup." - Annie



Luke Anderson
(helhim)

THE QUAY

Luke is a filmmaker from the North East and has been honing his skills as a cinematographer and writer.

Since a young age Luke has enjoyed creating content in a variety of forms, which led to him studying at Leeds Beckett University. He has gained skills working for several publications, developing magazines and producing short films.

Luke's project, '**The Quay**', is a short film focusing on the correlation between the success of the fishing trade and the livelihood of the surrounding coastal community in the North East of England. This reflective piece catalogues stories of various members of the community and is an emotive and informational piece on some of the most poignant areas and people within the UK. By integrating cinematic visuals with authentic storytelling, 'The Quay' is a piece that combines gritty realism with aesthetic beauty.



@Lukestandersonphoto



Luke Anderson

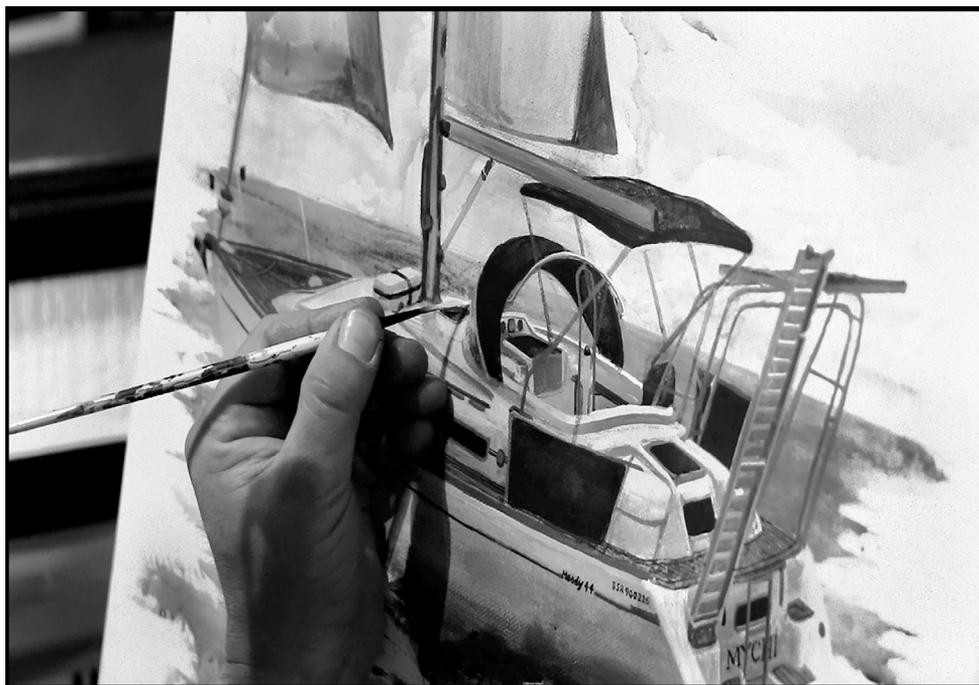


The Quay is a short, black and white documentary exploring the changing of times within a small coastal community in the North East of England. For previous generations, the fish quay at North Shields has been a thriving fishing community, but as time has passed, the fishing trade has suffered a regression. Where once there was an abundance of fish, there is now a dwindling supply, meaning that the prosperity of the area has been impacted.

What this documentary does is explore how a small community like the North Shields fish quay manages to adapt and change to keep moving forward. By gathering interviews with key members of the community, a detailed analysis can be formed to cast a light on how a thriving community manages to maintain itself and keep moving with the times.



The fish quay is a fantastic example of a tight-knit community, where each member intrinsically relies on one another to be able to succeed. It is a community that has done this for many generations and will continue to do so.



One aspect explored within the documentary is the gentrification of the area. As the fish quay moves from a fish-reliant community into one that is more focused on serving the hospitality industry, a quick and significant change in the area can be seen. The documentary examines why this has been necessary, as well as gauging the views of key members of the community.





As a filmmaker I always set out to capture what interests me. I was born in Newcastle and the coast is something I have been close to for the majority of my life. The North East of England is identifiable by its coastlines. It is part of the area's identity, and also part of my identity. Therefore, 'The Quay' is a showcase of my true interests and passions.

I am especially interested in telling the stories of those who are responsible for the running of these communities, often doing so without any commendation. This project not only explores the area but hopes to recognise the people who keep these communities afloat.



I hope you enjoy my work and perhaps will feel inspired to visit and support the communities of North Shields.

Luke Anderson.



Leah Clifton
(shelher)

FASHION FIRST

Leah Clifton is an editorial designer and journalist based in South Yorkshire with interests in fashion and the written word. Fashion has always been a passion, and she has created several fashion blogs, as a result of watching 'Project Runway' with her mother whilst growing up.

With her passion and interest being anything and everything fashion related, Leah has focused on this throughout her three years at LBU, whilst successfully progressing her writing and photography skills. Leah has also developed strong skills in magazine design, developing unique and interesting styles and layouts.

As well as recently creating a website and multiple graphic designs for a client starting a new earring business, other projects include longform articles looking into the impact of fast fashion and the future of fashion journalism.

'**Fashion First**' is a celebration of fashion encouraging everyone to dress how they wish and express themselves through the form of fashion. It features photography, illustrations and copy that are part of a wider project – a magazine, solely based on high-street fashion making it accessible to all.



leahelise.wixsite.com/portfolio



@leahcliftonphotography



Leah Clifton



Fashion is my form
of expression



I was seven years old when I discovered how **clothes could alter the way I felt**. My mother and I were watching the finale of Project Runway, a tradition we have kept ever since, completely fascinated by Christian Siriano's winning collection of flowing ballgowns and accompanying accessories. Since that moment back in 2008 I've been completely enthralled by the world of fashion and the power it has over us. Clothes offer so much more than a functional role, they have become a form of expression for so many people, whether you realise it or not.

As fashion designer Marc Jacobs once said, "**Clothing is a form of self-expression, there are hints about who you are in what you wear.**" Not only does fashion give you the freedom to express yourself and your personality, but it also becomes part of your identity helping people form an impression of who you are before you even say a word.

As I write this piece sitting at my desk with my laptop, I'm wearing an old tracksuit (mismatched, of course) dotted with makeup stains from rushing to get ready for a Zoom meeting earlier on in the day. This outfit unsurprisingly doesn't excite me, this isn't the version of myself I want to show to the world, and it's on days like these that I feel least myself. I think it's important that I clarify that this version of myself isn't one that I'm embarrassed or ashamed to share with the world, because that isn't the case at all, but this version of myself doesn't allow me to fully express myself or my true style.

For me, I am expressing myself fully when I wear clothes that excite me. These are the outfits that I lay in bed at night and think about wearing the next day; it's the outfits where I take the long way home because I don't want to take them off just yet, it's the outfits where the colours go together, the accessories match and everything just works. But most of all it's the outfits that I wear for myself. I wear them because I love them, I feel good in them and fundamentally I **want** to wear them.

Leah x



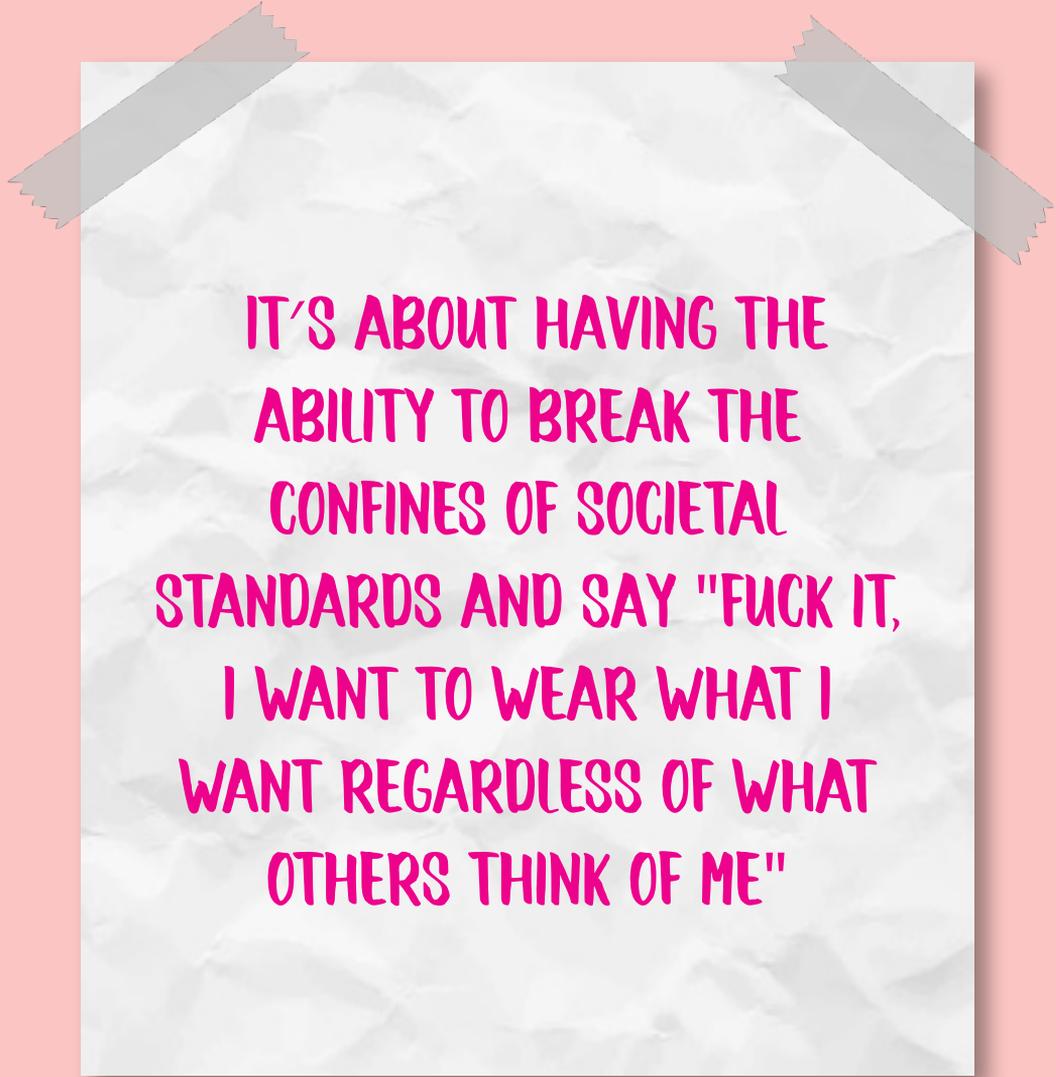
LIFE'S TOO
SHORT TO
WEAR BORING
CLOTHES



LIFE IS SHORT



BUY THE BAG



**IT'S ABOUT HAVING THE
ABILITY TO BREAK THE
CONFINES OF SOCIETAL
STANDARDS AND SAY "FUCK IT,
I WANT TO WEAR WHAT I
WANT REGARDLESS OF WHAT
OTHERS THINK OF ME"**







Britney Pease
(shelher)

RIGHT TO BE HEARD

Britney Pease is a photographer from Wetherby, Leeds who specialises in architectural, still life, fashion, and portraiture photography.

Britney has been interested in photography since a young age, however it was not until she started her BSc (Hons) Digital Journalism degree in 2018, that photography became more of a passion. After she was gifted a Canon DSLR for her 18th birthday, Britney knew that she wanted to explore different genres and began shooting photos that were of interest to her.

After completing her time at Leeds Beckett, Britney will be studying a master's degree in photography at Leeds Arts University.

'**Right to be Heard**' focuses on deaf individuals, and how they have coped with mask-wearing and lockdown, as well as life in general. During the Covid pandemic, people have overlooked individuals with deafness when it comes to face masks and mental health. They rely on lip-reading to be able to understand others. It is a topic very close to Britney's heart, and she has created a photobook that showcases personal portraits and stories, alongside an online website.



britneypease.wixsite.com/bppphotography



@britneypeasephotography



Britney Pease





Belle - Age 11

D E A F N E S S

I S A N I

I D E N T I T Y

N O T A

D I S A B I L I T Y

I CAN'T
LIPREAD
THROUGH
YOUR MASK



Jack - Age 19



Hollie - Age 19

EVERYONE HAS
THEIR OWN
OBSTACLES
MINE IS
DEAFNESS



Macaulley - Age 18



Charles Reeve
(helmi)

BUILD ME UP, BUTTERCUP

Charles Reeve is a writer and photographer from the South West of England, with an interest in feature writing. He also loves to shoot on 35mm film, which he incorporates into his projects.

Since beginning his studies, Charles has relished the versatility of the course and enjoyed the challenge of exploring different methods of storytelling. This had led to him producing content from videos to articles, podcasts and blogs.

'**Build Me Up, Buttercup**' is a publication focusing on the lighter and more humouristic side of journalism, which he has produced in response to the global pandemic.



charlie-reeve.wixsite.com/website



@charliereeve



Credibility in UK Journalism. How much can we trust the press?

Journalism in any country plays a vital role. To inform, enlighten and give a voice to millions of people. Giving them the opportunity to be included in a wider debate ranging from anything from social issues to politics. The ability to trust your journalists is therefore also crucial, if we can't trust our journalists then who can we expect to provide us with factual information to broaden our knowledge of the contemporary world? As time goes on it seems that trust and journalism are two words which seem to almost contradict each other in the eyes of the UK public.

Over the past 20 years, a poll by YouGov has asked the UK public whether they trust different groups to 'tell the truth' – the groups included within the poll are that of doctors, teachers, police officers and estate agents amongst a plethora of others, including Journalists.

From the pollsters results it's safe to say Journalists have fared pretty badly, with negative correlations across the board from the sub-sections that YouGov has divided the industry into. Mainstream Media such as the BBC clocked in with 47% of people trusting them to tell the truth in April of 2020. Whereas Journalists on 'mid-market' and red-top tabloid newspapers were only scraping round by the 10% mark.

A Journalists credibility has often been referred to as the butt of a joke, and people are very quick to express their thoughts on their credibility record – often being called out for mincing words to aspire to an agenda and contributing misinformed information stricken with bias. But what really is causing this trend of the UK population losing trust in it's

journalists and news organizations, and what are the contributing factors?

Journalism in a nut-shell, is simply the method of gathering, assembling and presenting news and information to an audience. This somewhat loose definition means that it's disputable where Journalism in the UK originated from. William Caxton introduced the first English printing press in 1476, by the early 16th century the first newspapers began to fumble around England, however due to a largely illiterate population people were still reliant on town criers to deliver news to them. Despite this the print press did begin to eventually take off, and we're now seeing centuries old newspapers still circulating around our country.

Since then News and Journalism has evolved and moulded with a continuously changing world. Town criers have since been abandoned and made way for Broadsheet and Tabloid Newspapers, allowing space for TV Journalism and subsequently adapting to the wormhole that is the Internet. Journalism has become a strong component in aiding the formation of National Identity and providing information to populations which breathes life into our democracies. This is what makes trust in journalism so imperative, admittedly a certain level of distrust is a healthy characteristic of a democratic system, but a very low level of trust and believability can endanger the functioning of journalism and possibly consequently our country, as a whole.

A free press is what is necessary for Journalism to contribute to a democratic society. Meaning that the Government in any particular country has no stake in what the press in said country has

to write. The Press Freedom Index is an annual ranking system which has been assembled by Reporters Without Borders, judging the countries on their press freedom records from the previous year. At one extreme end of the stick you have countries such as North Korea & Turkmenistan whose governments control all media and only few internet users are able to access a highly censored version of the internet. At the other end you have countries to the like of Norway, Finland & Denmark who's governments play no part in their press and pride themselves in their democracy and freedom of expression.

The UK lies somewhere in between, far closer to the last-mentioned, although remains to slip down the rankings from previous years. Threats made to reporters in Northern Ireland played a large role in this, the death of journalist Lyra McKee who reported on the unrest in Derry and after police inappropriately obtained warrants to search the homes of reporters Trevor Birney and Barry McCaffrey made Reporters Without Borders call for the UK to launch a national committee for the safety of it's journalists.

However, many people favour the argument that the UK actually has no press freedom whatsoever. With the majority of UK press under a very concentrated ownership structure, with around six billionaire tycoons owning the majority of the mainstream media. It's to many peoples belief that the agenda from the source at the top of the pyramid trickles into and consciously and subconsciously floods the newsroom with the same ideology.

Rupert Murdoch, Australian born and now US residing owner of Global Media Conglomerate, News Corporation has been made accountable for claims like these before.

News Corporation is the home to famous British newspapers The Times, The Sunday Times, as well as famed most read British tabloid The Sun and also long demised News of the World - in which phone hacking controversy sparked The Leveson Inquiry.

Former editor of The Sun, David Yelland, inferred in an interview with the Evening Standard that Rupert Murdoch was not necessarily the boss where influence and agenda went unnoticed.

"All Murdoch editors, what they do is this: they go on a journey where they end up agreeing with everything Rupert says but you don't admit to yourself that you're being influenced. Most Murdoch editors wake up in the morning, switch on the radio, hear that something has happened and think: what would Rupert think about this? It's like a mantra inside your head, it's like a prism. You look at the world through Rupert's eyes."

This isn't the first inkling that Murdoch may overstep his mark as the simple owner of The Sun and it's sister publications either, perhaps exercising his influence slightly more than appropriate. Andrew Neil, who edited The Sun's sister publication the Sunday Times between 1998 and 1994, spoke to the Lords communications committee in 2008 and described Rupert Murdoch's position at the Sun as the "unnamed editor-in-chief".

Disclosing how the editor of the Sun would get almost daily phone calls from Murdoch himself. Neil went further onto depict how Murdoch's influence would not be under mired, outlining how it would be inconceivable for the Sun to endorse one political party for an election, if Murdoch's view was to vote for the other.

Even on the other side of the world in Australia, former prime minister Kevin Rudd referred to Murdoch's Journalists as "Journalistic Agents" who are "tools and a political operation with a fixed ideological and in some cases commercial agenda." Rudd has since launched a petition to the federal parliament in Australia, calling for a Royal commission into News Corps overwhelming control of print media (where Murdoch owns around 70% of newspaper circulation) in the interest of democracy. So far the petition has amassed more than 280,000 signatures.

News at its core should be neutral, objective and unbiased. When journalists are reporting, naturally they should be telling both sides to a story in a weighted approach. Allowing the audience to make up their own mind on the subject they are disclosing. Personal attitude towards facts, whether it be doubt or ambiguity, should be avoided. However, like David Yelland, Andrew Neil and Kevin Rudd state,

when writers and editors at The Sun look at the world through Rupert Murdoch's eyes, with a fixed ideological view, and are frequently answering phone calls from him, it makes the objectivity of the paper understandably unclear.

Murdoch hasn't been short of controversy in the past, alongside the phone hacking, rubbing shoulders with politicians and controversial tweets it's no wonder that content provided in his publications cast a shadow of doubt over the heads of it's readers and it's further audience, therefore hindering the trust of the public. Its unfair to associate the goings on at News Corporation to other publications, especially that of a disreputable tabloid, but it only takes the minority to give the majority a bad name.

Others argue that the crumbling credibility of journalists doesn't lie with the influence of those who own the publications, but the everchanging landscape in which journalism now finds itself in. The world in which people consume and obtain their journalism has changed drastically, so much so that the definition of a journalist has practically been redefined since that of the old broadcast and publishing models. The print press made way for the television and now they are both still making way for the internet and all of the avenues which come as a result of it.

Looking at results from the 2020 news consumption report in the UK from Ofcom, TV still remains the most used platform for news with 75% of people watching it.

However the internet is not far behind with 65% of people using the platform to get their news fix. Compare this to only 35% of people now reading newspapers for their news and you can clearly see what direction the world of

news is sliding in, considering that the internet has only been widely accessible for the last 30 years.

The world of journalism has already been inherently competitive, but now that news is shifting towards the realm of being online it seems that the dog-eat-dog nature of the industry will only advance. Nowadays the audience is exposed to an overwhelming amount of information at their fingertips. So much so that to make sure your content is seen, publications need to make sure that their content catches the eyes of its readers. Through this medium what has been born is now a competition for clicks. Many publications also now depend on selling advertisements as their means of revenue. The need for traffic through the publications accompanying websites and other social media platforms only adds to the dynamic of the sensationalized media environment. Striking headlines are now the norm to bait the audience into clicking onto stories, however the price to pay for this new era of click bait journalism is that behind the headlines is often underdeveloped and inaccurate stories.

Alex Green has been a reporter at PlymouthLive for the last year and agrees with the point of view that the unfathomable volume of information on the internet is partly to blame for damaging Journalists credibility.

"Anyone can set up an account or website and start writing their version of the news, and there actually is an abundance of false information out there, which can look on the surface, remarkably similar to accurate, factual news."

Alex is correct, nowadays, you no longer need to have an advanced computer skillset to curate your own website. Anyone fairly competent with a computer can now setup their own website in half a day, even from their own mobile phone. This medium now opens up doors for anybody, with their own agenda to publish online, depict it as "news," even though the information could be false, misconstrued, inaccurate or completely fabricated.

"Fake News is everywhere." Alex continues. "I feel that when there is so much of it out there, it makes it extremely difficult, if not impossible to decipher between what's truthful and accurate and what's not – and therefore the natural response is to lose trust in the journalist." The term coined by Donald Trump during his campaign to become President of the United States and then famously throughout his presidency was used as an insult against any news agency and publication which slandered him.

Behind the somewhat disputed allegations from Trump however, Fake News is a very real phenomenon. In the UK fake news even dates back to the mid 1700s, where printers printed false news that King George II was ill in an attempt to destabilise the monarchy. In a more modern world however Fake News continues to intervene it's way into society, in some cases from some fairly reputable publications and sources. Fake News in the UK over the years has ranged from the arguably harmless, to the outright shocking and panic provoking.

In 2017, The Sun reported on the tragic murder of a woman. The Sun disclosed that the murder committed by a man with mental health issues was

"cannibalistic" detailing how the man was found with blood on his lips after ingesting the woman.

The report was ruled as false however after a later press council ruling noted that after an inquest into the tragedy showed no evidence of the woman being devoured. On the 24th of November of the same year the Mail Online also reported that a lorry had ploughed into pedestrians on Oxford Street in London by using a 10 day old tweet as a source, also detailing that gunshots had been heard at the scene. The headline prompted a convinced response by the public, even causing ex-EDL leader Tommy Robinson to tweet following the proposed terror incident. The false story sparked panic in the area, and once revealed there was no evidence of shots being fired or casualties, outrage online on social media. Even the BBC, home to the UK's most trustworthy journalists according to YouGov's poll has had its fair share of fake news scrutiny after wrongly claiming that 100,000 universal credit claimants would lose their benefits over Christmas, forcing the British Broadcasting Corporation to issue an apology.

Although there's no outright or admitted explanation for these reports which have been categorised as "Fake News. One such explanation may be down to what Journalists refer to as the rush to publish. In the past there was an unavoidable delay for publications when publishing news stories, however now, the world works in a much faster way. The audience expects news almost instantaneously whereas journalists never have been one for a slow news day. Journalists want to be the first to get the scoop on a story, and the first

publish it. Winning this contest means that the news outlet and the journalist get the credit for breaking the news. This means that most of time, in newsrooms around the world, Journalists are under a considerable amount of pressure to get the story, construct it and present it ready for the audience. This tenacious attempt to get information out as quickly as possible means that the door left open for errors to wonder in gets wider.

Errors in news can vary. Simple grammatical errors, missing punctuation and spelling mistakes can crop up every now and then, but occasionally an error can pose the risk of having much more catastrophic consequences. Markets are volatile, credibility walks upon tight ropes and the news organization can face legal liability. Hence why whilst journalists are trying to beat the rush to publish, they must ensure the story they are reporting on has been ran through and fact checked with a fine tooth comb. Just because a source has been referenced doesn't mean that its true.

One classic example of an error which most likely came from beating this rush to publish was courtesy of the Irish paper, Evening Herald. In 2017 the paper ran a story based around Belgian footballer, Romelu Lukaku and his move from football clubs Everton to Manchester United. The story ran with the headline "Lukaku is ready for work," and detailed the promising strikers transfer between Premier League clubs. However the publication sparked controversy when instead of including an image of Lukaku himself, ran with a photo of infamous Croydon rapper Stormzy.

This case of mistaken identity ignited mixed reactions, some people found it funny, others, including Stormzy, not so much. It's easy to view the mistake as extremely careless and to make light of the issue. But when questions of racism begin to be raised, the joke unequivocally turned sour. Even though the error can be rectified promptly, mistaken identity itself can be damaging for a paper's reputation. Add the speculation of racism into the mix also, especially when endorsed by a celebrity with influence like Stormzy, and their credibility can be ripped to shreds.

**I don't find none of this funny btw 🙄 don't wanna sound like the party pooper who missed the joke...
— #GSAP (@Stormzy1) July 10, 2017**

Tweet from Stormzy after the case of mistaken identity.

Alex also believes that another contributing factor to the decline of a journalists' credibility is that of social media, predominantly Facebook and the way that it controls the narrative. "If you work for a news organisation, you'll know how dependent on Facebook a lot of news providers are. The algorithms set out by Facebook make it impossible to reach every reader with every piece – because your news feed will show you what you've proven to engage with before," says Alex.

"These algorithms essentially mean that Facebook set the precedent on which kinds of news stories will perform online – and while journalists are still covering the essential every day stories,

Alex also believes that another contributing factor to the decline of a journalists' credibility is that of social media, predominantly Facebook and the way that it controls the narrative. "If you work for a news organisation, you'll know how dependent on Facebook a lot of news providers are. The algorithms set out by Facebook make it impossible to reach every reader with every piece – because your news feed will show you what you've proven to engage with before," says Alex.

"These algorithms essentially mean that Facebook set the precedent on which kinds of news stories will perform online – and while journalists are still covering the essential every day stories,

Facebook doesn't show its audience anything it thinks won't get the most engagement – and that's just arbitrary, so if a story/piece of content is divisive or inflammatory it will do well because lots of people will comment – meaning Facebook's algorithm will prioritise that, regardless of its accuracy.

Social Media does have its benefits, they act as a gateway and can drive traffic towards publication with search engine optimization.

Functions within the websites can allow for open conversation and feedback between journalists and readers and also allow for the readers to get to know the journalist on a more personal level – therefore enjoying the journalists' work, not just the work of the publication.

However, Alex's statement does hold true. Conforming to the rules of algorithms hinders objectivity. Audiences don't know what pieces of the puzzle are missing because they're out of view. Whilst the news corporation has no say whether or not they want to adhere to the algorithm, social media sites are trapping their audience in a filter bubble, which if that bubble were to pop and expose that reader to more information, could challenge and broaden their viewpoints. Journalists should constantly be attempting to do this when delivering news, but becoming slaves to the algorithms does not allow them to, and in today's climate if journalists and news organizations want to take part in the game, they must play by the rules.

In an ideal field of journalism it would be to look at the points discussed and attempt to avoid them. However the reality is there is no quick fix to the issues discussed. Unfortunately the world we live in isn't going to change overnight. Rupert Murdoch and his inability to keep his influence within his lane and media empires of a similar variety aren't going to disappear in the blink of an eye. Mark Zuckerberg isn't going to abandon his algorithm purely for the sake of journalists.

It's also unlikely that sensationalism and competitive publishing encouraged by investors and advertisers in the pursuit of profits will go anywhere anytime soon. Trust in Journalism is a strange topic really, it seems that when curated in paragraphs like so, there should be no reason to put our trust in their hands.

Like previously discussed, we've never been at a time in our lives where we've had so much information and so many ways of consuming it.

In all of the chaos of hearing so many voices at once, it's important for journalists to be there so we can have an authoritative voice to make sense of it all.

It may so be that Rupert Murdoch and his journalists are only telling one side of a story, and filter bubbles online are telling the other half. But to remain clued up, well informed and equipped with the knowledge to make up your own mind you must always take both into account. Even the journalists and their publications which we trust the most, we must still be sceptical, taking into account those at the other side of the fence and listening to their side of the story. Even when it pains us to do so. To trust our journalists more, we ourselves must take on the role of editor and rule out any unverifiable sources. The fact is, unlike maths, in journalism 2 plus 2 doesn't always equal 4. Only will we know what the truth is after looking at both standpoints.

Ann Curry is an American Journalist who has been in the profession for over 30 years. She stands by the philosophy of the audience taking on a more sceptical role when consuming journalism, in an effort to revive the relationship of trust between journalists and the audience. She believes that credibility lost may never be credibility regained, but in wake of all that seems to be going wrong in journalism. It seems that particularly in America, the public is now realising how vital journalism is for a democracy.

Publications are making a stand in the face of corporate owners, take the Denver Post for example.

We're seeing the audience being increasingly demanding and supporting quality work in the form of subscription based payments. Donating to the committee to protect journalists. Balanced and investigative reporting is making a resurgence, telling all the nuances of the story, allowing for the audience to make more rational judgements. Perhaps this shift in momentum may be something we can see a lot more of in coming years, particularly in the UK and our own publications.

**To see more of Charles' work,
follow the QR Code below...**



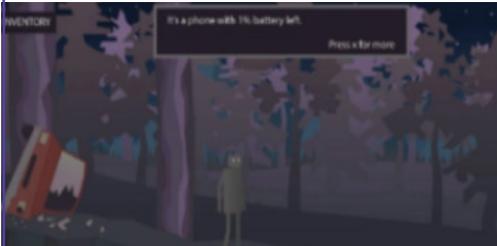


Whether you want to design games, learn animation for film, or discover new ways to produce video and audio content, our courses will teach you how to use the latest creative technologies to engage with audiences.

In recent years, Broadcast Media students directed and broadcast the England Handball finals live stream on the BBC Red Button, while Digital Journalism students completed a shoot at The Audio & Radio Industry Awards. We are also members of Game Republic and every year we take students to the Student Showcase Competition, with many winning awards from industry judges.

Our Creative Technologies courses offer you the chance to forge a career at the cutting edge of the creative industries. From traditional daily newspapers to game development companies, Leeds is a hive of creativity and employment opportunities are expected to grow more here than in any other city in the UK between now and 2025.

BSc (Hons) GAMES DESIGN



This course will equip you with the specialist skills and knowledge to enter the games, digital and creative entertainment industries. You will focus on three main areas: programming and software engineering; art, concept and asset production; and game design studies, practice and theory. You will take products from an initial idea through the design, visualisation and technical implementation stages. Placement opportunities, networking events and guest lectures from industry experts will enhance your awareness of the career opportunities open to you.

BSc (Hons) VISUAL EFFECTS



You'll explore VFX in-depth as a discipline and specialise through option modules in your second and third year of study to shape your degree to your career interests. Aligned closely with this fast-paced industry and its demands, this course will enable you to understand and mirror industry practices by working collaboratively with fellow students and staff. The individual portfolio of work that you'll have created throughout the course will showcase your creativity and technical skills to potential employers.

BSc (Hons) DIGITAL JOURNALISM



In the age of mobile technology, anyone can use their phone to take pictures and video and share their stories across the globe as soon as they happen, but it is the quality of the material that matters. You will develop the skills and confidence to spot a story and think about the different ways it could be told, whether using photography, sound, video or the written word.

BSc (Hons) BROADCAST MEDIA TECHNOLOGIES



Developments in technology have led to exciting new approaches in the creation of broadcast video and audio content. Whether you want to produce content for TV, radio or the web, this course will develop your understanding of these new technological developments and approaches so that you become an expert producer with the confidence to work across all platforms.

BSc (Hons) CREATIVE MEDIA TECHNOLOGY



This practical course is aimed at creative and dynamic individuals with a passion for modern digital technology. You will focus on the creative application of technology and you will use industry-standard software packages in our professional studios. You will learn how to produce effective designs, websites, apps, short films and animations while working as part of a production team. You will build a substantial portfolio of work and will have the chance to develop relationships with future employers at our showcase event, where you will display your final year project.

BA (Hons) GAMES ART



Positioned at the intersection of art and technology, this course will provide a practical and creative exploration in the production of art for games. You will engage prior to arrival through a series of stimulating summer projects, designed to prepare you for first year at the university.

In year one, you will apply the fundamentals of design theory to game art media and critical visual research strategies, supported through your development of practical 2D/3D visualisation and compositional skills.



Chloe Carr
(shelher)

FUNKED DIGITAL

Chloe Carr is a digital journalist from Merseyside, who has a strong passion for creative writing as well as music, fashion and documentary photography.

During her time at LBU, Chloe has developed skills in content creation and production, working alongside clients to create and manage their websites. She has also gained experience in shooting interior and event photography. Upon graduating, Chloe would like to further develop her digital storytelling and creative writing practice.

Chloe's project '**Funked Digital**', explores topics related to music, mental-health, fashion and youth-culture. The publication showcases a variety of media elements from written articles, interviews, photography and videography. Additionally, the website showcases Chloe's social-media management design and editing skills.



chloecarr33.wixsite.com/photographyportfolio

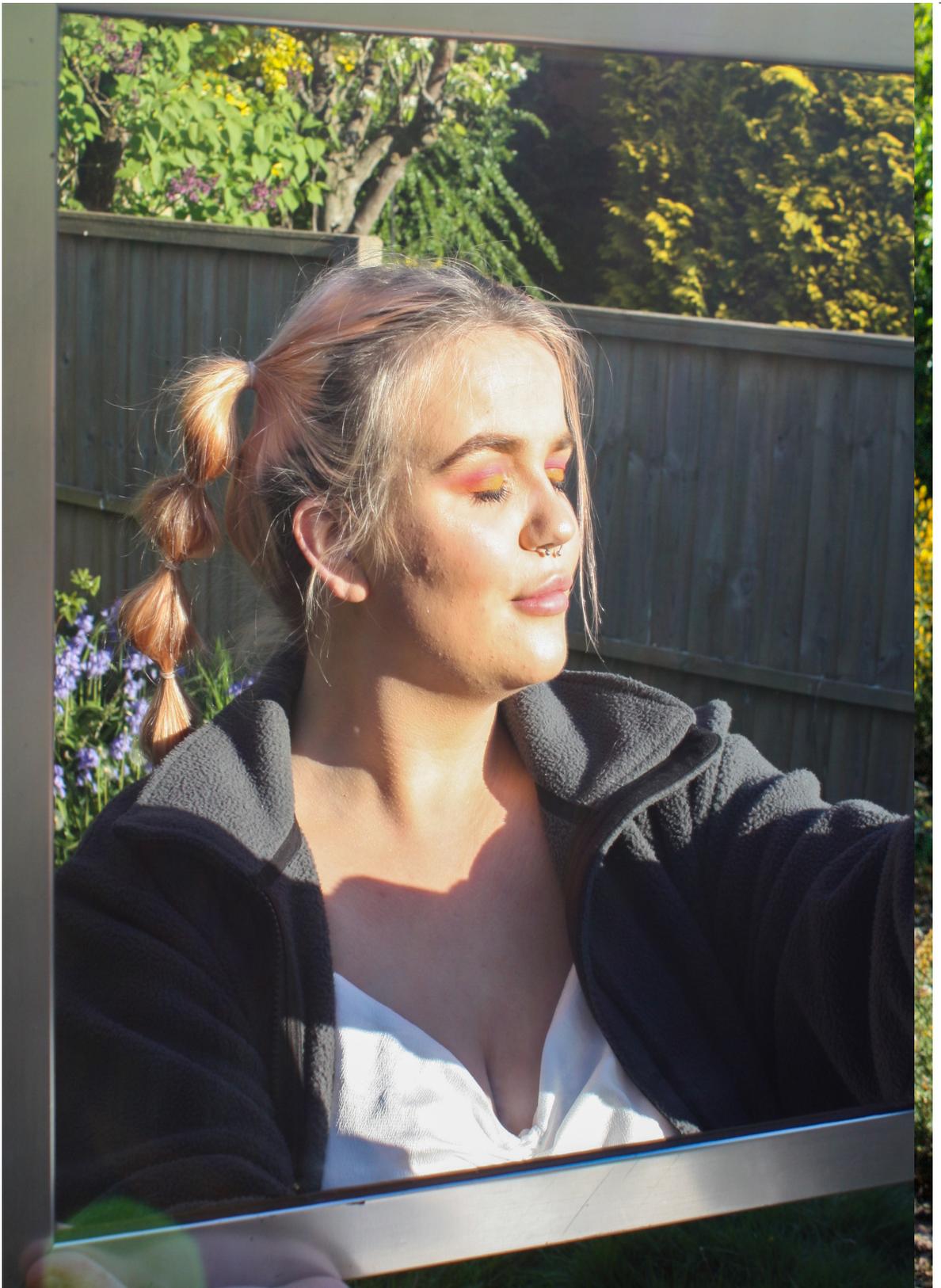


@photosby.chloecarr

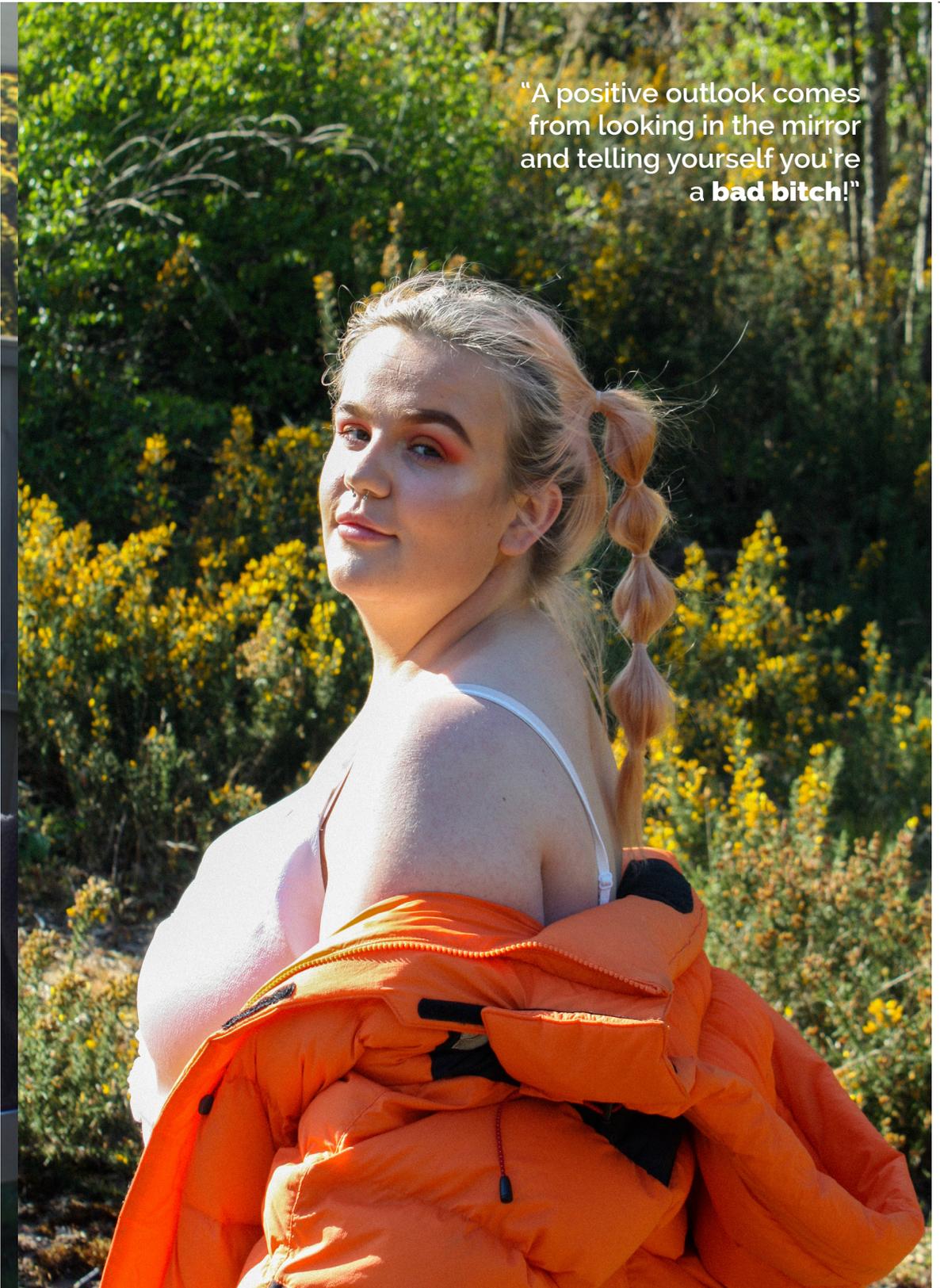


Chloe Carr



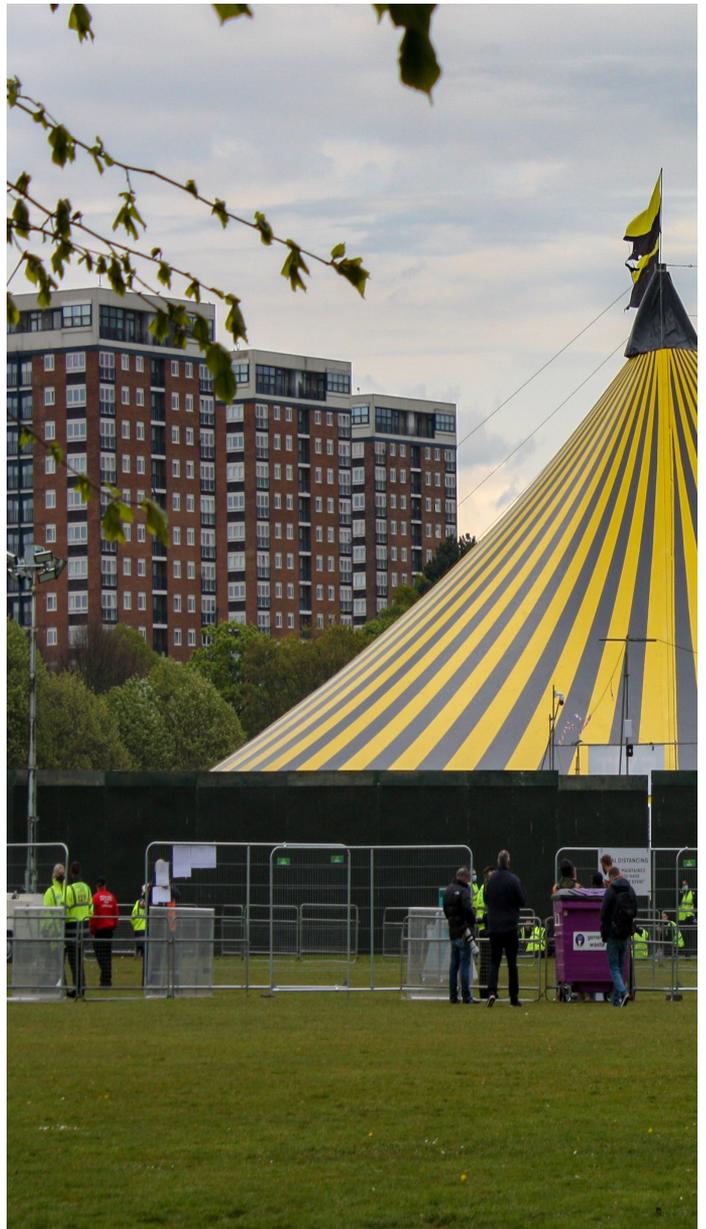


"A positive outlook comes
from looking in the mirror
and telling yourself you're
a **bad bitch!**"



We're on our way back to normality with the UK's first gig in over a year. Sefton Park in Liverpool hosted 5,000 people on 2 May 2021 for an event headlined by Stockport indie pop band 'Blossoms'.

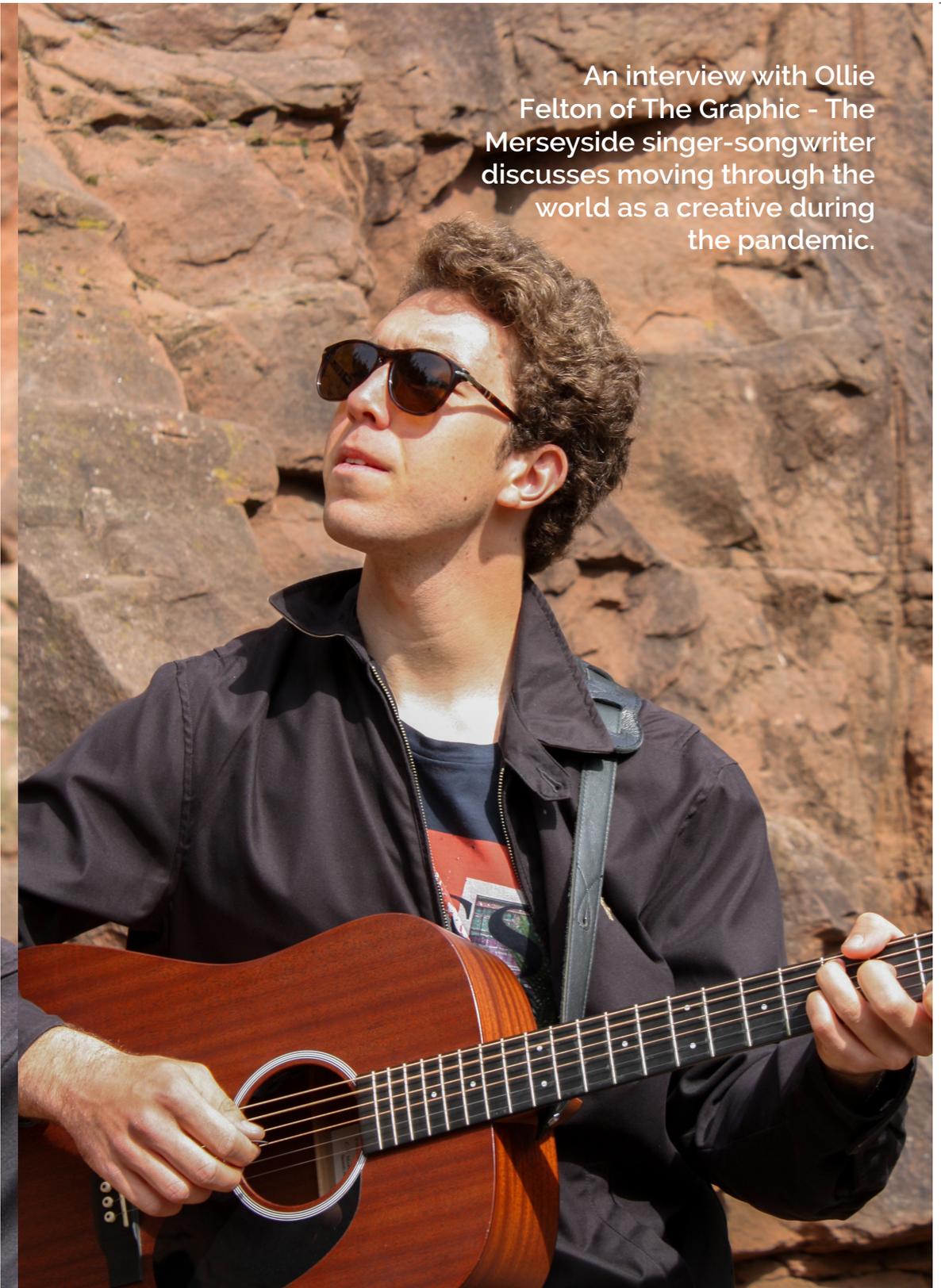
Other musicians on the line-up included chart topping Wigan band 'The Lathums' and Liverpool singer-songwriter 'Zuzu.'

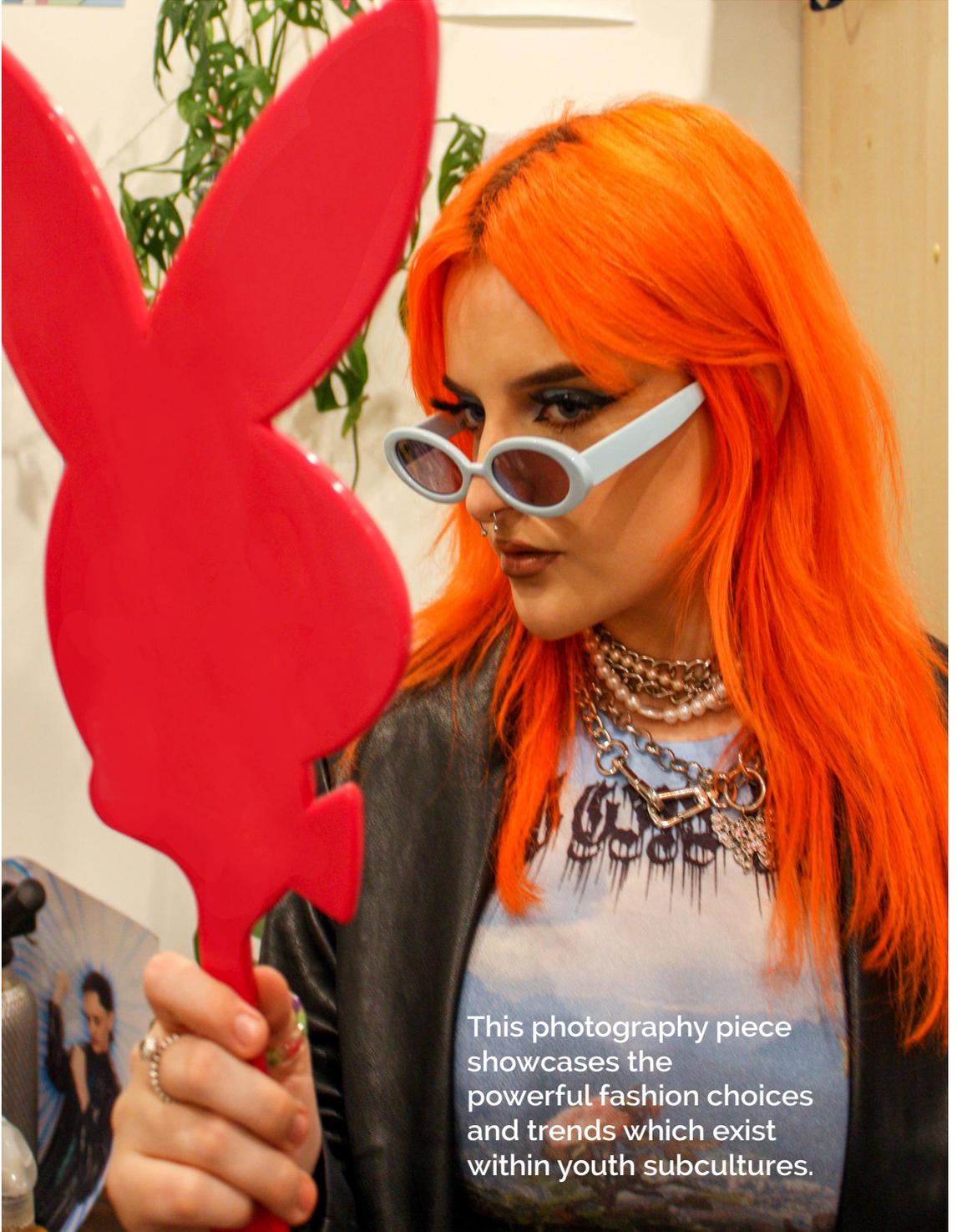






An interview with Ollie Felton of The Graphic - The Merseyside singer-songwriter discusses moving through the world as a creative during the pandemic.





This photography piece showcases the powerful fashion choices and trends which exist within youth subcultures.

Exploring streetwear
fashion trends through
photography.





Connie Nuttall
(shelher)

ALTERNATIVE PSYCHE

Connie Nuttall is a photographer from Huddersfield. During her time at LBU, she developed an interest in portrait photography, which helped build her confidence, and added to her interests in travel and event photography.

Her love of photography was ignited through the discovery and use of her mum's old Nikon F1 film camera. Since then she has continued to explore the world of photography through the old film camera and her DSLR.

Her showcase project '**Alternative Psyche**' is a series of images that captures the art of cosplaying and the stories of the people involved. The concept behind this was to explore the creative process and their world, showing the extraordinary against the ordinary.



@destinytwister_photography



Connie Nuttall



XANDER IS TOGA



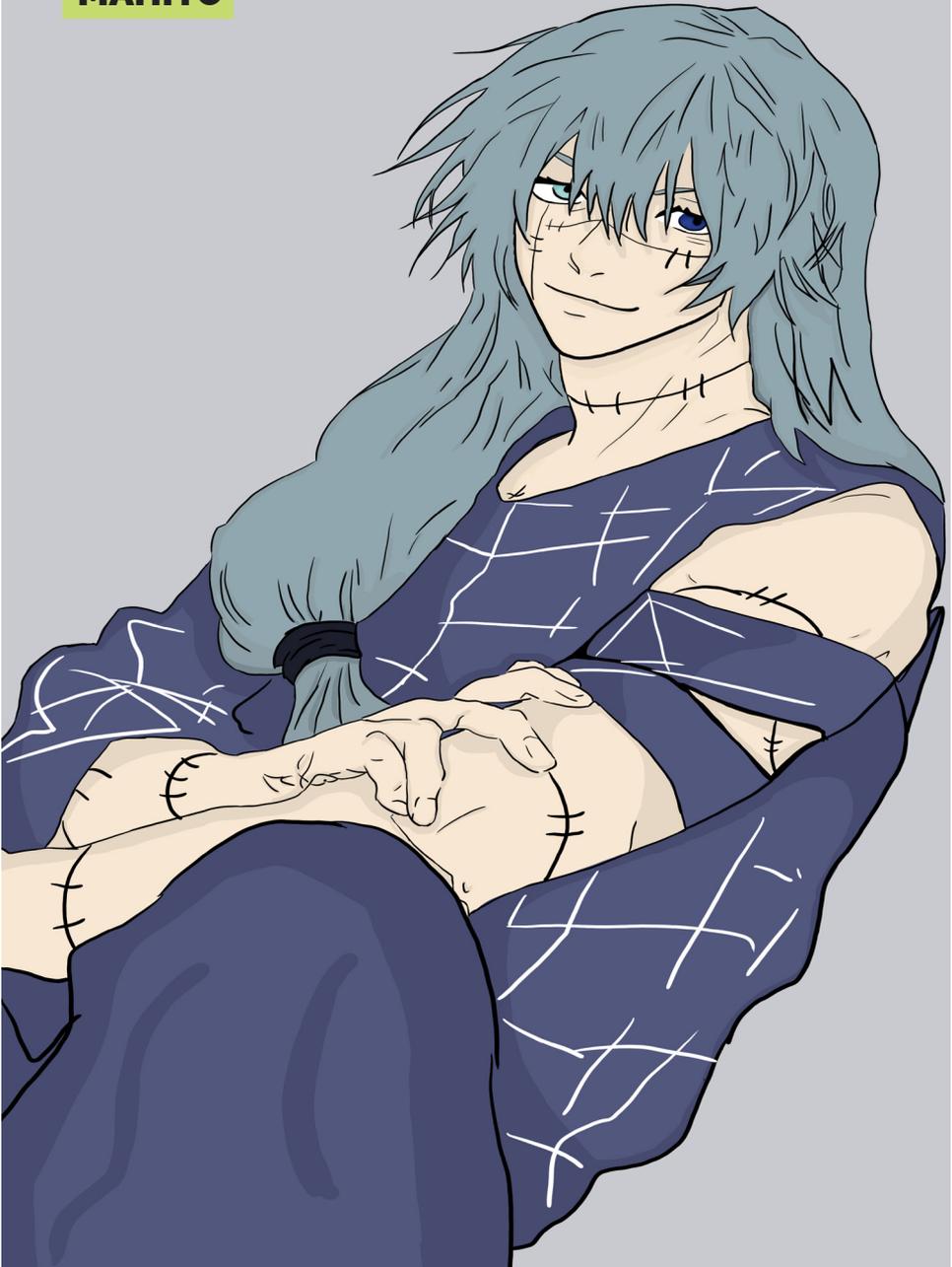
"I remember making this cosplay at 2 am and I dropped one of the big boxes on my foot and was surprised that the box was completely fine but my foot was not... it ended up being bruised for weeks."

DANNIE IS PRINCESS ZELDA



"For me it's so much fun, the atmosphere is so welcoming and the people you meet are amazing and friendly. Cosplaying has influenced me so much and had such a positive impact on my life and I can't wait to cosplay again."

MAHITO



"It really has influenced me as an artist. While the cosplays seem to be easy to make, they really require a lot of attention to detail. The make-up, props, hair, and behaviour at conventions itself... best thing about it is that once you take off the cosplay it is as if you are a completely different person."

PRINCESS ZELDA



"Having experiences like this really grew my confidence and I didn't feel ashamed to admit that I cosplayed and started just openly admitting to it. I even wore one of my cosplays to our college charity day (where you can dress up) and was surprised people complimented me and I wasn't shunned for it."

MORGAN IS FLYNT COAL





"Cosplay has made a significant impact on me in more ways than I can explain in a summary, it has allowed me to just be myself and really express myself in a way that makes me happy while meeting so many fantastic people who I keep in contact with since I began cosplaying in 2017."

AMY THE PLAGUE DOCTOR



"For Halloween, I dressed up in a simple plague doctor outfit which I unintentionally based off my "Among Us" character at the time. We hung out at the Peace Hall in Halifax and a couple of people complimented us on the costumes we were wearing, one lady asked if she could take some pictures of us."

THIS IS MY ALTERNATIVE PSYCHE



"In high school I struggled to find a group of people I fit in with. I had friends, but we didn't have much in common. When we ultimately drifted apart, I struggled to find people who would accept me."



Courtney Hawcock

(shelher)

THE STEREOTYPES OF DANGEROUS DOGS

Courteney is a digital journalist from Doncaster. She has had a passion for photography and writing since a young age, which grew stronger after studying photography and media at A-Level.

Her favourite things to photograph vary from nature and animals to live concerts, which has been shown in her work over the years. After undertaking a project in a dog shelter in her first year of university, she realised this was a big passion and she would like to do more work on the topic of dogs in difficult situations.

Courteney's showcase project is about '**The Stereotypes of Dangerous Dogs**'. Through her research and investigation she hopes her hybrid piece of photographs and interviews will be educational. Its aim is to better understand dog breeds and erase the stigma around them, in order to impact their lives positively.



Courteney Louise Photography



@courteneyspography



Courteney Hawcock



The Stereotype of 'Dangerous Dogs'

In the United Kingdom there are a list of dangerous dog breeds that are banned under the Dangerous Dog Act (1991) as they are considered too dangerous to own however, the government also state that "whether your dog is a banned type depends on what it looks like, rather than its breed or name", meaning any dog can be deemed too dangerous just by their appearance. The media have added to this by labelling many other dog breeds as dangerous purely for their size and appearance. This portrayal by the media has resulted in a stereotype believed by many, some breeds worse than others. The breeds listed by the media to be dangerous are:

- Staffordshire Bull Terrier
- German Shepherd
- Rottweiler
- Boxer
- Siberian Husky
- Bull Mastiff
- Dobermann
- Akita
- Saint Bernard
- Jack Russell
- Great Dane
- English Bull Terriers

Whilst these dogs could quite easily be very dangerous, the point of this project is to prove that it is not just these specific breeds that are threatening, any dog can be aggressive if put in a situation where it must be or is not trained suitably. These dogs are stereotyped for how they look. In this project you will get to know some of the breeds on this list, and hearing their owners' point of view, as well as some professional opinions also. Whilst the media portray them to look quite dangerous, the photos you will see shows their true, friendly side. This aims to be an educative piece, to put an end to Breed Specific Legislation, to stop banning breeds for how they look, and deal with causes solely for their behaviour, no matter what the breed.

“Whether your
dog is banned
type depends on
what it looks
like, rather than
its breed or
name.”

- Government



Bruno



“There is no research to demonstrate that these breeds or types are any more aggressive than other dogs.

Whether or not a dog is aggressive can be influenced by factors such as how they are bred and reared, and experiences throughout their life.”

- RSPCA

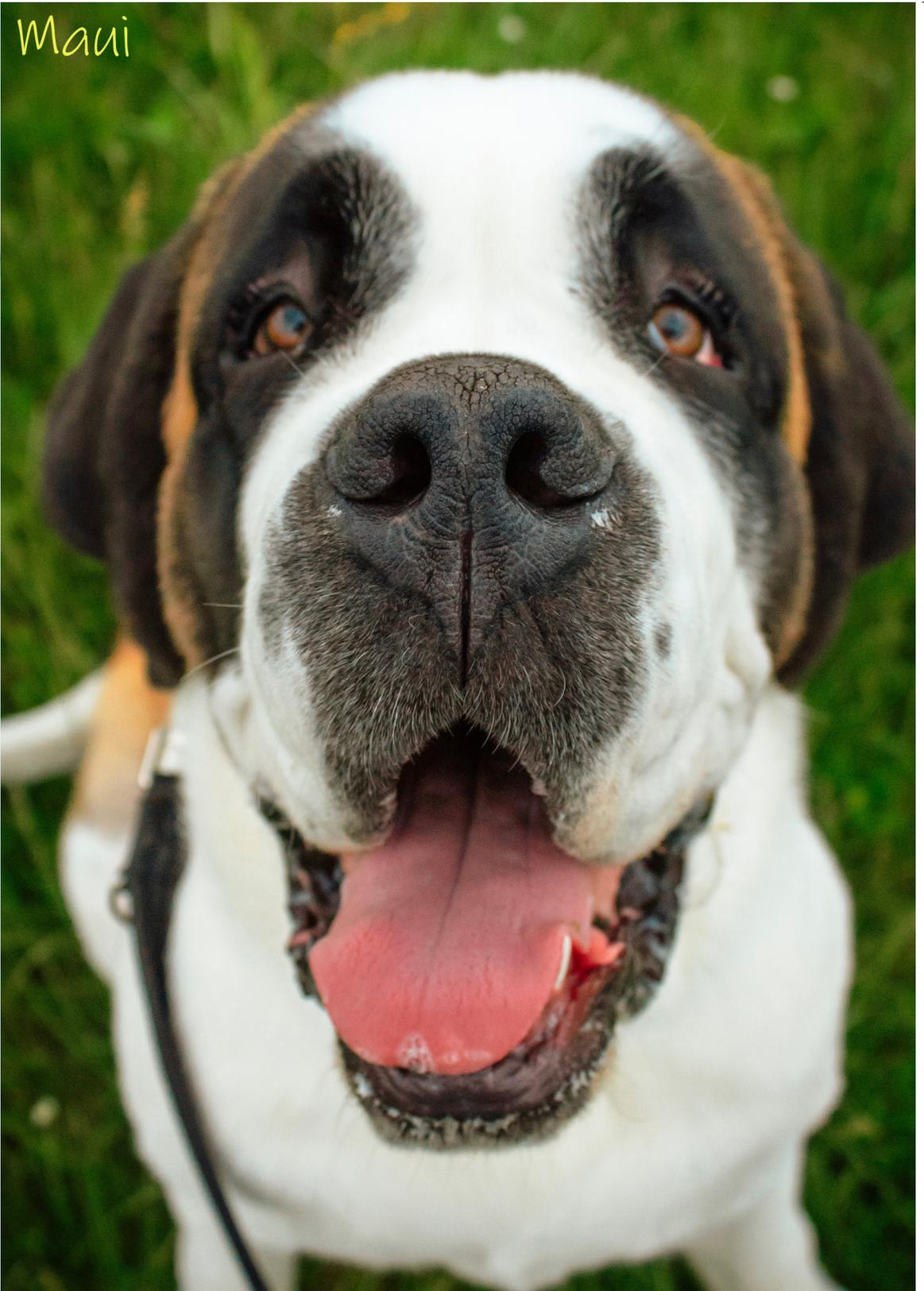
Dudley





Junior

Maui





Libby Foster
(shelher)

THE CHILDREN OF LOCKDOWN

Libby Foster is a freelance photographer and journalist from North Yorkshire, specialising in portrait photography and digital art.

Libby's love for photography began whilst studying at Leeds City College, where she explored stories from people with diverse backgrounds. This then led her to study at LBU.

Her project titled '**The Children of Lockdown**' is a series of portraits capturing children during the COVID-19 lockdown in the UK. It explains the stresses and strains of raising a child in isolation, away from their friends, school and the outside world. How has the pandemic affected them in the early stages of their lives with little to no outside influence?



misslibbyvphotogra.wixsite.com/website



@misslibbyv_photography



@misslibbyv_art



The Children of Lockdown is a series of portraits aiming to capture the essence of a child in the uncertain times we now find ourselves in. In March of 2020, the UK government decided to put the country into a national lockdown due to the Coronavirus Pandemic, this unsettling caused a great deal of stress and panic across the country. The public were required to stay at home for their own safety, with restaurant, pubs, bars, and non-essential retail being closed, the pandemic suddenly went from speculation to very real fast. To make matters worse the mixing of households was also banned for a period, meaning that the people who lived alone or were at high risk became even more isolated from the outside world.

The project developed, from watching a close friend try to parent her two young children in the middle of a global pandemic. The strain of raising a child in normal circumstance can be difficult for most, but how can a child adapt in almost complete isolation from the outside world and how do they develop as a person in the early stages of life with little to no outside influences.

The Children of Lockdown represents the innocence of a child in hardship.

ISLA AGE 1 ½



EDDISON AGE 3

RORY AGE 3





“Lockdown
is because
of the
coronavirus
and it needs
to do one!”

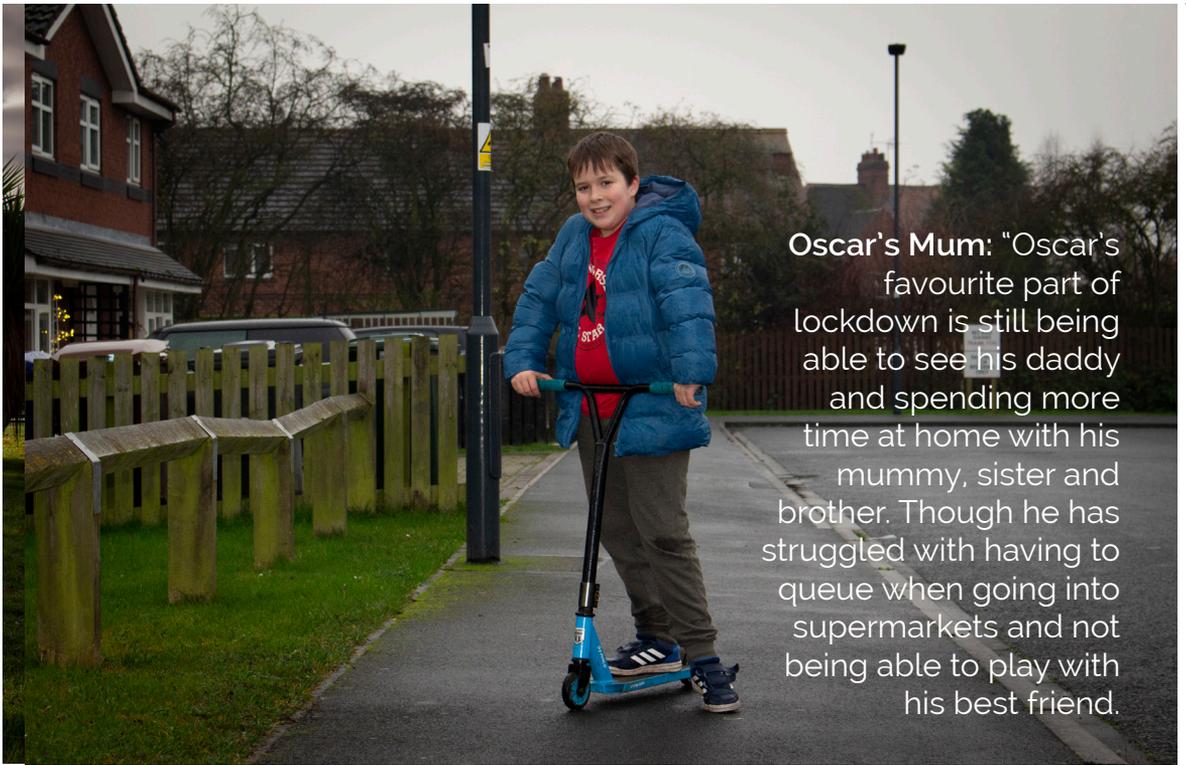


Kieran's Mum: "Kieran enjoyed being able to play on his Nintendo Switch more and being able to spend more time at home with me and his dad. But he struggled with not being able to see his nanna and other family friends. Due to Kieran's autism he struggles to understand and deal with change."

TOP: KIERAN AGE 10 BOTTOM: RYAN AGE 10



Ryan's Mum: "The best part of lockdown for Ryan was spending more time with mum and dad. But the worst part was not seeing anyone else and he misses playing rugby."



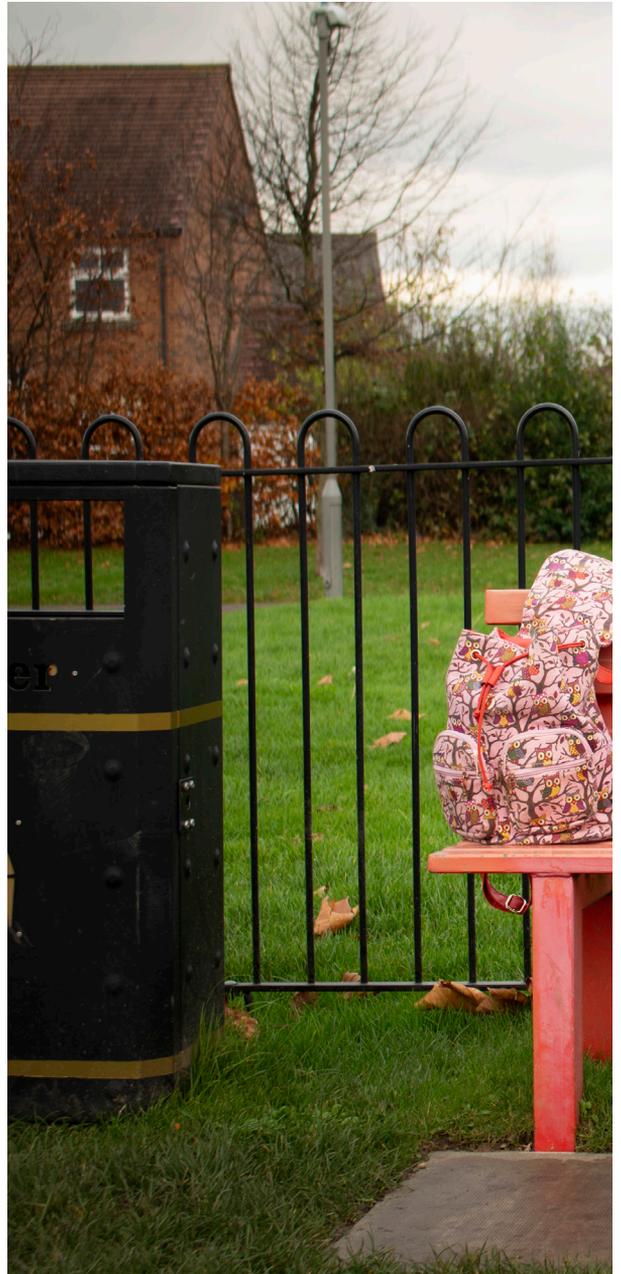
Oscar's Mum: "Oscar's favourite part of lockdown is still being able to see his daddy and spending more time at home with his mummy, sister and brother. Though he has struggled with having to queue when going into supermarkets and not being able to play with his best friend."

TOP: OSCAR AGE 10 BOTTOM: KIAN AGE 7



Kian's Mum: "He has missed not going on holiday. But he likes that mummy has been at home more and the same for dad."

Evie's Mum: "Evie loved the summer in the garden and being at home in the paddling pool, days out to the seaside and Yorkshire Wildlife Park. Evie has not like that the indoor play area has been shut. Mummy has missed this too."



EVIE AGE 3





Lucy O'Flanagan
(she/her)

HUMANS OF LEEDS BECKETT

Lucy O'Flanagan is a digital journalist based in Leeds.

She began her studies at Queen Elizabeth Sixth Form College where she completed A-Levels in Photography, Film and Media studies. During this time Lucy developed a love for portrait photography, investigative, and broadcast journalism which further expanded whilst studying at LBU. Over the three years she has been able to build on her content creation skills through a variety of projects.



@lucyoflanagan_media



Lucy O'Flanagan



BETTY



CHARLIE



LIZZIE



NATHAN





Molly West
(shelher)

FINE PEOPLE

Molly West is a digital journalist based in the North West of England who specialises in portraiture and event photography, as well as music journalism.

Molly's love of photography began in college where she completed a UAL Level 3 Extended Diploma. Since then, she has combined her photography skills with writing during her time at LBU.

Over the last three years, Molly has explored different genres of photography. She has developed a particular love of portraiture, which she has chosen to showcase.

Inspired by the Lancashire photography festival which took place in March 2021, Molly's series of portraits highlight her skills in both photography and post production.



@mollwestphotography



Molly West





Hannah



Tom



Louis



Jess



Nadia Patel
(shelher)

EAST MEETS WEST

Nadia Patel is a digital journalist from Bolton. She has a great interest in photography since a young age, starting a freelance wedding photography business at the age of 16 before then beginning her studies at LBU.

Nadia has also studied journalism abroad in California, USA where she took part in some of the Black Lives Matter protests. She has developed a strong passion for documentary photography and upon finishing her degree at Leeds Beckett University, Nadia will be using her time to focus on becoming a human rights journalist.

Nadia's project, '**East Meets West**', is a series of photographs combining both Western and Eastern influences, in a world which applauds euro-centric beauty standards. The beauty industry fails to showcase representation for people of colour but ironically finds no problem using cultural attire to fit the 'aesthetic'. It is a process that selectively glorifies aspects of culture when they become profitable, while ignoring the lived experience of people who must actively suppress facets of their identity in order to be accepted in Western society. Nadia believes this is an important issue to address.



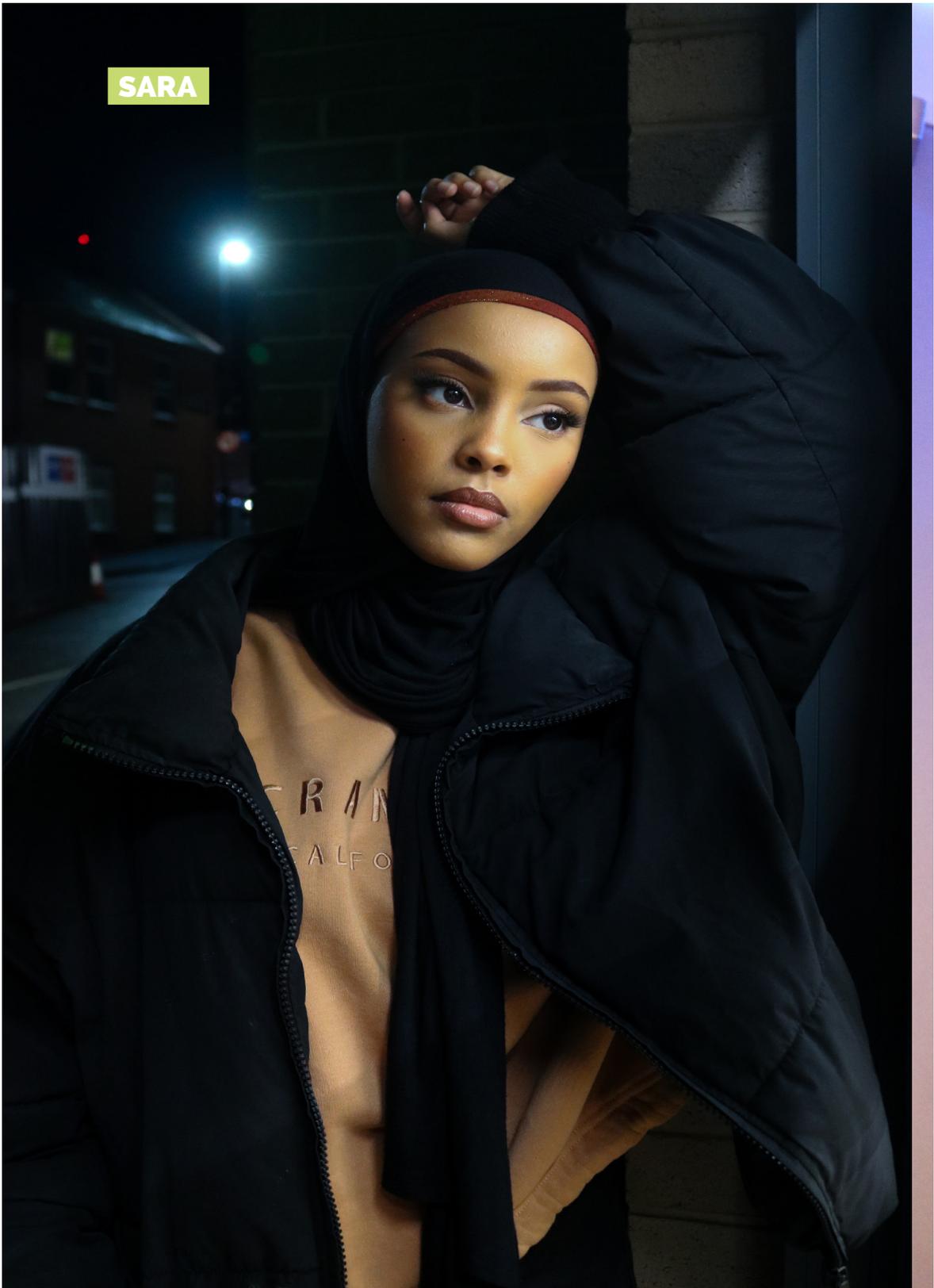
@nadiap_photography



Nadia Patel



SARA





A snippet of both worlds

KHALISHA

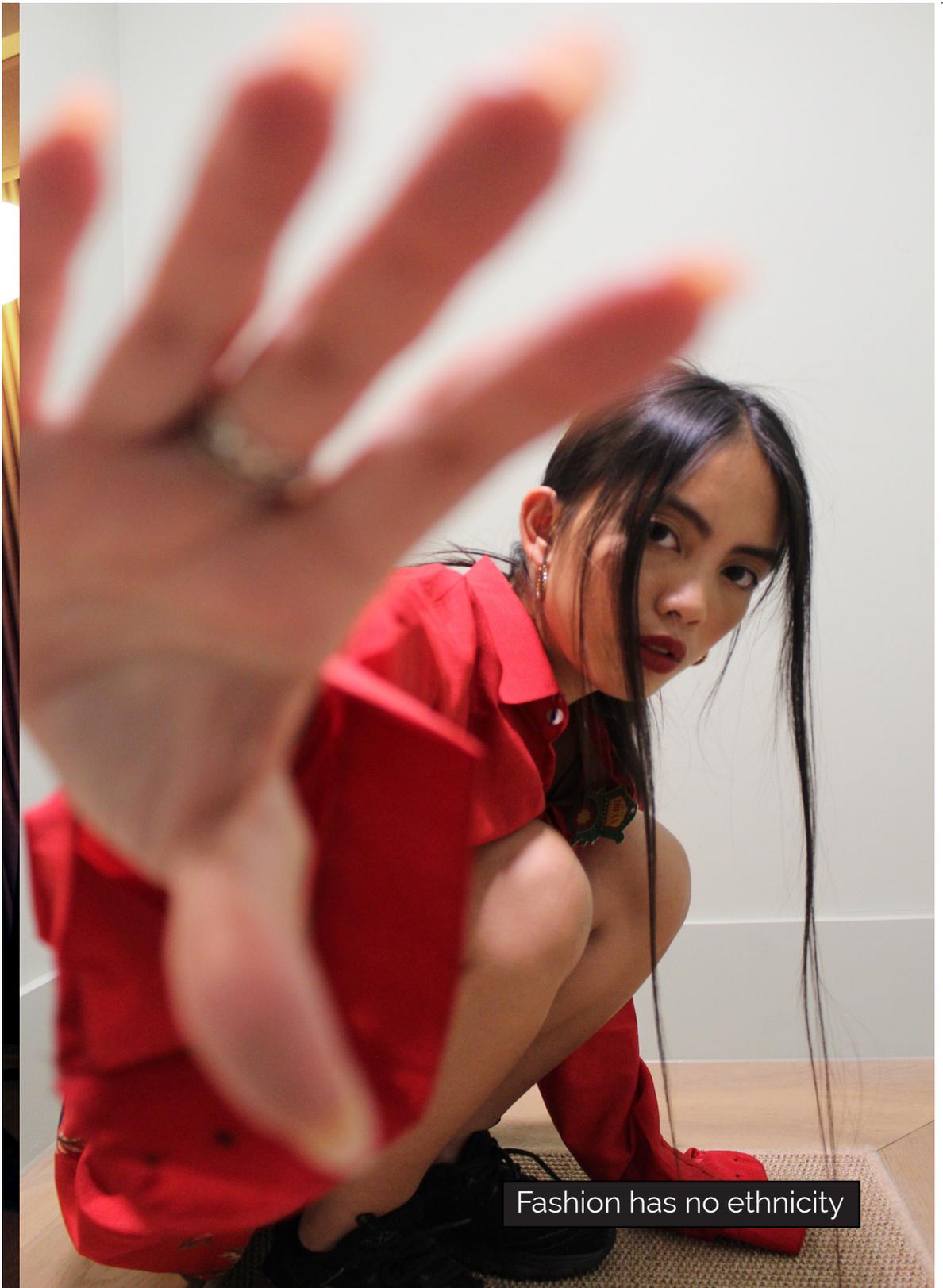




Tradition is fashion

HANNAH





Fashion has no ethnicity

SERENA





"You should be able to feel powerful in what you wear, not ashamed"



Neeve Lomas
(shelher)

OUR BLUE MINDS

Neeve is a photojournalist based in West Yorkshire who specialises in nature and still life photography.

Neeve's love for capturing photographs came from primary school, where using a camera felt like a much needed creative output. She wished that she could take pictures with her eyes so people could see from her point of view. This then led to her love for fashion, still life, nature and landscape photography.

Upon studying at LBU, Neeve has gained experience working with small businesses to create photographs for print, content for marketing as well as designing websites.

For her final year project, '**Our Blue Minds**' explores water and the Blue Mind science, where she has photographed water in landscapes using ND filters. Blue Mind science, is the science behind the proven health benefit linked to being near, in, on, or under water. And how it can make you happier, healthier, more connected, and better at what you do.

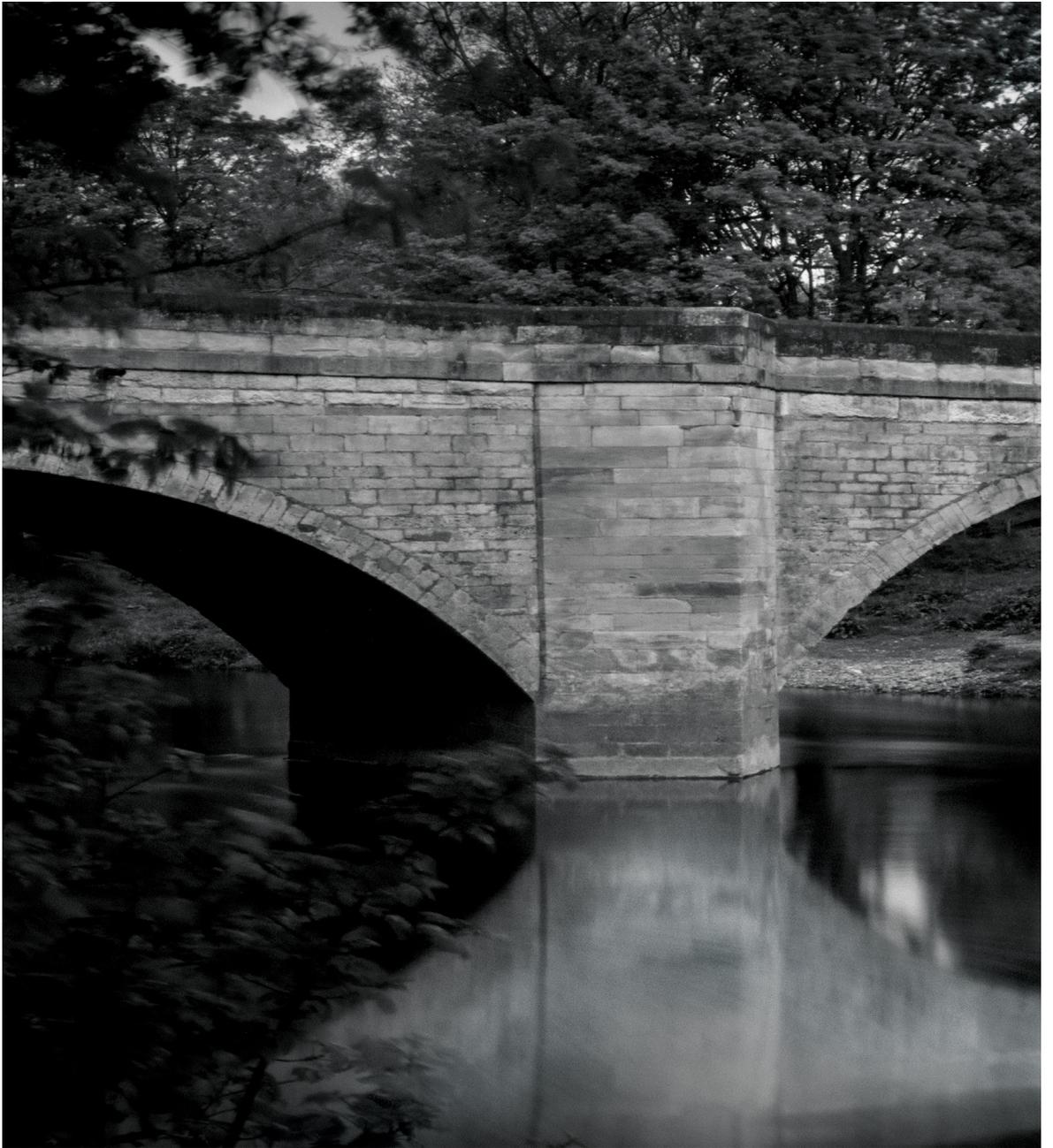


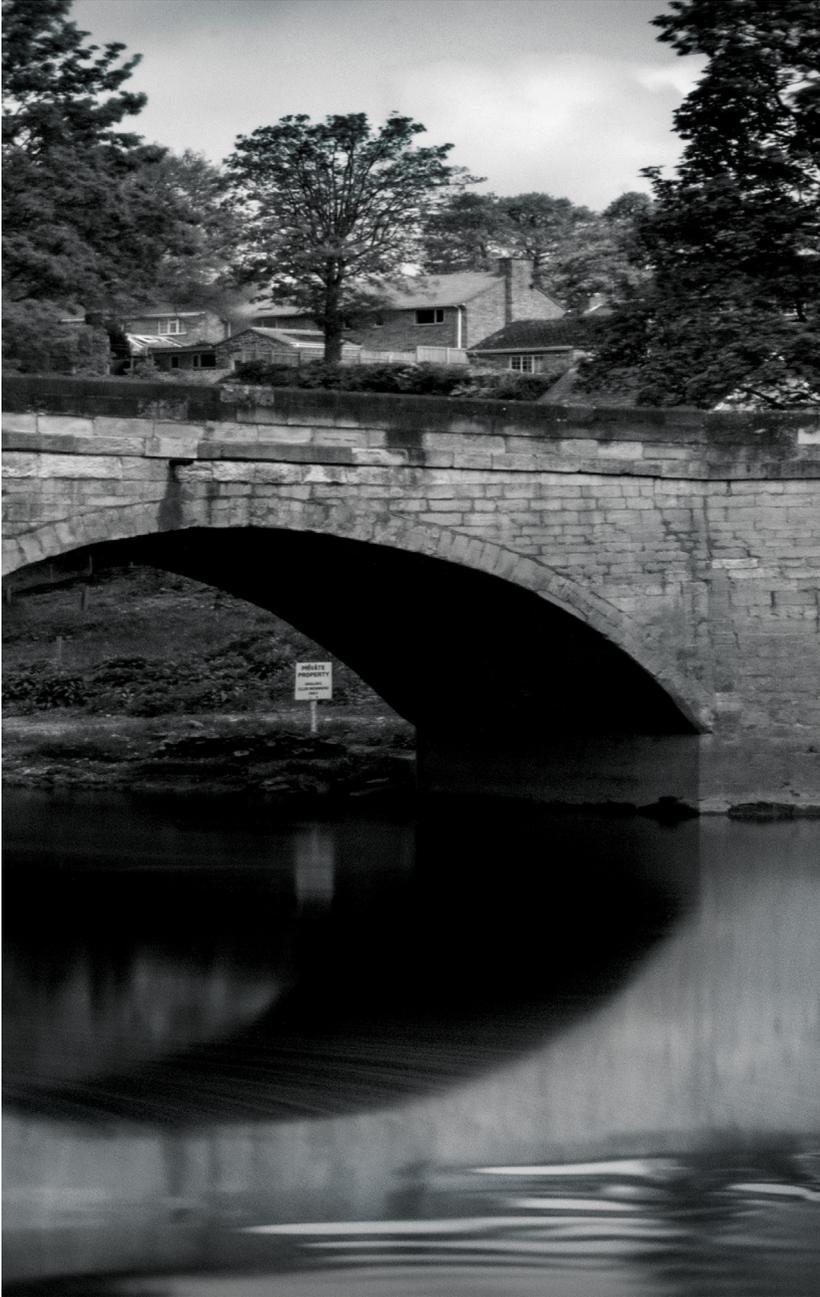
neevelomas.wixsite.com/nlphotography



@nL_photography99







**Water Under
The Bridge**

River Wharfe,
Boston Spa



Waterfall Of The Mind - River Wharfe, Boston Spa



**Sandy Shores
Ahead**

North Sea,
Scarborough
Beach





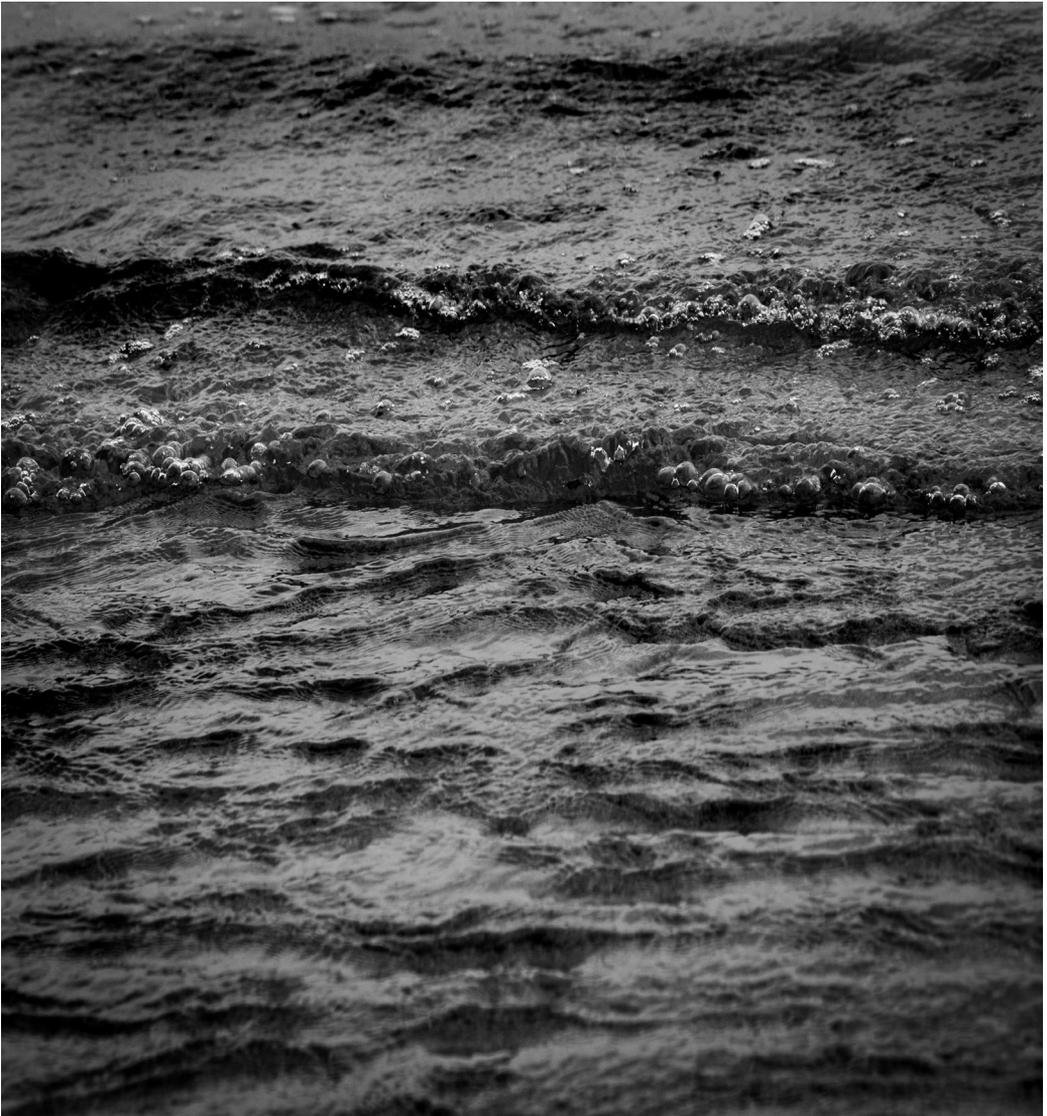




How Slow The Flow - River Wharfe, Boston Spa



Shadowy Waters - River Wharfe, Boston Spa



Not Feeling Wavy - North Sea, Scarborough Beach

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LEEDS SCHOOL OF ARTS

