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# Straight Shooting – Developing Camera Ethics and Multiple Literacy Through Digital Video News Production in High Schools

*Research Paper:*

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## Abstract

This article highlights the imperative of developing multiple media literacy skills in high school students to prepare them for work in a world plagued by complex social, political, economic and environmental issues. These skills can be imbued through the integration of the concepts of journalism ethics with journalism's role in a democracy within the practical aspects of production of digital television community news. This idea is to be explored in an Australian Research Council Linkage project (2005 to 2007) - a collaborative initiative between Apple Computer Australia, WIN Television and the University of Wollongong (UOW). The ARC School News project investigates the notion that high school students' creation of digital video news about their school and community, facilitated by innovative technology and expert advice, can lead to their acquisition of multiple literacy skills. As the students' skills develop in constructing television news, they will then begin to appreciate a set of multiple literacy resources that should serve them as young participants in a democratic system. In a changing news media landscape, dominated by deception, spin and public relations, these resources are critical and young people require them to effectively exercise their rights, now and into the future. In the making of community oriented television news, young people will develop a critical ability to read the media products for what they are: constructions that are often persuasive and propagandist, disguised as news and loitering on the boundaries of the pornographic and the violent. Young people will develop their critical abilities in multi literacy, finding that news and current affairs often serve singular political and commercial interests, rather than what journalism purports to serve – balance, fairness, independence, investigation, pluralism and democracy.

## Background

Australian-education policy-initiatives are currently taking the view that an education which develops capabilities across a range of literacies will equip young people with some pre-requisite skills to participate in a complex, global workplace and community (Ministerial Council on Education Employment Training and Youth Affairs (MCEETYA), 1999). The goal is a sharpened decision making for citizenship through student learning outcomes which enable “all young people to engage with an increasingly complex world ... characterised by advances in information and communication technologies, population diversity arising from international mobility and migration, and complex environmental and social challenges” (p.1).

This focus on complexity suggests a need to strive for highly critical and analytical competency (Freire & Macedo, 1987; Cummins & Sayers, 1995). That is, learners need to be able to critically analyse information, logically examine arguments, relate ideas to their previous knowledge and experiences, develop and use organizing principles to integrate ideas, test possible solutions, and finally, to derive conclusions based on evidence (adapted from Biggs, 1979).

This collaborative project, for largely Year 10 high school students, involves active engagement in the ‘television’ news development process. This will involve the usual identification of a ‘news-worthy’ story; the research of topic and issues related to the story; the interview to elicit the story; the camera work, script writing and finally video editing. All these components, and the whole experience, have the potential to facilitate student development of multi-literacies.

The initial idea involved simulating a television news development process, with advice from professionals in WIN Television network. Technology and expertise supplied by the Faculty of Informatics (University of Wollongong) and Apple Computers is set to work within an education program and this translates to a model of students working with digital video within a series of cyclical, *analysis-construction-deconstruction* tasks.

Students are first presented with WIN TV supplied raw footage, source documents, reporter’s notes and the final broadcast story from an actual event. Students use these resources to *analyse* the news event, the subsequent story, its construction, and so derive meanings from the final story after seeing the piece’s ‘constructedness’.

Next, through a collaborative *construction* task student teams create their own digital video community news items about their school and environs by engaging in the video news process. Students have access to a variety of support and resources, including shared network workspaces, digital video editing tools, and on-line communication tools to access the expertise of news industry professionals from the University of Wollongong and WIN TV.

As a *deconstruction* task, students discuss with other teams, community representatives and the professionals involved. In the process they develop their news items. They critique their final product and identify the meanings, problematic or positive, which people might make of their story. The screen-based tasks are associated with the development of multi-literacy skills, and of particular interest to

this study is the skill development around information technology, media and visual literacy.

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## Rationale of the project

High schools are very much part of the community which surrounds them. With this in mind, it would be folly to formulate a digital video school newsgathering process that was aggressive and exposing in the way the mainstream news media are expected to be – digging out corruption and abuse of public office and sometimes using deception in the process. While the aspirations of democracy and the expository role of journalism is examined in high school education, this School News community imperative is to work with the community, camera subjects and their stories in a manner that mainstream journalism largely fails to do. This lack of community journalism on the part of mainstream news is partly attributable to the impartiality and independent scrutinizing role of journalism, particularly of the corporate, state and public apparatus, which critics argue is compromised in community and civic journalism.

With these broad considerations we concluded that it was critical to avoid any possibility of the School News process damaging a school's standing in the community. This was possible, for instance, through a student television story drawing copyright or defamation action from members of the community, teaching staff or parents who might wrongly and irreversibly be impugned in Year 10 student journalistic zeal. This unfortunate situation would be more likely, it was felt, if the traditional or mainstream approach to journalism was taught as the method for the schools news production.

To avoid legal action like defamation, or damaging community relations, the School News process was therefore obliged to involve constant dialogue between student journalists, teachers, community and the subjects of each news story. This dialogue would also simultaneously contribute to the aim of the program - an active and participatory learning process in multiple-literacy.

It was decided that this dialogue should be consistent with the idea of informed consent as applied in medical procedures and human research. An informed consent dialogue ensures that misunderstanding is minimised in the procedure, thus the participating subject is given adequate information to assist in their decision to participate. This dialogue initiates further dialogue and reflexivity and both contribute positively to the process and enhance the quality of the final video news story.

Electoral fairness is possible when citizens have enough truth gleaned from information clarity to enable them to make informed decisions in the democratic process. This is assisted when the citizen's ability to read and deconstruct news, and other information, is heightened through multiple literacy skills.

It is increasingly obvious that at a local level, and internationally, the need for scrutiny of those in power is greater than ever. It is also clear that the task is beyond the scope of the news media industry alone. Many scenarios and scandals involving the news industry show how it is both driven and constrained by competing commercial and profit imperatives. Cases running their time in the courts implicate

the news media as a vast international business exercising self-interest, political and economic power rather than serving the public as independent safeguard of the abuse of this power.

To make matters worse, the news media is increasingly driven by the expectations of entertainment and this is disguised within the texts of journalism. Television news and current affairs has lost the insulation that once separated it from sponsors and programming, and news and current affairs is increasingly judged in ratings terms. Despite this bleak reality, news and current affairs programs continue to promote themselves (both in commercial and government networks) as philosophically 'objective', fair and balanced conveyors of truth.

In this problematic climate for journalism, we saw as critical that codes of ethics and standards should be referred to in the School News process. We concluded that the project should involve constant dialogue between student journalist and camera subject and so provide, in part, the necessary informed consent procedure, that as university researchers we were obliged to follow. This was to be applied with reference to an accepted and publicly accountable code of practice – the twenty-point, Media Entertainment and Arts Alliance Journalists Recommended Code of Ethics.

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## Methodology: educational program

Research will largely focus on Year 10 high school students taking a media studies unit in the English curriculum. The students are investigated for their learning outcomes associated with information, visual, technological and media literacy development. This key activity of producing non-fiction television in the news genre is to be situated within an overarching *analysis-construction-deconstruction* framework.

Each stage of the process is scaffolded with the MEAA code of ethics, which helps students focus on the ethical and legal aspects of producing digital video news. Further, by referencing the code, students learn about the role of journalism in the community in the context of ethical values. This simultaneously provides a mechanism for transparency and ethical treatment of all participants in the eventual and actual news stories. It is critical for the research process to be transparent in its own right, accountable to subjects within the study who range from school students as video journalists to their subjects of the stories scrutinized by the video cameras.

Essentially, these video journalism skills are filmic and they are commonly shared in production across the non-fiction film and video forms. Universal to these forms is the dependence of the success of the story on the subjects who are interviewed, filmed and represented as real people. These actual social actors have real lives, real emotional states, with actual reputations on which they depend for work and participation in society.

In consideration of those being filmed, whose stories will be retold in digital video, it is proposed that the learning experience will go beyond developing cognition and skills. Rather, the learning will be taken to an attitudinal level through the philosophical consideration of applied ethics. This is enacted through applying

compulsory and standardized 'referencing' of all student television stories to the twenty-point journalists code of ethics, as developed and recommended by the Australian Media Entrainment and Arts Alliance (MEAA, 1997).

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## Why the MEAA Recommended Code?

In 1995 the MEAA Recommended Code was put to the public for scrutiny, and at the time journalist Mary Delahunty (1995) asserted that a code will not solve all the problems, nor absolve researchers' responsibility to the schools, students and the community.

*Let's get a few things straight. This draft media Entertainment and Arts Alliance (MEAA) code of ethics will not, like a magic wand, sweep away all the misdemeanours of the media, and those who expect it are misinformed or mischievous. This draft code is but one corner of the canvas, an attempt by a group of journalists, and non-journalists, to begin to change the culture.*

The Delahunty quotation is central to this paper and the ARC research project. We have to be realistic, and yet we have an imperative to conduct the project ethically. This will be achieved by referring to the MEAA code while furthering dialogue, experiment, community journalism, acknowledgement and response.

ABC journalist and member of the MEAA Ethics Review Committee (1997), Delahunty wrote that the draft code should be a point from which journalists are educated in ethics and public responsibility. Delahunty:

*Ethics are not answers; they are principles that guide us.*

*This draft code I hope will spark discussions among journalists about the competing interests they must balance. I hope it will also invite the community to apply the blowtorch to the belly of all who work in or own the media.*

Like professional broadcast journalists, the Year 10 high school journalists engaged in this research investigation will aim for the public broadcast of their stories - online and via regional WIN Television broadcast.

Journalism educator Wendy Bacon (1995), also of the MEAA Ethics Review Committee, reminds us of journalism's public responsibility and so assists in further defining the context in which the MEAA Recommended Code will be deployed in the Schools News project:

*The draft code does recognize the power of the media and the need for it to be more accountable when abuses occur. This is welcome but it is disappointing that the list of principles underlying the code does not mention the "public right to know", the philosophical principle on which journalists base their claims to special rights or privileges.*

The MEAA Recommended Code, however, does acknowledge the public interest in a Guidance Clause and this will be critical for the Schools News project: "Basic values often need interpretation and sometimes can come into conflict. Ethics requires

conscientious decision-making in context. Only substantial considerations of public interest or substantial harm to people allows any standard to be overridden.”

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## Informed consent

The currently adopted MEAA Code is not suggested here as the sole reference for the Schools News educational program. This is because the adopted and current code has no consideration of informed consent. We concluded that informed consent should form part of the learning and production processes and this was accounted for in the MEAA Recommended Code.

Essentially, informed consent is a process of dialogue to provide information for people who are about to participate (usually voluntarily) in something that may have a big impact on their lives – the ‘broadcast’ of their story, which by the nature of news and newsworthiness, may be of a traumatic nature.

The MEAA Recommended code has two clauses, which relate directly to informed consent and these are not present in the Alliance’s adopted code:

14. At times of grief or trauma, always act with sensitivity and discretion. Never harass. Never exploit a person’s vulnerability or ignorance of media practice. Interview only with informed consent.
16. Never knowingly endanger the life or safety of a person without informed consent.

Endangering the life or safety of a person in the context of the School News program, hypothetically, might eventuate when students asked the camera subject to repeatedly demonstrate a gymnastic feat to enable the filming of a range of action shots for a sport story. The subject might be tired, the usual adherence to school gymnastic safety may not be a priority, and so risk increases, everyone focusing on the practicalities of a simple re-enactment for the television news camera. Student journalists will develop awareness of such health and safety issues by way of class discussion, relevant to their story, the Code and to the specific informed consent requirements. This will be teacher guided and occur before actually going out to research and film the story.

Informed consent in the complete sense, in the context of the School News project, requires the consent of the camera subject, the student, their school and their parent/s. Informed consent is an ongoing conversation between the professional: the filmmaker/student journalist of television news and the subject being filmed. The subject being filmed grants consent so filming may begin. Informed consent implies that the subject is given all the information relevant to their decision to consent under circumstances of fairness, transparency and honesty. For the purposes of the School News program, informed consent need only involve verbal consent and it is the process of this referencing and applying the MEAA code that is critical and pivotal to both learning and public accountability.

For a camera subject’s consent to be ‘informed’, enough information must be presented to enable them to voluntarily decide whether or not to participate. It is critical to ensure respect for subjects through the provision of enough information, only then a ‘fair’ and ‘reasonable’ person is able to understand what they are about

to provide for the news story (image, likeness, voice and bio). This conversation between producers and camera subjects can take place with reference to the proposed news story script and the MEAA Code, and both documents will be supplied to the subject in advance.

In the ideal news production process, the television journalist would ensure that the subject's consent is voluntary and is not coerced. It is the assertion of this paper that high school students, in constructing digital video news, are sophisticated enough to understand this ideal and then be able to extend the courtesy to camera subjects. This community based educative process, centred upon informed consent, will then initiate understandings of citizenship and cooperation. These are extended through the practice of school camera journalists to camera subjects and on to other members of the community.

An understanding of informed consent in filming is more critical than it is in other forms of journalism (like print or radio). This is because filming exposes more of the subject (image, likeness, voice and story) than other modes of journalism and secondly, that filming is usually done for television, an invasive medium having more impact on audiences (and subjects) than other modes of journalism.

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## Ethical screening

Ethical 'screening' of the developing stories will also be applied through online consultation provided by mentors, who are experienced television journalists. This will not only scrutinize story appropriateness and fairness, but will help define the journalistic and civic imperatives for the students. The approach is in keeping with the idea that literacy and learning are being redefined in schools by digital communication and multimedia technologies. It is clear that traditional definitions of literacy are being challenged by the continued production of multimedia and hypermedia (Kinzer & Leu, 1997). Educators are required to equip students with skills and competencies for the changing nature of cognitive and attitudinal processing (Brown & Bamford, 2002).

Such an ethics centred approach documents and links the 'best effort, best intent' with the proposed news story script and the MEAA code, within a community, or even an advocacy journalism process. This amounts to community interaction through an ethically reinforced high school digital-television news program. The ethics centred approach also sets a context for when deception is acceptable on the occasions it serves an overwhelming public (community) interest, and the MEAA Code assists in thinking these dilemmas through – real or hypothetical.

When ethical standards are met in television journalism, it is more likely that other costly problems will be minimized. No news story is more important than the wellbeing, particularly psychological, of the camera-subject. Put simply, a respect for the participating subject, their story and their rights is reason enough to behave ethically. Unless there is an overwhelming public interest in favour of deceiving the subject, television journalists should always minimise the risks of psychological and social damage to a participating subject.



These sorts of informed consent processes can be made accessible to everyone, and once thoroughly deployed, form a basis for all sorts of social interactions. The MEAA guidelines, however, are particularly useful and specific when informed consent is deemed as critical to successful, ethical and legal, non-fiction filmmaking.

This consultative style reassures the camera subjects' feelings towards filming and so brings confidence and positivism to their stories as represented in the resultant video. The journalist/director, where possible, makes agreements with subjects and then demonstrates that as professionals, they are obliged to honour these agreements – so stimulating trust and a sense of community. The resultant story is jointly written and less likely to attract legal action from aggrieved parties after broadcast.

Philosophically, this flows into scriptwriting and camera work, thus providing for the avoidance of the 'voice of authority' - associated with the traditional 'father voice' of journalism, of the power elite, as the case with mainstream television news and current affairs. A community and consultative approach to news production tends to avoid this mainstream television-news authoritative style with its voice-overs, stand-ups or walk-ins.

Stylistically, this community and consultative approach is also more likely to avoid the absurd camera 'reversals' journalists and their networks insist on doing, supposedly proving the interviewer was actually with, and relating to, the subject being filmed. If this kind of community voice is used, it may serve as a voice of emotion, of involvement and attachment, rather than of the bland detachment that assists in fabricating the myth of journalistic objectivity.

Film or screen style is evident in the final and produced video and so screen style transcends how consent is obtained. In making their own news stories, students begin to see how the journalist/filmmaker wields power over camera subjects. This news story *construction* stage brings multi-literacy realizations on the ways in which the subject and their story may be misrepresented. With the video journalist's superior understanding of how the intended story and its representational processes will unfold on screen, a power disparity is inevitable. This will occur at many points in production, particularly at the research, filming and then the editing stages. This disparity is expanded in the following text.

*I cannot give consent unless I am truly informed, and... being truly informed requires that I know at least as much about the process of making photographs and films (or doing research) as the people doing the work. Otherwise, I may think that I am protecting myself (or that there is nothing to protect myself against) when these people actually have tricks up their sleeves I can't even begin to imagine. Image-makers can use selective editing, framing, lighting and the rest of the familiar catalogue to produce a result in whose making I wouldn't have cooperated had I known what was coming (Becker, 1998).*

It is difficult, however, for television news journalists, and especially filmmakers, to envisage exactly how the story, its style and its ultimate representation will unfold. No one can be expected to foretell exactly how the material will be used in the final cut.

A School News production process with an embedded informed consent dialogue, with its inherent transparency, should continue to enjoy a positive and consenting

relationship between camera subjects and producer/journalists. This should always apply, except where deception is necessary in the public interest, which is most unlikely in this educational context. In the event of a planned subterfuge in the public interest, discussion and approval would have been sought from a body that works as an ethics committee; consisting of members of the University Ethics Committee, the School, perhaps State Education, possibly the police and most certainly the parents – all liaising with teacher and students.

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## Pedagogical focus

The digital television community-news project therefore aims to emphasize the importance of providing opportunities for students to develop multiple skill sets: including cognitive development (critical thinking, problem-solving, ethical dilemmas), process enhancement (information identification, authenticate information, brain-storming, referring to the MEAA code) in a workplace simulated learning environment (teamwork, newsworthiness prioritising, discussions over truthfulness in storytelling/filmmaking, communication through presentations and concept pitching, and technology-based skill acquisition).

Thus, the creation of digital video news becomes the primary learning experience, which develops as critical components of media literacy - accountability, notions of citizenship, fairness, balance and honesty. It is proposed that this will enhance a young person's ability to be able read meanings in news, and other screen based texts, beyond the increasingly spurious intentions of the producers.

Engagement in this kind of educational program is essentially by way of a simulation of the adult workplace for the purpose of learning and developing community journalism while facilitating multiple-literacy. This is designed to equip students with skills and competencies for the changing nature of cognitive processing.

For the adult world, under simulation in this case, professional ethics has become a critical topic with the news media increasingly using invasive cameras and pressure techniques as they apply as natural - spin and 'cash for comment'.

Blatant examples of business and government malpractice in many sectors and countries continue to stimulate pressures for codes of conduct to help eliminate unethical behaviour in banking, share trading, news media and even university, medical and pharmaceutical business. Consequently, there has been a demand for the drafting of codes of conduct for a diversity of professions, trades, disciplines and organizations. This demand for regulation of conduct has also spread across the employment and education spectrum and throughout society.

Traditionally, codes of conduct or ethical codes have been a hallmark of professionalism, defining behaviour and approach. If a high school television news production piece is to be broadcast with accountability, it too should be culturally imbued with careful ethical consideration and professionalism - albeit youthful, ambivalent and teacher guided.

It has been argued that no occupation is truly a profession until it has professional entry requirements, a defining and professional code of conduct, or ethics, and mechanisms for disciplining those who offend against professional codes. This is

not the case in journalism, but should be especially the case with digital video where a global use of the medium is seeing a new journalism emerging. Sole operators of journalistic video are exposing the Russian mafia trafficking children for sex with westerners; indigenous landowners in the southern Philippines are using video as documentation of the brutal protection of logging operations by hit squads; and video journalists are witness to many a police department's illegal treatment of citizens. While a positive thing, this global phenomenon bears witness to a practising of journalism without training beyond the video camera's manual. Thus, a global growth in amateur video journalism has exploded with virtually no consideration of the importance of ethical behaviour.

Despite the existence of reference points like the MEAA code, the Australian Broadcasting Authority's paths of complaint and independent charters like those of the ABC, or the SBS - for journalism, and particularly independent video journalism, there remains a deficit in ethical referencing or cognition of the repercussions of media law. This is not widely known to the public and yet with increasing public concern about media behaviour, particularly in relation to privacy, it seems obvious that a state funded, community education should embrace ethical behaviour.

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## Definition and so a move to professionalism

Multiple literacy is considered to be an essential element for the future contributors to the innovation process in a knowledge-based economy and society (Organisation for Economic Co-operation and Development, 2000). This knowledge and skill development is seen as best placed in an educational environment which values the involvement of parents and the community generally in a transparent and inclusive community learning process, where all students are provided with equal and effective learning opportunities.

This School News project provides an opportunity for members of diverse school communities to gain access to information and services not generally provided by mainstream school systems. In consulting WIN TV, and other online journalism experts, and in referencing the benchmarks of ethical practice in television news through the Media Entertainment Arts Alliance Recommended Journalist Code of Ethics, students will begin to encounter the civic and journalistic roles as defined in the Code's preamble:

*Journalists describe society to itself. They seek truth.  
They convey information, ideas and opinions, a privileged role.  
They search, disclose, record, question, entertain, suggest and remember.  
They inform citizens and animate democracy.  
They give a practical form to freedom of expression.  
Many journalists work in private enterprise, but all have these public responsibilities.  
They scrutinise power, but also exercise it, and should be accountable.  
Accountability engenders trust. Without trust, journalists do not fulfil their public responsibilities.*

*And: those engaged in journalism commit themselves to:*

- *honesty*
- *fairness*
- *independence*
- *respect for the rights of others*

School News participants, including WIN TV protagonists, will note that the first five principles of the MEAA twenty Code read thus:

*In consultation with colleagues, they will apply the following standards:*

1. *Report and interpret honestly, striving for accuracy, fairness and disclosure of all essential facts. Do not suppress relevant available facts, nor give distorting emphasis.*
2. *Make efforts to give the subject of any damaging report an opportunity to comment, preferably in that same report.*
3. *Urge the fair correction of errors.*
4. *Use fair and honest means to obtain material. Avoid misrepresentation and use of concealed equipment or surveillance devices.*
5. *Pictures and sound should be true and accurate. Any manipulation likely to mislead should be disclosed.*

The School News collaborative learning activities, as supported by Apple computer-mediated communications and journalist mentors from WIN TV, will provide access to experts who will contribute to students' ability to apply knowledge in solving problems of ethics, media law, advocacy and television news production. It is hoped that this will also provide the mentors and experts the opportunity to reflect on their own professional practices and perspectives.

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## Reshaping industry practice in terms of ethical theory

With scant professional training there is a particularly strong culture of emulation in journalism - young journalists learn on the job. Likewise within the School News project, mentoring becomes a primary means by which students learn what is accepted as common practice (on line mentoring by professionals, some journalists from WIN TV regional newsroom).

While this informal process of emulation is evident in other professions, it is particularly strong in journalism and documentary filmmaking. This is because the balancing effect of tertiary education is muted across the journalism profession and is noteworthy, especially in the context of comparison with the legal and medical professions.

Many television journalism practitioners execute production without any formal training from universities or other tertiary institutions where professional ethics are mandatory. In journalism and non-fiction filmmaking (which provides many camera skilled employees for current affairs), the knowledge, skills and values are more often 'enculturated' in practice rather than learned in a formal sense.

The public perception of journalism malpractice doesn't have the ramifications it might for corrupt police, nurses, accountants, teachers and lawyers. This is partly the case because journalists in Australia, and newspaper journalists in particular, remain

at the bottom of the public's perception in terms of ethics and professionalism. Health professionals continue to top the list of professions because the Australian citizens surveyed, perceive that health professionals have high levels of ethics and honesty. Professions with the highest standards of ethics and honesty, according to Morgan (2004), were all health related, nursing (94%, up 4% from last survey) being rated highest for the tenth consecutive year.

Journalism's problem with low public opinion may begin with its own tradition - that emulation takes precedence over formal training, and so the culture is reliably imbued. Further problems arise from the tendency for television journalism in particular to encourage and prioritise sensationalism, simplistic bipolar storytelling, commercial agendas and screen aesthetics over ethical practice. These values are, in the most part, what forms the basis of informal training and emulation for young people in journalism and documentary filmmaking. These not so professionally educated professionals, as Levy (2002) puts it, are 'enculturated' into the use of deception and other commercially improving practices, in a gradual and experiential manner.

If not corrected this means that young non-fiction filmmakers, or video camera journalists, begin to adopt the habitual use of deception or unethical practice through emulation. This is exacerbated with competition, when employment prospects are limited, when many are desperate to succeed in a largely freelance and contracted environment. At this early point in their career, in such a competitive environment, young journalists may feel unable to refuse requests from their mentors, producers and investors, who may be asking them to produce exploitative and sensational material. Without ethics grounding, young journalists in such a workplace may not be aware that exploitative news production was unethical.

As Levy says, even with an educated grounding in ethics: "the situational pressures which characterize journalism, at least as it is structured today, are therefore likely to overwhelm the resources of character, no matter how good our education, no matter how virtuous our students". Therefore the Schools News program is left no option but to deploy a defining code of ethics with a journalism focus to ensure ethical consideration is applied to all the parts - research, production, screening and learning.

If Schools News video reporters were to subsequently enter a workplace in which deceptive techniques are perceived as a standard - the former students are more likely to notice, even complain, when they can make reference to an educational context in which simulations and ethical dilemmas were first experienced and discussed.

As journalism educators we have an imperative to continue presenting ethical scenarios and dilemmas to students in all stages of education, discussing journalism in respect to democracy, citizenship, community, ethical codes, informed consent and the law.

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## Conclusion

If we cannot rely on the law, human rights, ethical codes, character, or virtue to collectively reduce deception or unethical practice, we are left with no option but to

encourage education sectors and the journalism industry generally, of the urgency to decrease the likelihood for deception in journalism. To achieve this, we need to firstly educate for an awareness of the widespread existence of deception in the news media. Levy (2002) notes, "If these suggestions, and the many others which creative professionals will no doubt invent, were implemented, deception would become less commonplace, less routine in journalism."

With powerful and voyeuristic non fiction influences like reality TV, it surely is time to start to acknowledge and make clear that the image on the screen is not a 'natural' representation, rather the product of a set of commercial, legal, political, technical and ethical choices in production. If this 'coming-out process' could, by example, start to address the issues of ethics and informed consent in representation, then television journalism might allow community a place in contributing to the otherwise secret discourse of an overwhelming majority of television journalism.

Education from high school to university plays a crucial role for this pluralistic involvement, engagement and argument, and education can provide simulation and exposure to existing ethical discourse. Young documentary filmmakers and video journalists are then exposed to the parameters of ethical dilemmas for the camera, in practical ways, beyond theory. Through this ethical reflection and mentoring, students can also be interacting with industry and community. Such a model of participatory action provides experiences and insights that are directed towards being able to scrutinize the motives and desires of journalism and the video camera, as opposed to simply studying the subject before the lens or the textual issues in the product.

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