

News Reporting and Emotions, 1100–2017

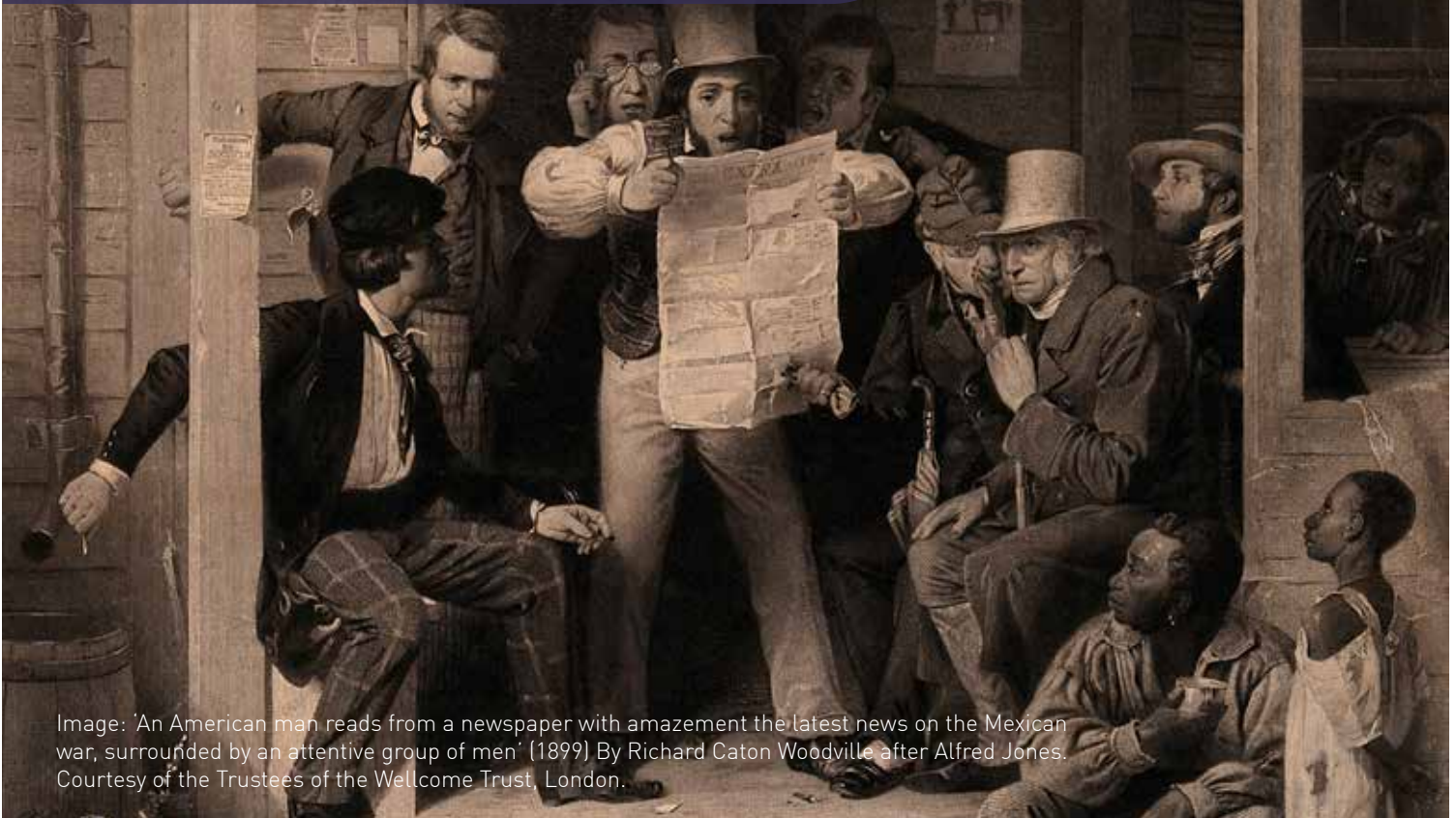


Image: 'An American man reads from a newspaper with amazement the latest news on the Mexican war, surrounded by an attentive group of men' (1899) By Richard Caton Woodville after Alfred Jones. Courtesy of the Trustees of the Wellcome Trust, London.

Dates: 4–6 September 2017

Venues: The University of Adelaide and the National Wine Centre, Adelaide

Convenors: David Lemmings, Amy Milka, Abaigéal Warfield

Register via Eventbrite by 31 August 2017
<http://ow.ly/4V8i30eDNDv>

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In the last year, a number of television reporters made headlines after becoming emotional during live reports. BBC news anchor Kate Silverton was reduced to tears while reporting on the aftermath of airstrikes in war-torn Syria. Following her emotional outburst, Ms Silverton took to Twitter to say that her job was to be inscrutable and impartial, "but I am also human". The story about this crying anchor made it into several newspapers, with a number of readers commenting online about whether or not they felt her behaviour was acceptable.

Much like historians and judges, received wisdom expects journalists to be objective and impartial or, simply put, not emotional. This is not always the case, and perhaps it never has been. Increasingly, journalists acknowledge the emotional and ethical difficulties of their work, and the ways that emotions can be harnessed in reporting. This begs the question: How has the relationship between news and emotion ebbed and flowed across time and space? Why has it changed? And where will it go in the future?

KEYNOTE SPEAKERS

- Professor Charlie Beckett (Director, POLIS, Media and Communications, London School of Economics)
- Professor Karin Wahl-Jorgensen (Journalism, Media and Cultural Studies, Cardiff University)
- Dr Cait McMahon OAM (Director, Dart Centre Asia Pacific, Melbourne)
- Dr Una McLivenna (History, The University of Melbourne)

MONDAY 4 SEPTEMBER 2017**LOWER NAPIER BUILDING, LG28, THE UNIVERSITY OF ADELAIDE****PUBLIC LECTURE Chair: Claire Walker, The University of Adelaide**

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| 6–7pm | <ul style="list-style-type: none"> DR CAIT MCMAHON OAM (Dart Centre Asia Pacific, Melbourne), 'Journalists Impacted by Trauma – That's News. Why Should We Care?' |
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Lecture to be followed by a wine reception

TUESDAY 5 SEPTEMBER 2017**NATIONAL WINE CENTRE, ADELAIDE**

8.45–9.15am Registration

9.15–9.30am Welcome

KEYNOTE 1 Chair: Amy Milka, The University of Adelaide

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| 9.30–10.45am | <ul style="list-style-type: none"> Karin Wahl-Jorgensen (Cardiff University), 'The Centrality of Emotion in Journalism' |
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10.45–11.15am MORNING TEA

PANEL 1: JOURNALISM TODAY: BETWEEN OBJECTIVITY AND EMOTIONALITY Chair: Merridee Bailey, The University of Adelaide

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| 11.15am–12.45pm | <ul style="list-style-type: none"> Helen Vatsikopoulos, 'Objectivity in the Face of Genocide: How Emotion Impacts on Media Workers' Roles in Reporting on the Rwandan Genocide of 1994' Penny O'Donnell, 'Journalists Don't Cry? Rethinking Journalism and Emotion in the Age of Employment Precarity' Mark Pearson, 'A "Mindful Journalism" Approach to News and Emotion' |
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12.45–1.45pm LUNCH

KEYNOTE 2 Chair: Aباigéal Warfield, The University of Adelaide

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| 1.45–3pm | <ul style="list-style-type: none"> Una McLvenna (The University of Melbourne), 'The Emotions of Performing the News in Early Modern Europe' |
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3–3.30pm AFTERNOON TEA

PANEL 2: EMOTIONS AT STAKE: JUSTICE AND EXECUTION IN NEWS MEDIA Chair: Una McLvenna, The University of Melbourne

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| 3.30–5pm | <ul style="list-style-type: none"> Aباigéal Warfield, 'Emotions in German Witchcraft <i>Neue Zeitungen</i>' Carly Osborn, 'Reading the Bodies of Newgate's Seventeenth-Century Women' Steven Anderson, 'Journalists and the Execution Scene in Colonial Australia' |
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7pm CONFERENCE DINNER, Hotel Richmond, Rundle Mall

WEDNESDAY 6 SEPTEMBER 2017**NATIONAL WINE CENTRE, ADELAIDE****PANEL 3: PASSIONS AND PERIODICALS: EMOTIONAL REPORTING IN EIGHTEENTH-CENTURY NEWSPAPERS****Chair: Katie Barclay, The University of Adelaide**

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| 9.30–11am | <ul style="list-style-type: none"> Jean McBain, 'Retailing Rage and Fury: The Economy of Emotions in the Early Eighteenth-Century English News Press' Amy Milka, 'Reporting Courtroom Emotions in Eighteenth-Century London' Russell Weber, 'The Most Cruel and Inhuman Massacre: Emotions Rhetorics, Periodicals and Boston's Massacre' |
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11–11.30am MORNING TEA

PANEL 4: EMOTIONS, DISASTER AND THE ENVIRONMENT Chair: Jane Mummery, Federation University Australia

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| 11.30am–12.30pm | <ul style="list-style-type: none"> Damien Bright, 'Speaking Ill of the Living. Mass Extinction, Mass Mediation and the 2016/2017 Bleaching of the Great Barrier Reef' Sophie Buchan, 'Capturing the Chaos: A Content Analysis of Emotion in Disaster News Images in the New Zealand Herald' |
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12.30–1.30pm LUNCH

KEYNOTE 3 Chair: Robert Phiddian, Flinders University

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| 1.30–2.45pm | <ul style="list-style-type: none"> Charlie Beckett (London School of Economics), 'Engagement or Rampant Relativism? How Emotion is Shifting News to the Personal and Political' |
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2.45–3.15pm AFTERNOON TEA

PANEL 5: AFFECTING AUSTRALIANS: CAMPAIGNING AND CONSCIENCE Chair: Carly Osborn, The University of Adelaide

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| 3.15–4.15pm | <ul style="list-style-type: none"> Michelle Phillipov and Jessica Loyer, 'In the Wake of the Supermarket "Milk Wars": News Reporting on Australian Farmers and the Power of Pastoral Sentimentality' Jane Mummery and Debbie Rodan, 'Af-fact-ivity: Blending the Factual with the Emotional in Reporting on Animal Welfare' |
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4.15–5pm Closing Roundtable

ABSTRACTS: PUBLIC LECTURE AND KEYNOTES

'Journalists Impacted By Trauma – That's News. Why Should We Care?'

Dr Cait McMahon OAM (*Dart Centre Asia Pacific, Melbourne*)

Dr McMahon OAM will present the current psychological research on journalists exposed to traumatic events, and the emotional repercussions of such work. This research will be accompanied with examples of how media professionals have managed their emotions at the time of potentially traumatic exposure and afterwards. McMahon will discuss self-care strategies that she teaches journalists to maintain resilience in such circumstances. The presentation will also include examples of journalists' self-censorship because of fear elicited through trauma reporting; the concept of moral injury as it relates to news gathering; and the importance of ethical reporting on people effected by trauma.

'The Centrality of Emotion in Journalism'

Professor Karin Wahl-Jorgensen (*Cardiff University*)

This presentation is premised on the idea that emotion is central to journalistic storytelling. It suggests that the role of the expression and elicitation of emotion in journalistic texts has long been rendered invisible by the professional allegiance to liberal democratic ideals of objectivity and impartiality.

By making visible the centrality of emotion in journalism, we open up for a range of innovative research questions. First of all, an interest in emotion compels us to understand the routinised operation of the 'strategic ritual of emotionality' – the institutionalised and systematic practice of journalists infusing their reporting with emotion (Wahl-Jorgensen, 2013). This, in turn, raises questions about how this ritual has evolved over time. Secondly, it invites investigation of how different emotions, including anger, love and compassion, operate differently across time, place and groups of actors in journalistic narratives, and how these emotions circulate in ways that have profound ideological consequences. Thirdly, the presentation considers how an awareness of emotion in journalism includes an understanding of the emotional labour that journalists themselves carry out – both in terms of their 'back stage' work in negotiating access to and building rapport with sources, and with respect to their 'front stage' work in crafting journalistic narratives. Ultimately, the presentation concludes, emotion is an indispensable resource for journalism, but also one which requires careful analysis because of its profound importance as a structural underpinning of professional practice.

'The Emotions of Performing the News in Early Modern Europe'

Dr Una McLivenna (*The University of Melbourne*)

While the early modern period sees the beginnings of the printed news-book and newspaper, news was just as likely to be performed as read. Given the low rates of literacy in early modern Europe, song was a particularly effective medium of information transmission, and news ballads were sensationalist and provocative, encouraging a strong emotional response in their listeners. This talk looks not only at how music and performance have always been part of the selling of news, but how they encourage an audience to believe the news they are hearing. Claims to both topicality and veracity are as old as news broadcasting itself, and those selling the news have always wanted us to trust them. I therefore outline in greater detail the figure of the street singer in the early modern period, usually an itinerant, marginal and often untrustworthy figure, in order to ask how their physical appearance, social class and performance style could have affected the emotional reception of the news.

I look at the logistics of such a profession – the specific locations, times and material conditions in which news singers operated – to ask how these aided or hindered the delivery of news songs. What did it feel like to perform, or listen to, a news song on the street in early modern Europe? Given the many factors operating against them in the busy urban environment, how could these singers possibly have been successful in delivering their emotional messages?

'Engagement or Rampant Relativism? How Emotion is Shifting News to the Personal and Political'

Professor Charlie Beckett (*London School of Economics*)

In the wake of the success of various 'populist' political campaigns such as Brexit and Trump, there has been a moral panic amongst mainstream news media, especially that of the liberal/Left. A rise in 'fake news', propaganda and hyper-partisan publishing online has compounded this sense of a disruption of political journalism in western liberal democracies. This has fed into fears of a structural shift in mediated deliberation, especially online. The accelerating news cycle, combined with fears of polarisation, filter bubbles and increasingly subjective, relativist identity political discourse, is perceived as threatening traditional journalistic ideas of accuracy, balance, objectivity and evidence-based argument.

The increasing availability of audience data on social network behaviour, and the role of search algorithms, has created concerns that political journalism is becoming fragmented and that attention is distracted towards the sensational, partial and self-affirming rather than a news culture of rational, engaged and civil political reporting and debate. At the centre of this is the increasing role of emotion in the creation, dissemination and reception of journalism in general.

This 'affective turn' is more than a shift in style towards the personal. It is a structural, cultural and ethical change in the operation of journalism. It has positive aspects. Journalism that actively includes emotion as part of its networked creation and distribution is more engaging, shared, and affords

opportunities for more empathy, agency and relevance. It can add diversity and creativity to formulaic news. Most importantly, it allows news to be present in a communications ecology where 'emotion' is increasingly the fuel for driving attention and impact.

Yet, to understand the affective turn in news it is important to locate it in the historical context of journalism's perpetual struggle between subjective and objective poles. The technological shifts in journalism today must be seen as part of wider socio-economic changes. For political journalism it is part of deeper changes in democratic discourse. The role of emotions and populist politics is a symptom of the more general crisis of authority, trust and sustainability that the mainstream news media is going through. This paper will argue that effective political networked journalism must embrace the emotional while reaffirming traditional – and much neglected – news media values such as transparency, expertise, and independent and critical reporting and analysis.

ABSTRACTS: PANELS

'Journalists and the Execution Scene in Colonial Australia'

Steven Anderson (*The University of Adelaide*)

Australian journalists in the nineteenth century were often 'men on the make', keen to appear 'civilised' and 'refined' but also professionally obliged to report on the more grizzly aspects of colonial life. The hanging of a criminal was one such scene where the violence and pain of another was on full and immediate display. A range of negative emotional experiences such as discomfort, unpleasantness, squeamishness and disgust were perceptible in their reportage. The dislike of witnessing the death of a criminal resulted in some newspapermen even choosing to avoid attending the execution altogether. The criminal's crime and punishment were not the only things that were commented on in colonial news reports. For example, the status of the executioner, the overall 'look' of the gallows spectacle, as well as the validity of capital punishment as a whole, were also discussed at length. The crowd at public executions was another aspect of the gallows scene frequently referenced by journalists in a language of disapproval. Much of this commentary echoed the tone taken towards executions in England, and hints at the possibility of a broader exchange of emotional styles within the British Empire. In the process of studying execution reports it is clear that Australian colonial journalists were far from detached scribes. On the contrary, their personal experiences were actively communicated to the reader alongside the details of the execution itself.

'Speaking Ill of the Living. Mass Extinction, Mass Mediation and the 2016/2017 Bleaching of the Great Barrier Reef'

Damien Bright (*The University of Chicago*)

For the second consecutive year and the first time in recorded geological history, mass coral bleaching has devastated Australia's Great Barrier Reef. Long an icon of wild nature,

'The Reef' has of late become an augury of planetary decay. Its complex ecosystem of corals, algae, fish, birds and mammals is undergoing a gradual state change that looks a lot like mass extinction. This, in turn, is transforming the political economies, ecologies and the cultural imaginaries it mediates.

The Reef's so-called 'terminal stage' is being broadcast worldwide in real-time by social and mass media, documentaries and feature films, peer-reviewed journals and local business associations, as if to say: the sixth mass extinction is coming, 'we' have caused it, and the Reef will have warned us. Yet not everyone accepts this sentence. Terry Hughes, lead scientist on Australia's National Coral Bleaching Taskforce, tweeted witheringly in late 2016: 'You don't write the obituary of a loved one when they are diagnosed with a serious illness – you help them fight for their life'. What kind of an illness is global warming? What kind of treatment does it call for, and from whom? How does this make the Reef a 'loved one'? And why tell Twitter?

Building on ongoing ethnographic research into climate action on Australia's Great Barrier Reef, the present paper asks what happens when mass extinction becomes news. Through a critical reading of social and mainstream media coverage of the 2016 and 2017 mass bleaching events, it examines the remaking conventions of representation, factuality and voicing within political and environmental reporting. This account of the construction of the Reef as an object of public concern conjoins two problems: first, the role of public mediation within climate action, and second, shifting conceptions of nature, culture and politics in the face of mass extinction.

'Capturing the Chaos: A Content Analysis of Emotion in Disaster News Images in the *New Zealand Herald*'

Sophie Buchan (*Auckland University of Technology*)

Newspapers are believed to display emotion in sensationalist and exploitative ways, particularly associated with disaster reporting. This generalised assertion has been the subject of extensive research, although limited to an overseas context. Consequently, this study focuses on the changes in visual representations of emotion within the New Zealand news industry. It reports the results of a comparative content analysis of the visual representation of emotion within the *New Zealand Herald* in the immediate aftermath of two of New Zealand's deadliest and most destructive disasters: the 1931 Hawke's Bay earthquake and the 2011 Christchurch earthquake. The research examines whether there has been an intensification of emotion-laden content in contemporary news images compared with those included in previous disaster coverage. The findings of this study suggest that the identification of intimacy between the audience and the subjects of the image, the degree of physical closeness among subjects, and interpretation of iconography varies between the news images from both disasters. This represents an increase of emotion in contemporary media coverage in 2011 that is not present in the coverage of 1931. This finding has wider implications for the role of emotions in society, and people's perception of journalism's perceived objectivity and impartiality. The results from this analysis suggest that editorial decisions regarding image selection for local disasters are influenced by their potential impact. Additionally, public standards are more easily violated when the subjects who are photographed are also part of the newspapers readership. This conservative editorial

approach means that close-up images are relatively absent in order to protect audiences and keep them at a safe emotional distance.

'Retailing Rage and Fury: The Economy of Emotions in the Early Eighteenth-Century English News Press'

Jean McBain (*The University of Melbourne*)

The Lawyers are not the only Tribe of Men who sell Anger. There are Statesmen, who retail Rage and Fury once a Week. Want is the Reason of their Resentment: Calumny bears a good Price; and the Journalist dines at the Expence [sic] of good Manners. Thus some are made Patriots by Poverty.

Daily Courant, 26 December 1730

In an expanding and competitive market, early eighteenth-century newspapers vied for readers. This paper will argue that emotion was seen to be a saleable, and therefore exploitable, feature of political papers in this aggressive market.

Changes to the legal status of printing and publishing at the end of the seventeenth century allowed for rapid growth in the news business, and for an increasing range of political opinions to find their way into print. A common criticism levelled against political periodicals was that they courted readers, as well as wealthy sponsors, through selling scandal and calumny. As the *Daily Courant* put it in 1730: 'The Hireling is obliged to be out of Humour with the Administration every Saturday'. These critiques typically targeted 'hacks' or writers for hire, and established a distinction between those who wrote for principle, and those who wrote for their bread. Such criticisms often emanated from government-sponsored publications, themselves authored by propagandists for hire. Nevertheless, in this rhetoric, the paid journalist was emotional and hypocritical, while the unpaid contributor was measured and trustworthy.

Thus, in the early eighteenth-century news press, emotion in writing was tied to a critique of hack writing, in which the emergent profession of journalism was characterised as emotionally unreliable. This paper will explore the debate over the economy of emotions, before considering the implications of this debate for the public perception of journalism and journalists in the English early eighteenth century.

'Reporting Courtroom Emotions in Eighteenth-Century London'

Amy Milka (*The University of Adelaide*)

In the eighteenth century, the criminal courtroom was understood as an emotional arena, in which appeals to compassion, outrage and other moral emotions were common, as were physical displays such as weeping and fainting, and unruly laughter and shouts from the public galleries. Emotions were performed, interrogated and interpreted by litigants, legal professionals and even the courtroom audience. This paper focuses on the way courtroom emotions were recorded and reported by trial reports and newspapers in the eighteenth century. I argue that the ambivalent and opportunistic

representation of emotions in the newspapers shaped the reading public's understanding of criminal justice in complex and problematic ways.

This paper focuses on the case of George Barrington, a notorious career criminal working in London during the late eighteenth century. Barrington had a complicated relationship with the press. Newspapers loved him, and whether it was a story about a Barrington sighting at a public event, a piece of gossip about his private life and criminal connections, or a report of the many legal proceedings against him, a piece about Barrington would always find an interested readership. And Barrington himself used the press, instrumentalising it as a public forum in which to denounce his accusers and peddle his own agenda. In this paper, I will argue that it was not just Barrington's high-profile crimes, but his mastery of emotional performances which captivated both newspaper and courtroom audiences. By manipulating the emotions of his victims, the jury and the reading public, Barrington played the system, securing sympathy for his supposed harsh treatment at the hands of both the law and the press. Ultimately, I argue that reports of Barrington's emotions in trial reports and newspapers, secured him preferential treatment in the Old Bailey and the court of public opinion. This paper ties Barrington's story into a broader picture of the relationship between middle-class sensibilities and the representation of crime in eighteenth-century newspapers.

'Af-fact-ivity: Blending the Factual with the Emotional in Reporting on Animal Welfare'

Jane Mummery (*Federation University Australia*) and **Debbie Rodan** (*Edith Cowan University*),

Animal rights activists are well-known for their preferences for news reporting on their activities to underscore the emotional dimensions of their causes and campaigns. With the aim being to generate moral shock in the broader community, images of distressed animals are common, as are appeals to emotion. The aim in all cases is for the public to emotionally connect with the deplored situation, to recognise – feel – its horror and cruelty, and to therefore add their support to attempts to change that situation to benefit the animals (species) involved. In these cases, emotionality does not simply add weight and imperative to activists' reasoned arguments – they allow for such arguments to be felt as well as heard. This is the view that only emotionally connected individuals will be able to properly hear – and respond to – activist arguments about the need to change normative practices utilising animals in a neoliberally inflected culture.

Although we recognise that this blending of emotion with fact – what we are calling af-fact-ivity – is a longstanding desired mix for reporting on animal welfare issues, in this paper we explore the affordances of digital culture for this reporting. These include its capacities to support photographic and video visuality alongside multiple forms of reasoned but passionate appeal, and its foregrounding of an affectively loaded (and neoliberally inflected) individualism. More specifically, we examine the uptake, use and distribution of digital media in support of af-fact-ive news reporting with reference to the work of peak animal activist organisation Animals Australia in its attempts to shock the Australian public into new norms regarding live export. This examination thus considers not only the organisation's 'Ban Live Export' campaigning, but the history of reporting on this campaign throughout multiple forms of news media.

'Journalists Don't Cry? Rethinking Journalism and Emotion in the Age of Employment Precarity'

Penny O'Donnell (*The University of Sydney*)

Recent studies of the future of journalism in industrialised societies such as Australia have highlighted emotion as an increasingly important dynamic in how news is produced and consumed, particularly in networked environments. Yet, while scholarly interest in emotionally charged professional news-making is growing, there are fewer studies investigating how journalists feel about their work and their craft in the face of media transformation, job loss and the rise of post-industrial forms of insecure work. This is a curious gap in the literature for an occupation famously driven by an unbridled passion for news. This paper addresses the gap by exploring the experiences of laid-off journalists seeking re-employment. It reports findings from a survey of 225 Australian journalists who lost their jobs between 2012 and 2014, detailing their emotional responses to leaving the newsroom, looking for work, and dealing with changed career circumstances. It finds they readily conveyed both the trauma and difficulties of individual job loss and re-employment, along with positive feelings of relief and happiness at moving on. Conversely, they were reluctant to say what they felt about change in journalism. Instead, many simply stopped talking about their feelings, and offered more formal and impersonal narratives about the state of play in the industry or the profession. The switching between emotional candour and restraint did not seem either forced or awkward, a finding that suggests unanticipated levels of emotional agility amongst these journalists and, more broadly, a more robust emotional logic to the work and the craft than previously documented.

'Reading the Bodies of Newgate's Seventeenth-Century Women'

Carly Osborn (*The University of Adelaide*)

Between 1618 and 1637 Henry Goodcole published seven pamphlets recounting stories of crime and conversion that he gathered in the course of his job as 'Visitor' or 'Ordinary' to Ludgate and Newgate prisons in London. Goodcole had privileged access to these criminals, and early modern readers were eager for their stories. In this paper I examine a selection of Goodcole's pamphlets about female criminals and their punishment, and read for the ways in which Goodcole represents penitence (or lack thereof) in these women – particularly his repeated representation of the body as the medium or text of penitence. In doing so, I raise larger questions about the representation of women's bodies in popular news and media texts in the seventeenth century, as well as the ways in which the body itself may be a text that is read and represented.

'A "Mindful Journalism" Approach to News and Emotion'

Mark Pearson (*Griffith University*)

Awareness of – and systematic reflection upon – emotions in the news enterprise can be beneficial for all stakeholders, including journalists, their sources and their audiences. 'Mindful journalism' is a secular application of foundational

Buddhist ethical principles to the news research and reporting process, where journalists are encouraged to engage in purposive reflection upon a range of factors that might influence their story selection, angle, language and behaviour. The approach is premised upon Buddhism's Four Noble Truths and Noble Eightfold Path, invoking journalists to invest time and meditative effort to consider their intent, actions and communications when planning and pursuing a story; to reflect upon how it sits with their conception of their livelihood; and how it might use wisdom and compassion to minimise suffering and acknowledge interdependence. Such reflection upon the emotional implications of a work of journalism might take the form of a timetabled session of meditation (self or guided) or, in acknowledgment of the pressures of time and resources, as little as a mini 'reflection-in-action' – a pause for a few breaths to check in to the journalist's own emotional state and the potential impact on the emotions of others. This paper positions this emotional reflection and calibration in the body of the author's recent work on 'mindful journalism', including a co-authored book and several journal articles, and suggests that, while journalists might not be expected to adopt the lotus position in the news room, a systemised routine of reflection upon their ethics and practices might improve the calibre of their work and minimise the suffering it might otherwise inflict upon themselves and others.

'In the Wake of the Supermarket "Milk Wars": News Reporting on Australian Farmers and the Power of Pastoral Sentimentality'

Michelle Phillipov (*University of Tasmania*) and **Jessica Loyer** (*The University of Adelaide*)

On Australia Day in 2011, Coles Supermarkets announced that it was slashing the price of its own-brand milk to a considerably discounted \$1/litre, a move immediately matched by retail rival Woolworths. The retailers had significantly misjudged the public (and media) sentiment that low prices would be viewed as unequivocally good for consumers and found themselves both at the centre of an unexpected media and consumer backlash, and the subjects of a sustained campaign by the dairy industry to expose the threat of major supermarkets to Australian dairy farmers' livelihoods. This paper analyses the news coverage that emerged as a result of the events now dubbed the 'milk wars'. Through content and discourse analysis of major metropolitan and regional Australian news stories, we show how the media coverage of milk pricing – and the dairy industry campaigns that underpinned it – galvanised media and public support through specific images and discourses associated with the 'Australian farmer'. We argue that the discourses and images used most frequently by the dairy industry, and which had most cut-through with media, were those most strongly invested in Australian pastoral sentimentality – images of traditional, multi-generational family farmers being tragically forced off their land by the supermarket duopoly. The effectiveness of the media coverage reveals the power of pastoral sentimentality as a media strategy for undermining supermarket dominance, but it also raises questions about the implications of presenting (only certain types of) farmers and farming practices as 'worthy' of public and media concern.

'Objectivity in the Face of Genocide: How Emotion Impacts on Media Workers' Roles in Reporting on the Rwandan Genocide of 1994'

Helen Vatsikopoulos (*University of Technology Sydney*)

This paper looks into how media workers reporting on humanitarian disasters and suffering from man-made events, such as genocide, control their emotions in the line of their work. This is an important question to consider when, according to Lene Bech Sillesen, Chris Ip, and David Uberti (2015), narratives have the power to elicit empathy in the audience and also have the potential to influence people's opinions and actions.

This has been the case despite the notion that '[o]bjectivity has tended to be viewed – in the field of journalism and elsewhere – as the polar opposite of emotion' (Wahl-Jorgensen, 2016). The public has always demanded of journalists objective and impartial conduct – without fear or favour – yet the digital and video age and imagery has facilitated a more emotional way of storytelling that impacts on the audience with traumatic and moving narratives of witnessing cataclysmic world events. This paper therefore asks the questions: How does emotion affect media workers' decisions? What drives their decision-making about what they film or what angles they cover?

This paper will evaluate oral histories through interviews conducted with a television team from the Special Broadcasting Service's *Dateline* international current affairs program covering the aftermath of the Rwandan Genocide in 1994. The media team were all on location in Rwanda and the Congo, with an editor based in Sydney. The paper will explore the role emotion played during the field work, on the reporting and editorial choices made, and in the final product. The final version of the story is important to consider, to understand the narrative that is delivered to an audience on the other side of the world, and the impact that the emotionally inflected narrative has on the ability to affect the audience and the interplay of empathy.

'Emotions in German Witchcraft *Neue Zeitungen*'

Abaigéal Warfield (*The University of Adelaide*)

During the early modern period thousands of people were executed for the crime of witchcraft. Over half of those who were sentenced to death were executed in the German-speaking lands of the Holy Roman Empire. This paper will shed light on how the execution of witches was framed and represented in sixteenth-century German news media, specifically in the genre of *Neue Zeitungen*. It will attempt to tease out the emotional chords that such reports were hoping to strike. To date, while there has been an outpouring of new scholarship on witchcraft, there has been very little done on the actual representations of witchcraft executions or on how contemporaries responded or were expected to respond, emotionally or otherwise, to such punishments. In the sixteenth century a new genre of publication became popular, *Neue Zeitungen*, or new reports. Joy Wiltenburg has argued that the reportage of terrible crimes in such

publications aimed to evoke a common emotional response of 'horror and pity' which could then help to heal tears in the social fabric. Wiltenburg claims that, through linking violent crime and criminal justice procedures with a prescribed emotional response, such works have been a powerful means of constructing both shared values and individual identity. However, it is worth noting that she did not extend her analysis to witchcraft reports. This short paper will argue that unlike other criminal reports, the predominant emotion evident in extant 38 witchcraft reports from the sixteenth century is fear, or fears. Unlike the execution of other criminals such as murderers, for example, the spectacle of a witch being executed, and its representation in the media, did not necessarily elicit pity. While it most likely provoked horror, depending on how they were framed, the emotional undercurrents oscillated between the emotions of fear and hope.

'The Most Cruel and Inhuman Massacre: Emotions Rhetorics, Periodicals and Boston's Massacre'

Russell L. Weber (*University of California, Berkeley*)

'The Most Cruel and Inhuman Massacre' explores the application of emotions rhetorics in periodicals published during Massachusetts' five-year standing army crisis. Between 28 September 1768, when British soldiers first arrived at the Port of Boston, and 16 December 1773, the night of Boston's Tea Party, colonial newspapers saturated Massachusetts' public sphere with passionate, politically charged articles debating the tyrannical dangers of peacetime standing armies, which Boston's King Street massacre, on 5 March 1770, exemplified. By examining the emotions rhetorics with which radicals and loyalists narrated this five-year period, I will argue that periodicals not only exploited passions to manipulate British-Americans' opinions of peacetime standing armies, but also illuminate how emotions rhetorics shaped British-America's political culture during its Imperial Crisis.

Throughout this tumultuous half-decade, radicals employed an emotions rhetoric of fear, anger, sympathy and hope to demand the removal of British soldiers from their colony and the conviction of those soldiers who committed Boston's Massacre. Conversely, Massachusetts' loyalists employed a tepid emotions rhetoric, arguing that submission to these vehement demands would encourage only mob rule. Impassioned rhetoric disseminated through newspapers, however, invigorated political support for the radicals, who dominated Massachusetts' public sphere. Intriguingly, the radicals failed to achieve their political objectives only during the trials for Boston's Massacre, when their conformance to Massachusetts' jurisprudence culture and implementation of a rational, 'emotionless' rhetoric inadvertently secured the British soldiers' acquittals.

This aberration in the radicals' political effectiveness demonstrates that, even though their pathos-driven rhetoric dwarfed the loyalists' dispassionate arguments within Massachusetts' public sphere, they could not exploit sentiment within a Massachusetts courtroom and maintain legitimacy with the public. Despite this legal disappointment, radicals would continue to employ passionate emotions rhetorics to control Massachusetts' political culture, illustrating that feeling, not fact, often galvanised popular resistance in the twilight years of British-America's Imperial Crisis.

www.historyofemotions.org.au

