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THE JOURNEY OF A PUBLIC SECTOR BROADCASTER:
The 7-Step Interview Framework for Emerging Broadcasters

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DEDICATION

For my parents, Judith and Costas Constantinou who have always supported
and believed in me
and
my daughter, Sandra Blythin Constantinou Juhasz, who is the future.

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ABSTRACT

Talk is a fundamental activity of broadcasters, but the gradual erosion of public service broadcasting has left the critical relationship between media, public opinion and public knowledge susceptible to lack of trust (Lowe and Bardoel, 2007). Interviews occupy a prominent place in broadcast journalism and as Atkinson and Silverman (1997) argue, we live in an 'interview culture', which is our anchor to world events and people's lives.

This thesis assumes an interpretivist epistemological approach to illustrate and critically reflect through media discourse analysis, using the frameworks of Scannell (2007) and Montgomery (2007), a selection of radio interviews broadcast live on the Cyprus Broadcasting Corporation's Channel 4 between 2018 - 2021. Using my process as a case study and exploring the concepts of power, audience and performance, I demonstrate how emerging broadcasters can conduct live, in-depth interviews while contributing towards public sector knowledge. This is presented as the *7-Step Interview Framework for Emerging Broadcasters*.

Change in the public sector does not come rapidly and requires considerable reflexivity, persistence and resistance. I elucidate through a professional narrative, the importance of gatekeeping and how my interview praxis can be utilised to relate to overhearing audiences in specific, inclusive and cooperative ways. Furthermore, I elaborate on the importance of ethically transporting the interviewees' personal experiences, work, culture and values into the public domain. Collaborative forms of communication can make learning and change possible both in self and others.

Silence exacerbates issues. When public servants cannot speak out, they suffer psychologically, physically and emotionally. This thesis illustrates my utilization of 'power' as an interviewer to raise awareness of contemporary issues for my audience. Although emotions have been considered unsuitable for rigorous research (Ashkanasy, 2002), public administration scholars realise unhappiness diminishes health (Jung, Bozeman and Guaghan, 2018). By making my research and experience public, broadcasters can reflect on how they can substantially contribute to state broadcasting.

INTRODUCTION

Broadcasting is a core part of the communication and entertainment industry and a key player in developing a knowledgeable society (Mercer, 2003). Talk is a fundamental activity of broadcasters and vital to the correlation between media, public opinion and public knowledge. However, the gradual erosion of public service broadcasting has left the critical relationship between media, public opinion and public knowledge susceptible to lack of trust (Lowe and Bardoel, 2007).

Radio in Europe was initially government controlled with commercial radio only introduced after the Second World War (Bell and Van Leeuwen, 1994). It was a way to reach the people with music programmes alternating with speeches by experts. Cardiff (1980) has documented how the role of the interviewer as a 'plain man' who mediated between experts and the public was established by 1933 at the BBC. In this way, experts could relay information to inexperienced listeners while adding lightness and entertainment to a serious subject through dialogue. The 'Interlocutor Technique' was justified as it involved the interjection of "critical questions throughout the talk in order to provide an immediate element of balance" (Cardiff, 1980). While it was termed 'talk' it had essentially become an interview. While broadcasting was initially very formal and scripted, presenters were soon encouraged to speak in a more conversational manner with one of the first professional broadcasters, John Hilton intentionally creating hesitations and errors in his talk to sound more natural (Bell and Van Leeuwen, 1994). Public debates were dropped in 1928 with 'live audiences' introduced as a more intimate way of discussing controversial subjects. Through the inclusion of 'ordinary people' in broadcast debates, the BBC illustrated how it represented the public more fully in its programmes (Cardiff, 1980).

McDonald's (2014) doctoral research has further contributed to the evolution and use of the radio interview from 1942 – 2014 in the United Kingdom through her examination of various interview styles including the confessional style

phone interview, interviews as part of prison projects, radio ballads and the long running show *Desert Island Discs* (McDonald, 2014). Through her research on *Desert Island Discs*, McDonald illustrates not only how the scripted interview was influenced by issues of technological restriction, institutional control and censorship policy, but how “on-air talk often conceals the hidden or undisclosed methods of production” (McDonald, 2020, p.189). In Cyprus, the interview can be traced back 70 years since the beginning of radio broadcasting and is elaborated on further in Chapter 2.

The development of talk radio produced a combination of both radio DJ and speech presenter. Furthermore, the introduction of programmes such as *The Kitchen Front* and panel programmes such as *The Brains Trust* made a ‘presenter’ necessary (Chignell, 2009). One of the most notable exponents was John Peel whose contribution led to the development of the broadcasting persona or identity (Chignell, 2009). Rush Limbaugh too, was an extremely influential talk host, using his platform to preach against feminism, environmentalism and liberal causes, which Chignell attributes to his mastery of the radio medium (Chignell, 2009). Identity is discussed in more detail in Chapter 2. With listeners demanding variety in speech programmes, short, hard-hitting interviews found their place and now form a dominant format in the media public sphere (Clayman and Heritage, 2002).

Interviews are intrinsically linked to the development of modern journalism as a form of dialogical communication. Dialogue (from the Greek *dia* for between and *logos* for word) refers to interactions with interviewees and audiences and how stories are shaped, researched, presented and broadcast (Jenlick and Banathy, 2005). Interviews, in addition to constituting a dominant format across a range of media outputs, are a way of challenging opinions whilst also being entertaining and informative in their own right (Hudson and Rowlands, 2007). Over the last fifteen years, there has been a shift from probing, in-depth news interviews to a more informal style which is increasingly monopolised by broadcasters themselves (Tolson, 2006). New interview genres have developed both in radio and television which encourage the audience to

participate. The 'chat' show format has been subject of much study including Tolson (1991), Scannell (1991) and Bell and Van Leeuwen (1994). As Atkinson and Silverman (1997) argue, we live in an 'interview culture', which is our anchor to world events and people's lives. However, different cultures have different rules which also depends on which questions are being asked and by whom (Bell and Van Leeuwen, 1974).

Interview studies have a variety of labels, including the intensive, open-ended, unstructured, conversational, long interview (McCracken, 1988), and focused interview (Merton and Kendall, 1946), with Weiss (1994) arguing that intensive and in-depth refers to the completeness and detailed nature of the interview. In-depth interviews allow exploration of the interviewee's perspective, experiences and feelings without the usual time constraints of a news interview. As Yates (2013) reveals, the interviewer (IR), interviewee (IE), and process are all dynamic and mutually influence relationships. Montgomery (2007) additionally places great importance on how interviews and dialogue is designed for the overhearing audience. He also draws attention to the importance of public performance and talking adequately to acquit oneself in public. Montgomery (2007) treats the broadcast interview in a distinctive way for journalists to use quotable material to underpin the news. This is discussed in detail in Chapter 3.

Interviews characterised by a more conversational style, enable the participants to engage more freely. Interviewers, however, still hold considerable institutional power although Patrona (2011) illustrates how journalistic discourse in the private and public sector differs in Greece, with public service broadcasting reflecting a 'softer' interviewing practice. While neutrality is postulated as a guiding principle of news interviews, Patrona illustrates that in Greek commercial evening news, journalists have strong opinions and "directly accuse and undermine political spokespersons, while providing authoritative interpretations of the meaning of political current affairs (Patrona, 2011, p. 159). Hutchby argues for an evolved interview termed 'hybrid political interview' (HPI) which has many of the formal features of news

interviews combined with “other forms of broadcasting such as talk radio and topical debate shows” (Hutchby, 2011, p.115). While sharing features of adversarial political interviews, the HPI gives greater licence to the interviewer to “personalise argumentative standpoints....and for the interviewer to engage in belligerent and emotionally heightened episodes of direct confrontation with the interviewee” (Hutchby, 2011, p. 116). This is demonstrated in *The O’Reilly Factor*, broadcast weeknights in prime time on cable channel Fox News and where veteran broadcaster Bill O’Reilly is known for ‘losing it’. Ekström develops on hybridity in the media landscape, referring to the expansion of various talk show formats, while Livingstone and Lunt (1994, p. 37) “resist categorisations in established genres”. Ekström (2011) refers to the mix of small talk and serious accountability interviewing, noting that more research needs to be conducted about the interview practices of talk show hosts, as such programmes are believed to be “less significant in critical journalism, political accountability and serious political discourse” (2011, p. 136). It is increasingly important to understand how broadcasters design their interviews in specific and inclusive ways to relate to the overhearing audience (Montgomery, 2007; Wolfenden, 2014).

This thesis aims to contribute to that research gap by examining my interview practices as producer and presenter at the Cyprus Broadcasting Corporation. To date, no research has attempted to elaborate on live, interview preparation and production frameworks for emerging broadcasters or about the challenges of working alone, without a production team, within the Cyprus public sector. This PhD will make an original and substantial contribution to knowledge for broadcasters, researchers and journalism students about broadcaster praxis through the *7-Step Interview Framework for Emerging Broadcasters* by offering ways of approaching and conducting in-depth, live, unscripted, radio interviews. It also illustrates how I, as an interviewer, have utilised gatekeeping ‘power’ to raise awareness for my audience. As Plummer (1995) states, power is a subtle but intricate process, with Hutchby (1996a) acknowledging that power not only operates at the macro level of large processes, but also in the most mundane contexts of everyday life.

According to Eurostat (2020), Cyprus has 37 active broadcasters in Cyprus with the Cyprus Broadcasting Corporation, recognised since the occupation of Cyprus in 1974 as the state broadcaster. Several private stations have national coverage primarily offering a mixture of Greek and foreign pop music as well as sports coverage on Supersport FM. Community radio is not legally recognised in Cyprus and has difficulties competing with commercial rivals financially, as well as in securing broadcast frequencies (Chapman, Bellardi and Peissl, 2020). Furthermore, the draft policy framework on media literacy submitted in 2012 has not yet been adopted.

Varying terms define the people working in a radio station, including journalist, broadcaster, producer and presenter. The terms are often interchangeable. In the UK, a broadcaster is also an organisation that transmits a programme or information by radio or television, whereas in Australia, a producer might be identified as a broadcaster (Wolfenden, 2014). At the Cyprus Broadcasting Corporation (CyBC), journalists work under the News Director and are not considered part of the radio department. Different radio producer jobs depend on the channel and slot where they work. Presenters read prepared scripts such as news bulletins. On CyBC's Channel 4, as a producer/presenter, I am responsible for the entire preparation, presentation and studio production of the programme *SaskiaUnreserved*. It broadcasts live each weekday from 12 noon until 2 pm on FM88.2 and online from www.cybc.com.cy. The interviews, framed by classical music, stream live from Facebook when interviewees (IE) are in the studio. I elaborate further on the style adopted on *SaskiaUnreserved* in Chapter 2.

'Emerging' is defined as "growing and developing" (Cambridge Dictionary, 2019). In this thesis, the term *emerging broadcaster* (EB) refers to broadcasters who could either be at the onset of their career or have years of experience in another department. EBs could also be entrepreneurs who want to begin interview-focused podcasts. I expand further on the concept in Chapter 2 in terms of my role in *SaskiaUnreserved*, arguing that whatever the

position, *emerging broadcasters* should be constantly aware changing trends in media broadcasting.

Expert knowledge is knowledge *sui generis* requiring a particular approach (Meuser and Nagel, 2009). By developing a specific form of interviewing, I explain how interviews can be a source of cultural knowledge and information for audiences about an extensive range of subjects without the usual restrictions sustained during questions and answers (Clayman and Heritage, 2002). In this way, together with the expert interviewees, I am an expert interviewer. As Wolfenden (2014, p. 235) notes, “practitioners are a rich source of information on the constitution of radio as a medium, and as a cultural process”.

To recognise the value of various interviewing strategies and how I built a rapport with interviewees, this thesis uses a mixed methodology with conversation analysis and media discourse discussed through a reflexive narrative about my broadcasting praxis. The term emanates from the Greek word meaning ‘to do’, with Aristotle differentiating between praxis (πράξις) and Poiesis (ποίησις) (Balaban, 1990). In the Aristotelian framework, praxis is directed at ordering human behaviour in the socio-political world. Although the term is widely used, it is not always clear what authors intend by it. Lane (2022), attributes this to a plurality of philosophical backgrounds of various philosophers, including Aristotle, Marx, Habermas and Paulo Freire. I concur with Freire (1998, p. 17) that “knowledge resulting from pure experience and rigorous methodological procedure” constitutes a “further stage in the knowing process”. In reflecting on my praxis and as part of the instrument of enquiry, I developed a quality of communication to make learning and change possible, producing meaningful, accessible research grounded in personal experience. The thesis has another significant objective. Reflection is a crucial practice recognised as a valuable cognitive process allowing the researcher to closely examine lived experience in a meaningful way (Clandinin and Connelly, 2000), making arguments more reasoned, organised and sequential (Atkins and Murphy, 1993). The professional practice of journalism has become

increasingly precarious and complex, with journalists facing numerous constraints against waning public trust (Ramaker et al., 2015). In our increasingly fast-paced environment, we seldom have the opportunity to examine and reflect on our accomplishments, question why we acted in a particular way or critically evaluate what did and did not work and how to improve future undertakings. Broadcast journalists rarely approach reflexive practice (Schön, 1983) as it is deemed too academic and time-consuming (de Haan, 2012). I believe that due to a constantly shifting media landscape and crisis of trust (Brants, 2013), individual broadcasters need to take responsibility for their professional development.

This commentary, drawing on my contribution to public broadcasting of over 400 in-depth radio interviews with academics and key thinkers, analyses six interviews broadcast live on *SaskiaUnreserved* for the Cyprus Broadcasting Corporation (CyBC) between 2018 and 2021.

The primary research questions include the following:

1. Which interview strategies are best for emerging broadcasters to plan and conduct live, in-depth, probing interviews?
2. How does reflexive praxis assist broadcasters in their professional development?

The thesis is divided into six chapters preceded by this introduction.

Chapter 1 addresses the theoretical framework and methodology of media discourse analysis to explore broadcast talk, which is influenced by power, audience and performance, focusing on the work of Scannell (2007) and in particular, his concept of broadcast discursive space. It also draws on methods derived from sociolinguistics, conversational analysis (CA) and ethnography. It also expands on the shifting landscape of broadcast talk, the concept of power during interviews and impact of gatekeeping, the audience and the data selection process with awareness about the ethics of being both researcher

and participant in practice-based research. Finally, I include an overview on reflection and reflexivity for broadcasters.

Chapter 2 discusses the role of the state broadcaster, historical background, mission, strategic objectives and public image of the CyBC. It references the different approach of broadcasting codes of the CyBC and BBC and includes an overview of the interview style, positionality and context locally and internationally of the programme *SaskiaUnreserved*.

Chapter 3 addresses the commonalities and differences between news and in-depth interviews. Furthermore, it utilises a mixed approach of CA, media discourse analysis and reflexive praxis to scrutinise the interview style and approach of six interviews broadcast on *SaskiaUnreserved*, divided according to Montgomery's (2007) interview categories. There is a particular focus on 'expertise', 'power', 'success' and 'benefit', with further elaboration on how Montgomery's (2007) *expert*, *accountability* and *experiential* interview frames are helpful for broadcasters.

Chapter 4 offers a reflexive scrutiny of my role as a public broadcaster.

Chapter 5 describes the *7-Step Interview Framework for Emerging Broadcasters* in detail.

Chapter 6 critically evaluates *the 7-Step Interview Framework for Emerging Broadcasters*, study limitations, reflections on the interviewees' public impact, and recommendations for further research into public broadcasting in Cyprus. In summary, this thesis elaborates on how, through my professional identity and communication style with interviewees, I formulated the *7-Step Interview Framework for Emerging Broadcasters* while retaining the principles of public service broadcasting as espoused by the European Broadcasting Union (EBU). As Vygotsky (1987, p. 255) states: "Every word that people use in telling their stories is a microcosm of their consciousness". I interview as I am interested in other people's stories and see it as fulfilling my civic duty to

benefit society. However, I remain aware of the challenges of researching one's own output. By publicising my research (Chapter 3) and experience (Chapter 4), I encourage other broadcasters to reflect on and improve their work process (Altrichter, 1990), which undoubtedly improves programme quality.

CHAPTER 1

METHODOLOGY

This chapter outlines the epistemological assumptions and reasoning for selecting a mixed-method approach, including practice-related research outputs, in the form of interviews. I also address the shifting landscape of broadcast talk, concept of power shifts during interviews and ethical considerations in data collection methods. Scannell (1996) suggests that an imperative of unscripted broadcasting is courteous, supportive conversation orientated towards the ‘overhearing’ audience (Higgins and Smith, 2017). The interviews are organised according to Montgomery’s (2007) typology of *expert*, *accountability* and *experiential* interviews. Finally, I discuss the importance of reflexivity and ethical practice for broadcasters.

1.1 Overview

In this thesis, I aim to answer the following research questions:

Which interview strategies are best for emerging broadcasters to plan and conduct live, in-depth, probing interviews? How does reflective praxis assist broadcasters in their professional development?

1.1.1 *Which interview strategies are best for emerging broadcasters to plan and conduct live, in-depth, probing interviews?*

Interviews form the cornerstone of a broadcaster’s public service remit and are a crucial tool in disseminating information while being associated with authenticity, neutrality, and factuality (Clayman, 1988, 1992; Ekström, 2006). Research in ethnomethodology and CA elaborates on how knowledge dissemination requires accountability (Roth, 2002). As (Croteau and Hoynes, 1994, p.177) state: “News is about what those in power say and do.”

This thesis assumes an interpretivist epistemological approach allowing a personal and flexible research structure (Carson et al., 2001). As there is no

set reality, and it is, in fact, multiple and relative (Hudson and Ozanne, 1988), this approach best captures the meaning behind human interactions. Emphasis is placed on understanding the individual and their interpretation of the world, making the key tenet of interpretivism one of reality which is socially constructed (Kivunja and Kuyini, 2017). Researchers conduct this type of research in natural settings using methodologies such as ethnography and case studies to investigate and prompt things we cannot usually observe. This includes interviewees' thoughts, values, prejudices, views, feelings, and perspectives (Wellington and Szczerbinski, 2007). This valuable data then provides researchers better insight for further action. The interpretivist approach is frequently attributed to Max Weber and his concept of *verstehen*, meaning understanding something in its context (Holloway, 1997). In line with Weber's thinking, I believe the interviewees and I are interdependent and interactive. The subjective epistemology implies that "the researcher makes meaning of their data through their own thinking and cognitive processing of data informed by their interactions with participants" (Kivunja and Kuyini, 2007, p. 33). Therefore, the researcher constructs knowledge socially as a result of personal experiences of real life within the natural settings investigated. The limitations of this research lie in an ontological view of subjectivity rather than objectivity. Therefore, as Holloway (1997) states, interpretive research needs to be reflexive. The researcher needs to account for how assumptions and views impact the research process, simultaneously interpreting the complexities involved. By adopting this approach, I understand the motives, meanings, reasons, and other subjective experiences that are time- and context-bound. As Ruby (1980, p.154) states, "being reflexive in doing research is part of being honest and ethically mature".

To understand the effectiveness of various interviewing strategies and techniques in the scope of public broadcasting, this thesis imports methods of verbal discourse analysis into radio and broadcast talk. While the academic literature offers discussion on general interview techniques and approaches (Beaman, 2006; Beaman, 2011; Crisell, 1994; Clayman and Heritage, 2002; Montgomery, 2007), except for the substantial work of Wolfenden (2014) on

how broadcasters construct an on-air identity, focus on how on-air radio practitioners select topics, interviewees, question design, promotion, and audience assessment and development is lacking. This is where I hope my research fills a gap. My professional narrative is contextualised by drawing on sociolinguistics, CA, and ethnography. As I want my experiences to be read by radio broadcast colleagues and a wider audience, I report the analysis comprehensibly while laying the foundation for a new focus of academic research in media studies.

1.1.2 How does reflective praxis assist broadcasters in their professional development?

As I am partially the instrument of enquiry, my background, experience, and interpersonal and interviewing skills relate to how I engage in the analysis. Therefore, in addressing my role as a broadcaster and knowledge-disseminator, I use reflective practice, based on the idea that our knowledge reflects the real world to make my arguments more reasoned, organised, and sequential (Atkins and Murphy, 1993). By producing meaningful, accessible research grounded in personal experience, I strive to sensitise listeners to issues of social cognition, identity politics and, as Ellis and Bochner (2000) state, to highlight experiences often shrouded in silence.

Practice-based research is an “exciting and revolutionary development for universities in the past two decades and is accelerating in influence” (Smith and Dean, 2009, p. 2). The term refers to an original investigation undertaken to gain new knowledge via practice (Candy, 2006). To contribute to knowledge and understanding, practice-based research must be both rigorous and meticulous (Wilson, 1997). The training and specialised knowledge that creative practitioners have, can lead to specialised research insights (Smith and Dean, 2009). Practice-based research is flexible in its written descriptives, referred to as exegesis (from the Greek word *ἐξήγησις* meaning a critical explanation or interpretation of the text), addressing the research question (Smith and Dean, 2009). The practice-based, reflexive approach allows me to

assign meaning to my lived experiences (Bell, 2002) by elaborating on the challenges of working within a public organisation. Moreover, I discuss the long-term adverse effects of toxic leadership and organisational culture on employees. Leadership may be ineffective but not necessarily toxic, but even then, it influences the follower's quality of life and performance (Hogan and Curphy, 1994). It further leads to stress, frustration, and hopelessness which can elicit internal conflicts concerning one's morals and values. Toxic leadership and culture may also lead employees to exhibit workplace deviance (Dunlop and Lee, 2003) by violating organisational norms.

The reflexive narrative about my broadcasting role in Chapter 4 briefly explores various coping strategies I used to survive in the organisation. Including this brief auto-ethnographical section is important as public employees often fear retribution. This research has revealed that I am not alone in fearing retribution (Anonymous, 2023). Courage is needed to challenge one's research integrity, values and thought patterns. Furthermore, public workers need to understand that they are not alone in coping with toxicity and lack of leadership and that they can be part of the change. The personal impact of toxic environments is commented on further in Chapter 4. The philosophical underpinning of ethnography belongs to a tradition of 'naturalism', which emphasises the importance of understanding people's meanings and cultural practices within everyday contexts (Allard and Anderson, 2005).

Recordings of naturally occurring conversations focus on language as a source of social action, which is helpful for researchers interested in human social conduct and naturalistic observation (Hoey and Kendrick, 2017). One of the most well-known tools for assessing talk is conversation analysis (CA). I therefore initially analysed the interviews with CA, before moving to broadcast talk and broadcast discursive space to understand the relationship between broadcasters, interviewees and the public, and the concept of power.

1.2 Conversation Analysis / Transcription

CA was first introduced and developed in the 1960s by sociologists Harvey Sacks, Emmanuel Schegloff, and Gail Jefferson. It is an inductive, micro-analytic, qualitative method for studying human social interactions. It differs from other language study approaches because CA treats interaction/talk as a fundamental part of people's social life (Sacks, 2005).

CA has its theoretical roots in ethnomethodology, which challenges how sociologists conceptualise and study the social world (Garcia, 2013). Ethnomethodology focuses on the intricate detail of social life and communication (Payne and Payne, 2009) and observes what people do to understand social organisation. Therefore, a central goal of ethnomethodology is to make the collective knowledge of everyday, organised affairs explicit. Studying how social structure, order, and action are built complements sociological studies. The interdisciplinary approach characteristic of CA is important, as without understanding culture, gesture, grammar, prosody, pragmatics, and social structure, it would be challenging to have a meaningful method to study spontaneous, naturally occurring social interaction (Schegloff, 1995). Knowledge is consequently linked to action.

The interview setting in broadcasting depends heavily on the Question/Answer sequence chain requiring collaboration from the participants. Questions can elicit various reactions depending on who asks them, how they are designed and phrased, and the social and sequential context in which they are asked (Sidnell and Stivers, 2013). Therefore, CA allows researchers to understand the interaction between IR and IE better, as it is given a precise, frame by frame scrutiny, allowing for a deeper and more explicit understanding of specific sequences of behaviours (Clayman and Heritage, 2002). By working systematically, analysts can establish a sense of pattern, thereby allowing specification of the scope, character and normativity of conventions which govern the interaction to develop (Clayman and Heritage, 2002). Levels of analysis in CA can vary as recordings allow for repeated data inspection.

However, it is essential to note that only recordings of precisely what, when and how the interaction took place are acceptable (Heritage and Stivers, 2013). In examining the speech system, turn-taking seems organised and straightforward, with conversation and topics emerging freely from all participants.

Transcription is an important aspect of CA research. It represents the spoken dialogue while capturing interactional and para-linguistic features such as pauses, overlapping speech, etc., to grasp the multi-dimensional intricacies of spoken interaction (Hutchby and Wooffitt, 2011). The conventions were developed by Gail Jefferson and represent aspects of phonetics, prosody, and timing of talk (Hepburn and Bolden, 2013). The precise length of silences and where they occur are deeply consequential (Sacks, 1967). Silverman (2017) states that data quality is paramount in the analysis, as are the interview transcripts. Therefore, transcripts should include laughter, the boundaries of overlapping talk, length of silences, faster or slower speech and so on (Hoey and Kendrick, 2017). All these features were included in the interview transcriptions in this thesis. When these basic features and response tokens of interviewer-interviewee talk are omitted, the resulting narrative is an interactional accomplishment rather than a communicatively neutral artefact (Gubrium and Holstein, 2002).

The transcripts capture verbal and prosodic details of speech, including in-breaths, cut-offs, simultaneous speech, pauses, extra lengthening of a sound, variation in intonation, pitch level, and loudness.

In news interviews, participants must restrict themselves to asking questions (interviewer) and giving answers (interviewee). This rule is not strictly adhered to in *SaskiaUnreserved* as these are not 'news' interviews. Instead, a more naturally occurring conversation is encouraged, with honesty and uncensored talk prevalent. Further discussion on differences between news and live, in-depth interviews is addressed in Chapter 3. As CA is naturalistic in nature and the direct observation of naturally occurring interaction (Clayman and Heritage, 2002), it is a useful method for an initial analysis of

Saskia Unreserved interviews. While all levels of analysis have been utilised in this thesis, particular attention has been given to question-and-answer design. Questions vary in their function and do not only serve to elicit information. Answers to questions known in advance can also be used to accuse, complain, or invoke institutional power (Montgomery, 1995).

Different tools and perspectives are required to understand interviews in the broadcast space which are most appropriately served by media discourse analysis.

1.3 Media Discourse Analysis

Media discourse is a multidisciplinary field and is the subject of scrutiny in linguistics, particularly conversation analysis, critical discourse analysis, ethnography of communication, pragmatics and sociolinguistics, amongst others (Talbot, 2007). Discourse plays a pivotal role in constituting people's realities, making the implications for power and influence of media discourse clear. In institutional discourse, power is best seen as a shifting distribution of resources, which enables some participants to achieve interactional effects not available to others (Hutchby, 1996). However, the relationship between broadcast talk and power is only rarely addressed explicitly in the literature, apart from seminal work conducted by McDonald (2014) on performance, power and production in personal radio interviews. Foucault (1982) views power as present in all moments and all relations, making power changeable. So, power can be dominant and repressive but also local and progressive.

Media discourse analysis refers to interactions occurring through a broadcast platform where the discourse is orientated towards the overhearing audience and is therefore public, manufactured and on-record (O'Keeffe, 2006). These are essential characteristics concerning the investigation and understanding of media discourse. Whereas in the past, the discourse was orientated towards the non-present listener, traditional paradigms are being driven by new media where the audience can respond to what they see and hear through Web 2 technologies, which include the internet and social networking blogs and advances in phone technologies. Consequently, radio audiences are now

active participants. The opening of a feedback channel (O’Keeffe, 2006) from the audience requires researchers to find new patterns of interaction and ways of understanding media participation frameworks. This has been particularly important in evaluating how and why I select specific interview topics - always prioritising the audience.

1.4 Broadcast Talk and the Shifting Landscape of Interview Practices

Broadcasting fundamentally comprises producing programmes for audiences in an everyday world. Broadcast talk is a public performance (Tolson, 2006), influenced by technological advancements, shifts in content and different broadcasting styles. Therefore, broadcasters must be aware of emerging trends, audience shifts and changing communication environments to remain relevant and ensure longevity (Steemers, 2003). The study of radio talk, which has developed from pragmatics and CA (Scannell, 2007), allows researchers to explore the relationship between broadcasters, their interviewees and the public. How has radio broadcasting shifted in the past 20 years, particularly concerning interviewing?

Talk and music often comprise more than just light entertainment, with those in broadcasting conceding that it is difficult to categorise. Broadcasters are bound to invoke the listener’s imagination through description and “transcend the visual” (Hilmes, 1997, p. 20), as until recently, radio was a blind medium (Crisell, 1994). The most fundamental task of broadcasters is the management of liveness, with fluency which is easily comprehensible to lay speakers (Goffman, 1981). In Scannell’s (1996) view, broadcasting should be an approximation of an everyday, sociable chat geared towards the audience which is “sincere, informative, relevant and clear” (Scannell, 1991, p. 5). However, Higgins and Smith (2017) allude to how rudeness and belligerence has become a feature of contemporary broadcasting with some broadcasters making combativeness part of their media persona. It then becomes integral to the personality of the presenter. However, the audience should remain the priority in what Scannell (1991) describes as ‘double articulation.’ This involves

those participating in the discussion and the audience. Higgins and Smith (2017, p. 5) describe how in this way the broadcast professional “produces a performance of spectacular belligerence while simultaneously directing any face-threat away from the audience”.

The lack of strict separation between news and entertainment has led to an increase in informality (Montgomery, 2007; Smith and Dean, 2009). This has forced broadcasters to examine programming strategy, cooperation with third parties and changes in working practices (Steemers, 2003). So, in discussion programmes such as *'Start the Week'* broadcast on BBC Radio 4, the presenter might introduce his guest with a reference about appalling weather conditions outside, illustrating that broadcasters are not just “voices in the ether” (Crisell, 1994, p. 7).

Many scholars have chronicled the interesting hybrid of entertainment news (Hutchby, 2006; Montgomery, 2010; Clayman and Heritage, 2002) and shift from scripted talk to what Goffman (1981) describes as 'fresh talk' where the talk unfolds in real-time, requiring the broadcaster and participants to be creative in reacting and responding to one another's talk (Hutchby, 2006). The talk show represents a changing hybrid media phenomena and is described by Ilie (2006, p. 489) as a “highly confrontational discursive genre, a widely influential media phenomenon as well as a politically and morally controversial form of entertainment”. Talk shows typically involve a studio audience with the host acting as a mediator between them and the guests. The controversy and popularity of talk shows are fundamentally rooted in the pleasures of watching and listening to people talking in particular ways (Tolson, 2001). Abt and Seesholtz (1994) describe how talk shows are an embodiment of the worst excesses of the commercialisation of popular culture although Tolson (2001, p. 10) sees this condemnation as a “rhetorical exercise designed to promote moral panic.”

The involvement of the audience in the broadcast has also been identified by Scannell (1996) as part of the sociability in broadcasting, with radio described as a means of shaping a more unified and unrestricted society (Scannell and

Cardiff, 1992). Radio programmes incorporating audience participation indicate a realignment of contemporary media culture, with Carpignano et al. (1990) claiming this dichotomy as essential to representative politics and the category of public knowledge.

According to Tolson (2006), broadcast talk has three defining features. Firstly, the patterns of interaction are typical of everyday conversation. Secondly, the talk is produced in an institutional setting; thirdly, it is designed for an overhearing audience that is invisible and usually unheard. The IR and IE, therefore, talk in ways designed for the audience to relate to. The IR will frequently follow IE statements by formulating them and clarifying what has been said or sometimes asking for further elucidation. I discuss in Chapter 3 how I adopt these features in *SaskiaUnreserved*.

The role of the interviewer, according to British political journalist Robin Day, is clear:

To elicit opinions, regardless of his own. He is giving the person interviewed an opportunity to deal with attacks or misconceptions. The interviewer has a duty to see that a person with controversial views has the other side of the problem put to him. An interview must not degenerate into a platform for a man's unchallenged opinions...An interview does not exist to glorify the person interviewed. Nor does it exist to glorify the interviewer. It is for the information of the public. (Clayman and Heritage, 2002, p. 29)

Journalists are typically obliged to maintain a neutral position in news reporting (Clayman, 1988), which can be complex in spontaneous and unpredictable interviews (Clayman and Heritage, 2002). However, with new forms of journalism coupled with a rise in populism and increasing partisanship, the ideals of impartiality and detachment seem to be in decline (Ojala, 2021). Broadcast journalist John Tusa, former presenter of *Newsnight* notes that impartiality is "different from so-called balance, often a slavish belief that one

assertion – or statement of fact – must immediately be followed by the reverse” (Thomson, 2018, p. 1).

In reporting conflict, prominent journalists such as Christiane Amanpour of CNN, distinguish between objectivity and neutrality, arguing that accurate reporting demands determining responsibility (Tumber, 2013). Recent studies also indicate that audience distrust of news media is driven by an increased perception of bias and partisanship in journalism (Newman and Fletcher, 2017). The media's perceived biases are reported by Ojala (2021) to be a significant factor contributing to audience distrust of journalism. There are also intense differences over rival ideologies and values. Emily Maitlis, during her MacTaggart Lecture at the Edinburgh TV Festival (2022), recounts how it is getting harder to hold "power to account" because politics has changed, and journalists have not yet caught up. In her example, she elaborates on how the change from President Obama to President Trump was not a change of president, but a change of rules. Maitlis further highlights the importance of reflexivity for journalists, which offers an opportunity to reflect on positioning within the discursive circumstances while uncovering the maneuvering of power (Oliver, Serovich and Mason, 2005).

1.5 Power in Interviews

Broadcast interviews are a specialised form of talk and important tools for gathering information. Silverman (1997) argues that we live in an 'interview culture' where interviews are central to making sense of life. Their content and format are crucial elements in producing meaningful news (Kroon and Eriksson, 2010) and are a dominant mode of production and presentation within journalism (Ekström, 2001). They are also a way of asking people about their lives, opinions and experiences: an all-powerful means of accessing an individual's mental world (Silverman, 2017). Interviewing requires calibration of social distances without making the subject feel like an insect under the microscope (Sennett, 2004) and requires skill to be effective. This communicative equality and interdependence allow the interviewer (IR) and

interviewee (IE) to cooperatively steer the joint construction of knowledge (Gubrium and Holstein, 2012) seemingly for the benefit of the listener but "accompanied by their own multifaceted agendas" (McDonald, 2014, p. 179). Hutchby (1996) argues that in interviews, the possible imbalance of power in topical issues can be mitigated through discourse markers which can function as statements of opinion rather than threatening to undermine the IE. Due to the many concepts of power, an extensive world-wide literature has evolved. All references to power in this thesis refer to power in 'western cultures' only. Power is essentially control of one group over another (Dijk, 2008) with few people having total freedom to say or act as they want, wherever or whenever they want. This is due to societal constraints such as laws as well as societal norms of correctness.

Foucault (1976) argues that power and knowledge are inextricably linked, with each producing the other. He also rejects descriptions and associations of power in negative terms such as repression, censorship, concealing, violence and domination. Instead, he believes it produces reality and rituals of truth. Furthermore, Foucault's concept of power relationships is not always top-down; it can also be bottom-up, lateral, overlapping or even bidirectional (Gordon, 1980). Building on Foucault's discourse, Fairclough (1989) defined power as the control of the contributions of non-powerful participants by those more powerful. Giddens (1985) however, conceptualises power in a transformative way so that a set of events can be altered through the operation of human kind. The interview is a site of knowledge production with power always present, although it shifts and alternates between interviewer and interviewee (Al  x and Hammarstr  m, 2008). IRs have institutional power through their questioning role and can delimit IE responses. Although IRs should be bound by neutrality (Patrona, 2011), such claims have been strongly contested in recent years with a shift to opinionated journalism (Levendusky, 2014; Patrona, 2011). Broadcaster Steven Sackur in his interview with Dimbleby (2022), frequently refers to the responsibility broadcasters have of "holding power to account." Dimbleby, in the same interview, refers to serious IEs, citing Margaret Thatcher as an example of someone who wanted to give

answers to questions. This was in contrast with IRs who would have to struggle with politicians briefed by their advisors not to “accept an interview with Sackur as he will roast you – rather do 10 minutes where they cannot dig deep” (Dimbleby, 2022). Each person has different perspectives on the same event, so the narrative depends on the context, listener and intentions (Aléx and Hammarström, 2008). While power can be dominant, it can also be progressive and productive rather than repressive (Fraser, 1989). IRs can portray the power of others while simultaneously contributing to the power of their own organisation, or take a less powerful role, thereby possibly abandoning some of their power (Hoffman, 2007, p.321)

Practising reflexivity and analysing power relations helps broadcasters to be conscious of the power hierarchy between themselves and the interviewee whilst being aware of the complexity of how knowledge is created (Aléx and Hammarström, 2008). The way questions are framed and phrased in interviews, seemingly for the benefit of the audience, might in reality create a space where interests and worlds consciously or unconsciously fuse together (McDonald, 2014). This is a form of personal power which is also a way of countering forms of social power. Reflexivity is a method of uncovering the manipulations of power (Aléx and Hammarström, 2008). As a broadcaster, I have used interviews as a way of revealing the subtle but intricate process of power (Plummer, 1995), to raise awareness for my audience. This is discussed in more detail in Chapter 3.

1.6 The Audience

For broadcasters to make a valuable contribution to public service, they need to connect with their audiences by developing a style, strategy, methodology, and language that aligns with their values. Broadcast talk requires cooperation, specified by Grice's (1975) conversational maxims. He states that conversation should be appropriate in terms of quantity (length of turns), quality (truthfulness), relevance, and manner.

However, the fundamental communicative dilemma for broadcasters is how to speak to unknown, invisible absent listeners (Scannell, 2000). Hilda Matheson (1933), the first head of *BBC Talks*, understood that the unknown audience of radio should not be thought of as a mass audience but rather as 'an audience of one' and that broadcasters should adopt a conversational mode of address, speaking to listeners as if each was a person in their own right. This style of 'fresh talk' which Goffman (1981) refers to was utilised by John Hilton for his BBC programme *This and That: the broadcast talks of John Hilton* (Hilton, 1938). This is how a special relationship is constructed between the broadcaster and audience. So, although the experience is shared with others, each programme is perceived by the audience as being 'for them'. Understanding the listener's needs and tastes is of paramount importance as illustrated through the audience research at the BBC which began in 1936 and forced producers to examine attitudes towards listeners which was deemed distant and patronising (Cardiff, 1980).

It is the media that construct and represent the public. As Coleman and Ross (2010, p. 3) argue, the public is "invoked through processes of mediation that are dominated by political, institutional, economic and cultural forces". So, although the audience is usually invisible in radio broadcasting, with the improvement and development of social media and the possibility of a live, direct link streaming from the studio, the audience has the opportunity to comment and interact with the interviewer. The IR then acts as the mediator between guest and audience. While this increased audience interaction is generally perceived to be positive, Luscombe (2009) draws attention to how some BBC journalists are concerned that creating interactivity is a way for the BBC to cut costs rather than a genuine desire to be audience friendly. The term 'liveness' originates from the early days of television (Lundell, 2009) and is linked to the assumptions and expectancy of spontaneity, and widely recognised as a defining feature of broadcasting. Generating this feeling of liveness allows audiences to believe they are witnessing and experiencing events as they happen, even though they might be thousands of miles away. This is effected by indicators of co-presence with the present tense used most

often. Therefore, power acts across distances and reshapes the rules of everyday life and the experience of being alive (Coleman and Ross, 2010). Media organisations which facilitate this reordering of time, space, and experience thereby contribute to the public's sense of self-identity, routine and security. They also contribute significantly to shaping the social, ethical and effective conditions of message reception. Scannell (2000) highlights how broadcast programmes are heard or seen by everyone and how they speak to listeners or viewers personally as individuals in each case. He refers to this as *for-anyone-as-someone* structure. He also elaborates on the often overlooked aspect of broadcasting scheduling and how millions can be reached simultaneously, providing an "inexhaustible topical resource for everyday conversation" (Scannell, 2000, p. 19). In this way, the media and broadcaster have the power to generate discussion and debate about audience interests and attitudes.

The structure and accessibility of daily media – the structure of their openness – is that they are, for each and all in the very same here and now, continuously available as a matter of common concern for me or anyone anywhere. (Scannell, 2000. p. 20)

Turow (1974) hypothesised that calling in to a talk show was also a substitute for the missing interpersonal contact associated with urban living. This was especially prevalent at the CyBC with producers noticing a caller increase to Greek shows during the 2019 Covid epidemic. O'Sullivan (2005) offers a further conceptualisation of the genre through her discussion on how audiences present themselves and "control the impression they 'give off'" by analysing callers to *The Gerry Ryan Show* (O'Sullivan, 2005, p. 720).

Audiences wield great power as they can punish producers and broadcasters by switching channels. Power rests more with those on the receiving end rather than those who produce what is offered (Scannell, 1995). This places even more importance and pressure on the broadcaster, about how they effect their gatekeeping role, whom they interview and the subject under discussion.

As Coleman and Ross (2010) explain, the ways in which knowledge is constructed and the sources used, privilege interviewers who meet the journalistic criteria of credibility and fit within a normative framework. Audiences need to feel they are being addressed and not eavesdropping. They need to feel 'I am spoken to' (Scannell, 1995), which refers to Heidegger's (1962) inference of *oneself* and the ontology of one. Hudson and Wiebe (1948) posit an interesting format for listener participation on public affairs programmes to promote scientific thinking within a community. To create interaction, they believe the presenter in monologue "should announce a question and for the following thirty minutes retrace the processes which led him to his conclusion" (Hudson and Wiebe, 1948, p. 207). This would include pointing out strengths and weaknesses in his argument whereafter the listener would then be invited to write in and point out untenable assumptions, omissions or violations of scientific thinking. This would then be discussed in the following programme. In theory, this is a superb way of developing a critical audience, but from a practical perspective, which Hudson and Wiebe (1948) acknowledge, the qualifications and adeptness in expressing complex thoughts in simple language for a broadcaster would be extensive. However, as they conclude, "the objective is not to teach conclusions, but rather to share the intellectual experience of a disciplined and creative mind in action" (Hudson and Wiebe, 1948, p. 208). Marios Vassiliou hosts a similar programme in Greek on CyBC Channel One where he challenges the audience with scientific questions, giving very few clues, and then inviting them to phone in with their answers. It is one of the most successful programmes which has run for over two decades.

Criticism has been raised about the basic norms of democracy in audience-participation formats in the public sphere. Often, participation is only allowed if fitting with the protocols of producers (Coleman and Ross, 2010). For example, those participating in BBC's *Question Time* know that only seconds are allowed for questions. This reiterates Fairclough's (1995) argument that the discourse of the experts and institution is the framing, dominant discourse. Hutchby (1996) further supports this case in illustrating that callers to a radio

show typically 'go first' with the host challenging the opinion without having to produce their own (Thomas et al., 2004). The technical constraints and lack of production team mean that on *SaskiaUnreserved*, the audience cannot be heard live, on-air. Instead, their questions and/or comments are sent via social media and read verbatim by the IR live, during the programme. Further discussion on the interview style on *SaskiaUnreserved* appears in Chapter 3.

Understanding the audience and how they watch, listen and read is vital in a constantly evolving media-saturated world. Once media is delivered, it is important to understand how audiences subsequently engage. The EBU report (Bermúdez, 2023) on the digital future of classical music stations yielded conflicting results indicating a possible lack of understanding of some of the terminology. For example, 63% of the member organisations do not ask their audience what they expect from station programming and 78% do not know the search words used by classical music users on their platforms. However, 70% claimed to have an audience-centric approach when developing radio programmes and digital-only formats. Furthermore, 67% had not produced a digital product based on what marketing departments advised would garner attention. The importance of accurate and informed audience research is discussed further in Chapter 5.

1.7 Reflection and Reflexivity for Broadcasters

Broadcasters need to reflect on their style, method and form of language (de Haan, 2012). Reflexivity involves examining the process of learning through experience to gain new insight into oneself or one's practice (Boud et al., 1985; Jarvis, 1992). Although it carries multiple meanings, from solitary introspection to critical dialogue (Finlay, 2002), it is often seen as the foundation of professional identity (McKay, 2008). Although reflecting on one's work is vital for improving self-awareness, effectiveness and professional development, broadcast journalists rarely consider reflexive practice (Schön, 1983). This is because it is perceived as too academic and time-consuming, resulting in a paradox between professional autonomy and public responsibility (de Haan,

2012). This is reaffirmed by Georgina Born, who confirms in her interview (Contreras and Fryberger, 2016, p. 10) that at the BBC, "academia does not mean anything to media people." In 2024, changes at the BBC will offer early career researchers the opportunity to be selected as New Generation Thinkers for a year of focused activity (UK Research and Innovation, 2023).

However, the crisis of trust (Brants, 2013), which has emerged in a shifting media landscape, requires broadcasters to take responsibility for their career development and skillset and reflect on how they engage with their interviewees and transmit to their audience. Cooper and Burnett (2006) argue that reflecting on interviews allows the interviewer to be more conscious of being a co-creator of narratives. Maitlis (2022) questions whether the self-censorship journalists undergo during interviews to avoid backlash from the institution (in her case, the BBC and British government) should be necessary.

There is a distinct difference between reflection and reflexivity. Reflection refers to learning and developing by examining what we think and opening our practice to scrutiny by others. In contrast, reflexivity alludes to finding strategies to question our values, attitudes and habitual actions. We then strive to understand our complex roles concerning others (Bolton, 2010). Therefore, reflexivity focuses close attention on one's actions and requires standing back from habitual ways of thinking and looking at the situation from the outside inwards. Although difficult to practice, reflexivity is a responsible social and political activity (Bolton, 2010). Reflection often begins when an interviewer feels stuck, frustrated, sad, angry or dissatisfied (Taylor, 2004) with an interview. Elucidating power relations and positioning oneself between various discourses allows broadcasters to behave ethically (Al  x and Hammarstr  m, 2008).

My reflexive approach encompassed questioning my role and use of power at the CyBC, what values I wanted to impart to my audience, and how to communicate this knowledge. While values are rarely analysed or questioned, reflexive practice illustrates any dissonance between personal and organisational values, opening the opportunity for dynamic change.

Responsibility for my actions and feelings came through my interviews. Despite working in the bureaucratic and toxic environment of the CyBC as described by management consultant Bill Lewis, (Cyprus Mail, 2016) in Chapter 2, my in-depth, probing interviews allowed me to question interviewee viewpoints from multiple perspectives without compromising my core values. As Mead (1934) states, the self has two components – the ‘me’ where we perceive the attitudes and meanings others have of us, and the ‘I’ which makes sense of the ‘me’. This experience of shared realities infused a feeling of freedom, which afforded strength to continue challenging the pedantic voices of authority. As Georgina Born said, "revealing yourself is tricky. You have to make a judgement" (Contreras and Fryberger, 2016, p. 3).

1.8 Positionality, Data Selection and Ethical Considerations

In terms of social identity, I am a white female PhD student in my fifties with English as my first language. I have worked for 23 years as a public broadcaster and presenter at the CyBC and, for the past five years, have focused on in-depth interviews in English. Although widely spoken, it is not an official language of the island. As a ‘tempered radical’ (Myerson, 2008) researcher, I focus on existential phenomenology and auto-ethnographical practice-based research. My commitment is to the Aristotelian concept of praxis, where my thoughts, practice and ethics are focused on furthering human well-being. Furthermore, I believe that women’s lived experience and knowledge should be acknowledged as a corrective to the numerous “patriarchal and phallogocentric institutions” in Cyprus (Bischoping and Gazso, 2016, p. 116). My role and style of broadcasting is discussed more extensively in Chapter 4.

The previously broadcast outputs presented as interview data for this thesis, derive from *SaskiaUnreserved*, broadcast from CyBC’s Channel Four between 2018 – 2021. All interviews were conducted live and not pre-recorded. However, where there is a significant time difference for interviewees,

interviews are pre-recorded 'as live' but unedited, thereby transmitting the 'live feeling'.

One of the fundamental research tasks is including a diverse sample of individuals to participate in a study. One of this study's most significant challenges was the sampling selection, as over 400 interviews were conducted. This is part of a process of professional culture referred to by Palinkas and Soydan (2012) as an evidence-based practice. Purposeful sampling was used – a technique in research which identifies and selects information-rich cases for the most effective use of limited resources (Patton and Schwandt, 2015). Interviewees were identified through criteria which included their representativeness of Montgomery's (2007) three interview frameworks (expert, accountability and experiential), English fluency, the ability to communicate in an articulate, expressive manner and (Palinkas et al., 2015) willingness to participate as part of the PhD sample in interview outputs. The interview length constituted a further criterion, with the interviews totalling 4 hours and 33 minutes.

Bioarchaeologist Professor Kirsi Lorentz and Edita Kudlacova, Head of Radio at the European Broadcasting Union Radio, represent the expert interviews. The accountability interviews are represented by politician Efi Xanthou, Deputy President of the Green Party Cyprus and Dr Emmanuela Lambrianides, Director of Civil Service Reform in Cyprus. The experiential interviews recount the experiences of Stefanos Farmakas on alcoholism and Dr John Zaccharias Theophanous, clinical psychologist and LGBTQ+ activist, on coming out and his suicide attempt.

The interviews include four women and two men. No attention was focused on the construction of gender roles in this thesis from the IR or IE perspective but could form the basis for further academic research. As McDonald (2014, p. 22) cites, "the achievements or restrictions faced by women have taken place in a gendered, social and cultural system". With the exception of Professor Lorentz

and Edita Kudlacova, who hail from Norway and the Czech Republic, respectively, all other interviewees are Cypriot.

A top priority for the EBU is that diversity, equity and inclusion form the core values of public service media. The BBC has an extensive Workforce Diversity and Inclusion Strategy 2021-2023, which has been supplemented with training such as the BBC Reframing Disability Project (EBU, 2022). This is aimed at promoting awareness of what constitutes disabilities, including visible or non-visible, short or long-term. This would be most beneficial for the CyBC. At present, there is no such document or internal policy. Furthermore, there is no data on the diversity of the workforce which would be valuable in tracking progress within the organisation. It is therefore not surprising that during the research period 2020 – 2022, there was no employee training in diversity and inclusion strategies at the CyBC. Although there is no conscious bias of interviewee selection in my programming, this research has highlighted my need for further awareness on diversity issues.

The Cambridge Dictionary (2019) defines ethics as “the study of what is morally right and wrong, or a set of beliefs about what is morally right and wrong.” Luce (2019, p. 21) defines sensitive topics as those which are “challenging, taboo (in certain cases), controversial, overwhelming and complicated.” Researchers and broadcasters constantly face ethical challenges including anonymity, confidentiality, informed consent and the potential impact of research on the participants. Burns and Matthews (2018) emphasise the responsibility broadcasters have when making decisions on which questions to ask, and what is included or excluded according to the context. While there is consensus about the importance of ethics and ethical broadcasting, the expansion of the media industry worldwide, coupled with factors such as financial structures of the media, the plethora of media outlets and many journalistic roles make ethical dilemmas enormous. It is beyond the scope of this thesis to elaborate on how sensitive topics such as child sexual abuse, mass shootings, critical health journalism, international migration and even urban violence should be reported. However, many of the experiential

interviews conducted on *SaskiaUnreserved* have included potentially vulnerable people such as ex-prisoners, alcoholics, cancer patients and people who have attempted suicide. In all these cases, the interviewees wanted to participate and in the pre-broadcast discussion, all gave their consent to a no-holds barred interview. Additionally, all the interviewees know that the interviews are broadcast live without any possibility of post-production. Although the Cyprus Journalists' Code of Ethics (Committee of Media Ethics, 2022) advocates care, accuracy and sensitivity in reporting, it is not legally binding and relies on the discretion of the journalist. This places great responsibility on broadcasters in Cyprus to follow ethical, moral and legal obligations.

Luce (2019) highlights the importance of not sensationalising, stigmatising, glorifying or gratuitously reporting details on suicide methods. In the two experiential interviews analysed in this thesis, both interviewees cited how important it was for them to highlight their story to possibly prevent anyone else going through what they experienced. This supports Luce's (2019) findings that if reported sensitively, ethically and with care, any potential harm is mitigated. Interviewers have power and control when examining the lives of others, with the word power often evoking discomfort (Etherington, 2004). I concur with Fuchs' (2014) claims that it is not power, but co-operation which is the most fundamental process in society. Therefore, broadcasters should take into consideration, the types of phrasing and wording used in their questions and provide hotline support phone numbers and websites for their audience. Additionally, to mitigate any potential trauma being re-lived by audiences, at the beginning of each programme, the broadcaster can advise listeners about the content of the programme. However, broadcasters should not fear that journalism causes suicide. As clinical psychologist David Swanson argues, it is anxiety, depression and cuts in mental health funding, rather than the media, which are major triggers (Luce, 2019).

As all material broadcast at the CyBC is part of the public domain, the organisation does not have specific forms pertaining to GDPR (General Data

Protection Regulation). To avoid any possible repercussions, each interviewee on *SaskiaUnreserved* is requested to sign informed consent to the interview being broadcast live on the radio and via the internet, and for its dissemination across social media. Informed consent is recognised as an integral part of ethics in research and for the purposes of this thesis, permission was requested and received from the CyBC (Appendix, p. 189) and additionally, all participants gave signed agreement to their publicly broadcast interviews as part of the research for this thesis. This was conducted and approved by the University of Sunderland in alignment with their rules, regulations and procedures on ethical research (Appendix, p. 188). Further discussion on ethical considerations for broadcasters is discussed in Chapter 5, Step 3 of the *7-Step Interview Framework for Emerging Broadcasters*.

1.9 Summary

A theoretical framework of analysis provides researchers with a sense of direction (Finlay and Gough, 2003). This chapter has outlined and explored reasons for utilising a mixed methodology to explore broadcast talk and media discourse influenced by power, audience and performance. By drawing on methods derived from sociolinguistics (particularly the concept of analysis of broadcast discursive space), CA, ethnography and reflexivity, it further delves into the awareness and ethical implications of being both researcher and participant in practice-based research.

Broadcast talk allows researchers to explore the relationship between broadcasters and their interviewees with the developing informality between news and entertainment bringing about a change in working practices. Audience participation involvement identified by Scannell (1996) has further increased the sociability in broadcasting and shaped a more unified and unrestricted society. Broadcast interviews require skill, with the interdependence between interviewer and interviewee cooperatively steering a joint construction of knowledge for the benefit of the audience. Power therefore permeates the interview, with the broadcaster also part of the

complicated decision-making process known as gatekeeping. The digital environment has also given power to the audience who can tailor content to their own interests.

The interpretivist epistemological approach, in combination with reflexivity, allows a more personal and flexible research structure and best captures the meaning behind human interactions (Carson et al., 2001). Reflexive practice offers broadcasters an opportunity to gain new insights while developing their professional identity. Furthermore, they need to reflect on and question their work and what they want to impart to their audiences. Finally, the chapter discussed the use of purposeful sampling in the data collection of six interviews broadcast live on *SaskiaUnreserved*.

The working environment of each broadcaster is of paramount importance. Chapter 2 discusses the differences between public and state broadcasting organisations and specifically addresses the role of the Cyprus Broadcasting Corporation as well as its historical background, organisational structure, mission and recently updated broadcast codes. The style and context of *SaskiaUnreserved* concludes the chapter.

CHAPTER 2

CONTEXT

Public service broadcasting (PSB) is one of the most critical social, cultural and journalistic concepts of the twentieth century, but has been attacked politically, ideologically and technologically (Tracey, 1998). Institutional systems which produce routine methods of working provide an inherent risk of complacency and disregard of external criticism (Schlesinger, 2004). This chapter addresses the public broadcaster's role, defining the subtle but important differences between public and state broadcasters. I include a brief historical background of the Cyprus Broadcasting Corporation (CyBC), its organisational structure, funding model and broadcast codes for further insight into the working culture.

2.1 The Role of the State Broadcaster

The success of public broadcasters is not measured by the degree to which they fulfil their social and cultural obligations but by how they are perceived to influence growth in the media ecosystem (Sundet and Syvertsen, 2021). Tracey (1998, p. 18) outlines the principles of public broadcasting succinctly, stating: "In a public system, television producers acquire money to make programmes. In a commercial system, they make programmes to acquire money." This quote, which incorporates the Reithian principles of educating, informing and entertaining, clearly delineates public service broadcasting from commercial media. These principles free rather than limit producers from commercial models with mass audiences at their core. However, it also explains why the activities of public broadcasters are viewed with a more critical eye (EBU, 2022).

What constitutes excellent broadcasting is often subjective, but it is agreed that public broadcasters should be key players in developing a knowledgeable society (Meier, 2003). Education is vital but often overlooked in public

communication, with Grummell (2009 and 2010) observing that informal learning plays an essential role in encouraging civic engagement, critical awareness, and social transformation.

Trust bridges the relationship in information exchange between broadcaster and public. Research demonstrates that countries with robust public broadcasters have higher levels of social trust and are less likely to hold extremist political views (Gardner, 2017). Marketplace pressures often bind Public Sector Broadcasters (PSBs) as ratings determine success, with funding impacting organisations' priorities (Spyridou and Milioni, 2014). This competitive environment has encouraged some public broadcasters, such as the CyBC, to adopt controversial expansionary and commercial strategies, conflicting with their traditional remit and commercial competitors. PSBs have survived to date by reinventing themselves to meet the challenges of new technology, competition and regulatory change.

In Europe, each member state organises its ethos, funding model, citizen outreach and branding independently. However, reinvention by emulating commercial practices and political/financial pressures, either by necessity or choice, has come at a price (Steemers, 2003). Therefore, in 2012, EBU (European Broadcasting Union) members pledged commitment to universality, independence, excellence, diversity, accountability and innovation.

2.2 The Cyprus Broadcasting Corporation

The CyBC is classified as state media broadcasting as it is government-owned and financed by public money, with the Board of Directors appointed by the ruling government's President. Although historically, as 'public service' radio, the CyBC's voice was expected to be neutral, authoritative and objective, Nicoli (2014) notes that state broadcasters act as mouthpieces for governments and politicians, who essentially place their people in power within these institutions. Pavlides (2015) affirms this when describing the CyBC's

'friendlier' stance towards the state's government except when led by the Left (2008 – 2013), where the broadcaster took a more 'neutral' stance.

2.2.1 Historical Background and Funding

The CyBC began its first radio broadcast in 1953, an initiative of the British colonial administration with Greek, Turkish, and English programming. According to the CyBC's Director General Thanasis Tsokkos, there were over 300.000 people listening to the radio in 1958, heralding a "multicultural bringing together of Cypriots as well as a rise in culture" (Hekkers, 2022). Nonetheless, it must be noted that in the publication to celebrate '70 Years of Radio' in 2023 (CyBC, 2023), which comprises 359 pages, there is only half a page devoted to mention of the English programmes through a single photograph. Through this critique, I signal the connection to Fairclough's (1985) argument that there is always one 'ideological-discursive formation' which is clearly dominant. As Fairclough (1985, p.750) observes, "pluralism is likely to flourish when non-dominant classes are relatively powerful." The publication which has only been published in Greek, includes interviews from executives, announcers, technicians, engineers and emblematic figures with references to the relationship between Greek and Turkish Cypriots and how the broadcaster coped with the Turkish Occupation crisis of 1974 (Hekkers, 2020). In order to provide content for the radio, the General Manager Andreas Christoforides in 1959 created a theatre and state orchestra to further supplement the content of foreign channel contributions which he stated "created linguistic homogeneity" (Hekkers, 2022, p. 2). As the island did not have an established university at the time, audiences relied on radio lectures on a variety of subject matter, with the radio even being used in schools as part of the curriculum.

Television broadcasting followed in 1957, operating exclusively as a state broadcaster until 1992, when private channels were allowed to operate. The CyBC was admitted as an Associate Member of the EBU in 1964 and by 1969 was an Active Member. Prior to 2000, the CyBC was partly funded by a tax

added to electricity bills (Demetriou, 2000). Thereafter, it followed a dual-funding model receiving a government subsidy that steadily declined from €39 million in 2010 to €32.8 million in 2019 (Spyridou and Milioni, 2014). In 2020, parliament protested the entire CyBC budget resulting in severely delayed salary payments (Hazou, 2020). In response, the CyBC suggested an increased government subsidy in lieu of the abolition of advertising revenue in an effort to offer higher-level programming. This was approved by parliament with intense pressure for organisational restructuring which was approved in July 2021. However, the Auditor-General's 2022 report (Ειδικές Εκθέσεις Άλλων Οργανισμών | Audit Office of the Republic of Cyprus, 2022) again cited irregularities in recruitment, promotions, remuneration and overtime pay.

March 2013 was a watershed moment for Cyprus, with the bank collapse and the arrival of the "Troika" (a consortium of the European Commission, European Central Bank and International Monetary Fund) controlling the country through the bail-in. They insisted that all public services be more accountable and efficient with improved management. However, as Spyridou and Milioni (2014) reported, the CyBC failed to honour the ideal of a deliberative public sphere or promotion of active citizenship. Instead, the state broadcaster was accused of heavy parliamentary interventions and political manipulation expressed through biased news content with irrelevant entertainment content and employment choices. The CyBC merely conformed to political and managerial personnel choices and not actual needs and qualifications (Spyridou and Milioni, 2014).

2.2.2 Organisational Structure, Purpose and Mission of the Cyprus Broadcasting Corporation

The Corporation is overseen by a nine-member board of directors, and in 2021 the President appointed eight men and one woman for a three-year term. Cyprus, and the CyBC in particular, does not have a reflexive and metacognitive culture, with management seemingly unaware of how biases towards stereotyped gender roles influence a broadcaster's content and

methods of working. Diversity, equity and inclusion are priorities for EBU members and seen to be key to creativity and innovation. Research indicates that it also resonates well with audiences (EBU, 2021). The report of Scott, Quartier and Tullemans (2023) who researched the CyBC's proposed transition from public state broadcaster to public service media, highlighted the need for a strong definition of the mission and goals, more communication at all levels with management leading by example. The report further elaborated how the lack of communication has led to an organisation "full of islands" (Scott, Quartier and Tullemans, 2023, p. 13) – a result of a "hierarchical management structure, a traditional working culture and complicated internal processes" which maintain the status quo and hinder opportunities for change. The toxic work culture is elaborated on further in Chapter 4.

The CyBC has an inferior public image, with stakeholders frequently attacking the quality and programming. The published report of American management consultant Bill Lewis (*Cyprus Mail*, 2016) was particularly damning. While recording organisational, structural, and operational problems of the state broadcaster, Lewis stated:

The Cyprus Broadcasting Corporation is the poster child for how bad things can get when the government is running things...waste, dysfunction, distrust, political favours, inefficiencies, uncooperative people between sectors of the organisation is the norm. The organisational structure is a mess operating within a toxic culture, departmental directors who argue with one another to protect their silos and unions operating to cause more problems rather than support the organisation. A body without a head is a dead body. A body with nine heads is a freak. I can conclude that this body called CyBC is a freak. (*Cyprus Mail*, 2016).¹

In 2019, parliament complained that the CyBC had deteriorated into a soap opera institution and should instead be modelled on the BBC regarding

¹ Actual report has been withheld and is not available

"information, reliability and seriousness in promoting culture" (In-Cyprus, 2019, p. 3).

The public also criticised the broadcaster's main newscast as being taken over by "pseudo-events and statements issued by governmental bodies and political parties, making it a platform for a fruitless confrontation of party-political interests leaving no room for genuine citizen voices and social concerns" (Sypridou and Milioni, 2014, p. 23). Further scathing attacks followed in August 2023 about the closure of all news programmes for three weeks when all journalists, news reporters, presenters and producers go on holiday simultaneously (Cyprus Mail, 2023). This illustrates a complete disregard for the station's audience, and especially for the morning news radio programme which has the highest listenership in the country.

Programmes should be embedded into a meaningfully organised programme schedule and be part of a wider, organised, ordered and orderly output (Scannell, 1995). Institutions, in conjunction with broadcasters should question how policy-making and programme-making combine with the rationale of production. Scheduling is also crucial to the normalisation of output as identified by the BBC from the mid-1930s (Scannell, 1995). The resulting Listener Research Unit established the value and importance of locking schedules. Consequently, the BBC has been able to illustrate the shift in communicative ethos between broadcasters and audiences from a distant and authoritative relationship to one which is more equal, open and accessible (Scannell, 1992). The lack of audience research on Channel 4 by the CyBC is considered by the author as detrimental to the programming and quality at the CyBC.

2.2.3 Broadcast Codes of the Cyprus Broadcasting Corporation

The Cyprus Broadcasting Law Foundation (KEF.300A) was created in October 1958 to provide for the establishment, exercise and performance of the Cyprus Broadcasting Corporation (European Public Accountability Mechanisms,

2016). The Cyprus Radio Television Authority, established in 1998, is the regulatory body for the establishment, installation and operation of radio and television stations in the country. During November 2022, fines were issued in 43 cases for regulation violations, totalling €97,293.00 (Cyprus Radio Television Authority, 2023). The cases related to 308 infringements concerning human rights, privacy dignified behaviour, right of reply, dignity of gender, race, ethnicity and religious groups, discrimination towards disabled people and incitement to hatred. Other infringements concerned foul language, inappropriate display of offensive material and inaccurate news reporting. The CyBC incurred a total of €5 000 in fines.

The inextricable connection and affiliation of the state broadcaster to politicians and political parties affect media freedom, journalists' freedom of speech and independence, leading to a possible curtailment of media freedom. In May 2022, the dangers posed by censorship of journalists at the CyBC led to lawmakers calling for a revision of Chapter 300A. Current Director General Thanasis Tsokkos has issued instructions for the organisation's legal advisors to proceed with revision preparations (Ktisti, 2022). The Editorial Guidelines of the BBC (BBC, 2019) which outline the corporation's values and standards, and which apply to all content, wherever and however received, would provide an excellent starting point for the CyBC to consider its role and responsibility and how it deals with public complaints. Such a document should also be circulated to each employee. During the EBU conference in Lithuania in November 2022 (EBU, 2022), Patrick Penninckx, Head of Information Society Department at the Council of Europe, stated:

For public service media to enjoy more trust from the public, states need to incorporate basic conditions of independence, sustainability, governance and remit in their regulatory framework and implement them in practice. (EBU, 2022, n.p.)

2.3 *SaskiaUnreserved* Interview: Style and Context

The CyBC has three websites, three television channels and four radio channels that broadcast 24 hours daily. The first and third radio channels broadcast exclusively in Greek, the second in Turkish, with one hour of Armenian programmes. The fourth channel, primarily in Greek, presents classical music programmes, jazz, rock and football. The only English programmes comprise four hours of pre-recorded EBU concerts on Saturday and Sunday, and *SaskiaUnreserved*, a live, two-hour programme comprising an interview interspersed with classical music, presented each weekday at noon. It is beyond the scope of this thesis to address interviews and their evolution on the CyBC in Greek. However, Greek radio programming includes interviews within programmes on the first and third radio programmes with audience participation for part of some broadcast programmes. Audience participation is through call-in to the shows, broadcast live without gatekeepers screening calls. The content primarily revolves around news and development, or lack of development of the illegal Turkish occupation, but also includes discussion on Cypriot culture, environmental and spiritual topics.

Despite its size, Cyprus has a rich sociolinguistic profile. Standard Greek and Turkish are the official languages with minority languages Western Armenian, Cypriot Arabic and Kurbetcha also spoken (Fotiou, 2022). English is prominent on the linguistic landscape with Tsiplakou (2009, p. 76) arguing that “English was ever a second language on the island”. It is also considered the most popular and important foreign language (Fotiou, 2022). This dates to 1878, when Britain took over the island’s administration from the Ottoman Turk until it became a Crown colony in 1925. Since the Turkish invasion and occupation of 1974, Cyprus is a divided island with the part of Cyprus north of the UN buffer zone under Turkish Cypriot administration. The area south of the UN buffer zone is controlled by the Republic of Cyprus and is the focus of this thesis. English was the means of communication in public administration until the mid-1980’s whereafter legal measures were put into place to replace Greek in all governmental and semi-governmental organisations. This was

voted by the Council of Ministers in 1994. However, although the CyBC minimally satisfies the EBU obligation to provide varied and balanced programming for minority languages, there is always the possibility of offering an improved product. Scott, Quartier and Tullemans (2023, p. 13 -14) argue that “cultural change starts at the top with management leading by example”.

SaskiaUnreserved launched in January 2018 with the establishment of RikClassic on the Fourth Radio Channel of the Cyprus Broadcasting Corporation. It originated with a serious in-depth interview of 45 minutes framed by classical music. The interview topics primarily concentrated on arts and cultural issues with IEs carefully vetted for their experience and academic background. Within two months, I introduced new subjects which focused on various environmental, business, medical, political, and sociological issues. The programme does not include any physical or phone-in studio audience, and broadcasts live from the studio and via the website of the CyBC. The programme aired at noon and, without competition, enjoyed (and continues to hold) a monopoly as the only live interview programme broadcast in English for the Cyprus Broadcasting Corporation.

The private stations with national coverage do not broadcast in English. This thesis excludes references to the locally produced British Forces Broadcasting Service (BFBS), as they operate from sovereign base areas. There are however, numerous podcasts produced in Cyprus. The primary news podcast is produced by Rosie Charalambous for the English newspaper Cyprus Mail titled ‘*Cyprus News Digest*’ where, in 30 minutes, she examines various events taking place locally and internationally (Charalambous, 2023). A further podcast titled ‘*Zivana Philosophy*’ which aims to trigger discussion and critical thinking is described as an English podcast but is actually in Greek.

It is difficult to place *SaskiaUnreserved* within the international radio interview landscape. While there are many interview programmes produced by the BBC, such as *Private Passions* (BBC Radio 3, 1995 – current), *Music Matters* (BBC Radio 3, 2014 – current), *The John Tusa Interviews* (BBC Radio 3, 2000 –

2005) and *Desert Island Discs* (BBC Radio 4, 1942 – current) they differ from *SaskiaUnreserved* in that they are intended to be broadcast and then have a life as podcasts, with pre- and post-production teams rather than being researched, produced and presented by one person. *Private Passions* focuses on people in the public eye and the influence music has had on their lives, unlike *SaskiaUnreserved*, where emphasis is on the interviewee's subject expertise. The music on *SaskiaUnreserved* is not the focus of the programme, but instead fills the remaining time of the programme and meets the audience's expectations of hearing classical music. As Crisell (1994, p.42) acknowledges, "music exists on radio as an object of pleasure which we can assimilate to our own mood".

This contrasts with the format of *Desert Island Discs* where music is an integral part of the programme. The guest, who is usually a prominent public figure imagines being marooned on a desert island and what eight pieces of music they would select to take with them. They then talk about their lives in relation to the music. Researchers have classed it as a chat show (Castell, 1999; Smith and Waters, 2018) but Smith (2020) draws attention to the programme as being interesting from a stylistic perspective with a notably low turnover of hosts. Extensive research has been conducted by McDonald (2014) on interview development which includes *Desert Island Discs*. As the programme allows the interviewer to "ask biographical sets of questions about the castaway's childhood, professional and private life....it removes the impression that the interview will be a challenging or confrontational investigation" (McDonald 2020, p.176). This resulted in BBC Radio 4 becoming the site of conflicting pressures over emotional disclosure on programmes and popularisation versus serious programming (McDonald, 2020). *The John Tusa Interviews* too, have an arts focus, with the host discussing the creative process with major arts practitioners. He is inspirational from many perspectives and especially important for those "wanting to make a noise in the arts" (Thomson, 2018). The programme has an infotainment format, that is an increased emphasis on personality-led programming, especially in arts provision. This is further evidenced by the name of the presenter appearing in the programme titles, including *The Janice Forsyth*

Show, Will Gompertz Gets Creative and The Radio 2 Arts Show with Jonathan Ross. This is an aspect which I have also adopted in *SaskiaUnreserved*.

Genders (2017, p.158) offers an alternative reasoning when stating that “presenters are chosen strategically in accordance with their potential to appeal to a broad audience, rather than their expert credentials or academic reputation. They may be selected because they are already recognisable figures within popular culture”. This is not a criticism of any of the presenters mentioned above, but rather an indication of how the CyBC programming styles and work culture is different in scale and operation to those of the BBC.

Suggestions over the past five years to create podcasts of my interviews have not been approved. The limitation of this approach is in direct antithesis to the literature (Steinfeld and Laor, 2019; Berry, 2013; Chiumbu and Ligaga, 2013) which advocates a strong online presence for radio stations to promote aired content and dialogue between stations and their audiences. Chignell (2009, p. 2) further notes that “no industry is defined by the technology of its delivery” and that a podcast remains radio because of the way it is produced. Berry (2022, p.400) disputes that podcasting *is* radio, stating instead that “podcasting is related to radio”. He further asserts that “a podcast is not a synonym for a radio programme, and whilst podcasting is an activity of the radio industry, it is not merely an extension of it” (Berry, 2022, p.400). There are many differences between live radio and podcasting which include the medium, scheduling, audience, content and shelf life. Podcasting has however, widened opportunities for broadcasters and professionals to distribute content. While podcasts share production practices with radio, it is a form of broadcasting in which individuals who are not professional radio broadcasters can lead and participate. Radio is “a network of physical and wireless connections” with an “uninterrupted flow of programmes which listeners consume synchronously (Berry, 2022, p.400). Podcasts, unlike the instant ‘live’ medium of radio, “travel between servers and are delivered to receivers in ways that the user, rather than the producer decides” (Berry, 2022, p.400). There are therefore no time constraints in listening to a podcast, as it

can be downloaded and heard at any time. Furthermore, there are vast differences in what can be said on a national broadcaster and a podcast. This was illustrated by interviewer Adam Carolla when he moved from talk station KLSX's morning slot to producing a podcast. Without having any federal regulations or restrictions, he was able to deliver personal rants (Carolla, 2023). His podcast attracts over 2.8 million listeners a month and generates substantial advertising revenue which is handled by his former employer (Geller, 2011).

Frustration at not being permitted to create podcasts of my interviews led me to interview Edita Kudlacova, Head of EBU Radio, in hope that the management would listen to expert advice from such an authority. The interview, (discussed further in Chapter 3), also refers to the "clever marketing of Spotify in their services and content" and about how the EBU is currently examining possibilities of collaboration between the two organisations (Kudlacova, 2018). She refers to Spotify's worldwide branding while highlighting that EBU has "the content, and they say that content is king." One of the great challenges in being part of a world-wide network is language. According to Kudlacova, "in the Czech Republic, by law we must provide only content in Czech, so all English content would need to be translated. While not impossible, it is a challenge. Podcasts need to be part of a streaming platform that run concurrently to radio stations" (Kudlacova, 2018).

For *Saskia Unreserved* in particular, a podcast would allow elimination of the extensive amount of classical music which currently frames the interview. Focus could then be on the interviewee. Having the opportunity to edit the interviews would allow for other opinions to be included on the subject under discussion and most importantly, I believe it would attract Gen Z listeners who, according to numerous research studies, listen to podcasts as opposed to radio (Robert-Agell, Justel-Vázquez and Bonet, 2022).

The speed of developing technology has also challenged the perceptions of traditional radio. While Huong (2008) questions whether radio can still be

referred to as such, Tacchi (2010) notes that it is not about the broadcast platform, but rather about the distinctiveness of programming and marketing. Despite radio stations understanding the necessity of a social media presence, there is a lack of thought-out strategy. Instead, a trial-and-error approach is generally adopted (Laor and Steinfeld, 2018). This is also apparent at the CyBC with Scott, Quartier and Tullemans (2023) reporting on the lack of central strategy in an underexploited social media, and the need for training across editorial teams, rather than having the current situation of one, centralised person. Lacking the required qualifications, the person tasked with uploading social media, relies on others to supply him with wording and content. This is what Scott, Quartier and Tullemans (2023, p.16) refer to when stating that the CyBC needs to “reduce organisational complexity, automate processes where possible and appropriate, and make the workforce more flexible....it is unhealthy that a certified engineer is required to replace a printer ink cartridge: the person who is using the technology should be competent in these simple tools”. The current online presence of the CyBC is very low, (for example, the Radio Instagram (IG) account has 322 followers since being established on 10 September 2022. Furthermore, the audio content on the website is unedited, and without any point of reference for exploration of content (Scott, Quartier and Tullemans, 2023). For example, the official CyBC website lists a selection of *SaskiaUnreserved* interviews but lacks important details such as interviewee names or the topics discussed. It is simply an unedited audio on demand service of the live transmission. Furthermore, there is no pictorial enhancement, and no attention has been paid to any possible music copyright infringement.

Broadcast journalists are now often obliged to master many skills with specialism a thing of the past (Luscombe, 2009). However, factual and linguistic accuracy remains vital, including posts on social media. Understanding the importance of remaining current and the necessity for some online presence for *SaskiaUnreserved*, I undertook to market the programme across three platforms, including my website and the social media platforms Facebook and LinkedIn. Following international broadcast trends, I wanted the

audience to have opportunities to communicate directly with studio guests. There has been a marked increase in the convergence between radio and visual media which offers numerous opportunities to build relationships with audiences (Berry, 2013). It further follows the line of argument of visual culture that society has become more reliant on the pictorial dimension of human perception in communication (Dewdney and Ride, 2006). I subsequently went live on Facebook from my public page with a personal mobile phone (Zuckerberg, 2016). In keeping with Zuckerberg's 'live' philosophy and the liveness referred to by Montgomery (2007) and Scannell (1996), I wanted to offer those unable to listen to the programme on the radio, a platform to watch later and for interviewees to be able to promote themselves. Facebook was selected as the most suitable platform as, with multiple studio roles, I could not manage live telephone calls. I was able to expand my reach internationally, complementing the auditory offering whilst not altering the nature of the medium. Furthermore, it gave me the opportunity to address those listeners who put questions forward in what Montgomery (1986b) refers to as 'social deixis' where individuals in the audience are addressed by name and location. This is a way of "linking the audience as a community by being listeners to the show" (Tolson, 2006, p. 116). Further discussion of the ethics of live broadcasting appears in Chapter 5, in Step 3 of the *7-Step Interview Framework for Emerging Broadcasters*.

While broadcasting live on Facebook is not innovative internationally, it was a first for the CyBC. However, a serious disadvantage of my Facebook live interview broadcast at the CyBC, has been the lack of professional camera shots, poor lighting and weak internet connection. Nevertheless, the undramatic nature of the camera work can itself be described as an act of 'liveness' (Lundell, 2009). The lack of a production team on Channel 4 severely restricts the possibility of advancement. The report of Scott, Quartier and Tullemans (2023) accurately assesses that this can be attributed to the organisation being heavily siloed, with competing and conflictual areas of power and influence.

The paid-for marketing expanded the audience reach, and as I became more well-known, I was invited to more seminars and conferences. This led to an increase in the range of issues discussed and debated. However, when my freedom to attend seminars and conferences was curtailed by the CyBC, the invitations, too, declined. This confirms the importance of the broadcaster being 'present' and 'engaged' as much as possible in social events. This was further exacerbated by the fact that I was unwilling to put further personal funding for programme marketing into the public broadcaster. Wolfenden (2014), in her research about on-air identity in broadcasting alludes to the significant risk of burnout for broadcasters both new and established in terms of production, audience and subject matter. The lack of trust and understanding by the management has had a deeply detrimental effect on my physical and mental health. The role of the management in addressing these issues is discussed more fully in Chapter 4.

Preparation is central to successful broadcasting, and it is important to know where to find accurate information and which websites can be relied on. As BBC Radio 2's Jeremy Vine says, "The most important thing about an interview is to be briefed and briefed because you don't want to be discovering key facts that everybody else knows during the interview" (Hudson and Rowlands, 2007, p. 91). As interviews on *SaskiaUnreserved* are framed by music, flexibility with timing is possible, as indicated in the experiential interviews conducted with Dr John Theophanous and Stefanos Farmakas. This is a distinct advantage for presenters with multiple roles who are totally responsible for the structure, planning, presentation and production of a programme.

In line with Hutchby, I argue that power is seen "as a shifting distribution of resources which enable some participants locally to achieve interactional effects not available to others" (Hutchby, 1996, p.481). As a broadcaster, I have used my institutional power as IR in a subtle but revealing way to raise awareness about many social issues for my audience (Plummer, 1995). This is a 'symbolic power' (Thompson, 1995) where media can intervene during

events, create events and influence the actions of others. This has primarily been effected through who is invited to the programme and what questions are asked. Examples include questioning podcasting through Edita Kudlacova and nepotism in the public service through Emmanuela Lambrianides. Cook (2000, p. 79) refers to the “mythic power of broadcast talk and how it has the power to shape the national conversation”. This is clearly illustrated by Oprah Winfrey’s interview with Prince Harry and Meghan Markle which captured world-wide attention (Skillshare, 2021).

But how and why is certain information disseminated while other information is closed off from media attention? It is a powerful and complicated decision-making process referred to as gatekeeping. Critics have argued that the internet media environment has undermined the concept of gates, and therefore of gatekeepers (Williams and Delli Caprini, 2004). One of the reasons for this perception is a lack of correct terminology, and referring to gatekeeping as a role, model, theory or even an adjective (Vos, 2020). The term was coined by social psychologist Kurt Lewin (1947) when he used it as a way of conceptualising food consumption practices in households after WWII. Lewin’s (1947) primary purpose was to illustrate how psychologists can effect social changes through impartial rules (Lewin, 1951). Lewin believed that his theoretical framework could also be applied to news through certain communication channels and the “social locomotion of individuals in many organizations” (Lewin, 1951, p. 187). Bagdikian (1983) describes it as:

The power to control the flow of information is a major lever in the control of society. Giving citizens a choice in ideas and information is as important as giving them a choice in politics. (Bagdikian, 1983, p. 226)

Shoemaker and Vos (2009, p. 7) define it as “the process of culling and crafting countless bits of information into the limited number of messages that reach people each day.” Vos (2020) highlights the difference between gatekeeping which involves making information into news, as opposed to gatewatching

where existing news is made more visible. Further confusion results from scholars referring to the gatekeeping role when they actually mean gatekeeping function. So, when journalists withhold the name of rape victims, it is about normative selectivity (Vos, 2020). Donohue, Tichenor and Olien (1985) extend Lewin's (1951) theory by defining gatekeeping as also shaping, displaying, timing or withholding messages. When the public is offered a diversified menu of events, the truth is more likely to be revealed. As Carter, Franklin and Wright (2005) say in Shoemaker and Vos (2000, p.8). "Truth is supposed to be hard to hide when a marketplace of ideas is fostered through competition among many media outlets."

In *SaskiaUnreserved*, I am both 'gatekeeper' and 'gatewatcher' and make decisions based on where I believe certain pro-social values need to be discussed, thereafter selecting the interviewee deemed most qualified to discuss the subject. This is a totally subjective selection under my total control, and an aspect of gatekeeping which has been the subject of much criticism (Thomas, 2016). Although I possess this 'power', which is based on my own experience and expectations, there is a filtering process invoked by my professional status. Shoemaker and Cohen (2006) are correct in their assessment that efficient and ethical work of government officials, does not attain the same traction as questionable actions do. Generally, conflict or controversy, sensationalism, novelty, oddity or the unusual are seen as newsworthy (Shoemaker and Vos, 2009). Some broadcasters are restricted, such as those at the CyBC who want to conduct political interviews with Turkish politicians, which I elaborate on further in Chapter 4. However, it is imperative that citizens have a choice of ideas and information, so the gatekeeping process ultimately affects the social reality of every person. As Shoemaker and Vos (2009, p. 10) state, "information that gets through all gates can become part of people's social reality, whereas information that stops at a gate generally does not". Big news organisations often produce similar views as they operate within the same news environment. The digital environment has increased the level of interactivity and included the audience in the gatekeeping role. In this way, the gatekeeping process affects audience

attitudes and opinions to such an extent that supporting or conflicting messages pass through gates (Shoemaker and Vos, 2009). Audiences now tailor content to their own interests and can demand what they want to watch or listen to, and when. This can be construed as the end of gatekeeping. However, as Shoemaker and Vos (2009) note, information initially diffuses through mass media. It is then combined with the public's own interpretation of events. Therefore, it is still based on information which has travelled through other gates.

2.4 Chapter Summary

The important differences between public and state broadcasters indicate that public broadcasters should not be in conflict with their traditional remit. Despite the CyBC pledging to follow EBU's commitment to independence, excellence and diversity, the pluralist media model reflects party-politicised broadcasting, with radio and television regarded as arms of the state (Papathanassopoulos, 2008).

For broadcasters to make a valuable contribution to public service, they need to examine how their identity and programming strategy can assist them in connecting with their audience while simultaneously retaining their personal values. Scannell (2000) emphasises how mass media is heard and perceived by the audience and the power they yield as individuals, and their ability to generate debate within their own circles. I introduce my programme *SaskiaUnreserved* to understand where it lies with other output in Cyprus as well as internationally, and the style I adopt in my interviews.

To understand which interview strategies are best for conducting live, in-depth interviews, Chapter 3 discusses commonalities and differences between news and in-depth interviews with an analysis of the six interviews focusing on power, audience and performance. These are based on Montgomery's (2007) categorisation of interview elements including expert, accountability and experiential.

CHAPTER 3

INTERVIEW ANALYSIS

3.1 Introduction

In this chapter, I begin by examining the commonalities and differences between news interviews and in-depth interviews before elaborating on my utilisation of Montgomery's (2008) interview categories. A more in-depth analysis of interview excerpts is then conducted through conversation and media discourse analysis focusing on talk, as it is influenced by power, audience and performance. Furthermore, by exploring the questions and answers, the rich source of data reflects how adaptability, preparation and understanding from the interviewer form essential traits in building a rapport with interviewees and contributing to interesting broadcasting and knowledge development for the overhearing audience.

The progress of journalism is closely linked to the expansion of the interview as a way of gathering information, reporting of exclusive voices and interrogating the political elite (Clayman and Heritage, 2002; Ekström, Kroon and Nylund, 2006; Montgomery, 2007). The news interview has proven challenging to define. Journalists refer to it as newsworthiness, but terms such as reportability (Labov, 1972) or tellability (Sacks, 1995) are also used. As a form of social interaction, it has been extensively researched across many fields including socio-linguistics, discourse analysis and conversation analysis (Clayman, 1988; Clayman and Heritage, 2002; Ekström, 2001; Hutchby, 2006; Montgomery, 2007).

The definition of a news interview is now more than a format for probing and cross-examining public figures (Tolson, 2006). Clayman and Heritage (2004) believe it involves a distinct set of participants, subject matter and interactional form. In public service broadcasting, the interviewer is a professional journalist who has the power to set the agenda while the interviewee (with some connection to recent events either as primary actors or experts) is expected to

answer the questions. The discussion usually pertains to recent news events and is formal in nature. Unlike Montgomery (2007) and Scannell (2003), Clayman and Heritage (2004) state that the audience should have no active role in the interaction. O'Connell and Kowal (2006) dispute the role of the interviewer as one who elicits information for the audience, and argue that the interviewer's role is to elicit talk from the interviewee to discover perspectives and viewpoints. However, O'Connell and Kowal fail to acknowledge that audiences are deemed the prime reason for public service broadcasting. As Scannell (1989) notes, broadcasting "brings public life into private life, and private life into public life, for pleasure and enjoyment as much as for information and education" (Scannell, 1989, pp. 83). Hutchby (2006) emphasises the importance of the institution producing talk for reception by absent listeners. His radio research focuses on argumentative phone-ins and the complicated relationship between broadcasters and politicians in talk shows.

This is an important clarification between the traditional, scripted news story, and the news interview which is unscripted and unpredictable. In the news interview, the journalist is expected to be well informed, prepared to challenge the interviewee and expect relevant answers (Moberg, 2006). As Montgomery (2007) states, it is no longer appropriate for news to be presented "in the single-voiced monologue by a man dressed in a dinner suit", but "in dialogue with each other" (Montgomery, 2007, p. 179). Interviews have developed into a "symbol of increasingly professionalised journalism with an acquired legitimacy to ask questions and hold the power elite accountable" (Ekström and Lundell, 2010). It is this liveness and spontaneity which make some interviews news events in their own right (Clayman and Heritage, 2004). As Tolson (2006) states, it is an interactive, lively performance. An example includes Oprah's interview with Prince Harry and Meghan, which rocked the British Royal family "to its core" (Murphy, 2021). However, there is a clear distinction between the treatment of radio and television news interviews, the latter of which is considerably enriched by visual material. This is a factor Clayman and Heritage (2004) fail to consider in their news interview research.

Furthermore, they include conversations, debates and conversations in their presentation and analysis of the interview, which further misperceives the news interview category (O'Connell and Cowal, 2006). Moreover, Clayman and Heritage (2004) do not elaborate on the approaches of other countries but focus only on Great Britain and the United States.

News interviews are traditionally formal and impersonal with interviewers expected to take a neutral stance. While Clayman and Heritage (2002) admit that the ideal of neutrality is not realistic, they hold it as one of the most significant characteristics of an accomplished interviewer. O'Connell and Kowal (2006, p. 155) contend that there is a lack of support for a theory of "neutralistic professionalism". They refer to Bull (2006) who points out that even questions are assertive in that they reveal an interviewer's perspective: "Questions do more than simply request information: in an important sense, they encode points of view, opinions and attitudes" (O'Connell and Kowal (2006, p. 156). There are numerous examples where high-profile news interviewers do not follow a neutral stance and express personal perspectives including CNN's Christiane Amanpour in her interviews with Yasser Arafat (Oterbulbul, 2002) and more recently, during her interview with Queen Rania about the Israel-Gaza war (Amanpour, 2023). It is this type of unscripted talk in broadcasting which is now shaping, dramatising, and articulating the news format. During the interview, there was a marked change in roles, so that the interviewee was holding the interviewer to account and making accusations of "double standards in how Palestinians are treated" in the media (Amanpour, 2023).

News interviews can, therefore, be a source of inaccurate or biased facts. Whilst this may not be intentional, it requires journalists to listen closely and apply a degree of scepticism. Another form of distortion in objectivity can occur over questions which are not asked, or information which is or is not given by the interviewee. Interviews such as the Amanpour-Queen Rania broadcast on CNN place additional strains on impartiality with broadcasters becoming more opinionated or being indirectly 'forced' to follow a government or organisation's

stance. Conflict reporting news has also included the form of 'vlogging' (defined as the activity or practice of posting short videos, Cambridge, 2023) by independent journalists, such as those in Gaza who are unable to report for an organisation. I believe that this is indicative of further development and a merging of Montgomery's (2007) interview types, with hard news accountability interviews crossing with more human-interest experiential interviews.

Montgomery (2007, p. 146) defines the news interview as "one manifestation of a widely available mediated public genre, but one that offers journalists a crucial device for supplying quotable material to underpin the news". He distinguishes four principal sub-genres termed expert, accountability, experiential and affiliate, which are discussed in more detail below. Montgomery's (2007) interview categories offer broadcasters a useful tool for characterising interviews. Although he refers to them as news interviews, the categorisation does not restrict the interviews to being embedded in news programmes. Ekstrom, Kroon and Nylund (2006) draw attention to how the interview has become more specialised to reach internal goals of various institutions.

The interviews on *SaskiaUnreserved* differ from news interviews in several ways including the subject matter, which is driven and defined by me and not part of breaking or current mainstream news. Clayman and Heritage (2002) describe the relationship between reporters and their sources as a typically narrow band of government officials and certified experts whose accounts form the basis of news stories. This is also evident in CyBC news broadcasts. On *SaskiaUnreserved* however, with the exception of politician Efi Xanthou who appears on a monthly basis, I seek different interviewees for each interview.

Talk radio is an institutional interaction where I, as host of the programme, represent the institution (Moberg, 2006). As the interviews are broadcast live, without any postproduction, it classifies as talk radio involving unscripted, direct encounters between myself and interviewees, with the interaction

unfolding in real time. Scannell notes that “news talk is first and foremost scripted rather than ad-libbed and it is this that gives weight and warrant to the validity of what is being said” (Scannell, 2009, p. 4). While Scannell (2009) believes that scripted talk is “the bedrock feature of broadcast news” I concur with Montgomery (2007) about the conversationalisation of news. This is what I strive for in *SaskiaUnreserved* – a conversation with each interviewee about a subject extensively researched and where I do not always adhere to the question/answer sequence associated with news interviews. Interviewees are licensed to “transgress their pre-allocated role of interviewee, to ask questions and initiate changes of topic” (Tolson, 20016). The liveness and spontaneity are characteristics of the interview. This is a result of mutual trust between interviewer and interviewee.

In news interviews, the power to close the talk lies with only one of the parties. While I have the power to change the line of questioning, I am not rigid, and offer the IE opportunities to expand on their thoughts. Additionally, I do not explicitly refrain from reacting to interviewee’s answers (Hutchby, 2006). As Byrne (2004, p. 182) states, “open ended and flexible questions are likely to get a more considered response than closed questions and therefore provide better access to interviewees’ views, interpretation of events, understandings, experiences and opinions”.

The three interview categories of Montgomery (2007) offer broadcasters a tool to assist towards the subject, characterisation, social identity and role of the interviewee which defines the type of questions that will form the interview (Montgomery, 2007).

3.2 Montgomery’s Interview Categories

"Interviews may operate in a variety of institutional domains" (Montgomery, 2007, p. 144) but share the notion of the interviewer asking questions and the interviewee answering them. Interviews are categorised along three dimensions – the interviewees' social identity and role, their distinctive

contribution to the interview and the type of questions that set and regulate the interview. Montgomery (2007) further distinguishes broadcast news interviews into four categories: expert, accountability, experiential and affiliated interviews. Montgomery (2007, p. 148) notes that in practice, sometimes "an interview starts as one type and shifts into another". This thesis addresses *expert*, *accountability* and *experiential* but omits *affiliated* interviews as they were not conducted on *SaskiaUnreserved*. *Affiliated* interviews are conducted live on-air between two journalists; one is the anchor and the other a news reporter, the interviewer (IR) and interviewee (IE), respectively. The format of *SaskiaUnreserved* and the lack of interaction with English-speaking journalists of the news department account for the omission of this interview type.

3.2.1 Expert Interviews

In conducting expert interviews, defining what constitutes an expert is crucial. Montgomery (2007, p. 170) defines experts as "those who offer a non-partisan view of the information, evidence or explanation they impart". They also have an institutional affiliation or professional status confirming their expertise. Bogner et al. (2009) believe an expert is only effective insofar as they can influence public awareness through the media. Meuser and Nagel (2009) further expand the definition of experts as those who actively shape public affairs and possess specialised problem-solving and analytical knowledge. Such approaches, however, have failed to address the media's increasing scepticism of the truth claims of experts, despite constantly referring and deferring to them (Moran, 2011). Legitimacy is further given to experts with phrases such as 'research shows' and 'experts say' (Moran, 2011). Moran (2011, p. 6) describes broadcaster Melvyn Bragg's outburst on BBC radio about how the word 'expert' should be "expunged from the dictionary". There is validity in his assessment if one considers how 'experts' failed to predict the global recession, to cite just one example. But is it the experts who fail, or is it a lack of holding people to account? This is worthy of further research.

Experts have become more willing to participate in broadcast interviews for three primary reasons. Firstly, they realise the importance of sharing their expertise. Secondly, they desire to make a difference no matter how small (Bogner et al., 2009) and thirdly, they are interested in sharing thoughts and ideas with the general public. However, if experts are unwilling participants, it could result in the Iceberg Effect, described by Vogel (1995) as a lack of interest and an inert reluctance to give out information.

The radio interview programme *The Brains Trust*, with 12 million listeners at its peak, was the most successful mediation attempt between experts and the public. It was designed to provide a link between professors and listeners and mediate between the 'brains' and the public (Moran, 2011). Other programmes followed, such as *Any Questions* and reiterated to audiences that experts constituted a group of people who "could pool their intellectual resources to come up with a collective solution to any problem" (Moran, 2011, p.9).

Broadcast journalists must prepare extensively to solidify the interviewer's reputation and to show respect towards the expert, who will understand that the interviewer has done their 'homework.' Interviewers who are insufficiently prepared might invoke doubts about their competence (Meuser and Nagel, 2009). Preparation also gives the interviewer more confidence and courage to challenge the "expert in more intensive detail" (Christmann, 2009, p. 162).

3.2.2 Accountability Interviews

In Montgomery's (2007) accountability interviews, public figures are called on to justify an issue or event, their own words and deeds, or the actions of an institution they are associated with. The *identifier* introduces interviewees with their proper name, title and representative office. There are also two distinct features in the turn-by-turn talk. Firstly, interviews develop from a news item or feed subsequent coverage of a news item. Secondly, there is an absence of vocalisations such as *mmm*, *yes*, *oh*, *I see*, referred to as receipt tokens (Atkinson, 1992; Clayman and Heritage, 2002).

In Cyprus, three major events resulted in a call for greater accountability from politicians and public institutions. The first was the 2011 Evangelos Florakis Naval Base explosion at Mari, which killed 13 and destroyed the Vasilikos Power Station (*BBC News*, 2011). Then, in March 2013, the depositor bail-in was an unprecedented event that shocked Cyprus and reverberated worldwide. Bank depositors lost millions when the Cyprus government confiscated their savings. Those with accounts worth over €100,000 in Laiki Bank lost all their money, and those with the Bank of Cyprus lost 40% (O'Brien, 2013). The third event was the release in August 2020 of "The Cyprus Papers" documentary by Al Jazeera on the 'golden passport' citizenship-by-investment scheme, revealing that Cyprus had sold passports to convicted criminals, fugitives from the law and those considered highly corrupt (Al Jazeera, 2020). The report forced the Cypriot government to scrap the 'golden passport' scheme (Pegg, 2020). It also exposed the parliamentary speaker and Deputy President Demetris Syllouris. Personal evidence of CyBC's news programmes post-2013 illustrates how these three major events shifted journalistic discourse towards more adversarial interviewing.

As Ekström and Patrona (2011, p. 157) state, "the sheer interactional task of answering questions places interviewees in a position of accountability". However, in a changing media environment, journalists are increasingly positioned as interviewees in place of politicians, prompting questions about political accountability and how it is being achieved in today's journalism (Kroon and Eriksson, 2010). It also has profound implications about the broadcaster's role in critically examining those in power.

Interviewers in public broadcasting tend to avoid expressing personal opinions and usually act on behalf of the overhearing audience (Clayman, 1988; Greatbatch, 1988). One strategy is through the exclusive pronoun 'we', indicating a group membership akin to the audience (Harwood, 2005). Another includes questioning for elucidation, where the IR knows the answers but acts on behalf of a less knowledgeable audience. This, however, does not prevent IRs from embedding contentious statements within their questions and

attributing them to third parties. Clayman (1988) explains that this allows the interviewer to be adversarial while officially neutral.

A further development is the collapse of boundaries between the everyday and media world (Baudrillard, 1983). Wood (2004) expresses it clearly when stating, "what was once kept apart is now mixed together", which Ekström (2011, p. 245) believes produces a personalised and emotionalised form of political entertainment in programmes that are adversarial and demanding for politicians yet informative for audiences. It has also seen the emergence and rise of high-profile journalistic interviewers whose public eminence derives from how they hold public figures to account (Montgomery, 2007; Higgins and Smith, 2017). Humour and serious talk can be integrated through question design and phrasing. The challenge in the interview extends to political interviewees who must maintain their identity and reputation as politicians in the uncertain environment of public live talk (Ekström, 2011).

3.2.3 Experiential Interviews

In experiential interviews, the interviewee is presented as an observer, victim, or survivor and interviewed to answer about rather than for the event (Montgomery, 2007). It is a privilege for an interviewer to be given this type of interview as it illustrates trust from the interviewee. Those recounting their stories give of themselves while in a vulnerable position to which the interviewer must be sensitive. I concur with Montgomery (2007) that questions should be kept short and simple in design. These interviews are usually very emotional, with everyone reliving the interviewee's experience. Labov (1997) identified the core elements when describing spoken narratives of personal experience as orientation, complication, evaluation, resolution, and coda. He uses the term *orientation* to describe the narrative that establishes how the events unfold. The scene emphasises a transition from the ordinary to the extraordinary (Montgomery, 2007). *Complication* refers to the crucial moments of extreme disruption, which Labov (1997) describes as hinge-points, crises or problems constituting the core event-line of the narrative. Reactions to the

event from both the interviewee and interviewer form the *evaluation*, frequently affected by reported thought and speech coupled with verbs of cognition (Montgomery, 2007). The *resolution* typically involves the escape/rescue route, with the *coda* indicating a return to normality and the conclusion of the story (Montgomery, 2007). Countless studies have illustrated that these sequential stages in Labov's model are modified or discarded, with Stanley (2008, p. 437) employing a definition that includes "an account of things that have happened, which has a beginning, middle and end, although not necessarily in this order".

3.3 EXPERT INTERVIEWS – DR KIRSI LORENTZ and EDITA KUDLACOVA

The two expert interviews with bioarchaeologist Dr Kirsi Lorentz, Assistant Professor at the Cyprus Institute, and Edita Kudlacova, Head of Radio at the European Broadcasting Union, were selected to illustrate what McDonald (2014, p. 3) refers to as "power dynamics which permeate all levels of broadcasting". Furthermore, these interviews were used "to serve, restrict or benefit the needs of a particular group, individual or institution" (McDonald, 2014, p. 3).

Imparting knowledge to the public requires special turn-taking procedures in expert interviews. Typically, in expert interviews, the turn-taking system is one of question-answer with the interviewer fundamentally restrained (Clayman and Heritage, 2002). In *SaskiaUnreserved*, however, all efforts are focused on allowing topics to emerge as a conversation. This complies with the role of public broadcasters – imparting knowledge to an audience in an entertaining manner and the Reithian principle of having a more sociable relationship with the audience. Social capital refers to people's ability to work together towards a common purpose and has two main components: associability and trust (Leana and Van Buren, 2000). While associability refers to the audience being given priority over the desires of the IR, trust refers to the "willingness of people to engage in affiliative behaviours even when one does not know other parties

well” (Tourish and Hargie, 2004, p.23). The IR is part of the triangle of communication: IR – IE – audience and an intermediary between the IE and audience. *SaskiaUnreserved* strives to encompass the BBC's three stylistic aspirations: the cultivation of new forms of personal address, the promotion of spontaneous talk and the opening of 'human' aspects of public affairs (Coleman and Ross, 2010). Although the last decades have seen a climate of scepticism towards scientific and academic experts in the media, I do not concur with this approach. While we can question and hold experts accountable for what they say, challenging every word and behaving in an antagonist manner towards interviewees, is counter-productive. It is also important to note that the extensive research of Moran (2011) on the fall and rise of the expert refers to television programming as opposed to radio interviews.

Ext 1 KL

- 01 SC My very special guest Dr Kirsi Lorentz Assistant Professor at the Cyprus
 02 Institute and a very warm welcome to the program (.) Thank you so
 03 much for being here once again
 04 KL =Thank you for having me Saskia (.)
 05 It's always a pleasure
 06 SC =There's no doubt that humans have changed the
 07 face of the planet in countless ways (.) Since we first arose as the
 08 dominant species (.) the most obvious concerns have become apparent
 09 in the last century with climate change (.) habitat (.) destruction
 10 (.)pollution (.)and loss of biodiversity (.) but humans have actually been
 11 reshaping the planet for 1000s of years in many ways (.) and we're
 12 only just starting to understand (0.2) Professor Lorentz you recently
 13 published a fascinating article discussing the living of our ancestors from
 14 5000 years ago And I want to begin by asking you ↑how did you come
 15 to collaborate with the Iranian centre of archaeological err research
 16 KL =.hhh thank you Saskia (.) It's a long story (.) But I'll give you the brief
 17 version of it
 18 SC =Yes (.) we have time ((laughter))(cont.)

In Ext 1 KL, the turn-taking organisation (Sacks, Schegloff and Jefferson, 2005) of the opening is explicit and predictable, with Dr Lorentz's reply connoting a congenial tone. Interviewers should always be courteous. As Beaman (2011, p. 24) notes: "Not all interviews demand a challenging technique" and "you can get better results by polite and careful questioning." Politeness helps create a sense of solidarity between IR and IE, encouraging

interviewees to answer questions directly and concisely. This creates what McLeish (2000, p. 64) refers to as "the triangle of trust" between interviewer, interviewee and audience asserting that, "should one side of the triangle become damaged ... there is a danger that the process will be regarded simply as a propaganda exercise". In accountability interviews, the IR's questions might be seen to threaten the IE's public political image. Bargiela-Chiappini and Haugh (2009) note that the IE should demonstrate how effectively they can deal with interviewer's questions. Political interviews then become "a public game of politically face-threatening thrusts by the interviewer and parries by the interviewee" (Bargiela-Chiappini and Haugh, 2009, p. 97) creating a "bizarre form of co-operation between IR and IE". According to Locher (2004), if the IR shows positive concern for the IE, and is correctly understood, the behaviour will be interpreted as polite. However, it is important to note that Locher and Watts (2005) believe that the debate around face and facework should be a focus in its own right, as it extends beyond politeness.

Kampf and Daskal (2011, p. 182) address the results when interviewers transgress the normative mode and are aggressive towards interviewees in their study of complaints sent to the ombudsmen about Israel's Public and Commercial channels, particularly the Tzipi Livni interview during the final days of the Second Lebanon war in 2006. The interviewer Yonit Levy instead of thanking Livni at the end of the interview, "reminded her of the government's unfulfilled promises and, in parallel, made a slight gesture. Livni and the public perceived this gesture as a face damaging act" (Kampf and Daskal, 2011, p. 187).

This thesis illustrates how entertainment and serious news genres can be merged in public broadcasting to produce a new hybrid form of interviewing (Hutchby, 2011). The personalisation practice of using the interviewer's first name marks a dramatic contrast with traditional news interviews and is more in keeping with a talk show (Hutchby, 2006). While some scholars have criticised this shift as a corruption of the media landscape (Allan, 2011; Langer,

1998), others see it as a progression of media models (Williams and Delli Caprini, 2011). It is also an attempt by the IR to construct interactional solidarity (Atkinson and Moores, 2003) and indicates the liveness. The quality of liveness is communicated through speech, tone and language, with the same qualities as unscripted speech and delivered to an audience which is co-present (Chignell, 2009). Colloquial discourse style and laughter (Line 18) are also part of positive politeness and assume shared values to put the IE at ease.

Ext 2 KL

01	SC	=you brought up a very interesting point
02		because having just come back from another visit to Petra err
03		I was quite shocked at the amount of garbage and umm the <u>lack</u> of
04		respect (.) so much plastic <u>all</u> around and umm and so you can be
05		walking and you might actually find a bone or something of real
06		value out because the area of course is so vast there (.) And I'm
07		thinking it's umm not well guarded really at all
08	KL	=This is a continuing
09		problem Saskia (.) I'm very glad that you brought it up (cont...)

Questioning offers a powerful tool in setting up presuppositions, agendas and preferences. It is also a form of power. Fairclough (2015) distinguishes between the 'power to' do things and 'power over' other people. On *SaskiaUnreserved*, I use my power within a professional practice, with my internal standards of excellence and own rationalisation in alignment with what I believe the audience wants (Fairclough, 2015). In Ext 2 KL, I use my institutional questioning power (Montgomery, 1993) to query, through an expert about social issues – respect for the environment (Line 3) and accountability about what constitutes good broadcasting (Line 1) in Ext 3 EK. The implication of mutual comprehension indicates the IR's confidence in the IE (Grice, 1975). Grice argues that when speakers provide more information than expected, it is intentional.

The input of the IR's own experiences and self-referential questions (Chignell and Devlin, 2006) can be used to convey congeniality and serve as a resource for questioning. By using the IR's experiences as a frame for eliciting responses, the expert is further featured in a complimentary way while still

retaining interest for the audience. This positive atmosphere also increases the solidarity between the IR and IE. Compliments serve as social lubricants which create and maintain rapport.

Ext 3 EK

01 SC What do you believe constitutes a great radio station
 02 EK (.) Mmm people
 03 who are enthusiastic about it (.) people who love radio and who are
 04 actually passionate about producing the shows because I believe that
 05 what you my colleagues always say that (0.2) what you have in front
 06 just in front of the door to the studio in your head or your emotions (.)
 07 this is what you're going to broadcast to the people (.) so if you enter
 08 the studio happy or lively or energetic this is what people take from
 09 your program (.) if you're going to enter the studio tired (.) frustrated (.)
 10 exhausted this is what the people will get from you (.) So I think in order
 11 if you want to have a successful radio station that is the love brand and
 12 people love to listen to it (.) For me it's number one (.) it's people who
 13 make it who make the programs and you know like for them to to
 14 create a good team and to be really enjoying their work

The IE in Ext 3 EK asserts that the broadcaster is important. This is particularly important to me from a personal perspective, having never been deemed or acknowledged as important by the CyBC. Approval is important to broadcasters and being part of the social world of their audiences as 'an in-group member' (Atkinson and Moores, 2003). Furthermore, it corresponds directly with Meyerson's (2008) strategic alliance-building, where 'tempered radicals' work with allies to enhance legitimacy and implement change. McIntyre (2014) clarifies how verbal and non-verbal behaviour causes employees to feel upset, depressed, anxious, discouraged or hopeless which harms their work.

The IR has power and authority when the answer to a question is already known. Montgomery (1995) further explains that displaying foreknowledge in the subsequent follow-up turn is important, especially by evaluation or correction. Furthermore, Parker (2014) acknowledges that toxic workplace dictatorship by management contributes to toxic factors within organisations. This is illustrated in Ext 3 EK. As I am acutely aware of the 'agenda' in my questioning, I am cautious about maintaining a stance of formal neutrality

towards the IE's answers and positions, and I withhold response tokens across the component segments of IE turns (Boden and Zimmerman, 2003). It is a prime example of how the interview is used to empower the IR and her shared beliefs with the IE. Gatekeepers exert a powerful influence of what audiences hear, illustrating the importance of how information is processed, edited and manipulated. As Lyengar and Kinder (1987) report, audiences can be primed to feel positive or negative based on what they hear. The interview is portrayed as being produced for the public benefit. This is not a unique technique for *SaskiaUnreserved* but is also used by Ted Koppel in the prominent *Nightline* programme and Mike Wallace of *60 Minutes* (Clayman, 2009). Furthermore, it reflects the agenda-setting function on how gatekeepers have the power to shape and control interviews.

News interviewers generally refrain from acknowledging what is being said through receipt tokens (*such as mm hm, uh huh, and yes*) to avoid indicating approval or agreement with the IE on what could be conflicting personal or institutional views (Clayman and Heritage, 2002). On *SaskiaUnreserved*, however, as illustrated in Ext 4 KL and Ext 5 EK, I frequently interject to acknowledge the content and comprehension of what is being said rather than altering the turn-type order (Heritage and Greatbatch, 1986). This is further confirmation of my role as the IR to provide a context, in contrast to the IE who conveys information and opinions (Heritage, 1998). This is more typical of a talk show as opposed to a news interview.

Ext 4 KL

01	KL		=This is a
02		very important question Saskia And I'm very glad that you brought	
03		it up	
04	SC	[mmm	
05	KL	[Because ethical conduct in the context where we do research	
06		on human remains is very important	
07	SC		[mmm
08	KL		[and there are many different
09		archaeological methodologies and approaches that allow	
10		us to <u>determine</u> where variables might be found	

Backchannelling is a skilled practice that helps to lubricate the flow of talk (Atkinson and Moores, 2003). There is significant use of backchannels in the expert and accountability interviews on *SaskiaUnreserved*. Backchannels are turns and utterances that do not purloin the speaker's floor, so there is no speaker shift. Instead, they serve as an acknowledgement or verbal nod and encouragement of what the interviewee is saying (Stenström, 1994) through utterances such as *uh-huh, mmh, yes, ok, right, fine, I see* etc. while they continue speaking. In this way, the flow of conversation is preserved.

It is important to note the IE's use of *we* and *us* (Ext 4 KL – Line 5 and 10) illustrating the context-sensitivity Drew and Heritage (1992) discuss, where speakers select terms that fit the institutional setting and their role within it. Broadcasters use it to indicate speaking on behalf of their audience, thereby maintaining interest and belief in the integrity of their arguments, and by association in themselves (Scheibman, 2003). Grundmann (2016) categorises experts as impartial, which makes their comments trustworthy. Moran (2011, p.12) disputes this, referring to how Thatcherism tended to “mistrust those with specific expertise as a self-interested elite protecting their own privileges”. Grundmann further defines how experts are not only characterised by their skills and experience, but their performance, and how they share their knowledge. As I am always conscious of the overhearing audience and elaboration of scientific terms and methodologies, I do not hesitate to seek clarification when necessary to ensure solidarity within the triangle of IR, IE and audience. The challenge is to select the right balance between description and technical conversation to ensure a natural flow of conversation. The mix of formal interviewing and everyday conversational style leads to the development of what Ekström (2011) describes as a confidential relationship of loyalty between IR and IE.

Ext 5 EK

01	SC	What do you believe are the essential <u>tools</u> which broadcasters <u>need</u>
02		per::sonally and from an administrative perspective
03	EK	=Mmm (.) so
04		personally I think they need to be <u>interactive</u> with people I mean I think
05		they need to find all the possible means to actually come into
06		interaction and communication with people (.) so this is of course

07 your microphone in the studio(.) but at the same time (.) your social
 08 networks you know you you events with for for live audience concerts
 09 or whatever that you you can broadcast (.) so I think this this is a good
 10 skill to have and you know part of your charisma as a presenter or
 11 content producer I think you need to be interested in stories and human
 12 stories
 13 [Yes
 14 =and not just you know that you studied it (.) but you
 15 really genuinely have to be interested in the characters in the story
 16 itself and just go you know on the narration of the story (.) so I think this
 17 is on the personal perspective and from the administrative
 18 perspective (.) for public service I think and this is what I have always
 19 been very careful when I was hiring my new team members to have
 20 good values as a person (.) because I think public services there is
 21 something that's very important is our values (.) we believe in trust
 22 you know (.) tolerance in democracy in you know like these values
 23 that maybe you are not thinking about them every single day (.)
 24 but I think with every single crown or euro or whatever currency you're
 25 using
 26 SC [Yes yes
 27 [you're spending you need to have these these values in your
 28 head
 29 SC [they have to be inherent

In Ext 5 EK, there is significant use of cognition verbs (*I think, I believe, I mean*) in Lines 4, 9, 11, 16, 18 and 20, illustrating the IE's level of commitment to a specific stance and inviting the listener to adopt the same perspective (Fetzer, 2008). The IR acknowledges and co-participates (Line 26), rather than allowing the IE to have an isolated thought (Kärkkäinen, 2006). The IE refers to the importance of broadcasters having charisma and being interested in other people and by using the adverb '*genuinely*' (Line 15), confirming that any fabricated persona is immediately recognisable to the audience. In Line 13, I concur with the IE illustrating that I am not afraid to use my broadcaster power to be vocal on a personal level. This corroborates the findings of Herbet (1989), who, in his PhD dissertation on the effect of voice quality on the listener, refers to how the audience has definite judgements concerning the broadcaster's physical, intellectual and moral qualities. Scannell (1991, p. 6) too, refers to how the voice is "crucial for listeners' assessments of the character of speakers and their alignment with their performances." It is not in the scope of this thesis to elaborate on voice further, but the IE continues to emphasise values, including trust and tolerance (Line 22). As part of a public

service offering, broadcasters should foster a pluralistic approach with diverse views and 'fair and balanced' coverage (McClean, 2013). The IE's emphasis on values illustrates how deeply inherent they are and how they should be part of a broadcaster's professional and private life.

Ext 6 EK

01 SC For those who like to implement change within their organisations do
 02 you have any advice
 03 EK =Don't give up (.) don't give up that was always my
 04 mantra it is hard especially when you're changing something (.) that
 05 people may not understand your intention or your direction or your
 06 idea it is extremely difficult (.) for me there were always two things one
 07 of them was that I needed the support of my team

Tolson (2006) refers to media talk as unremarkable and that it is more about what media do than say. In Ext 6 EK and Ext 7 EK, I illustrate how I use a public platform and the interview setting, to question an expert on how I believe the CyBC needs to undergo change. This is achieved through fearless questioning whilst knowing the answer and the desire to simulate a co-presence with my listeners (Chignell, 2009). Furthermore, I align myself with the IE's lengthy mantra of not giving up (Line 3) and highlighting the importance of team support (Line 7), collaboration and communication. This corroborates Bourdieu's (1987) views of how our thoughts, speech and movement are formed by our access to social and cultural capital (Al  x and Hammarstr  m, 2008). It is also commensurate with Meyerson's (2008) argument that 'tempered radicals' strive to break boundaries while simultaneously retaining their core values. In Ext 7 EK, I again formulate a powerful question (Line 1) about conducting audience research knowing that the CyBC has not conducted any for Channel 4. The IE's response in Line 3 clearly demonstrates that there is a need for further investigation into audience research and corroborates the IR's beliefs.

Ext 7 EK

01 SC Is enough research conducted by public organisations about what the
 02 public actually wants
 03 EK (.) I think in certain countries for sure yes (.)

04 I have seen really nice research from the you know UK done by the BBC
 05 from from the Nordics or ARD in my world (.) I think we are still looking
 06 more on the numbers that come for the the on air listening what people
 07 prefer at what hour or what kind of content they want to have on air ...

3.4 ACCOUNTABILITY INTERVIEWS – EFI XANTHOU and EMMANUELA LAMBRIANIDES

Ethical conduct and accountability are frequently addressed on *SaskiaUnreserved* and refer to the most common traits of integrity, honesty, and trustworthiness (Treviño et al., 2003). The two interviews with Efi Xanthou (Interview 3) and Emmanuela Lambrianides (Interview 4) question the accountability of public officials. This subject matter is particularly important as the national broadcaster vehemently avoids criticism of public officials. In this way, I espouse the 'tempered radical' theories of Meyerson (2008) and particularly of the IR's disruptive self-expression (Meyerson, 2008), where personal values are demonstrated through the questions.

The interview with Deputy President of the Green Party Cyprus Efi Xanthou, questions which government official will hold Archbishop Chrysostomos accountable for his role in the destruction of four listed buildings bulldozed the previous day. The interview with Emmanuela Lambrianides, Director of Civil Service Reform in Cyprus, focuses on public sector reform, which is of on-going and continued interest to the public.

Interviewers should be fearless and address what is sometimes referred to in Cyprus, as sociocultural 'taboo subjects' for public broadcasting. By challenging local religious and cultural norms, dialogue can be facilitated. I concur with Williams (1961).

It is through our communication systems that the reality of ourselves, the reality of our society, form and is interpreted ... How people speak to each other, what conventions they have as to what is important and what is not, how they express these in institutions by which they keep in touch; these things are central. (Williams, 1961. (1989) p. 22 – 3)

Interviewers in accountability interviews need to contextualise news circumstances for the audience. Ext 8 EX was newsworthy by virtue of its condemnation of the archbishop's actions which are rarely criticised by the public broadcaster. Religion in Cyprus has been politicised so that Orthodoxy and nationalism are closely associated (Chrysoloras, 2010). Two days before the interview, print and social media were inundated with outraged citizens, thereby legitimising an aggressive question design invoking the public response (Heritage and Clayman, 2010). Heritage and Greatbatch (1986) refer to how initially hostile remarks are a device to elicit an IE's perspective, a view also held by Harris (1986), who argues that questions encode opinions and attitudes with the intention of obtaining interesting and challenging interviews. Furthermore, it is an indication of how power relations can be formulated through the topic (Hutchby, 1996).

Ext 8 EX

01 EX =Thank you so much Saskia it's good to be with you (.) I
 02 have to tell you that I have been extremely mad since yesterday when
 03 we found out about the demolition of the four houses (.) It's incredible
 04 what this guy and basically the church is getting away with (.) because
 05 it's not just the Archbishop these things have been happening all over
 06 the island (.) And we've already seen many instances of ermm how can I
 07 say mm of undue influence being given towards local authorities
 08 towards the police I mean yesterday was like it was the worst (.)
 09 You had four buildings that not only were listed buildings (.) they
 10 were also a part of a deal that the municipality of Nicosia had struck
 11 with the church when they wanted to create this new building this new
 12 church in the Old City (.) Normally they shouldn't have been given a
 13 permit towards that
 14 SC [I can I
 15 EX (unintelligible)
 16 SC [Can I just interrupt so that I can let the listeners
 17 know that that building a cathedral project was initially rejected by the
 18 municipalities aesthetics committee because the plan the plans call for
 19 a ↑twent::y-six meter high Cathedral designed to fit between 600-800
 20 church goers and underground parking↑
 21 EX [And not just that
 22 SC [And the underground parking↑
 23 EX [And the underground parking was
 24 the worst
 25 SC =Yes

Each broadcaster sets the level of formality. In Ext 8 EX, despite the seriousness of the subject, I accept a more informal, conversational idiom as it is in keeping with the ethos of the programme and my self-constructed interviewer identity. I discuss in more detail how I constructed my on-air identity in Chapter 4. The IE's anger is initially denoted with the use of *I*, in Line 2, which is quickly repaired to *we* in Line 6, thereby acknowledging that she is speaking on behalf of her political party. Her outrage is expressed in her vocabulary, tone of voice and quickened speech, with her condemnation and dismissive stance possible to term 'disrespectful.' Although he is referred to as '*this guy*' (Line 4) and his institution, '*basically the church*', it is indexical of the IE's political authority to criticise and condemn the lack of responsibility and accountability. This vivid imagery and description offer submerged meaning and judgement (Stoler and Strassler, 2006) which is of particular significance as more accountability is needed in Cyprus. According to Tannen (2007), vivid detail also reflects ease with one's audience. Corruption is further insinuated, implicating local government and police in Line 7 with the comment recycled with a marker of sympathetic circularity (*I mean*), characteristic of women interacting with one another (Montgomery, 1995).

Ext 9 EL

01	SC	=How are you going to
02		ensure that there isn't any sort of <u>nepotism</u> or rusfeti this patronage
03		system which really undermines almost <u>everything</u> in the
04		government and the public service ↑
05	EL	=Well (.) ermm we had a long
06		discussion with the consultants in err 2013 on this (.) and their idea
07		is that if you <u>allocate</u> the responsibility for for all promotion
08		decisions to <u>different</u> bodies and not to one body like the
09		Public <u>Service Commission</u> (.)that minimises the chances of you
10		know (.) err nepotism and favouritism

I have the power to increase the adversarial stance and in Ext 8 EX and Ext 9 EL question, on behalf of the audience, how patronage will be avoided. When allegations are made, I am bound by personal and professional ethics to seek further clarification. In Ex 8 EX, I am often interrupted while trying to address the audience. Researchers have used the term *interruption*, with Kendon

(1967) differentiating between intentional and unintentional interruption depending on whether the interruption is due to misinterpretation of the end of a speaker's talking time or intentional cutting-in. In contrast, Zimmerman and West (1975) utilise the term *overlap* seen as a misfire rather than a violation of the turn-taking system. There are numerous examples of broadcasters simply speaking over their IEs. However, I challenge this approach as the audience is unable to understand anything, and it defies my value of being polite to interviewees. Patrona (2011) draws attention to how the discourse organisation of interaction in specific social and cultural contexts in Greek commercial news programming brings to light marked deviations from (Drew and Heritage's (1992) "professional cautiousness in interaction").

In Ext 9 EL, I again question the patronage system, which is rarely criticised in public sector broadcasting, and welcome the IE's courage to acknowledge it. This is indicated in Line 5 with '*Well, ermm*' referring to her 2013 Report as part of her accountability in changing the system. This type of question formation with presupposition built-in shapes the interview encounter and ensures the IE is held accountable. It also illustrates my use of 'authority and 'power.' Additionally, it demonstrates to the audience that there are public officials who do not avoid difficult questions and accept responsibility.

Ext 10 EL

01	SC	In 2013 the Cyprus government requested the <u>World Bank</u> and the
02		National School of Government International to compile a report with
03		an objective assessment of human resource management policies (.)
04		institutions and practices (.) with proposals to improve the
05		effectiveness (.) the efficiency and the responsiveness of the public
06		sector to develop and to deliver better services to its citizens (.) It's an
07		excellent report with your a <u>huge</u> participation (.) as I understand that in
08		this report and I wonder whether <u>all</u> these suggestions in the report
09		have actually been <u>implemented</u> ↑
10	EL	=Ermm (.) unfortunately not
11		everybody in the government knows that the story of the bills for the
12		reform of the civil service in the sense of human resource reform have
13		been going back and forth to the House of Representatives (.) the first
14		draft of the legislation that was supposed to bring about changes in
15		public sector in the human resource management
16	SC	[Mmmm

17 EL [was less than was
 18 expected for one for anybody who had read the report (.) I shall say (.) I
 19 shall refer just one example
 20 SC =Yes
 21 EL =I think that one of the biggest problems
 22 of the civil service is management (.) We don't have many good
 23 managers in the civil service (.) we have people who may be excellent
 24 experts in their fields (.) but management is something different (.)
 25 motivating people (.) knowing how to evaluate people and how to help
 26 them develop looking for new innovative ideas (.) this is a set of skills
 27 that managers in the civil service should have and not all of them do
 28 have today because of the system (.) which promoted the concept of
 29 promotion through seniority this is what should change (.) and the first
 30 draft of the first bill let's say that was submitted to the House did not
 31 tackle this issue with sufficient (.) let's say force (.) and so it was not it
 32 didn't go through it was sent back and the government now has
 33 prepared a new bill that is taking into consideration this this concept of
 34 let's say testing people's skills and not just seniority for promoting them
 35 to the managerial level and if you have a good manager then all the
 36 other changes reforms and positive let's say (.) development I feel that
 37 it will be a battle of time
 38 SC =You know public workers are under constant attack
 39 (.)We're called the laziest (.) overpaid bunch of people (.) some of the
 40 allegations are true (.) but I'm wondering about the models
 41 that you're looking at to fix these issues (.) because it's not that the
 42 workers are actually not good as you've pointed out (.) it's the
 43 management how are you going to manage to actually oust these
 44 managers because many of them have people below them who are
 45 actually better qualified

The promotion on *SaskiaUnreserved* Facebook page together with audience reaction and comments, indicates that accountability and answers to complex questions are expected. Numerous studies (Steinfeld and Laor, 2019; Berry, 2013) support the view that the use of social media is essential for radio stations together with aired content (Cordeiro, 2012). However, Cordeiro's (2012) argument that online radio is traditional radio transposed onto a new platform is simplistic in 2023 and does not take into account how online stations rely on listener interaction and the development of a relationship with their audience. A sample of comments I received from interviewees and listeners on Facebook prior to the company deleting the review pages, is included in the Appendix (Constantinou, 2018 - 2022). In Ext 10 EL, I question the IE about the lack of promotion possibilities in the public sector with my tone of voice in Line 9 suggesting and implying disapproval. To understand this

form of questioning and hold the IE accountable, it is important to elaborate on the unique appraisal system of public workers in Cyprus. Promotion for public sector workers is only for 'permanent' staff and depends on seniority. The CyBC, to which this thesis refers, currently has two tiers of permanent staff – *monimi* (permanent) and *aoristou xronou* (semi-permanent). The latter cannot apply for promotion and remain in the same position and scale all their working lives. Annual increases throughout the public sector are automatic and not performance based.

The IE elaborates in Ext 10 EL, on why problems occur and clarifies how she manages and evaluates her team and what constitutes good leadership. Her methodology is noteworthy in Cyprus for its transparency and enlightened approach, especially in the public sector. Although norms shape interview interactions, when certain aspects are departed from, they can personalise and effect a congenial atmosphere despite adversarial questioning. It also allows the IE to continue elaborating on how she takes responsibility for her actions and those of her team.

In *SaskiaUnreserved*, I strive to hold all IEs accountable. However, while I can be adversarial in my questioning approach, politeness and respect towards the IE is always prevalent. Goffmann (1967) refers to the positive and negative 'face' – a term which can be equated to self-esteem or self-worth. He argues that positive face "is the desire to be well liked" whereas 'negative face is the desire to avoid trouble." While politeness is a universally acceptable concept, Guodong and Jing (2005) correctly posit that the meaning might vary across culture, gender and power relations. This is made more challenging for second and foreign language learners who might make pragmatic mistakes (Blum-Kulka and Olshtain, 1984). For the purposes of this thesis and analysis, I refer to politeness in English as being personified by "someone who is polite, has good manners and behaves in a way that is socially correct and not rude to other people." (Cobuild English Dictionary for Advanced Learners, 2001). Furthermore, I advocate the Cooperative Principle (CP) of Grice (1975) which states that participants, by the accepted purpose or direction of the talk

exchange, will each make a conversational contribution. In this way, I strive to evoke trust and a positive style of communication with all interviewees. The interviews typically open with compliments, a strategy used to put the IE at ease.

This is especially noteworthy in Ext 10 EL, as the IE was apprehensive about speaking in English in her governmental capacity. I further align myself with the IE in Line 40 when she acknowledges being part of the public sector in Line 39 with a description of reference, (*we are called the laziest, overpaid bunch of people*) and taking responsibility and accountability by conceding that some of the allegations are true. IRs can use their views, expertise and experience in the design of the question (to which the answer is known) as a frame for eliciting an IE's response. In this way, the IR can align with and appeal to an audience, elaborating on an argument, knowing that the public find it ludicrous, unfair and unjust that public servants are not held accountable for the quality of their work. I use the 'we' in Line 39 not only in my capacity as public broadcaster, but also by reducing it to a homogeneous entity to critique it (Harwood, 2005), while simultaneously constructing interactional solidarity (Atkinson and Moores, 2003). This is in contradiction to the view of (Clayman, 1988) who states that while the IR acts on behalf of the audience, their own views should ideally play no part in the exchange.

IR-s need to listen to their IEs to have a conversation, which requires a genuine interest in the topic. This stems from being very well prepared. Interviewers should practice due diligence in reading detailed reports and articles, thereby indicating respect towards the IE. I am frequently complimented on and off air about my level of preparation, which instils confidence and creates a certain work satisfaction, knowing that I am making a difference.

Silence too is important, as it allows the interviewee to continue and elaborate as indicated in Line 16. Montgomery (2007) observes that politicians become evasive when faced with a potential for discursive pitfall. This is also the case with Cypriot politicians and public servants. However, the IE acknowledges accountability showing tremendous courage and leadership.

In terms of accountability, Tolson (2006) argues that it is not always rational or supported by evidence and that in discussing politics, links between personal and political are possible. This corroborates his stance that the 'news interview' is "much more than a format for the probing cross-examination of public figures" (Tolson, 2006, p. 57). Montgomery (2007) further argues that interviews have the possibility to oscillate from one type to another which is indicated in Ext 11 EX.

Ext 11 EX

01 SC So Efi let's talk about the footpath saga I understand that the
 02 government because it's the government who's making the decisions
 03 it looks as if it's not the Scientific Committee anymore anyway and they
 04 decided that there were too many people gathering in Troodos Square
 05 last weekend that's their reason and so we've been naughty little
 06 children and we gathered together and so now we are not allowed
 07 to go out
 08 EX =Again the paternalistic male bombastic way of looking at things
 09 you had all these people that crammed up to the Troodos err area to
 10 see the snow like we're little children and it's true people were idiots (.)
 11 but instead of actually imposing a fine for all the people that actually
 12 were um violating the legislation they just said that the whole island is
 13 going to be reprimanded for this thing (.) also I'll remind you that the
 14 the footpaths ...(cont..)

Being well-informed about current news is imperative in accountability-type interviews with politicians when striving to retain a flexible, conversational style. Although the initial focus of the interview was about holding the Archbishop of Cyprus accountable for the destruction of listed buildings, the interview proceeds to Covid measures taken by the government. The footpath statement by the IR is contentious and controversial, implying severe criticism and designed to be provocative (about the scientific committee), sarcastic and humorous (referring to the public as naughty little children). The IE does not hesitate in her reply treating the question with a feminist outlook referring to the '*male, bombastic way of looking at things*' (Line 8), whilst criticising the ruling party and their response to the problems and issues. The use of personal pronouns and exclusive 'we' can be interpreted to indicate a perception of authority that can be politically advantageous. Personal

pronouns offer important cues about a person's degree of agency within their institutional setting. Some cultures are more verbal than others (Montgomery, 1995), with the discourse of a politician coloured by emotion as the performance is given to convince listeners.

In political interviews, Hutchby's (2006) hybrid political interview (HPI) encompasses formal features of news interviews, blended with "argumentative and confrontational exchanges often found in other forms of broadcasting such as radio talk" (Hutchby, 2011, p. 115). Interviewers need to prevent interviewees from treating the interview as a soapbox to deliver pre-packaged messages (Clayman and Heritage, 2002) and not allow interviewees to evade questions. IEs need to be kept accountable for their words or risk being perceived as evasive to audiences. To circumvent this, some politicians have media training with retired broadcasters to elucidate their messages succinctly.

3.5 EXPERIENTIAL INTERVIEWS – DR JOHN ZACHARIAS THEOPHANOUS and STEFANOS FARMAKAS

The act of storytelling within an interview context is an interactive process that shapes social life with stories closely tied to cultural conceptions of personhood (Langness and Frank, 1981). As all stories emerging from an interview mark the IR's presence and goals, close attentiveness and openness to the surprises of dialogue and exchange is required (Narayan and George, 2012).

According to the Cyprus Journalists' Code of Conduct (2022), reporting or discussing suicide should be avoided. This is discussed in detail in Chapter 1. However, in the experiential interviews, Dr John Theophanous and Stefanos Farmakas, were both keen to recount their stories in the hope that even one person might reconsider their actions. The 'gift' in both interviews is constructed as something good coming from something bad, and overcoming adversity (McMullen, 2005). In exploring the concept of 'gift', Godbout and Caillé (1998) maintain that this nourishes bonds between people. This bond of

giving and receiving extends beyond the interviewer and interviewee to the audience. Both interviewees perceived it as their obligation, which McMullen (2005) describes as giving at its most primitive level, but which is taken to the highest level of mutual growth because it is received by the interviewer with respect for how adversity was overcome.

These types of interviews allow IRs to bring societal issues and subjects such as LGBTQ+ rights and alcoholism, which are rarely discussed on public broadcasting in Cyprus, to the fore. *Saskia Unreserved* aims, in experiential interviews, to construct the concepts of ordinariness, trust and sincerity in broadcasting (Scannell, 1996) in a reciprocal relationship with the IE. Both these interviews received audience attention and participation through social media promoting the programme and the CyBC. This was further evidenced through personal correspondence of numerous congratulatory emails and telephone calls. Rising above adversity played a significant part of the *raison d'être* of the interview (McMullen, 2005).

The experiential interview with Dr John Zacharias Theophanous recounts the realisation of being gay, his 'coming out', what led to his attempted suicide and how activism was part of the resolution. In the pre-interview discussion with both interviewees, I was assured by both IE-s that they would answer any and all questions. My natural empathetic nature and realisation of the need for sensitivity stood me in good stead during the preparation for the interview, (including reading the WHO guidelines on covering suicide), which I realised would be difficult for Dr Theophanous (World Health Organisation, 2017). This was confirmed on his arrival at the studio, where he was anxious, indicated apprehension and an inability to speak about the death of his twin brother. I respectfully confirmed that I would avoid mentioning his brother and as with all interviews, attempted to allay trepidation and make him feel more comfortable. Asking him to speak about his achievements helped to settle him down while establishing the necessary trustful and equal climate of conversation. This requires a high degree of skill and sensitivity from the broadcaster. As Miller

and Glassner (In Silverman, 1997) state, interviewees respond to us based on who we are.

Ext 12 JT

01 JT =and then I kind of put one and one together and
 02 figured out that you know I'm probably gay
 03 SC =was that frightening for you
 04 JT =umm it was frightening as to how I was going to relate it to my parents

The *orientation* (Labov, 1997) is a relatively short part of the 45-minute interview allowing the IR to set the scene. Through this reflexive approach, the IE unpacks his identity transformation, which Giddens (1991) refers to as 'fateful moments'. 'Fateful moments' are understood as an occurrence that radically impacts an individual's sense of self and produces intense anxiety levels, creating a personal state of ontological insecurity (Nomdo, 2015).

In Ext 13 SF, CyBC television producer Stefanos Farmakas recounts his experiences of being an alcoholic, his journey of recovery, and rebuilding his life. Although a public figure, he does not present himself as extraordinary but instead does his utmost to decrease the social distance between himself and the audience. This is consistent with Fairclough's (1989) interview discussion which involves manipulating the personal and subjective for the broadcast. In Ext 13 Line 3, the IE refers to 'giving back' which creates a dramatic effect and build up to his experience of overcoming adversity, even though it was self-inflicted. McMullen (2005) illustrates how the positions of giver and receiver can be fluid. In this case, the IE is the giver, and the audience the receiver, but in addition, the IR can be construed to be a receiver too, as the IE is providing the story and compelling listening.

Ext 13 SF

01 SF Thank you Saskia for having me on your program (.) I feel this is more
 02 like a debt that I'm giving back something errrr by speaking about my
 03 alcohol my alcoholism (.) I'm giving back something to all those that
 04 have helped me recover because errrr I'm talking about the doctors (.)
 05 I'm talking about my family (.) I'm talking about the people that stood
 06 by me all the hard times errrrr hard is quite an understatement errr to
 07 be honest errr they are not hard times they are hellish times
 08 SC =Yes

09 SF =When
 10 you're an alcoholic
 11 SC =Mm how did it all begin (.) Do you remember (.)

Goffman (1981) argues that narratives are about retelling, constructing or reconstructing experiences but also about what is re-experienced. Stories are also a way to make sense of things and have more significant implications than simply recounting an experience for entertainment.

The first question in both interviews introduces what Montgomery (2007) terms the framing and focus of the encounter. The reply in Ext 13 SF illustrates the impact of alcoholism, the IE's need to repay society and acknowledgement of the impact his drinking had on others. He corrects the IR in Line 7, explaining they were not "*hard times; they are hellish times*". The IR's acknowledgement is a form of encouragement for the IE to continue his story. The IE also refers to being genetically predisposed to addiction. This identification garners immediate understanding from the overhearing audience as representing thousands of teenagers who might drink at home.

There are extensive filler pauses in the interview with Stefanos Farmakas with utterances of long 'errrs', which can be hypothesised as an unconscious sign of speech disfluency, but which actually assist the IE with a pause to collect his thoughts (Fox Tree, 2002). It is also important to note that despite the IE being fluent in English, it remains a second language, which could also account for the pauses. Broadcasters need to be acutely aware of such factors and not interrupt interviewees. Too often, there is a sense of needing to fill in the 'dead' air space. Instead, IRs need to acknowledge what is being said and encourage interviewees to continue (Stenström, 1994). The broadcaster can also assist where necessary if there is difficulty in finding a word, but for the IE to feel comfortable, I always confirm willingness and fluency prior to confirmation of the interview. This has eliminated any language difficulties during the interview. While language barriers have been explored in various studies, revealing that non-native English speakers are less likely to be invited to speak at conferences or have their papers published in top journals (Amano et al., 2023), *SaskiaUnreserved* aims to foster an inclusive environment for non-native English speakers.

Spontaneous speech contains high rates of disfluencies, such as filled pauses and repetitions, with the marker ‘*um*’ playing a distinct role as a discourse marker, particularly in Ext 14 JT. Communication disorders can be related to speech, language or hearing, but in this extract, is attributed to anxiety rather than a speech disorder.

Ext 14 JT

01	SC	you never reconciled↑
02	JT	=no unfortunately and this is what <u>led</u> to my
03		attempt to taking up my life (0.3) It was unsuccessful because I was
04		<u>found</u> on the <u>floor</u> in the kitchen unconscious I was taken to
05		hospital my
06	SC	[I’m glad John otherwise you wouldn’t be here
07	JT	=I wouldn't be here
08		my stomach was pumped (0.1) umm out with all the erm erm sleeping
09		tablets that are taken umm because I never managed to reconcile with
10		my mother but you know death is the end It's I couldn't go back (.) you
11		know I couldn't go back to her and say Mom you know what you got to
12		accept me tell me you <u>love</u> me no matter <u>what</u> I am but I never had that
13		sense of loss

In Ext 14 JT, the IR builds up to the last part of the narrative, the *resolution*, and how the lack of reconciliation with his mother ultimately led to his attempted suicide. His description is rather shocking and blasé with re-duplication occurring several times, initially repeating the IRs statement in Line 6 – 7, ‘*you wouldn’t be here - I wouldn’t be here*’, and in Line 10 (*I couldn’t go back - I couldn’t go back*). The confessional nature of the IE’s story brings about the ‘sympathetic’ and ‘caring’ side of the IR with the overhearing audience possibly feeling as if they were eavesdropping (Atkinson and Moores, 2003).

Questions should be designed to explicate the IE’s story and experience with empathy. Growing research has indicated that a sense of rapport with interviewees also creates greater accuracy (Baker-Eck, Bull and Walsh, 2012). In Ext 15 SF, the IE’s experience of reaching rock bottom is described in detail.

Ext 15 SF

15 SF [no dignity, no self respect no self esteem errrr
 16 I would not like to describe on air how I was sleeping where exactly how
 17 I was sleeping (.) because personal hygiene is the last thing on your
 18 mind when you reach your stages personal hygiene believe me is the
 19 last thing on your mind You sleep on a mattress (0.2) I'll just put three
 20 dots there and you can imagine what the mattress was filled with (cont...)

44 SF [you
 45 start with your withdrawal symptoms (.) so my hands are shaking (.) my
 46 chest (.) there are spasms on my chest (.) I've got the vertigo (.) errrr I'm
 47 throwing up so I need my (0.2) my dose you need it is it's a drug (.) It's a
 48 legal drug and I used to do this errrr ritual I call it a ritual funny calling it
 49 a ritual (.) drag myself onto the sofa and pick up (0.1) the bottle (.) fill it
 50 up the pint glass with vodka put some grapefruit juice in (.) put a straw
 51 in and bend over
 52 SC [Oh my
 53 SF [my sucking one pint of vodka in 10 (.) 15 minutes just
 54 to get me started for the day >And I was bending over because I could
 55 not lift the pint< (.) And then I prepared the second one (.)Always (.) I
 56 needed two two pints of vodkas every morning (Cont...)

The IE in recounting his action in Ext 15 SF, *evaluates* his actions where we see extensive re-duplication (*you can't stop an alcoholic*), referring to alcoholism as a beast. During this recounting, the IR is silent and does not interrupt, thereby intensifying the account elaboration. When people are least interrupted, they can tell their stories in their way (Young, 1939).

When IEs are reliving experiences, they often move to direct speech. The IR is there to facilitate the recounting (Gubrium and Holstein, 2012) and move the story forward while probing about what led to rehabilitation. In the emotion of recounting the story, Stefanos Farmakas again reverts to his native Greek language (*Papa, thelo voithia, trs. Dad I need help*) and reiterates the importance of asking for help. In recounting their stories, IEs relive moments and are often visibly moved and emotional. IR-s must be sensitive to this and be prepared to step in by talking, avoiding blank spaces and allowing the IE to compose himself. During the IE's evident emotional distress, the IR invokes a 'face-saving' action by implementing an empathetic response. Empathy is central to journalistic work and creates authenticity whilst also engaging

audiences. Furthermore, it provides an important mechanism through which the gap between experience and thought can be bridged (Hardee, 2003). As Glück (2016) states, empathy is a central quality needed for journalistic storytelling in building trust relationships between IR and IE. However, it is acknowledged that stations around the world offer various responses to differing local cultural conditions. Examples include major stations in Australia whose hosts are deliberately abrasive and offensive while in the United States, 'Alley Pat' is described as "relentless rapping irony" (Moss and Higgins, 2015, p 356).

However, IRs in experiential interviews should be able to pick up on profound moments and build on them. This turning point in Ext 16 JT, gives the IR the opportunity to use the IE's release to move the conversation to his activism work.

Ext 16 JT

01	JT	=my mother was on the
02		one side of the bed (.) she was wearing coloured clothes (.)and my
03		father was on the other side with my brother and sister holding
04		hands (.) they were wearing white But they weren't saying a thing so my
05		mother said to me umm I know that (0.2) I didn't accept you when I was
06		alive but I didn't <u>know</u> what I was doing you know kids don't come with
07		owner's manuals but I do accept you now but you need to forgive me in
08		order for me to cross over (0.2) that's the only thing that I remember
09		and I said to her I <u>forgive</u> you mom
10	SC	=but that was very profound

In selecting the interviewees for experiential interviews, I am always extremely careful to discuss the reasons IEs want to disclose their stories. In both these and other interviews, (such as one held with a man wrongly accused of murder who spent 12 years in prison until exonerated by the Innocence Project but not included in this thesis), the interviewees recount how the narration of their story "is to make a bid for power" (Toolan, 1988, p. 6) by making their stories public. However, as Blum-Kulka (2001, p. 191) confirms, "narrative participation rights are institutionally controlled, and the actual granting of telling rights is ostensibly the privilege of the programme's host".

In *SaskiaUnreserved*, while I have the luxury of freedom to decide on IEs, there is also the responsibility for confirming whether ordinary talk is worthy of media discourse. Entitlement is motivated by the exceptionality of the story and the IE's involvement (Sacks, 1978). Societal subjects create powerful broadcasting which audiences can align with. Stories are expected to be interesting and moving and provide new angles and perspectives that frequently initiate public debate.

The experiential interviews on *SaskiaUnreserved* are not co-constructed, rehearsed or pre-recorded. The IR appropriates authorship rights for a story experienced by the protagonist of the story (Blum-Kulka, 2001). All interviews are conducted live, with the story emerging primarily through a dual performance of the IE and IR, the latter always facilitating the IE by creating a bond of intimacy (Atkinson and Moores, 2003). Through this intimacy, audiences feel they come to 'know' me and I become the mediator between the interviewee and the audience. The way broadcasters form their identity is discussed further in Chapter 4.

3.6 Chapter Summary

This chapter examines the commonalities and differences between news interviews and in-depth interviews by describing the interview style and techniques adopted on *SaskiaUnreserved*. Montgomery's (2007) news categories are described in-depth followed by a combination of CA and media discourse analysis to scrutinise the interview style, approach and praxis of six interviews broadcast live on *SaskiaUnreserved*. Although the subject matter is diverse, the results of this analysis provide important insights into how there is a uniformity in the interview style, with a congenial tone building a collaborative and positive atmosphere, with questions designed on behalf of the audience. The interviewer actively listens, building a natural flow of conversation without a lot of technical detail. *SaskiaUnreserved* accepts an informal idiom of conversation but is mobilised by principles and values to earn her reputation. I am never afraid to ask 'difficult' questions or discuss positions which differ from my own and am aligned with the title of the programme.

The institutional environment plays an important role in a broadcaster's approach and personal development. Chapter 4 therefore forms an integral part of this thesis by reflecting on my 22-year career at the CyBC as a public broadcaster and in-depth interviewer.

CHAPTER 4

REFLECTING ON MY ROLE AS A BROADCASTER

Work is a significant part of an adult's life and a key determinant of our socioeconomic status. Therefore, understanding organisational governance, communication, ethics, leadership and management styles is key to ensuring a productive work environment with satisfied staff. There is a growing body of research and literature focusing on how groups and individuals experience events from personal and social perspectives (Adams, Jones and Ellis, 2015; Kusy and Holloway, 2009).

Ethnomethodology is a *logos* (discourse) about the methods and practical courses of action whereby *ethnos* (ordinary social members) deal with the world and the circumstances in which they find themselves to be with others (Scannell, 2007, p. 159). The growth of autobiographical 'confessional' journalism is frequently referred to as less well-researched, more opinionated, and more personal (Coward, 2010). However, autoethnography is an interesting and challenging approach, showing how a personal story (auto) links to wider social issues (ethno) through carefully crafted writing (graphy). Although it is beyond the scope of this study to fully examine and elaborate on the working environment of the CyBC in detail, in this chapter, I briefly explore, through reflexive practice, how the environment affected me, my role and professional development. Through this personal resonance, I attempt to contribute to a process of deeper understanding of how public sector broadcasters work in Cyprus.

I was born in Famagusta, Cyprus, but moved to South Africa with the Turkish invasion of the island. Following my tertiary studies, I was appointed as a violinist in the National Symphony Orchestra of South Africa. I held that post for 14 years, after which my entrepreneurial skills led to the launch of a tour operating company. Despite its success, numerous issues forced a move back to Cyprus in 2000, whereafter I became a music producer at the state

broadcaster. Twenty-two years later, I still vividly recall the sense of optimism and excitement about the opportunities open to me in my new career path as a public broadcaster.

However, it was not an easy transition in terms of culture and language, which affected my integration and communication in the work environment. Reflecting on those first days in a new organisation and country, I realise how much cultural diversity and semantic language impact on social integration and communication in groups.

While there are parallels between being an orchestral violinist and a broadcaster, I found major differences between team environments in the National Orchestra of South Africa and the CyBC. The CyBC is highly institutionalised and bureaucratic, making it susceptible to red tape, which relates to power and status. Furthermore, the organisation, with its rigid rules and processes make it slow and inefficient, further exacerbated by legacy perspectives pertaining to audience, processes, structures and technology (Scott, Quartier and Tullemans, 2023). While the public sector is commonly associated with administrative procedures that obstruct efficiency (Hattke, Hensel and Kalucza, 2019), there needs to be more research on the emotional outcomes of red tape and working in a toxic environment. Although emotions have previously been considered unsuitable for rigorous research (Ashkanasy, 2002), in recent years, this has been challenged by behavioural public administration scholars who realise that unhappiness can diminish health (Jung, Bozeman and Guaghan, 2018). In Cyprus, despite repeated calls for change within the CyBC from many agents, including frustrated employees, external analysts and the government (Cyprus-Mail 2019; Cyprus at Crossroads 2014; Spyridou and Milioni, 2014; Cyprus-Mail 2019; Scott, Quartier and Tullemans, 2023), little has been done to effect systematic change in management. Scott, Quartier, and Tullemans (2023, p. 8) refer to this as confirmation bias, where the lack of change is perceived to mean “business as usual” and “the right and only way to go”.

Critical articles and reports, informant interviews and personal experience, reflects that public workers in Cyprus frequently encounter toxicity both within the sector and externally. Although toxicity occurs in all organisations, not all are toxic. Toxic organisations are described as ineffective and destructive to their employees and thrive on control while in a constant state of crisis (Bacal, 2000). Toxic managers create a hostile work environment by destroying morale, impairing retention, and being explosive and disrespectful to their staff (Appelbaum and Roy-Girard, 2007). Employee satisfaction and organisational commitment is dependent on relationships with managers and co-workers. Being treated with respect is imperative to building trusting relationships. Scott, Quartier and Tullemans, (2023, p. 18) report on the open dissatisfaction of employees at CyBC who are “incredibly frustrated by the mundane and repetitive nature of their jobs and how they welcome change”. Toxic managers negatively impact employee performance, with toxicity described as a pain that strips people of their self-esteem and detaches them from work (Stark, 2003).

The literature describes nonsexual psychological harassment in the workplace with the terms ‘mobbing’ and ‘bullying at work’ being prevalent and identified as dysfunctional organisational behaviour (Leymann, 1990). The practices include withholding information, excluding the victim, social isolation, excessive criticism or monitoring of the victim’s work, micromanagement, systematic mistreatment, depriving the victim of work responsibilities, attacking the victim’s private life, insulting remarks and even physical aggression (Einarsen 1999; Salin, 2003). There are physical consequences to working in a toxic environment, with Björkgvist et al (1994) in their Work Harassment Scale (WHS) revealing that victims experience insomnia, apathy, a lack of concentration, post-traumatic stress disorder, social phobia, depression, anxiety and aggression.

The past twenty years have been a long and challenging professional journey and on reflection, utilising Weber's concept of "verstehen", I am forced to realise that I have been working in a toxic environment with micromanagement illustrating a total lack of trust. This highly stressful environment has been

further exacerbated by lack of employee career support, inter-office politics and being treated as disloyal when having opposing views. I partially attribute my survival to adopting aspects of a 'tempered radical' on my programme *SaskiaUnreserved*. Meyerson describes tempered radicals as "people who want to succeed in their organisation yet want to live by their own values or identities...they want to fit in and yet retain what makes them different" (Meyerson, 2008, p. xi). Tempered radicals use their wisdom to provoke cultural transformation in four distinct ways.

1. Disruptive Self-Expression – Demonstrating personal values through language, dress, office décor or behaviour.
2. Verbal Jujitsu – Redirecting negative statements or actions into positive change.
3. Variable–Term Opportunities – capitalising on opportunities for short-term change.
4. Strategic Alliance Building – working with allies to enhance legitimacy and implement change.

I have effected all four of these measures some more successfully than others. With the launch in 2018 of CyBC's Channel Four, I proposed an in-depth interview programme aiming to introduce solid, credible and informative broadcasting. *SaskiaUnreserved* was born. As a pioneer programme with a two-hour slot, I could design the *particularity*² (Scannell, 1995). This was the avenue which allowed me to survive the toxicity of the organisation and particularly the Radio Department. I was also able to invite guests and experts such as organisational psychologists to elaborate on topics such as toxicity in the workplace, the importance of audience research, and the necessity of recycling within organisations.

I shaped and developed my content and interviewing style, with in-depth interviews lasting 45 minutes framed by classical music.

² *Moment-by-moment coming-into-being of a programme* (Scannell, 1995, p. 6).

Experience showed this was sufficient time for interviewees to expand on their subject while retaining audience interest. The programme included a diverse range of subjects, including cultural, environmental, business, medical and social issues. Hybridity is a trend in the media landscape where “what was once kept apart is now mixed together” (Wood, 2004, p. 45). Hybridity has also been used to challenge various combinations of soap opera and current affairs; the mix of storytelling with therapy talk in talk shows, the roles of interviewers and interviewees in media interviews and the use of informalised and emotionalised language in political interviews (Patrona, 2011).

My challenge was to merge serious, expert and accountability interviews with the freedom and spontaneity of a programme orientated towards informal talk, humour and sharing personal experiences for the overhearing audience. Connecting with an audience presents its challenges and requires broadcasters to consider whether their off-air identity matches their on-air identity and how they will create an affinity with those who listen to them. Some presenters share deeply personal information, such as Australian broadcaster Tony Delroy who discussed his father’s deteriorating health and subsequent death, on air (Wolfenden, 2014). He subsequently received hundreds of cards of support illustrating that the listenership became a support for real life personal struggles. As Scannell (2000, p. 10) observes, “how to speak to its unknown, invisible absent listeners and viewers was and remains the fundamental communicative dilemma for broadcasters”.

Although the study conducted by Cantril and Allport (1935) on the psychology of radio is eighty-eight years old, it still demonstrates that radio presentation is not straightforward, and that broadcasters need to manage public identity while remaining authentic. Part of the power of being authentic is that broadcasters manage to foster trust and engagement thereby establishing a vital connection with their audience. This parasocial interaction describes the psychological connections that listeners establish with broadcasters to whom they feel bonded and was first documented in America in the 1950s. It must be noted though that Horton and Wohl’s (1956) account of para-social

interaction was not backed by empirical evidence for their claim about audience response (Tolson, 2006). This brings complexity and risk as Nyres (2008, p. 85) reinforces when stating, “there has been a blurring of distinctions between the speaker and the topic of the speech, between the personality and the social role”. Wolfenden (2014) correctly notes that the audience can bond not only through interest and flattery, but also through antagonism and antipathy. Therefore, the concept of speaking to the audience as if they are friends (Geller, 1996, p. 5) does not hold true for example in accountability interviews. Furthermore, Wolfenden highlights how gaps and confusion arise in the literature from the failure of researchers to engage with practitioners. My on-air and off-air identity remains the same. Although it might seem inconsistent to state that I have a polite and deferential way of addressing my interviewees, and yet be straight talking and not afraid to voice opinions, I believe it is possible to be polite while holding people accountable. I strive to portray myself as sympathetic, caring and yet fair in my questioning. Having the trust of my interviewees and audience to ask pertinent questions is of paramount importance. Radio personality Anna Raeburn has constructed an on-air identity which is modest, sympathetic, caring, and trustworthy. She has also achieved a reciprocal relationship with her callers through her use of personal pronouns (Atkinson and Moores, 2003). Scannell (1996) argues that in this way, audiences feel addressed in a personal way. She creates a bond of intimacy and sincerity with those who call the show referring to her by her first name (Atkinson and Moores, 2003). The interaction between audience and host on *SaskiaUnreserved* is limited to comments on Facebook, making accurate research on the level of para-social interaction difficult to assess. Nevertheless, there have been several occasions when I have been approached in public to be told that my programme is much appreciated.

The interviews on BBC’s *HARDtalk* with Stephen Sackur have been characterised as “confrontational, competitive encounters” (Mullany, 2002, p. 7), although it can be argued that this is part of the confrontational nature of political interviews. After following the humanitarian crisis in Bosnia, Christiane Amanpour adopted and follows her mantra of “be truthful, not neutral”, which

is a vital aspect of her persona. Being deemed competent is of primary concern to me, and one which Elizabeth Day (2016) too, cites as important. She elaborates on how 'personality' has become misplaced and how it loses appeal when it must be cultivated, citing awards such as "Personality of the Year', 'Man of the Year' and 'Sportsman of the Year'". My interviewees and audience have commented on my competence as opposed to my 'personality' which, reflectively, I find most satisfying and rewarding.

The freedom and power to determine the topics, style and presentation discourse allowed me to expand on public knowledge, beliefs, attitudes, norms, values, morals and ideologies (van Dijk, 1989). This freedom, however, incurs a far-reaching responsibility from the journalist in setting the agenda of public discussion and managing the amount and type of information disseminated. This is especially challenging when the audience is so separated from the daily operation of the CyBC (Scott, Quartier and Tullemans, 2023).

In my attempt to drive toward the truth while retaining an impartial and objective stance, I faced constraints when discussing political issues involving the illegally occupied areas. Since the 1974 Turkish invasion, journalists in the internationally recognised areas of Cyprus must abide by a strict lexicological guideline which is part of an 'unwritten' but enforced code of practice. There are also obstructions to offering political participants from the unrecognized areas of Cyprus, a platform. Two examples of consequences when journalists brought alternative perspectives to the state broadcaster are Soulla Hadjikyriakou and Niazi Kizilyürek. Hadjikyriakou's interview programme sparked universal outrage. Right-wing newspaper journalists called for the presenter's head because she allowed a Turkish Cypriot to say on air that a minaret had been blown up. The second incident was with the Cypriot political scientist and politician Niazi Kizilyürek who was interrupted and forbidden by the presenter to discuss the contentious events of 1963 (Charalambous, 2017).

Such incidents reflect why there is a need for a diversity policy at the CyBC and the need to protect gatekeepers from the apparent naked power of governments (Shoemaker and Vos, 2009). As Shoemaker and Vos (2009, p.124) point out, “the force at the gate relates as much to cultural attitudes about the costs and benefits of a course of action as to brute ontological force”. Political interference in public broadcasting is not unique to Cyprus, as Maitlis (2022) pointed out in her lecture at the Edinburgh TV Festival, where she described British government interference in *Newsweek* programmes as “quite normal over many prime ministers, including Blair, Brown, and Cameron”. She also affirmed that “government spin doctors frequently vocalise displeasure with journalists”. Journalists and researchers need to question why there is such a fear of deep scrutiny. It also affirms Breed’s (1955) views that the most important gatekeepers are not always those involved in the selection, but at more influential levels of an organisation. It additionally brings into question the ethics of gatekeeping decisions and how journalists “implicitly and sometimes explicitly side with their home country when involved in international conflicts (Shoemaker and Vos, 2009, p.61). An exploration of the similarities and differences of gatekeeping across social systems on both sides of the Cyprus divide is worthy of further exploration. Comparative research and transnational journalism continue to merit attention (Vos, 2015).

Although high-quality content and programming should be driving factors for public service broadcasting, audience listening figures remain the quantitative success criterion at the CyBC. This is in direct contrast to Schlesinger’s (2004) belief that ‘creativity’ is the watchword which encapsulates public purpose and aligns with European Broadcasting Union principles. Contributing to society is about how broadcasters can bring change to the lives of others, so audiences must be central to decisions about content, services and experiences. My experience has shown that broadcasters need to constantly reflect on how quality can be part of their everyday practice.

This reflexive examination, combined with more comprehensive conclusions from my interview experiences and the detailed analysis described in Chapter

3, were all used to develop the *7-Step Interview Framework for Emerging Broadcasters* described in Chapter 5. The framework is therefore a result of my praxis and reflection.

CHAPTER 5

7-STEP INTERVIEW FRAMEWORK for EMERGING BROADCASTERS

Public service ethos is an attitude of mind and way of thinking about the role of broadcasting in society (Oswell, 2002). Therefore, to respond to increasing criticism of state broadcasting organisations and their contribution to society (Gardner, 2017), broadcasters need to address their responsibility of positively impacting audiences through their programmes. They need to be proactive in creating a reputation and on-air persona whilst remaining true to their principles and values. Through critical analysis and use of my substantial practical experience and reflexivity, this chapter addresses how I developed the *7-Step Interview Framework for Emerging Broadcasters* by considering the broadcaster's identity, subject matter, ethical practice, interviewee selection, breaking boundaries for audiences, the broadcast style and reflection on personal branding. I perceive these to be the most important aspects in programme design of broadcast interviews and part of a serial process, hence a 7-step framework, rather than one of 5 or 10. The successively numbered steps further contribute to the comprehensibility and simplification of material. It is acknowledged that another broadcaster might use different priorities, but my reasoning derives from practical experience and style of programming at the CyBC.

5.1 Who is the Emerging Broadcaster?

The framework can be used in part or adapted by broadcasters and interview specialists to suit their approach and requirements. The term 'emerging' is defined as "growing and developing" (Cambridge Dictionary, 2019). Therefore, an *emerging broadcaster* (EB) could be either at the outset of their career or with years of experience but facing internal and external constraints. Furthermore, EBs could be entrepreneurs who want to begin an online station or podcast focusing on interviews. As in the case with my role on *SaskiaUnreserved*, the term EB may also refer to those in smaller

organisations (community, local and small-scale broadcasters) with multiple studio roles, including production, presentation, interviewing, music compilations, video and technical engineering responsibilities. I argue that whatever the position, *emerging broadcasters* should be constantly aware of and understand key trends in media broadcasting to ensure longevity.

The *7-Step Interview Framework for Emerging Broadcasters* is designed for application in the live studio broadcast environment and pertains primarily to face-to-face studio interviews. It can also be used during telephone interviews, as illustrated with Edita Kudlacova, with the 'live' feeling being retained. In designing my approach, I wanted to produce "symbiotic indicators of friendship, sympathy, companionship, disclosure and intimacy that a listening public will accept as authentic – all while isolated in a radio studio" (Wolfenden, 2014, p. 1). In keeping with my professional identity, I strove to offer a serious approach to various subjects and avoid the 'talk show' style, which is a major focus for critical discussion by academic commentators (Tolson, 2001).

Power has been described as a "discursive phenomenon" (Fairclough, 2001; Foucault, 1980) with Fairclough referring to it as "powerful participants controlling and constraining the contributions of non-powerful participants" (2001, p. 109). During interviews, questions form a powerful tool with Heritage and Greatbatch (1991) believing that questioning forms a linguistic tool enabling interviewers to have power over interviewees. What is not taken into regard is the interviewee's right to not answer questions. In this way, control is regained, and IEs might even walk out of the interview, as happened when Sir Robin Day was interviewing John Nott in October 1992 about whether the public should believe the MP's statements on defence cuts. Day referred to him as a "here today and gone tomorrow politician", leading Nott to remove his microphone and walk out calling the interview "ridiculous" (TV Bytes, 2021). President Donald Trump too walked out of an interview on '60 Minutes' because he didn't like the line of questioning by Lesley Stahl and chastised her for her way of speaking to him (Guardian News, 2021).

Journalists and broadcasters are bound by ethics to be truthful, as they have the social power to frame the political agenda and influence public opinion (Elliot, 1996). Power comes with responsibility (Ward, 2020). The digital media revolution with its speed further encourages a hostile approach to online discourse. This illustrates an urgent need to integrate digitally (across media platforms) and globally, across borders (Ward, 2020). It also illustrates the importance of gatekeeping as discussed in Chapter 1.

I examined the media styles of renowned and respected broadcasters, including but not limited to Stephen Sackur of *HARDTalk*, Christiane Amanpour of *Amanpour*, Zeinab Badawi for her prolific broadcast work, including *NewsHour* and Emily Maitlis of *Newsnight*. These interviewers are motivated by duty and accountability as opposed to what Scannell (1996) refers to as the pleasures of a social interaction. A major factor in my approach is the use of 'positive' politeness with interviewees. While remaining assertive, I am not fearful of challenge, effected on behalf of the overhearing audience. Also of importance, in line with Scannell's philosophy (2000), is that the interviews were not perceived as pre-scripted by the overhearing audience but part of a naturally flowing conversation.

7-Step Interview Framework for Emerging Broadcasters

5.2 Step 1 – Establishing Interviewer Identity

A broadcaster's personality or persona is seen as a professionalised version of identities projected in everyday life (Tolson, 2006), including style and values. It is this which gives them a distinct public persona (Clayman and Heritage, 2002) and on-air identity. As professionalism, professional identity and journalistic roles are never static, continual discursive creation and interpretation (Hanitzsch and Örnebring, 2019) are needed. Personality also influences news production and gatekeeping decisions. Henningham's (1997) research concluded that introverted journalists take a more reflective and analytical perspective, whereas extroverts more often relate with the

dissemination function of the media. Research by Winham (2008, p.4) refers to how radio personality John Peel exercised considerable 'gatekeeping' power over which and how often artists received exposure on his programmes, although his on-air identity and mode of address to his audience was "I'm-just-a-fan-like-you".

Therefore, broadcasters need to consider their principles and values in determining how they want to earn their reputation through content, conduct and questioning style. Broadcasters' on-air persona or professional identity not only shapes an individual style but can form the basis of their broadcast career (McDonald, 2014), and through the sense of intimacy created by IR and IE, audiences feel as if they 'know' the broadcaster. Psychologists Horton and Wohl (1956, p. 215) explained that parasocial relationships are formed with a broadcaster "when the listener begins to feel a kinship with the broadcaster's persona that is similar to the feeling they have for family and friends". Furthermore, they identified consistency as an essential appeal, noting that broadcasters appear regularly in the same time slot with the same characteristics each time. This is how the 'intimate relationship' described by Horton and Wohl (1956) is formed. It is important to note that Horton and Wohl were referring to television broadcasters in the 1950s. There is no observational or empirical investigation into how the parasocial relationship is constructed or understood from the performer's perspective (Wolfenden, 2014). Crisell (1997, p. 69) believes that radio offers an even greater rapport, as the time spent together with the audience is longer, thereby providing a "more constant and intimate presence". Sociologist Goffman (1971) believed that the broadcaster's persona is based on what the audience hears in the language and voice inflections, exemplified by strong personalities such as Rush Limbaugh and Glenn Beck who have audiences of millions. However, Deuze (2007, p. 8) states: "The individual, not the firm, has become the organisation." A major characteristic of John Peel's persona was his rebellious identity which "managed to storm the gates of the BBC" (Winham, 2008, p. 19).

However, while some broadcasters have a critical, highly adversarial or formal style, it is most sagacious to be oneself, as it conveys authenticity. As Scannell (1996, p. 74) reiterates, sincerity is linked with being ordinary, with “authenticity tied to a particular structure of the self: one’s own self”. Authenticity is central to credibility for a broadcaster with Horton and Wohl (1956) stressing the importance of intimacy. Hochschild (2003) argues that feelings are key to the internal dialogue of authenticity and dedicates a whole chapter to ‘The Search for Authenticity’ (Wolfenden, 2014). Rush Limbaugh also attributed his show’s success to the fact that he was allowed to be who he was on air (Geller, 2011). Wolfenden (2014) builds and extends the scope of research on identity in broadcasters and, most importantly, examines radio broadcasters.

SaskiaUnreserved has evolved and established a communicative, conversational, primarily polite and deferential style of interviewing. Being polite is not only a matter of social etiquette but shows consideration for others, resulting in communicative behaviour (Scannell, 1995). I perceive my audience as wide ranging in age, global classical music lovers with a wide range of social and intellectual interests, politically diverse but who feel included in the interview through their ability to participate. This assumption has not been derived from audience research done by the CyBC but rather through direct social media interaction with my audience. The diversity of interviewees and subject matter is of paramount importance. The title of the programme – *SaskiaUnreserved* - reflects a straight-talking style and further aligns and develops my identity with the audience. This was an investment in honesty and accountability, with the drive to tell the truth even if uncomfortable. Guignon (2004, p. 76) rightly asks “How can one be authentic if one is totally aligned with the herd?” It is this freedom for IE’s to be authentic and direct that has garnered *SaskiaUnreserved* a positive reputation and encourages IEs to participate.

This is evidenced in the greeting from Dr Lorentz (Ext 1 KL), who confirms her pleasure about appearing on the programme and in Ext 2 KL, where she is complimentary about the questions asked. Stefanos Farmakas (Ext 13 SF)

extends his gratitude for the broadcast platform to offer back to society by speaking about the dangers of alcoholism. However, I am not afraid to voice opinions, as illustrated in the interview with Emmanuela Lambrianides (Ex 10), where I include myself in the negative public opinion of government workers, or in Ext 11 EX in the implied criticism of the government's scientific committee. Furthermore, I am adversarial when it is necessary to hold interviewees accountable, as indicated in Ext 9 EL, in questioning how nepotism should be eliminated from public service.

This indicates a self-styled 'hybrid form' which merges more traditional accountability interviewing practices with provocative and small-talk styles (Ekström and Kroon Lundell, 2011; Hutchby, 2011), which, I contend, develops with time and experience.

Broadcasters play a crucial role in building a well-functioning society, with the power to shape people's perceptions, opinions, attitudes and behaviours. As Scannell (2005) states, broadcasters must align their behaviour with audience expectations. The subject matter should follow the primary objectives of public sector broadcasting – delivering value to citizens and communities (Lowe and Martin, 2013) and distributing information which impacts the general public's knowledge, attitudes, and behaviours (Fredriksson and Pallas, 2018). Accordingly, broadcasters can then formulate a focus towards their societal contribution, including being a source of knowledge or opinion, promoting attitudes, or improving social conditions. The subject matter of their programmes would then align with their designed strategy. The subjects discussed in the analysed interviews reflect a personal 'brand' through which I espouse my values, principles and ethics.

This includes interests in academia (Dr Kirsi Lorentz), political accountability (Efi Xanthou), highlighting public concerns about the state broadcaster's role in society (Emmanuela Lambrianides and Edita Kudlacova) and heartfelt, personal stories as described by Dr Theophanous and Stefanos Farmakas.

5.3 Step 2 – Establishing the Subject

The subject matter on *SaskiaUnreserved* is now varied, although initially, as a qualified musician, I felt most comfortable discussing cultural subjects. Niche topics can result in fragmented audiences, which McClean (2008, p. 5) describes as a "personalised media-use environment". Although obliged as a state broadcaster to produce public value content (McClean, 2018), I also recognised the necessity of achieving a degree of popularity. Consequently, I diversified my subject matter to include business, environmental, scientific, medical, political and social issues.

As the sole gatekeeper of the programme, I also approached 'difficult' topics which had not been aired on Cyprus' public broadcasting, such as haemorrhoids, sexual liberation and criticism of the Archbishop and Greek Orthodox Church, as indicated in Interview 3 (Ext 8 EX), which questions how he attained immunity from prosecution. This contrasts with Epstein's (1973) argument that organisational values take precedence over individual values of journalists. Placing emphasis and challenging the codes of 'acceptable topics' can hold certain risks for broadcasters, especially those working alone. However, Nisbett and Ross (1980) outline how humans remember vivid information which is emotionally interesting, imagery-provoking and close in a sensory way. By being willing to challenge the codes of acceptable topics, the programme *SaskiaUnreserved* is deemed successful. This is confirmed through numerous congratulatory private correspondence received by the IR as well as comments on social media platforms.

Working without a production team also places significant responsibility on the interviewer about selecting subject matter. Efforts to entice audiences have resulted in broadcast trends shifting towards lifestyle and entertainment (Luscombe, 2009). Furthermore, there is concern that even news and current affairs programmes have been adjusted to entice listeners. Schudson (2003, p. 99) has recognised this global shift, stating that reporting styles have become "more informal, more intimate, more critical, and more cynically

detached over the past two generations”. Presenters and producers like me who work with no production support require supreme independence. However, it also makes them more susceptible to burn-out (Hochschild, 2003) as the energy and research required for presenting a live daily programme for 50 weeks a year can be sabotaged by monotony (Wolfenden, 2014).

Once subjects are selected, it is helpful for broadcasters to utilise Montgomery's (2007) four categories to identify the interview typology. This assists in characterising the social identity and role of the interviewee while defining which type of questions will form the interview (Montgomery, 2007). Thorough research is of paramount importance and should encompass a wide variety of reading material, including research and academic articles in peer-reviewed journals, to gain a comprehensive understanding of the subject from differing perspectives. For example, when interviewing an author about a new book, one should read the book. An exception was Larry King who claimed he did not read the books of authors he interviewed and was notorious for “asking the dumb question” (Geller, 2011). Although his show preparation was minimal and effective for him, I do not construe this as an argument against preparation. However, I do acknowledge that reading books and academic papers might be outside the time available for broadcasters. When the interviewer has not read a book or conducted due diligence, it is immediately discernible to the audience.

Peripheral reading is also important to attain a balanced perspective and the ability to pick up on the interviewee's points, such as in Ext 2 KL, where the interviewer elaborates in response to Dr Kirsi's comment. While the interview is focused, being well prepared on current news topics allows the interviewer to revert to topics the interviewee wants to address, such as Efi Xanthou (Interview 2) wanting to discuss the golden passport scheme, which was withdrawn following public outrage. Good preparation correlates to confidence on-air and becomes part of a broadcaster's lifestyle as all their day-to-day experiences transfer to their programme.

5.4 Step 3 – Ethical Practice

There is a continual debate about ethical practices for broadcasters revolving around the tension between news as information as opposed to entertainment, and the ethics of broadcasters in the process (Turner, 2009). According to Foucault (1993), acting ethically is part of practicing freedom. It also means that one does not take advantage of one's position as an interviewer (Al  x and Hammarstr  m, 2008).

Broadcasters have the power to influence audience attitudes with personal opinions. Wolfenden (2014), in her interview with Fidler in 2008, elaborates on the importance of seeking an honest, de-politicised and ethical exchange. Furthermore, as part of the public service remit, the ethical remit includes broadcast technique, branding, persona and ideology. Themistokleous (2014) reports on how the lack of minimum requirements for practising journalism in Cyprus affects ethical values and principles, which are further exacerbated by the absence of official legal status. Ethics is discussed more fully in Chapter 1.

The Journalists' Code of Conduct (JCC) is the only code of ethics for journalists (which includes print, digital, online, radio organisations, broadcasters and the CyBC) in Cyprus, with the activities of the Cyprus Broadcasting Corporation additionally governed by an employee code of conduct for the CyBC. While the JCC was established by the Cyprus Committee for Media Ethics (CME) in 1997, in September 2022, it was radically amended (*Cyprus Mail* 'Updated Journalists' Code of Ethics Released', 20 October, 2022). The Cyprus Media Complaints Commission (CMCC) is an independent, self-regulatory agency responsible for examining compliance with self-regulation values and principles. However, journalists are not forced by any official authority to comply with the values and principles of the code. Adherence to the code rests solely on the ethical consciousness of each journalist (Themistokleous, 2014).

The public view of journalists in Cyprus is poor, with media organisations in Cyprus inextricably connected and closely affiliated with politicians and political parties, affecting and curtailing media pluralism (Themistokleous, 2014). There are direct examples of conflict of interest where members of the board of directors or chief editors of media organisations are connected with national daily newspapers (the Minister of the Interior in 2014) and the church, one of the biggest stakeholders in a national private television channel.

Researchers face ethical challenges in all stages of the study, which include anonymity, confidentiality, informed consent and the potential impact of research on the participants. Although the CyBC does not have specific forms pertaining to GDPR (General Data Protection Regulation), each interviewee appearing on *SaskiaUnreserved* is requested to sign informed consent to the interview being broadcast live on the radio and via the internet, and for it to be disseminated across all social media. Informed consent is recognised as an integral part of ethics in research. For the purposes of this thesis, all participants gave signed agreement to their publicly broadcast interviews being part of the research for this thesis. The CyBC too, gave written permission for this research. To formulate the *7-Step Interview Framework for Emerging Broadcasters*, I obtained verbal and written permission for all the interviews in this thesis to be utilised in my research in accordance with the University of Sunderland's research ethics procedures (Appendix, p. 188). Although participants had the right to veto any information they did not want included, I was surprised by their agreement to my using some of their most forthright comments, that I thought might make difficulties for those who made them. I attribute their transparency to my dual role as researcher and industry 'insider' creating an intimacy and trust which I might otherwise not have had.

5.5 Step 4 – The Interviewee

The interviewee selection process is of utmost importance to secure accurate and authoritative information for broadcasting. Depending on the programme, each broadcaster should formulate their criteria about how guests are invited. For example, all guests on *SaskiaUnreserved* are selected for their

knowledge, expertise, competence and experience. Participation is by invitation only, with a stringent and detailed screening process conducted by the interviewer. Academics and experts are identified from various local and international universities and institutes, with methodical checks applied to verify the interviewee's research and degrees before making telephone contact for a pre-interview discussion. While this might be perceived as an exercise of power from the IR, reliable people and facts are important resources in preparation for studio interviews (Ekström and Kroon Lundell, 2011). For example, in discussing the role of state broadcasting, I approached the Head of Radio at EBU. However, I rely not only on the position held, but further validation of expertise through their published work, such as that of Emmanuela Lambrianides (Interview 4) - responsible for the report on change in the public sector, and Dr Lorentz (Interview 1) in her academic writing.

The IR should also be sensitive to vulnerable interviewees discussing sensitive topics in experiential interviews which I discuss more fully in Chapter 1. It can be argued that any topic has the potential to be sensitive, although some topics may cause more distress than others (Lee and Renzetti, 1990). Cowles (1988) categorises sensitive topics as those which elicit powerful emotions such as anger, sadness, embarrassment, fear and anxiety. Topics may include mental health issues, death and bereavement, abortion, terminal illness and, as discussed in this thesis, LGBTQ+ issues and alcoholism. Children have also been interviewed on *SaskiaUnreserved*. It is an area where IRs must be particularly careful, always obtaining signed parental consent. Furthermore, attention and care should be given in the phraseology of questions to ensure the children are not made uncomfortable in any way.

The interviewees' motivation also differs – from political individuals such as Efi Xanthou utilising *SaskiaUnreserved* to inform the public about current issues to those who want to share their experiences (Johnson and Rowlands, 2012) such as John Theophanous and Stefanos Farmakas. Trepte (2005) suggests that participating in interviews and confessing something to the public offers IEs a therapeutic feeling and is identified as one of the most important motives

for participating. The broadcaster, however, should set their own processes and standards of quality assurance.

The pre-interview discussion helps initiate the trust-building process and form a good rapport between interviewer and interviewee whilst addressing three major aspects. Firstly, it assesses the interviewee's congeniality and desire to disseminate knowledge and accountability rather than receive extrinsic rewards. If the rapport is missing, the IR should not hesitate to cancel or postpone the interview. Secondly, the pre-interview discussion establishes language proficiency. Although researchers write in English, many are hesitant to speak it in public radio interviews. This is especially true of political and public sector accountability interviews where the Cyprus government has strict press protocols, and interviewees fear exposure. Thirdly, academics are often reluctant to discuss complicated research in short interviews, with their words possibly taken out of context (Hall, 2018), with little perceived benefit from appearing in the media. These fears need to be allayed. A final possible participation impediment is the perception that the interview will test their knowledge, placing their professional identity at stake (Webb, 2016). Therefore, relations between the participants constructed before the interview affect whether the interview occurs.

There is a sense of hybridity in the mix of formal and informal talk (Ekström and Kroon Lundell, 2011) in these pre-interview telephone calls as I uphold a professional role within an informal conversation. If the guest accepts the invitation subsequent to the pre-interview discussion, their participation is confirmed in writing. Utilisation and accessibility of the interview in the future are also discussed in the interests of transparency.

5.6 Step 5 – The Audience and Breaking Boundaries

Broadcasters have relationships not only with their interviewees but also with the overhearing audience. Scannell (2000) rightly questions how the broadcaster's dilemma of communicating with the invisible audience can be

addressed, concluding that the broadcaster's job is to speak to everyone and to the individual in the audience. He does not offer guidance on practical application but proposes a conceptual idea. Montgomery (1986), in his analysis of DJ Talk and authenticity in broadcasting considers linguistic structures used by broadcasters. Brand and Scannell (1991) examined UK broadcaster Tony Blackburn's approach to on-air identity and referred to it as 'discursive space.'

As Wolfenden (2014, p. v) describes it, broadcasters are “skilled in assembling fragments of information to create a fluid, dynamic and concurrent conception of the audience”. The identity of the broadcaster is an integral part of the signature of the organisation and its audience. Therefore, as outlined in Step 1 of the *7-Step Interview Framework for Emerging Broadcasters*, the on-air identity and personality of the broadcaster plays a key role in connecting audiences to the organisation. As Wolfenden (2014) illustrates in her research on broadcaster identity, the broadcaster should remain authentic and ‘themselves’ on air.

Considerable attention should also be given to who the audience is. Detailed research should be conducted by the broadcasting corporation to understand audience attitudes, behaviours and impact. This is especially pertinent for public broadcasters where the remit is to inform, educate and entertain. It is no longer sufficient to rely on the basic demographics such as those currently collected by the CyBC management from a small sector of the population through telephone interviews. Furthermore, this limited audience research is limited to Greek speakers only and pertains only to how many people select certain stations, as well as their age group, preferred listening times, and education levels. According to basic sampling theory, samples do not need to be particularly large. It is more important that all audience segments are adequately represented, to correctly indicate the programme or station's true popularity (Napoli, 2011). As Scott, Quartier and Tullemans (2023, p. 19) observe, the CyBC needs to make closer links between “what it is doing, and

the people it is doing it for". This is a way in which a significant amount of reputational capital can be gained.

Audience research is integral to an organisation's communication, marketing and branding strategy. Broadcasters need to establish what the audience cares about and how their content can improve or impact on audience lives. When conducted during pre-production, research assists in the creative process and broadcaster objectivity. Effectiveness then needs to be evaluated. Broadcasters should not be fearful of changing a strategy which is not working well. Social media and free online survey platforms offer individual broadcaster's tools for conducting audience research. However, broadcasters need to be vigilant in complying with the rules and regulations of the organisation. It is not in the scope of this thesis to discuss how to formulate a sampling frame, design the questionnaire, check and test the reliability of questions, but there is considerable literature on the subject, and I would refer interested broadcasters to Graham Mytton's seminal *Handbook on Radio and Television Audience Research* (1993) and more recently to Zeller et al., *Revitalising Audience Research* (2015). Although there might be a loss of independence in conducting in-house audience research, I argue that it is still preferable to doing no research.

When broadcasters have no audience research data, they must consider how to connect with an audience that is essentially silent and invisible. How does a broadcaster imagine who the audience is? To address these important questions, the broadcaster has to examine not only how he/she has constructed his/her identity and to whom it will appeal but also the subject matter of the programme. The concept of audience participation is also useful in exploring connections between production and content while addressing the complex dynamics of cultural practices.

The programme *SaskiaUnreserved* includes an in-depth interview framed by classical music. As the presenter, I can exploit the fact that I am a classically trained musician and able to take what Crisell (1994) calls a self-expressive

approach, by including personal anecdotes thereby offering a sense of intimacy. Additionally, as the programme develops, I find myself constantly challenging Cyprus conventions and expectations, which has exemplified my broadcast talk. This unconventional approach was also espoused by BBC presenter John Peel whose self-referential style resulted in an unusually open relationship with his listeners (Chignell, 2006). Peel's persona and broadcast talk matured over the years as he constantly challenged modern conventions and expectations. Montgomery (1986) describes it as a 'simulated co-presence'. Unlike the other programmes presented on Channel 4, *SaskiaUnreserved* always strives to play works in their entirety as opposed to fragments. This is a further attempt to establish a relationship with the audience by focusing on the axis of 'you' and 'I', based on the assumption that there is a shared knowledge, understanding and appreciation of music. In this way, the rules about what is public and private are blurred into what Montgomery (1986) refers to as a 'complex and sophisticated' mode of expression. Wolfenden (2014) notes in her interviews with Australian broadcasters however, that presenters generally downplay or eliminate particular personal characteristics which might alienate their audience. Presenters are required to find a balance in what is shared to create intimacy with their audience and the requirements of the job.

I have used the programme title *SaskiaUnreserved* to additionally strengthen the audience rapport through use of my name and self-classification as unreserved, differentiating myself in what I say, my presentation style and content. I hold total responsibility for the entire broadcast and am the point of contact between the studio and audience at home, as well as the presentation of interviewees and technical aspects. I also hold control through the opening and closing remarks, topic selection, turn allocation and guiding the interventions through questions, interruptions and formulations (Haarman, 2001).

Breaking boundaries in subject matter holds certain risks for broadcasters as it may alienate audiences. This can be overcome by presenting the content in

a neutral and professional manner with varied perspectives being included. A variety of ‘taboos’ for Cypriot audiences have been discussed on *SaskiaUnreserved* including but not limited to suicide, haemorrhoids, sex education, LGBTQ+ and the role of the church and state with a serving archbishop.

5.7 Step 6 – The Broadcast Style – Key Lessons

Broadcasters follow strict timing codes, which some interviewees do not understand or respect. Through my research and experience, I have understood the need to provide explicit details about punctuality in confirmation emails, but am always prepared with extra music, script, and promotions in the case of an interviewee's unpunctuality.

On arrival in the live studio environment, many interviewees become apprehensive, especially when seeing the microphones. As Scannell (1991, p. 2) describes it: “The studio is the institutional discursive space in which institutional authority is maintained and displayed. The power of broadcasting lies in the way it can define the terms of social interaction by controlling the content style and duration of events.”

I request all interviewees arrive in good time to allay any fears, make them welcome, and establish rapport. The face-to-face situation of the interview where there is eye contact as well as gestures and facial expressions leads to a more intimate, relaxed style of presentation (Moss and Higgins, 2015). Despite pre-interview discussions, this is often our first face-to-face meeting, so I remind less seasoned interviewees that *they* are the experts, and my role is to make audiences more aware of their work and perspectives. There is a show of deference and less competition for control and power in such circumstances. The technical aspect of the interview set-up, the social media live stream and microphones also need time with interviewees frequently enthusiastic about live streaming to their audiences too. This is a further

indication that listening to radio content is no longer merely an aural or visual activity but increasingly haptic.

The most exciting form of broadcast talk has a sense of spontaneity (Tolson, 2006) and of the here and now (Kroon, 2009; Scannell, 2002). Questions need to be formulated logically, with the interviewer having the end goal in mind (Covey, 2005). This progression is clear for example in the Edita Kudlacova interview, which begins with what constitutes a great radio station, the role of state broadcasters, the importance of audience research, and how individual broadcasters can effect change whilst coping with adversity.

The question 'design' plays a significant role in how broadcasters manage the shift in the balance between impartial and adversarial stances (Clayman and Heritage, 2002). An example is noted in Ext 8 EX, where the IR states that it is incomprehensible how the archbishop is not held accountable with questions about his immunity from prosecution. Questions also reflect how preferences are embodied, neutrality is managed, and presuppositions are built (Clayman and Heritage, 2002). A good check for broadcasters is to put themselves in the place of the public and ask what they would like to know from the interviewee. For example, explaining to audiences what led Stefanos Farmakas to alcoholism (Ext 13 SF) and describing his worst moments in Ext 15 SF, I was thinking about those who may never have encountered alcoholism or have any understanding of the nature of addiction. To keep the audience's attention, questions should be focused and pithy (Beaman, 2011). While the questions should follow a logical order, flexibility is necessary if the IE expands on a particular issue. Inexperienced interviewers would benefit from referring to the 48 interviews conducted by Studs Terkel's programme *Voices of Our Time*, available on his public archive at <https://studsterkel.wfmt.com>

I concur with professional broadcast guides such as Beaman (2011) which state that questions should not be given to the interviewee in advance in any type of interview, as it hinders natural conversational flow, feeling of liveness

(Clayman and Heritage, 2002) and limits a possible shift in focus. Interviewees with prepared answers destroy interaction, an essential factor for interesting broadcasting. While some interviewees are initially hesitant, I reassure them that this is a profile of their accomplishments, work, and expertise. Therefore, the first question is typically deferential, eliciting information about the interviewee to ascertain their background and interest in the subject before moving to a more probing style (Tolson, 2006). This is illustrated in Ext 1 KL, where I ask Dr Lorentz how she came to collaborate with the Iranians or with Edita Kudlacova (Interview 2) about her radio roles prior to her appointment as Head of Radio at EBU.

Highlighting the interviewee's accomplishments creates a positive collaboration. In referring to the report of Emmanuela Lambrianides (Ext 10 EL), I praise the excellence of the report and her role in producing it. Broadcasters who strive for a conversational tone do not need to prepare many questions but should focus on what their interviewee is saying. When interviewers have a genuine curiosity, it is easy to ask interesting and provocative questions. Kroon's (2009, p. 286) argument that "the business interview shows signs of losing its conventional form as media professionals infuse it with liveness to attract audiences" does not take into account that the interviewee might deliver an unexpected answer which might be of interest, relevant and something the IR wants to pursue".

Lundell's (2009, p. 286) argument that liveness works in a way "which disguises the fact that journalists are more in control of their on-air performances than ever before" tends to overlook the importance which must be placed on in-depth research by interviewers. This cannot be sufficiently emphasised. When conducting an interview, they must be thoroughly versed in the subject to ensure that if IEs avoid questions or divert from the topic, a natural flow is upheld. For example, in discussing the demolition of protected buildings in Ext 8 EX, the IE refers to inconsistencies in local government. Due to extensive peripheral reading conducted, the IR can pick up the conversation and refer to the building plans. This attention to detail is noticed and

appreciated by interviewees who frequently refer on air to my research preparation. While Ekström (2011, p. 7) states, “there is no point in having an expert on the show who cannot answer the questions”, even experienced interviewers encounter challenges in practice. By being sufficiently prepared and assertive, they can return the interview to its anticipated course (Johnson and Rowlands, 2012).

Interviewers often do not listen sufficiently carefully to interviewees, which requires suspending one's own perspective (Lillrank, 2012). Active listening results in a joint construction or conversational collaboration (Gubrium and Holstein, 2009), with give-and-take interaction possible through extensive interviewer preparation. Listening carefully also enables IRs to challenge what is being said. During the interview, I often write keywords or notes to remind myself about picking up a thread initiated by the interviewee.

Backchannels serve to encourage what the interviewee is saying (Stenström, 1994) and are used extensively on *SaskiaUnreserved*. This allows the IR to preserve the flow of conversation while reflecting and understanding, and aid participation (Sacks, 2005) between IR, IE and the audience. It is a skilled practice which requires active listening from the IR and lubricates the flow of talk (Atkinson and Moores, 2003).

Experiential interviews involve a greater expression of the IR's self. The broadcaster aims to develop a kind of mutual and cooperative disclosure which requires skill and experience. When Stefanos Farmakas was relating his attempted suicide in Ext 13, I did not interrupt, building a sense of rapport, and allowing the whole story to emerge, creating greater accuracy. This is also illustrated in Ext 15, where the interviewee is in an extended soliloquy and, despite many pauses, is not interrupted by the interviewer.

5.8 Step 7 – Reflexivity and Personal Branding

People engage in research for a variety of motives, but ultimately, researchers strive to discover new insights and be part of knowledge-production. Nelson's (2013) Practice Research Model allows for the practitioner-researcher to build on the knowledge deriving from the practice itself. He defines three forms of knowledge. Firstly, embodied knowledge, that is, what is experienced by the researcher throughout the process. Secondly, the knowledge resulting from reflective practice, which in this thesis has derived from analysing my selected interviews and thirdly, outsider knowledge which comes from researching the theory of others. Furthermore, reflection is a way of comparing our ideas with others, noticing differences and similarities.

Interviewees also reflect on their interviews and seek reassurance about their performance (Sinding and Aronson, 2003). Broadcasters can facilitate extending this initial relationship with three crucial actions. Firstly, interviewers should acknowledge the interviewees' time and effort in providing the organisation with a programme. As Clayman and Heritage (2002, p. 238) note, "journalists need access to public figures for their livelihood while public figures need journalists to promote their careers". A thank you email often leads to follow-up interviews or recommendations to connect with colleagues. Interviewees should be encouraged to disseminate and share their interviews through social media, acknowledging the interviewer and broadcasting organisation. Secondly, interviews are valuable material for interviewers and other researchers, so should be archived. Unfortunately, the CyBC archive system, Herodotus, has no English content. *SaskiaUnreserved* interviews are personally archived by the IR with the signed consent of each IE. Thirdly, allowing for reflexivity on interview questions and skills, preconceptions, and assumptions (Faircloth, 2012) is important. Broadcasters should be able to acknowledge, admit and apologise when wrong. The fallibility of the IR is an integral part of ordinariness and sincerity (Atkinson and Moores, 2003). Listening to other high-profile broadcasters' interviews offers an invaluable learning tool. Quality improvement is an important aspect of accountability.

Reflection and experience can therefore be seen as instruments to integrate person, practice and theory (Korthagen and Vasalos, 2010).

The framework strongly encourages audience-centric thinking by engagement involving utilisation of social media in a robust digital strategy. The broadcaster is the intermediary between IR and the public, thereby facilitating discussion and widening impact. While organisations such as CNN and BBC have extensive marketing and branding budgets, broadcasters in smaller organisations need not feel disadvantaged. Personal branding is closely related to the broadcaster style, discussed in Step 1 and important for two reasons. Firstly, to attract higher-profile guests, a certain power of recognition or standing is needed, and secondly, some public broadcasting organisations rely on high listenership to renew programmes. Therefore, securing continuous engagement with an audience is vital.

In developing a 'brand', the broadcaster should always retain a sincere and professional position, in keeping with their values. Social media focus should encourage audience interest, participation and discussion in a public forum. However, Bermúdez (2023), in the report on Advocacy and Marketing for classical music radio stations, notes that 60% of the presenters were not active on social media to promote their on-air activity. This could explain why 58% of presenters are not well-known by their audiences.

SaskiaUnreserved embraced technology in three strategic steps. Firstly, I posted weekly about the prospective interviewees on three major platforms with daily teasers about the subject matter. Secondly, I broadcast my interviews via Facebook Live (being the first to do so at the CyBC), with a live radio link on my website, allowing the overhearing audience to interact directly with guests and connecting them to events unfolding within the studio (Ekström and Kroon, 2011). This is in keeping with other broadcasting organisations such as the BBC, whose programming on television, radio and online has a more interactive style, encouraging audience participation through phoning, texting and emailing (Luscombe, 2009). Rebroadcasts allow the audience to watch or listen at their own convenience. By exploiting social

media resources, interviewees received an additional promotion, which was appreciated. Thirdly, I broadened my network by attending more events and conferences to meet other academics, resulting in a more diverse line-up.

5.9 Chapter Summary

Interviews are ubiquitous and an important source of celebrity, news, and entertainment (Gubrium and Holstein, 2012). Developing an interview programme requires special skills from broadcasters, including awareness about their societal contribution, selecting their interviewees, and establishing an interview style. Broadcasters need to respond, evolve, and adapt to the shifting media landscape coherently and cost-effectively. Through a critical study using conversation, media analysis and reflexivity, the *7-Step Interview Framework for Emerging Broadcasters* offers a methodology for interview preparation and production. Through drive and determination, broadcasters can influence their audiences in a natural and powerful way. However, it is a continuous process which needs review and reflection, and which should be placed in the context of the broadcasting organisation.

The final chapter analyses my contribution to knowledge, addresses the study's limitations and includes recommendations for future research.

CHAPTER 6

CONCLUSION and CONTRIBUTION TO KNOWLEDGE

For broadcasters to make a valuable contribution to public service, they need to connect with their audiences by developing a style, strategy, methodology, and language that aligns with their values. The changing landscape of broadcast media requires broadcasters to have a wide range of practical skills, aptitudes and intellectual resources (Dewdney and Ride, 2006). In this final chapter, I evaluate from a practitioner researcher perspective how, with persistence, resilience and highly strategic thinking utilising reflection and reflexivity, I answered my research questions about which interview strategies are best for emerging broadcasters to plan and conduct in-depth, probing interviews and how reflexive praxis assists broadcasters in their professional growth. This is reflected through the *7-Step Interview Framework for Emerging Broadcasters*. It illustrates how the relationship between public broadcasters and their audiences can be modernised to align with the international shift from public-service broadcasting to public-service media. Additionally, I address the study's limitations and include recommendations for future research.

With waning public trust (Ramaker et al., 2015), broadcasters need to deliver compelling content that citizens perceive as valuable. The content must be delivered convincingly while aligning with their persona and style. As McDonald (2014) observes, the broadcaster's on-air persona not only shapes an individual style but forms the basis of their career. Broadcasters determine what content to broadcast through a powerful process of “culling and crafting countless bits of information into the limited number of messages that reach people each day”. (Shoemaker and Vos, 2009, p. 1) referred to it as gatekeeping. This thesis places significant emphasis on this process and addresses how broadcasters address the interactions of gatekeeping at different levels. Gatekeeping takes place not only at the individual broadcaster level, but also includes a routine level of professional norms, the organisational level (of the CyBC) and finally a state level (of Cyprus). Although seemingly

insignificant, the gatekeeping process can be complicated. Having the power to control the flow of information is a major lever in the control of society (Shoemaker and Vos, 2009). As Plummer (1995) states, power is a subtle but intricate process. Therefore, exploring how broadcasters use their institutional power to raise awareness and accountability in public broadcasting is central.

While the gatekeeping role in a constantly changing media environment allows broadcasters and presenters (especially those without a production team) to become news players, it also makes them vulnerable to organisational pressure or strain from people or businesses they investigate (Vos, 2020). Technological advances and digital environments have also played an increasingly important role for gatekeepers in how media is consumed. One of the benefits is having the opportunity to engage and interact with audiences. Audiences, through their interactions become active in a secondary gatekeeping process and have become a force to be reckoned with in the flow of information (Shoemaker and Vos, 2009). As audiences share and publish what they consume and prefer, algorithms in turn rank this media, thus becoming part of the broadcaster's gatekeeping process. As broadcasters have the power to affect people's lives, they also have considerable ethical responsibilities. This is especially significant in Cyprus where the Journalist's Code of Ethics advocates care, accuracy and sensitivity in reporting but is not legally binding and relies on the discretion of the journalist. As gatekeepers determine a person's social reality, the responsibility of decision making is not often considered carefully enough. As Bagdikian (1983) stated, having the power to control flow of information, is a major lever in controlling society.

As outlined in Chapter 1, very few broadcasters have recounted and reflected on their personal broadcast praxis on programme planning and development into academic research (de Haan, 2012; Wolfenden, 2014). Broadcasters without any support team need to be supremely independent.

This thesis, based on the experiences of producing *SaskiaUnreserved*, offers valuable insight into the various considerations needed to construct a live, in-depth interview programme. Additionally, it is hoped that the framework

provides a starting point for other broadcasters and researchers to share their experiences and approach to professional presentation and programme design in the continuing evolution of broadcast talk.

The *7-Step Interview Framework for Emerging Broadcasters* looked at in conjunction with the example interviews and analytic framework can be utilised by a diverse range of people, including undergraduate/postgraduate students, broadcasters new to the profession, those who want to change their focus to interviewing and entrepreneurs who want to set up an online station or podcast forum. Quality content and delivery should be every broadcaster's mission. Furthermore, they need to assess what they want and how to achieve it whilst taking responsibility for their self-development and the excellence of their programmes.

The conceptual framework, designed through a meticulous and methodical process, is valuable as it can be used in its entirety or as a foundation for individual broadcasters to adapt to their own needs. Whilst devised within a public sector broadcaster in a small European country, the framework can be used by community broadcasters, those in larger organisations as well as those in precarious state systems. It can also be used as a foundation document by broadcasters interested in changing culture within an organisation or those working in restricted environments and countries. Furthermore, it presents an insight into the experiences of a public broadcaster in Cyprus producing programming for a minority language audience.

The summarised findings include the following:

- Programming involves a complex set of processes and interactions. Interactions are not conducted in isolation, but in collaboration between broadcaster and audience, broadcaster and institution and broadcaster and interviewee. Broadcasters should identify and embrace their principles and values by formulating an identity for themselves, while

simultaneously including a variety of subjects of social interest to produce public value.

- Broadcasters need to give consideration on how to construct an on-air identity/public persona which is authentic and constructs a rapport with audiences. Developing a 'brand' and 'style' of interviewing further increases audience participation and impact when social media is embraced.
- Diverse subject matter requires extensive background research to formulate questions logically. Interviewees with prepared answers destroy interaction, so broadcasters need to be active and responsive listeners to pick up threads initiated by interviewees. This gives the interview a sense of spontaneity and produces more exciting radio listening.
- Broadcasters have important gatekeeping roles with the power to shape content via radio interviews. Interviewees should be carefully vetted for their experience, knowledge and expertise. The ethical reporting and complexities of covering sensitive, and challenging social issues should be given profound consideration.
- Broadcasters need to use technological advances and social media to connect as much as possible with their audiences in an authentic and individual way, prior to, during and post-programme.
- Reflexivity allows broadcasters to fuse beliefs and values into a professional identity, followed by revision and refinement to produce quality programming. Reflexivity also allows broadcasters the freedom to modify and change their style and approach.

By reflecting on a twenty-two year long broadcasting career, I realise how broadcasters can and should be drivers of change within an organisation by walking the tightrope between conformity and rebellion. It requires the broadcaster to be completely honest and willing to self-disclose, a subjectivity which could expose self-serving biases. Subjectivity is an inevitable part of the research process, as researchers bring their own emotions, intuitions, meanings, values, commitments, presuppositions, and prejudices forward

(Finlay and Gough, 2003). Reflexivity, therefore, increases the integrity and trustworthiness of research (Finlay, 2002), so researchers who are reflexive about their subjectivity can improve the quality of their research (Finlay and Gough, 2003). Furthermore, exploring the concept of how broadcasters use their institutional power to raise awareness and accountability in public broadcasting is essential. Plummer (1995) refers to power being a subtle but intricate process.

The study has limitations regarding the sample size of analysed interviews. However, while only six in-depth interviews were analysed, the thesis draws on the knowledge and experience of hundreds of interviews, thereby providing sufficient material for exploring interview strategies. Although the term success is subjective and dependent on the perspective of either interviewer or interviewee, I concur with Beaman (2011), who states that a good interviewer can speak to anyone and treat it as a conversation. Interviewers need an individual style and approach and must see both sides of an argument.

Conversation analysis is a method sometimes criticised for its approach and lack of substance (Markee, 2007), with an inevitable compromise between ethnography and conversation analysis. The challenge is to do justice to both equally.

Large public broadcasting organisations do not offer the same flexibility to broadcasters as smaller ones. Therefore, those parts of the *7-Step Interview Framework for Emerging Broadcasters* alluding to programme structure, social media, gatekeeping and audience development may be outside of a broadcaster's remit. Furthermore, the framework is primarily directed to English speaking cultures or those who produce programmes in minority languages. Although it is beyond the scope of this thesis to elaborate on the complexities of language in interviews between native speakers and non-native speakers in state broadcasting, it is a subject worthy of further research. Further studies would be required to understand whether it could be applied worldwide. Presently, there is insufficient data and research on the praxis of

broadcasters detailing their actions, practices and methodologies. This would offer valuable input to the changing landscape of broadcast talk.

The second research question, how reflexive praxis can assist broadcasters in their professional development, forced an insight into the working practices, experiences and challenges faced by a broadcaster at the CyBC. It revealed how poor internal and external communication and lack of training leads to toxicity within an organisation. Broadcasters are the eyes and ears of an organisation, with programmes offering the possibility of open and continuous dialogue with audiences. Presently, there is limited data and research about the praxis of radio broadcasters detailing their actions, practices and methodologies. While this thesis has offered a perspective about the multiple challenges and complexities facing broadcasters, particularly those working without a production team, more research from other broadcasters would be invaluable.

My research indicates that, for the CyBC to improve its image, a transition from state broadcaster to public service media with a more transparent, inclusive and effective set of working policies is necessary. This requires an introspective examination from top management to develop strategies, programmes and policies to manage and accommodate diversity in the workplace. The illuminating report by Scott, Quartier and Tullemans (2023, p. 9) illustrates how the heavily siloed CyBC can become a major media player if “there is the courage to transform”. As the biggest barriers to change are internal, they are under the organisation’s control.

While *SaskiaUnreserved* has evolved into a programme attracting academics and prominent political and social commentators and is acknowledged as a bedrock for quality interviews with challenging questions, Channel 4 can be greatly enhanced with support from the organisation in three aspects. These include conducting detailed research on audience needs and expectations, short- and long-term marketing plans with a dedicated budget, and a far greater and enhanced digital presence. Furthermore, far more attention needs

to be given to the workforce and their mental health. When audience requirements are understood and fulfilled, public broadcasters are more likely to acquire citizen support (Klimkiewicz, 2010).

The BBC (Thompson, 2006, p. 5) realised the active nature of the audience who “doesn’t want to just sit there but to take part, debate, create, communicate and share”. The CyBC needs to rethink its understanding of audience metrics and establish a process to measure the impact of how programming and production informs citizens of contemporary issues while raising awareness. Broadcasters, and especially those working without a support team, need the support of their organisation. This requires management having regular meetings to discuss strategy formulation, implementation and measure effectiveness. This in turn assists broadcasters to offer audiences an enhanced product. The most immediate concerns for CyBC’s Channel 4 include conducting audience research, addressing the wide variety of currently disjointed programming scheduling and developing an active and interactive digital platform.

I was honoured when renowned British broadcaster Vincent Kane OBE (Constantinou, 2019, p.2) said: "Saskia has opened a window on a cultural and intellectual stratum in Cyprus society which is unique". I am equally grateful to Yvonne Georgiadou, Artistic Director of the Pharos Arts Foundation, for her remark: "Saskia's forthright and fearless approach in analysing these issues and revealing the true problems without mincing her words or safeguarding her own interests has been so inspirational and unique, not just for Cyprus standards but for international journalism". (Georgiadou, 2021)

While *SaskiaUnreserved* has broken ground in many ways in fulfilling public broadcasting obligations, my research has also revealed the importance of the mental well-being of broadcasters within public organisations and of having the opportunity to speak out. This is an aspect I would like to research further, together with worker opportunity and motivation in Cyprus’ public sector.

Additionally, I would like to conduct detailed audience research and develop training programmes on diversity and inclusion for the CyBC.

I have always taken the words of Aristotle to heart: "Quality is not an act; it is a habit". I hope the work here contributes to my habit and sense of self-responsibility as a broadcaster, always aiming for quality.

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Transcription Conventions

The transcription conventions used in this thesis include:

Longer passages of more than 3 lines are described as Extract or Ext. The extract is numbered according to the type. Thus, Extract 1.1 Expert KL Page 2 Lines 23-32 refers to the first extract of the expert interview of Dr Kirsi Lorentz, Lines 23 -32 with the page number a reference to the entire interview found in the Appendix.

The analysis transcript is divided into lines for ease of readability with each line numbered on the left-hand side and the speaker identified by initial (e.g. KL) and SC as the interviewer at the beginning of their turn or stretch of speech.

As punctuation in speech is performed prosaically, standard punctuation marks such as commas, full-stops and colons are not applied in the normal way. Full-stops are used to indicate pauses of relatively short duration (half a second or less), are separated by a space on either side and enclosed within parentheses (.)

Longer pauses are given an approximate timing, mainly in half seconds, thus (0.5) – Line 10

01 SC We'll come to those (.) just from a practical perspective (.) how does
 02 an hhhh archaeologist whether it's this site or any other sites I've
 03 in this but especially where the human remains that you don't stand
 04 in anywhere where you might be standing on ↑somebody or some (.) 05
 bones (.) how do you How do you define which area you're actually
 06 working in so that one sort of maintains a level of respect as well for
 07 the place that you're working in
 08 KL =This is a ve::ry important question
 09 Saskia And I'm very glad that you brought it up (.) Because ethical
 10 conduct in the context where we do research on human remains is
 11 very important (.) and there are many different (0.2) archaeological
 12 methodologies and approaches that allow us to determine where
 13 variables might be found (.) and of course the proof of the pudding so
 14 to say is in excavating those areas where you have a suspicion that
 15 might be human remains
 16 SC [right
 17 KL [So this is a very targeted way to locate

18 burials (.) but there are also occasions where archaeologists set out to 19
excavate something else

Colons are used to indicate extended syllables, as in the following:

07 KL =This is a ve::ry important

Where one speaker overlaps with another, the extent of the overlap is captured by off-setting the line of one speaker to coincide with the relevant point in the speech of the other and using a square bracket to indicate the onset of overlap.

13 SC [right

14 KL [so this is a very targeted way to locate burials

In the following section of the transcript, KL and SC overlap in line 13 and 14. At line 13, the IR begins to speak before KL has finished and in Line 14, KL begins to speak before the interviewer has finished. If transcription is impossible or unintelligible, the stretch is noted (unintelligible) within parentheses. Laughter is denoted within brackets ((laughter))

Structural Notations Quick Guide

(.)	pause of half a second or less
(1.5)	pause timed in seconds
(only part intelligible)	uncertain transcription
((fast))	contextual gloss – usually manner of speech
[beginning of overlapping stretch of speech
=	introduces latched turn
:	extended syllable
Hhhh	inhalation
(hhhh)	aspiration
[GREETING]	discourse coding
↑	increase in vocal intonation
((laughter))	laughter

Full transcript: Dr Kirsi Lorentz

- SC My very special guest Dr Kirsi Lorentz, Assistant Professor at the Cyprus Institute and a very warm welcome to the program (.) Thank you so much for being here once again
- KL =thank you for having me Saskia (.)
It's always a pleasure
- SC =There's no doubt that humans have changed the face of the planet in countless ways (.) since we first arose as the dominant species (.) the most obvious concerns have become apparent in the last century with climate change (.) habitat (.) destruction (.) pollution (.) and loss of biodiversity (.) But humans have actually been reshaping the planet for 1000s of years in many ways and we're only just starting to understand (0.2) Professor Lorentz you recently published a fascinating article discussing the living of our ancestors from 5000 years ago and I want to begin by asking you ↑how did you come to collaborate with the Iranian centre of archaeological research
- KL =.hhh thank you Saskia (.) It's a long story (.) but I'll give you the brief version of it
- SC Yes (.) we have time ((mutual laughter))
- KL =At the time I was the director of the Wilson Bioarchaeology Laboratory in the United Kingdom (.) and I was fascinated by some cultural practices that we see in prehistory that modify the appearance of the skeletal frame and namely in this case the head shape
- SC [yes
- KL [It's called cranial modification in our Erm domain um and I had been researching evidence for this in Cyprus and the surrounding region (.) there are different types (.) there are different ways to bring it about effectively in childhood by manipulation of um the malleability of the the human head shape within the first few years of life and we have a clinical practice nowadays
- SC [yes
- KL [that relates to say
ermm correcting or reshaping plagiocephaly relating to positional plagiocephaly babies lie in particular positions and so on so that in in
- SC [I'm sorry]
- KL [That is an introduction
- SC [yes
- KL =what led me to
contact my Iranian colleagues ermm in Iran who had some evidence they had published some evidence in Farsi I could see the images
- SC [yes]

- KL =and I got very intrigued and so I wrote to them and they promptly invited me to come to Iran and that led to many other things including the things that we're going to talk about today But as a sort of a framework it started from a research
- SC [yes
- KL = on something else other than what we could talk about today
- SC =.hhh Right (.) I just want to go back to the malleability of an infant's er head (.) if it's (.) if it's manipulated in some way (.) when does it actually take its shape
- KL =in terms of the the permanent er modification of err the head form the cranial form
- SC =yes
- KL [talk about using these these scientific terms
- SC =yes
- KL =erm
- that window exists (.) and we know this from modern clinical literature (.) for the first couple of years of life And the easiest time er to effect modifications is in the first year of life And after that it's very difficult to actually effect
- SC [mmm
- KL [the shape significantly Of course err our bodies and skeletons remain malleable err for years to come and we know this from tennis players and other people engaging in rigorous activity that caused changes in the muscle in certain points and so on But that was another story
- SC [mmm
- KL [So to say that that led me to to Iran and and to contact people from the Iranian centre of archaeological research who erm very kindly invited me then to Iran and gave me a grand tour so to say
- SC [yes]
- KL [of wonderful archaeological sites including the site of Shahr-e Sukhteh
- SC [Mmm
- KL =which means the burnt city and the burnt city is located err near the err Afghan border area of Iran in Sistan and Baluchestan Province
- SC =yes
- KL =and we had a field trip to this site and err as you mentioned the site is 5000 years old And of course was in operation for for many years (.) It's a vast urban centre
- SC =I can just sort of imagine from from the images as I saw it really goes very far (.) covered in dust all open to the elements It's incredible um that it's remained so well preserved (0.1) have other archaeologists over the years and centuries been working or were you one of the first team

- KL =I'm building on the shoulders of giants so to say (.)
 ((laughter)) standing on the shoulders of (.) of giants, we have had several
 archaeologists active in the region
- SC =yes
- KL =through the decades excavating
 this vast urban metalworking complex erm and indeed it's it's enormous it
 will not be possible to excavate it in anyone's lifetime and indeed several
 lifetimes have already been spent exploring it
- SC [Wo::w
- KL =One of the
 estimate states that there are about 60,000 burial contexts
- SC [°Wow]
- KL =and this of course
 is a great richness and the fact that it has been explored and contextual
 research analysis of various materials archaeological remains have taken
 place (.) give us the opportunity to really explore in detail the human life
 there exploring material that still needs a ↑lot of exploration with state of
 the art methods
- SC =yes
- KL =namely the remains of the
 humans themselves
- SC =yes
- KL =the people who built the city the people who
 engaged in metalworking (.) erm high quality craft activity .hh with the
 precious materials on the site trading on these materials whether
 manufactured or brought from the mountains that contain lapis lazuli in
 Afghanistan
- SC [wow
- KL =and so forth and you can imagine these trade routes
 extending from the sites far afield erm and it's really fascinating to look at
 the people
- SC =yes
- KL =their health their lifestyle and erm both the problems as
 well as the opportunities that they would have had in the past (0.2)
- SC Um you really bring it to life (0.1) take us on a day you
 wake up obviously early in the morning to beat the the erm sun what do
 you actually do out there on the site
- KL (01.) Mmm so on the site we indeed as you mentioned
 we want to be on the site at the first light
- SC =yes
- KL =so that we can take
 advantage of the somewhat cooler weather (laughter) as you mentioned
 earlier
- SC [mmm

- KL [it's an arid and hot place nowadays
 SC =yes
 KL =there used to be
 a vast Lake which explains why the site is there It's dried up err 1000s of
 years ago (.) Now the aridity and the temperature high temperatures
 actually have helped to preserve this site and the remains for us So what
 do we ↑do? (0.2) We arrive on the site and we continue the previous day's
 work
- SC =yes
 KL [By very carefully coaxing out the human remains
 from the soil um there are many members in this team in charge of the the
 mortuary remains the excavation of those remains for many years err now
 under the overall director Mansur Sajjadi is an err Iranian colleague a Dr
 Zaruri and under him he has a large team (.) and we are collaborating with
 our Iranian colleagues to take (.) samples that allow us to use these
 samples for state of the art analysis
- SC [yes
 KL [in facilities like
 synchrotrons
- SC =yes
 KL =to coax out evidence about the chemical content
 about (.) minute details such as the melanin granules in human hair to give
 details to the life stories that we can see at the site emerging from both the
 very important basic morphological analysis (.) metric analysis of the
 human remains err coupling it with these new innovative methods and
 directions that we can follow
- SC hhh we'll come to those (.) just
 from a practical perspective (.) how does um an archaeologist whether it's
 this site or any other sites I've always been wondered in this but especially
 where the human remains um that you don't stand in anywhere where you
 might be standing on ↑somebody or (.) some bones How do you um how
 do you define which area you're actually working in so that one sort of
 maintains a level of respect as well for the place that you're working in
- KL =this is a very important question Saskia and
 I'm very glad that you brought it up
- SC [mmm
 KL [because ethical conduct in the context
 where we do research on human remains is very important
- SC [Mmm
 KL [And there are
 many different archaeological methodologies and approaches that allow us
 to determine where variables might be found
- SC [mmm

- KL =and of course the proof of the pudding so to say is in excavating those areas where you have a suspicion that there might be human remains
- SC =right
- KL =so this is a very targeted way to locate burials (.) But there are also occasions where archaeologists set out to excavate something else (.) perhaps a street or a room or an area in the city and accidentally discover
- SC [right
- KL [some human remains but mainly at Sharhr-E Sukhteh (.) We have burials from a (0.1) err formal cemetery area so we know that the burials are there
- SC [mmm
- KL [And therefore (.) we are also able to give them the respect and and the ethical treatment that one would wish to always give
- SC =When you're there um are there other groups and archaeologists from other places in the world excavating other areas that within the city
- KL =Indeed this is a very international project (.) and over the years there have been many different nationalities involved volunteers and so on But at the moment the excavations for err many years have been led by an Iranian err excavation director Professor Mansur Sajjadi and I'm very pleased to be working with him and his team (.) there are French teams there're Italian teams it's a it's a collaborative effort everyone bringing their own expertise
- SC [yes
- KL [to bear on exploration of life in the past to the table
- SC =Mmm
- And then after that (0.1) you find something (.) I wanted to ask what was in your find And how are you How are you able to take the find away Because obviously as you ermm said err you're going to use sophisticated equipment which we'll go into um in order to decipher what's actually there So what was in your find and how do you have the permission to take it away And does it get returned Or does it stay? Lots of questions Sorry (joint laughter)
- KL =I hope Saskia you will remind me (laughter) of all the pertinent questions if I leave something out So let me start by by the the find moment though the moment of discovery so to say
- SC [yes
- KL =So as as you mentioned, this site is is very arid and hot
- SC [mmm
- KL [normally when we are an archeological excavations and excavate burials what we find is bones and teeth (0.2) On this occasion ermm, we find something more (0.1) because it

is so hot and dry We have superb preservation of the so called organic remains

- SC [wow
 KL [in addition to organic remains such as bones and teeth in the occasion of human burials we have the preservation of things like (0.2) <hair and (.)skin and (.)nail remains> so these remains
 SC ↑ [Skin..It's unbelievable to find skin
 KL [Indeed small fragments]
 SC =yes
 KL [Saskia
 so not these naturally desiccated
 SC =yes
 KL [naturally mummified burials as as people may be familiar with in another context
 SC [yes, yes,
 KL [but small areas where these have been preserved perhaps under fragments of a shroud a cloth covering the individual
 SC =yes
 KL =erm and so on and so forth
 SC =it was visible with the naked eye
 KL =it was visible
 SC =wow
 KL =with the naked eye err so err patches of this material for example in the head area
 SC =yes
 KL =and the hair is of course of superb interest (0.2) for us because it can give us a lot of detailed information a lot of information in the last few months even weeks before the individual died and err it gives us a superb control in terms of the timeline err as well as err being able to link the information from this particular time err period to other information from other parts of the same individual the teeth are formed there are different tissues in the teeth
 SC [Yes yes
 KL [Three different tissues are formed at different times in our lifetime the bone represents let's say (.) the last 10 years of life (.) our bone has a turnover of rate of about 10 years
 SC =yes
 KL =it's renewed constantly (.) the dental enamel is formed in childhood um, other tissues in teeth (.)for example (.)the cementum that is (.) if you like you can think about it as the layers that are on the root area
 SC [ah right

- KL [the tooth root outer parts of the
tooth root (.)they are laid down continuously so we can have
information on an annual basis there
- SC [I had no idea of that wow
- KL [and then the
hair so with these different kinds of tissues and remains we can start
piecing together a life story We call them osteo biographies
- SC =yes
- KL =or donto
biographies
- SC [mmm
- KL [effectively what it is is a biography a life story that we put
together from these remains err to understand and to appreciate the lives
of these people (0.2) who lived on the site And we can do similar work in
Cyprus and indeed we are currently
engaging in
- SC [wow]
- KL [this type of work in Cyprus minus the hair I'm afraid
- SC [my yes I want
to go back to the hair because er I read that it can tell us about diet (0.2)
lifestyle and diseases and I'm just um thinking you know okay I'm looking at
one piece of my hair (.) ↑how on earth do you do that
- KL =What we use is all these wonderful methods that have been in
approaches that have been developed by and within multiple different
disciplines
- SC =yes
- KL =multiple different scientific disciplines (.) And and this is a
prime example of archaeological science and activity (.) within
archaeological science (.) we explore continuously new methods (.)
innovative methods and approaches in other disciplines err if they are
applicable (.)as they are into our domain
- SC [mmm
- KL [we do use them Usually this is not the
case we need to modify these these methods and approaches somewhat
And (0.1) this is really the exciting part of doing archeological science and
bioarchaeological scientific research where we engage in constant
conversation if you like translation with experts from different domains all
bringing their expertise to the same table to address questions about the
past Now very particularly to answer your question the err dietary
information in hair we can use something called isotopes
- SC =yes
- KL =and we can look at isotope ratios of carbon and
nitrogen (.) And indeed, this is what we did
- SC [ok

- KL [for this we need bunches of
hair one one hair strand is not enough
- SC =yes
- KL =and I err conducted this type of
research together with my colleagues from the NERC isotope geosciences
laboratory in the UK err and err we discovered fascinating evidence err for
err the dietary patterns in the past at Shahada which we will be publishing
- SC =so we can't know yet what they were eating
- KL [Soon, soon]
- ((Laughter))
- SC [I can't wait ((laughter))
I can't wait Really you you bring everything to life It's so much more
interesting Going back and just to see how people were, what happens to
that hair or that skin Does it remain in your laboratory Are the Iranians
happy that it's er come to you
- KL =they are very happy indeed And now I
realise we should have looked at also how it comes out of out of Iran So of
course with the discovery
- SC =yes
- KL =we find this material we then
identify what would be useful for us to use either for the dietary analysis
- SC [mmm
- KL [or for the synchrotron radiation enabled analysis looking at the
hair structure the content in terms of melanine granules (.) looking at hair
colour which is often of interest to people when they looking at
- SC [Yes]
- KL [a person or
individual life story the preservation status perhaps metal element
contamination or metal element exposure during life err
- SC [↑male and female,
do we know]
- KL [males and females and children we certainly have these
So we select the samples
- SC =yes
- KL =we bring the samples to the
consideration of the excavation director (.) who then gives his permission
(.) after which a permission is applied for from err the organisation that in
Iran is the respective umm Antiquities Authority or department of
antiquities
- SC [mmm
- KL [as we know the relevant organisation in Cyprus
and they consider the permit application to take the samples abroad and
and it's very well regulated approach
- SC =yes

- KL [one needs to justify the reason why a certain number of samples should go abroad and what will happen to them when they will be returned and so on And then once the permit is err given the samples are packed sealed carefully letters provided err for taking the samples through airports
- SC [yes yes
- KL [and relevant places (.) And at the moment yes the material is in in our laboratories And one of the things that we are doing to analyze these hairs we're taking them to various synchrotron radiation facilities
- SC =right
- KL = to look at err further issues at non destructively (.) Including err metal element
- SC [right
- KL [local aeration in the hair cross sections so very detailed work at micrometre scales
- SC =The um the fact that you don't actually err damage the hair in any way you you've just referenced it it does actually go back It goes back to Iran when you finished your ↑research↑
- KL =eventually (.) after many years
- SC [many years
- KL [of research work samples (.) and this is my principle should be returned to the respective department of antiquities
- SC [mmm
- KL [and to the excavations
- SC =.hhh I wanted to go on to um synchrotron radiation (.) I'm sure that erm there are also people who don't know what it actually er is and um also to talk about holographic tomography (0.2) so that we have an understanding
- KL =very good (.) so synchrotron light as it's also known
- SC =Yes
- KL =synchrotron radiation it is produced in in very large scale err infrastructures large scale research facilities um that accelerate electrons to great speeds
- SC =yes
- KL =and then occasionally (.) the direction in which these electrons are circulating (.)is reversed by use of very very strong magnets And erm there is of course (.) much more to it
- SC =yes
- KL =but I think that is enough for today
- SC [Mmm

- KL [And err this
process in the synchrotron radiation facilities and we have a wonderful
new synchrotron now in Jordan
- SC =yes
- KL =Cyprus is a member
- SC =Oh
- KL =It's called SESAME
- SC [mmm]
- KL [very appropriately for the region err so SESAME
stands for synchrotron light for experimental research and applications err
in the Middle East in these facilities through this process and and through
the synchrotron light that can be produced in err them and manipulated in
the various beam lines
- SC =yes
- KL =that are linked
to the storage ring they are operational 24/7
- SC [mmm
- KL [This err synchrotron
light synchrotron radiation has very specific characteristics that allow us to
have tuneable energy (.) very sm::all spot sizes for the beam (.) So we can
get to very high resolution
- SC [Yes
- KL [in a range of techniques involving radiation
from infrared (.) to (0.3) X ray radiation, and using different methodologies
using synchrotron radiation er x ray fluoescence (.) and so on and so forth
to explore err various aspects of the material world that we live in
- SC [mmm
- KL =any material samples can be subjected to this kind of
analysis
- SC =I thought it was also very interesting to see I believe you did this
particular research in the European synchrotron radiation facility And it
was interesting to see that they have an education program for high school
students What a wonder::ful opportunity Does that mean um Now with the
advent of the one in Jordan that err possibly Cypriot students can also
partake These were high school students actually
- KL [mhmmm
- SC [And I
thought Wow what an amazing opportunity
- KL =isn't it EXCITING
- SC =very
- KL [I think it's
really wonderful that that we can expose high school students and even
younger students (.) to the fascinating world of scientific research
- SC [mmm

- KL [whether that Sciences is applied >to cultural heritage and archaeology< or other domains
- SC [mmm
- KL [and indeed at ESRF (.) the European synchrotron radiation facility there are these educational programs And this is the synchrotron where we did part of our research using the err (0.3) the err nano err imaging the >holographic tomography< that you mentioned to look at the minute melanin granules in the hair umm we also looked at metal element localization there using a different beam line err using synchrotron radiation micro XRF on these hair cross sections and we have analysed the same hair at the SESAME synchrotron to use infrared
- SC [Wow]
- KL =approaches (.) now why I'm telling you all this in the context of high school students is ind::eed ESRF has this program But we have already started with the schools here in Cyprus err talking about synchrotron radiation
- SC =yes
- KL =at schools (.) to pupils of different levels And I've been very lucky to be invited by teachers of science classes by organizers of school conferences
- SC =I think they're the lucky ones actually ((Laughter))
- KL [Oh you're very kind Saskia]
- SC [to have you speaking Wow]
- KL =so and then we of course have the researchers night a yearly event (.) the last Friday of err September every year organized by the research promotion Foundation Cyprus and we participate every year and people can come and see what we do with synchrotrons as well as other err bioarchaeological work that we do
- SC [we definitely must put that down in the diary]
- KL [And do put also down down the Cyprus Institute science fair now a new event err that that err we had this year and are planning to continue So there are many opportunities for for school children and and high school students as well as the members of general public to come and see what one can do with synchrotron radiation and what one can do with bioarchaeological research to engage with exploring the life stories of our ancestors also here in Cyprus
- SC =I wanted to ask (.) did you find a species pairs
- KL =sorry↑
- SC =did you find species in pairs
- KL =err can you explain that

- SC =err err of When
 you often we find that umm that there when there's segregation or an
 aggregation er So the (.) you find a bone and then you find something else
 to signify why that bone was actually there because it was living off
 something else or umm they were working they were not collaborating but
 they were um the one was feeding off the other
- KL =in
 terms of err animal species↑
- SC =whether it for animals living with people (.) or
 what what else was in the environment
- KL =ha I see now
- SC =okay (.)
 sorry my (.) I have other thoughts in my head
- KL =it's a very good question
 Saskia actually in terms of for example the Shahr-e Sukhteh site
- SC =yes
- KL [and many
 other sites both prehistoric and later, we do have other animal species
 ermm Of course (.) humans can be considered
- SC [yes
- KL [and (.)scientifically
 our animals or non human animal species in their burial contexts very
 clearly laid out
- SC [mmm
- KL [pur::posefully with the human burials And err
 these included what archaeologically err we call sheep goat because from
 the bone morphology
- SC =yes
- KL =it's very difficult to to know whether it is
 indeed a sheep or a goat
- SC [Ohh
- KL [There were there were sheep goat kits in
 the burials (.) as well as other umm remains of artefacts in this case err that
 point to h::erding activity and what is so exciting about the site in terms of
 its context is
- SC [mmm
- KL [one can see in the burials (.) the identities that err people
 wanted to project the people who buried these individuals they often
 selected particular kind of materials to be buried with
- SC [Yes
- KL [deceased whether
 it was this herding context
- SC [mmm

- KL ie sheep or goat remains (.) and err other awkward demands of herding or whether it was err material that related to craft activity so (.) in terms of the craft activity on the site we find individuals holding styli the applicators for pigments next to the hands and and and faces (.) they have little pots with pigments inside them and they're really staged in this way
- SC =yes
- KL =err one one you know searches for a better word but almost theatrically staged placed in such a way that it is clear that there is an identification with craft activity with these pigments that would have been err possibly a source of prestige for the individual for their family that they're engaged in this this high quality craft production activity In addition to this way we have cosmetics containers of cosmetics of different colours
- SC =yes
- KL =and so >on and so forth< so people are buried with different kinds of err materials And yes they do include animals
- SC =do you (.) was there anything there that you expected to find but didn't
- KL =well (0.2) that is a very good question um and archaeologists as archaeologists we try to <always look at the site> the remains that we come across holistically thinking of <what has deteriorated, and what are we not>
- SC =yes
- KL finding I mean many cases err most of the material indeed has deteriorated and this is why Sharhr-e Sukhteh is so important with the superb organic preservation wooden mirror bases wooden boxes (0.2) basketry umm all this organic material that normally we don't find
- SC =yes
- KL =and we need to think about whether it could have been there and infer it from the placement (.) the localization of artefacts or even human bone that we suspect may have been within an organic container
- SC [mmm
- KL [or basket there is an example of of that for example in a tomb (.) in Calabaras Ayios Demetrius in Cyprus
- SC [wow
- KL [a late Bronze Age tomb with individuals err buried in in their chamber tomb and three of those localized very tightly in a in a circular area with a sub adults children young
- SC =Yes

- KL =And the interpretation
there is that they may have been in an organic container such as a basket
that would have deteriorated Of course your guess is as good as mine
- SC [mmm]
- KL [In that front
- SC =Ummm (.) going back to Iran (.)has the area
been covered or has any sort of preservation erm taken place in order
now that you're aware that it's there err in order for further deterioration
to be halted
- KL =What happens in archaeological sites is when
we excavate erm (.) which is of course a scientific activity to uncover
facts about the past But excavation can also be seen as err somewhat
destructive
- SC =yes
- KL =we expose we need to take measures to
preserve And this includes also the preservation of the architectural
remains the walls
- SC =yes
- KL [of the building of the city And there are very good
international guidelines in terms of how to consolidate err the walls and
then there's of course another layer to the protection of sites which
involves guarding the site (.) because sadly (.) we are not always all
appreciative
- SC [no]
- KL [of the past and this is part of the reason that I'm engaging in (.)
in exploring these osteo biographies and also trying to bring them to the
public through various projects
- SC [Mmmm]
- KL [whether in Iran or in Cyprus to highlight to the
people the fascinating stories to lead to the appreciation of these stories
and with the hope that this appreciation would also then in turn
- SC [yes
- KL [lead to the willingness to
>protect the past< whether it is in Iran or in Cyprus or globally as our
heritage
- SC = you brought up a very interesting point because having just come
back from another visit to Petra err I was quite shocked at the amount of
garbage and umm the lack of respect (.) so much plastic all around and
umm and so you can be walking and you might actually find a bone or
something of real value out because the area of course is so vast there (.)
And I'm thinking it's umm not well guarded really at all
- KL =this is a
continuing problem Saskia (.) I'm very glad that you brought it up in general

- security for the visitors informally (.) they would notice immediately if someone accidentally was left behind
- SC [yes]
- KL [on the site they're very good at noticing just a flicker of light (.) just a sound and they would go and check
- SC =right
- KL =and help the people involved
- SC [mmm]
- KL [so it really takes a an overall effort as a society (.) not just as formal err governmental organisations (0.1) to to protect these sites (.) And I would hope that that people with these engagements with with life stories from different sites with engagement of a particular real person
- SC [yes]
- KL [from the past will be prompted even those people err who have not direct interest from before in our past
- SC =yes
- KL =will be prompted to to think about these aspects
- SC [mmm]
- KL [And perhaps next time when there's an opportunity to to do something about the protection of these sites to contribute to their maintenance To to get involved
- SC =how good are we in Cyprus You've mentioned that you're working on Are you working on sites currently at the moment as well
- KL =yes
- SC =mmm (.) tell us a little I don't want to take up too much of your time But tell us a little about the um Cyprus excavations
- KL =so of course there have been many different excavations that I've been involved in in the past But perhaps a particularly interesting excavation to highlight at the moment err is our involvement at the Hala Sultan Tekke (.) an excavation
- SC [In Larnaca]
- KL [In Larnaca near the airport]
- SC =yes
- KL =and near the shrine of Hala Sultan Tekke and near the Salt Lake which which many of your err listeners I'm sure can err localize in place (.) Peter Fischer and Theresa Burger who are the directors of the excavation invited me to come and conduct the err state of the art analysis particularly with the interest of looking at metal element exposure It's the late Bronze Age city how the city errand there is evidence on metal work in the city itself (.) And of course

- with this information err Peter and Theresa got very interested in what if anything we can say about the effects of this on the humans And err of course I was very delighted and accepted their invitation
- SC [mmm]
- KL [and now we have started a new collaboration looking at this material err also in the framework of of a recently funded project called Face to Face
- SC =yes
- KL =meet an ancient Cypriot
- SC =wow
- KL =that is funded by the research promotion foundation Cyprus And I received err with my team funding for 1 million euros for the next three years to look at life stories in Cyprus including the stories of the people specific individuals from the site of Hala Sultan ((inaudible)) authentic with Peter and Theresa
- SC =now tell me where where are they are they actually the these remains where are you looking
- KL =In terms of the study
- SC =yes
- KL =we are in the early stages so they the excavation has retrieved a number of individuals
- SC =ahhh so you have retrieved them already
- KL =they have been excavated
- SC [yes]
- KL [there will be many more of course and err they err as always in Cyprus now at err the department of antiquities facilities
- SC =yes
- KL =And we are now proceeding with the relevant steps err to lead to the err actual analysis So more on that later (.) but there are many active active projects like this and this is just to highlight the err (.) the engagement and the err the daily discoveries that are made in Cyprus right near the airport near where people go about their their um daily business We are able to unearth err the (.) ancestors of the Cypriots and start looking at their life stories for the next three years
- SC [and these these um I assume that it's bone that you've discovered ↑teeth
- KL =bone and teeth
- SC =bone and teeth and um are they going to be going to the synchrotron facility in Jordan
- KL =we hope so of course (.)first we need to go through all the official permit procedures
- SC =Is that lengthy

- KL [in ↑Cyprus (.) I would actually like to very much compliment the Department of antiquities they have been most helpful And and very quick indeed their procedures are really admirable in the the international context so I'm very happy err to be working with them And indeed the Department of antiquities is a partner organisation at this face to face project
- SC [mmm]
- KL [as are many Cypriot business::es, who will be I
- SC =well that's interesting
- KL [life stories and bring them in a new way For people
- SC =how did you manage to have a business collaborating with an archaeologist
- KL =it's a very good question (.) Saskia (.)the research promotion Foundation um put out a call for funding (.) err so called integrated projects where they very much encourage the collaboration of something called the quadruple helix
- SC [yes]
- KL [and that means research organisations (.) governmental organisations (.) such as the Department of antiquities err (0.2) businesses enterprises as well as other interested organisations And we have a winemaker we have a jewelry maker a ceramic artist a restaurateur and culinary personality and err key associations err of enterprises in Cyprus (.) Many businesses and organisations who are going to be engaging with these life stories and we will be translating them together with travel agencies as well tourist guides and so on to stories that can be um engaged with and are evocative for the visitor whether that visitor is local or foreign
- SC =this is real
- KL cultural tourism (.) I love it
- KL =and there is a lot of excitement
- SC [yes
- KL [and I hope in the next three years (.) err we will be engaging many of of your listeners as well as you enjoying and engaging with with these stories (.) and there will be a final exhibition at the Department of antiquities
- SC =right
- KL [into these stories And we wish to bring these for >for people to <<really engage with real people from the past>> and to appreciate err the diversity in the past in Cyprus through time (.) with these encounters of real err stories real people
- SC =I'm just amazed at how much work you actually do And it's all over the place um do you ever have time to relax and sleep and you

know do the other things because it seems ((laughter from both)) as if it's nonstop real excavations and work

KL =indeed it's very busy times but it's very exciting and it's energizing to work on these projects

SC [yes]

KL [now extremely busy time also because we're engaging with another project that we've got another 1 million euros for a custom built walk in hatch micro CT facility

SC =yes

KL =that will

allow us to do work on the previous projects that we mentioned but also open it to other researchers connected with the sesame synchrotron where we are building with 6 million euros of EU funds, a new tomography beamline There's a big workshop coming up on that front in the end of the June and so on So let's put it this way Saskia SLEEP is a precious commodity at the moment

SC [yes]

KL =but I also am a firm believer in work life balance and err we need to find a way to engage err with err all this work but at the same time at least ensure that for the team err that is so important working with us in all these projects

SC [mmm]

KL [that there is enough rest and And family time is downtime

SC =I'm

so grateful that you've allocated so much of your time to us and to the programme and we've been able to share with the listeners so much absolutely fascinating information you bring everything to life and that makes it very exciting Thank you so much for being here in the in the programme

KL =thank you very much indeed Saskia it's always a pleasure

Full transcript: Edita Kudlacova

- SC Edita Kudlacova a senior radio and audio executive with over 12 years experience a Czech radio has been appointed as head of radio at the EBU the European Broadcasting Union and is going to take up her position in March of 2021 (.) Edita joined Czech radio in November of 2008 as senior international relations specialist (.) and then became head of international relations in 2013 (.) her current role is chief creative producer (.) a post she's held since 2016 (.) where she works both on innovative audio content production (.) and with the national and international audio community of producers and innovators (.) Her work has won multiple awards (.) including first prize for best European online project at the 2019 pre Europa for 1968 project (.) an initiative that also won the journalism Award in the category for Best Online journalism (.) She also claimed first prize for best public service podcast with "Turn the lights off" in the 2018 podcast of the Year awards (.) Her experience includes extensive collaboration with public service media outlets (.) and she's currently a member of the EBU's new radio group (.) Prior to that (.) the International Relations radio group until 2016 (.) I'm very honoured to have her on the program Saskia Unreserved with me today (.) A very warm welcome to you (.) Do your new responsibilities mean that you're going to be leaving your position as creator (.) Chief Creative producer at Czech radio
- EK =Yes (.) So good afternoon again as you have just (unintelligible) Saskia I will be joining the EBU in March the head of the radio department And currently or currently I have been working for Czech radio for I think 12 years by now And my position at this moment chief creative producer will definitely be handed over to somebody new sSo we'll see how that goes (laughter)
- SC =yes You're passionate about radio and audio
- EK [Uhhh
- SC [But they're are two different formats (.) do you believe that one will supersede the other
- EK =No (.) I think they will both coexist I think we will still keep radio and we will also produce audio mainly for online distribution (.) But I don't think that radio is going to disappear anywhere because some of the content or some as your radio station (.) some of you know like specific programming (.) I don't think this will you know (.) like cease anytime in the in the future
- SC =It's a very live format of course it's as far as radio is concerned It's (.) it comes it's the moment it's there
- EK [Yes
- SC [Is that what makes it exciting↑

EK =Well it is this (.) But at the same time I think it's also the emotion because if you're looking at you know film or photographs you're looking at the visual side of it more than on the audio or the voice you know (.) content (.) And err when you only listen to the voice especially to interviews with interesting people or inspiring thinkers To me this is also you know like part of the who::le world for radio you know like to get the emotion get the inspiration only from the from the the voice itself

SC =Mmm, Graham Dixon from whom you take over in March of this year has been instrumental in focusing on youth radio archives a new distribution possibilities (.) have you had an opportunity to plan where your focus is going to be

EK =Mmm Well (.) first of all I think if Graham was not about to retire I would be very happy to cooperate with him you know for the years to come So what we do now at this moment is that I take the job over from him (.) So we have regular meetings I see where he got to with his plan And I wanted to see the intention he had in every area and to actually continue with some of them and maybe even introduce or bring in some new ideas But I'm very careful with that because I think Graham has done an amazing job And I don't want to just you know cut it and start from scratch So we are doing this in a very sensitive way

SC =Yes podcasts are another area where many radio producers are moving forward that there's some wonderful work that's been done really across the EBU (.) maybe special mention of the BBC Canada

EK [mhmmm

SC [where we see radio producers were even us we're privy to a very fascinating insights into the developments and what's happening at the EBU (.)do you see podcasts as possibly being the future way of listening

EK (0.2) Yeah I think it will be one of the future ways of listening to as we discussed just a while ago I think radio will still be there especially in the cars or you know like with the events that are live happening now at this moment (.) With podcasts you have the you have the choice (.) So you can choose for every specific moment in your daily life what do you like to listen to if it's more meditative or if it's more energetic So I think that you know these two ways will co exist together And I'm also a huge fan of podcast as you have just mentioned BBC is a prime example (.) But there are also some really beautiful productions from even the Swedish radio or yardie or Radio France (.)so there's a lot of inspiration right now

SC =And it seems that the language doesn't seem to matter either

EK [Mhmm

SC [because that was another way of actually unifying (.) It's really part of an immersive experience because podcasting is on demand (.) Do you see collaboration between EBU members in joint Commission's for example so that the offer to listeners can be strengthened

EK =Yes (.) yeah (.) this is definitely an area that we are very much looking into with with together with Graham at this moment and later on with my new team at the EBU (.) This is something that is of a great interest you know how to strengthen this co-operation (.) how to break in maybe even new formats (.) new co productions (.) And I completely agree with you that you know (.) listening to audio (.) especially in your earphones it's a very immersive experience (.) And I think we should just take the privilege of having each other within Europe you know each members and producers some people with idea not to you know like benefit from it and cooperate So this is definitely something I'm very interested in

SC = Spotify is definitely as law outlined by Dr. David Ihada the manager of media Intelligence Service (.) the market research arm of the EBU a big fish

EK [mhmm

SC [with a 1 billion turnover (.) How can EBU members compete (.) Or is it even necessary to compete

EK =Yeah (.) this is a very interesting question (.) And I think on one hand what Spotify does really well is marketing because I think that the recent productions that they signed you know the contract for Michelle Obama

SC [yes

EK [or Joe Rogan (.) this is a huge deal for a marketing as well (.) So I think they're very clever and very good in promoting their services and their content And I think this is something and now I'm talking from my own experience you know from the let's say CEE region in Europe where we can we can learn from these (.) we I don't think that we have to be too shy or to consider it you know in terms of promoting our content because we still have the best content on the market in terms of sound production in terms of the depth of the interviews you know so we have we have it but Spotify is very clever in promoting what they are going to have (.) So that's one thing (.) And the other thing is and that's a very sensitive question And there is another department digital department and my colleague Ezra Iman is looking into this is our cooperation with Spotify because it's it shouldn't be the way that we produce content and give it over to Spotify who distribute it (.) But it should be I think, a fair balanced cooperation of two parties that are on the same level And maybe for the EBU members at this momen, it's that there are some challenges And you know like, maybe

we are at this moment not on the same level of Spotify because it's so huge and people love it (.) And it's a love brand across the world (.) But I think that you know we have the content and they say that the content is the king

SC [yes

EK [and the distribution is just the queen. (Laughter)

SC =Erm What about having your own platform (.) Why shouldn't EBU become Spotify

EK (0.3) Yeah that's a very good question as well (.) I think that will make it a bit more different because then you would have to have localized versions in every country you know so if you're travelling for example in France it should be in French (.) For example in my country in the Czech Republic, by law we have to provide only content in Czech

SC [ahhh

EK [so even if it's in English we have to translate it (.) So that I think would be a huge not obstacle a challenge you know to overcome this And at the same time there are also platforms that are hugely successful and the members have developed them themselves such as the BBC Sounds (.) you know or the oldest Swedish RSF broadcaster they also have their own platform that works digitally as well as in the dashboards of the cars so I think it would be difficult to you know (.) try to create something from scratch at this moment when some of them are much ahead than the others

SC =Yes (.) Radio seems serves both as (.) profit making business and as a public service (.) Do you believe that this dual nature produces conflicts (.) And has any effect on the accuracy of news reporting and objectivity in the presentation of political and social views

EK (.) Yeah this is I think it does not relate only to radio (.) Of course this is a question for online media as well as for televisions you know that you have the duality (.) But as for the radios I think there are two sides to this (.) And especially I feel that from my experience at the Czech radio (0.2) that's the new players coming into the game, or on the field producing podcasts and online audio these are not commercial radios but these are streaming platforms (.) we have some strong Czech streaming platforms that started producing audio and they are actually quite good in terms of the numbers and also in terms of the quality of the production itself (.) So I think that on one hand we will need to cooperate more with the commercial radios to keep the distribution still you know the AB or whatever standard for digital radio you have chosen And then to strengthen the online distribution of audio programs or audio content (.) And as you know the other part of the question the news and the the views of the societies and you know like the impact on the democracy (.) um I think this relates to all of the media but I think that public service media

what we need to do is to just keep the credibility of people and keep the trust (.) Because what we have always been strong in was the trust of you know, people who are paying for our services (.) And I think it was also always the pillar of the of the democratic societies such and as long as people can still make the difference between what is a commercial content and what is a public service content (.) I think the society is on good terms (.) But this also puts the pressure on on public service to produce modern attractive content also for younger people or younger audiences

SC

=Do you think that they've actually been talking about younger audiences that they've actually been left out (.) How many radio stations for example are there for teenagers (.) I saw a very interesting article just yesterday that you know erm classic FM for example is looking at producing something you know that's just for teenagers (.) And with Lang Lang

EK

[mmm

SC

[and they're already

300,000 children following (.) Do you think that we've done enough in that regard ↑ And that they're just a couple of programs here and there

EK

(.) Mmm Yeah you're absolutely right I think (.) but ermm probably this was not the prime focus for all for all of the members (.) And it's fair to say that our audience tends to be a bit older but by older I mean maybe 35 or 40 (.) Plus in certain countries and especially teenagers (.) I think because we have also with my team we have tried to work on some programs And we also did some pilot versions for people you know (.) or young people between 14 to 16 or 17, It's extremely difficult it is very difficult because there are so much they were basically born with the mobile in their hand (.) So it is difficult to produce a radio show or radio you know station for them, because this is not a media output that they would be normally used to consume or used to follow it is much easier to get them in the online space of course but still then you have the competition of Snapchat (.) Instagram and all the platforms (.) And I think especially with these young people they don't you know (.) it might come to you and I believe this is comparable with the other countries they often don't even make the difference (.) What is a public public service content (.) And what is the private online companies such as Facebook you know they can tell you the source of my information I read it on Facebook I saw it on facebook (.) facebook published

SC

[Yes

EK

[and I think this

is where we also need to work on as the media literacy of young people (.) their knowledge about the media market as such but I agree with you that in terms of the content and the format maybe we have not done enough (.) but at the same time it's fair to say that it's it's an extremely difficult market to enter

SC =What do you believe constitutes a great radio station

EK (.) Mmm People who are enthusiastic about it (.) People who love radio and who are actually passionate about producing the shows because I believe that what you my colleagues always say that (0.2) what you have in front just in front of the door to the studio in your head or your emotions (.) this is what you're going to broadcast to the people (.) so if you enter the studio happy or lively or energetic this is what people take from your program(.) if you're going to enter the studio tired (.) frustrated (.) exhausted (.) this is what the people will get from you (.) So I think in order if you want to have a successful radio station that is the love brand and people love to listen to it (.) For me it's number one (.) it's people who make it who make the programs and you know like for them to to create a good team and to be really enjoying their work

SC =What do you believe are the essential tools which broadcasters need personally and from an administrative perspective

EK =Mmmm (.) so personally I think they need to be interactive with people I mean I think they need to find all the possible means to actually come into interaction and communication with people (.) so this is of course your microphone in the studio (.) but at the same time your social networks you know you you events with for for live audience concerts or whatever that you where you can broadcast (.) so I think this this is a good skill to have and you know part of your charisma as a presenter or content producer I think you need to be interested in stories and human stories

SC [Yes

EK =and not just you know that you studied it (.) but you really genuinely have to be interested in the characters in the story itself and just go you know on the narration of the story (.) So I think this is on the personal perspective and from the administrative perspective (.) for public service I think and this is what I have always been very careful when I was hiring my new team members to have good values as a person (.) because I think public services there is something that's very important is our values (.) we believe in trust you know (.) tolerance in democracy in you know like these values that maybe you are not thinking about them every single day (.) but I think with every single crown or euro or whatever currency you're using

SC [Yes yes

EK [you're spending you need to have these these values in your head

SC [they have to be inherent

EK =for whatever (.) Yes exactly Yeah (.) But it is for the content but at the same time also the way you you know, run your house, your studios everything (.) I think this is what we need to keep in mind

SC =what for you motivates creativity

EK (0.3) Um (.) For me personally it's err being alone in the forest or somewhere in the nature because I tend to you know get fresh air that creates my my fresh ideas And from there I can be creative (.) So for me it works to being in the countryside you know (.) just clearing my head and then get fresh ideas But then the second stage is definitely brainstorming with my team and with people who inspire me (.) So I usually you know whenever we are in the creative process at the very beginning I usually tend to be alone and just go for a hikes in the mountains or in the forest, to get some ideas and then to come and brainstorm with my team

SC = Do you give that a necessity to your team as well (.) so that they can also come up with creative ideas↑

EK =Yes definitely this is I have a small team but we have produced some really nice content together already (0.1) um, and by nice I also mean quite big even though we are just five people So it's quite a small team (.) But what I like and this is also my criteria when I hire new team members is that yes of course you need to have a new university education (.) But for me it's interesting what the people are actually interested in what are their hobbies how they you know like what they do with their free time (.) So that there are people who are inspiring who can bring in something new into the team And then from there if you take five six personalities plus the external you know, authors or musicians together this usually creates an environment that's really you know very it is a really joy to be surrounded by these people

SC =It's interesting (.) you say that you're a small team of er five is that for the entire radio station

EK =We have actually my direct boss is our director general (.) So we work across the whole company you know with all the content from news to children And it's a small team I didn't want to set up a big team because I love to work with external authors and also with our colleagues from other departments (.) So my team is based or focusing on innovation innovative formats (.) and new ideas (.) For example as we were discussing podcast we have produced the first Czech original podcast about five or six years ago (.) And for that we come up with the format and with the ideas and we do research from international environment And then we you know take into our team people colleagues from internal as well as external circles (.) So on project basis it is a much bigger team maybe 15 to 20 people but the basis of it is just five of us

SC =Some channels spend and hours playing music only

EK [Hmm

SC [Do you believe that this is lazy broadcasting (.) Um how many hours should actually be dedicated to music only (.) And here they're referred to as producers (.) Do you call them disc jockeys (0.3) (Laughter)

- EK =Yeah it's the No I would not call them disc jockeys with classical music or you know cultural station not for sure maybe if you have some pop music
- SC =[I was thinking more of pop music
- EK [pop music okay (.)Yeah we sometimes call them DJ as well when they are on air playing pop music (.) I think it depends Because especially with coming you know with the arrival of Spotify and the streaming platforms I think music is something that is losing its importance on radio or the people are not coming just with the music because I think in the past in the 70s or 80s the way you discovered new music that was your favourite radio station (.) you had your whatever editor DJ or personal presenter you trusted their choice of for music And this is how you discovered music And I think today especially with the algorithms when you are being offered music on Spotify or YouTube
- SC [Yes
- EK [based on your preferences you don't maybe need or you don't feel the need to have this kind of a person on air So I would not say that it is important to have 24 seven streaming stations music streaming station because I think this is the offer that people find elsewhere on YouTube or on Spotify or somewhere else But it should if you're streaming or broadcasting music I think what is important is you give it the curation the human curation not the algorithm but you actually have people who understand what they are playing and why they are playing it And they can give it much more detail so that you know what you're focusing on or you know why you're listening to this (.) And this with all due respect to algorithms and all due respect to artificial intelligence I am a kind of person that I will always look for human touch in that you know I want to have an editor or presenter I trust maybe not for 100% of what I listen to But for new music or you know like for exploring some areas I might not have known before I like somebody I trust to come and tell me hey Edita, you can listen to this because I think this is an amazing piece of music
- SC =mmm I don't know if you're aware of the project radio garden connecting people and places through radio there are 1000s of radio stations that you can access from across the world it's based in Amsterdam And they devised mobile apps in 2018 for iOS and for Android So literally you click on it and it takes you to any radio station around the world And in light of that I'm wondering do you think that the internet is a threat in any way to public radio stations
- EK (.) I think it's we should be looking at it more that it's an opportunity for us (.) I think if we are clever and skillful enough we can be very successful online as well But I think it's something it is challenging for sure (.) Especially you know for us

being of certain age because the young kids they have grown up with the internet from their kindergarten You know we came to it a bit a bit later But I still think we can take it as an opportunity and be creative with the content we put online But what I think is very important hand in hand with the online world is the media literacy we have been just discussing before

- SC =Yes yes
- EK [you know so that people actually know this is a public service content what it means the public service content why am I paying for it (.) How am I paying for it(.) And I think this is extremely important to stress especially when you're online
- SC =Is enough research conducted by public organisations about what the public actually wants
- EK (.) I think in certain countries for sure yes (.) I have seen really nice research from the you know UK done by the BBC from from the Nordics or ARD in my world (.) I think we are still looking more on the numbers that come for the the on air listening what people prefer at what hour or what kind of content they want to have on air (.) but I think it's about time we also start doing this research for online content so that we you know it's not just for on air programming but we also know how people live online and what they expect from us to have online and what time you know (.) what kind of what kind of news or music or whatever
- SC =Do you feel that you're going to have any extra challenges as a woman
- EK =I'm definitely hoping not (.) And I believe not (laughter) but it's true that there used to be a woman that was (Reiner) I think she was Bulgarian and she has been there in the late 90s and early 2000 So this position was occupied by a woman already But I believe that we are living in a world where women have the same opportunities and same challenges as men at the same time
- SC =For those who like to implement change within their organisations do you have any advice
- EK =Don't give up don't give up (.) that was always my mantra it is hard especially when you're changing something (.) that people may not understand your intention or your direction or your idea it is extremely difficult (.) for me there were always two things one of them was that I needed the support of my team So I'm not alone in that So you have some you know like minded people who can support you all the way And the second was loads and loads of communication meaning that you really have to talk to anybody and everybody And if you want to persuade a specific bo::ss, or team or whatever(.) I think you need to be very open and communicative ↑ But it's very very difficult
- SC =Have budget cuts, been instrumental in encouraging innovation and creativity

- EK =Yes (.) I think (.) yes it's influential but not only in the negative way but also in the positive way (.) Because all of a sudden you have a limitation for what you want to do And within those limits you need to create good ideas (.) So I have a young team I have energetic you know they have drive (.) So when I tell them we don't have this much money but we have only this amount of money go and be creative They take it more of a challenge you know they have less but they try to deliver the same kind of expectation as they did before So yes it's Yeah budget cuts are everywhere (.) But I think once you get used to them and not say them just negatively, you can actually look for different ways to find maybe even partially your financing, you know work with people who can bring in more influence or more you know outside external cooperation whatever So I think you have to be more creative in this
- SC =Radio was instrumental really in creating communities with err err key features in radio discourse including sociability performability interactivity and liveliness (.) What about the phone-in (.) Is that still a way of connecting people (.) Or do you think it's just the sort of way of filling in a 24 hour radio schedule
- EK =If you look at one of the features that podcast producers are using they're actually asking people to record their own audio story or audio ideas or emotion send it to them and then they actually put it on the on the podcast episode as well (.) And I think this is a newer version or you know like, updated version for a phone in So (.) I believe there will still be the interaction with your audience And also you know like your (.) you will always try to keep your audience being part of your program being involved you know
- SC [Yes
- EK [being feeling the interaction with you I wouldn't say that it will remain you know for a lo::ng ermm duration during every program or every day but I do believe that the interaction is important If it be via phone or you know on Facebook or on social media
- SC [and then maybe you keep a source of control of the type of content that comes out as well
- EK =This is yeah this is a great remark (.) And also if you look and I don't know what's your experience with your with your station or with your program but especially with the news content if you look at what people are actually able to say and you know how extreme op::in::ions or emotions people are able to to express (.) especially online when it's written I think you have to be double sure that whatever you put on air is balanced And there are no extreme you know either vulgar or to you know whatever racist or something comments with this
- SC (.) Is English Still we touched on language a bit earlier but do you believe that English is still a universal language and way of communicating (.) Do you find that you've

- EK [uhmm
- SC [(.) been hindered somewhat (.) if you've got to translate everything that you receive into Czech
- EK (.) Mmm (.) yes (.) it is ermm I think English as a working language English will still be predominant Maybe there will be one day Arabic or French (.) But I think English is the number one language still And I feel that it's also much easier to have you know something what we have somehow learned since we were children so that we can you know like communicate in this (.) But especially in the radio world when there's so much based on voice sound and audio if you need to translate everything into my language in Czech and there is a small language community Czech So it is it makes it difficult to take other programs than English spoken (.) So if we would be translating something from Spanish German or French or Swedish or whatever other language (.) I think it would be more difficult to make people excited about doing this or make people excited about listening to that, because the language is very important with the audio you know the language you speak
- SC =It's been an honour to speak to you (.) Thank you so much for your time and wonderful comments on the program (.) Thank you very much
- EK =Thank you for the invitation (.) Have a nice afternoon

Full transcript: Efi Xanthou

SC Most modern industrial societies value the person who's willing and able to initiate and respond positively to change (.) And yet organisations that attempt to initiate such changes are often stymied by individuals or groups within an organisation who resist the changes. One of the reasons for the resistance is >you don't need to look very far to find out why< because the benefits of the organisation are not necessarily consonant with and are often against the interests of the individuals being asked to make the change (.) And why am I beginning today with that↑ Well yesterday the church of Cyprus and the Archbishop Crysostomou sanctioned the destruction of four listed buildings in Nicosia, the buildings are on Isocratous Street They're located on land owned by the Archbishopor::ic near where the construction of a monstrous cathedral is currently underway (.) There is now permanent loss of antiquities beautiful period homes built of sandstone with doors and windows handshaped tiles all destroyed (.) And what is that for (0.2) a car park (.) So we have many calling out about the hypocrisy of screaming blue murder about the occupiers of property in the north destroying heritage (.) But now the same has been done here (.) And I'm going to cross over now to ethics until from the Green Party to talk to us about their outrage as well about what has happened (.) A very warm welcome to the programme Efi (.)once again (.) Thank you for being with me

EX =Thank you so much Saskia it's good to be with you (.) I have to tell you that I have been extremely mad since yesterday when we found out about the demolition of the four houses (.) It's incredible what this guy and basically the church is getting away with (.) because it's not just the Archbishop these things have been happening all over the island (.) And we've already seen many instances of ermm how can I say mm of undue influence being given towards local authorities towards the police I mean yesterday was like it was the worst (.) You had four buildings that not only were listed buildings (.) they were also a deal that the municipality of Nicosia had struck with the church when they wanted to create this new building this new church in the Old City (.) Normally they shouldn't have been given a permit towards that

SC [I can I

EX (unintelligible)

SC [Can I just interrupt so

that I can let the listeners know that that building a cathedral project was initially rejected by the municipalities aesthetics committee because the plan the plans call for a ↑twent::y-six meter high Cathedral designed to fit between 600-800 church goers and underground parking↑

EX [And not just that

SC [And the underground parking↑

EX [And the underground parking was
the worst

SC =Yes

EX =We are talking about an ancient city there is no way that they would have gone underground and not found anything and they did and everybody covered it up (.) and they were removing rubble ermm from the area for like for a big period of time we were asking the department of antiquities what on earth that you're doing about this (.) they were insisting that it wasn't important > I'll remind you that the area that they're building< this cathedral is adjacent to the area that they wanted that they stopped building the municipality of Nicosia because they had found ancient ruins that were deemed significant enough to be protected (.) so it just doesn't make sense (.) It's mind boggling what has been going

SC [Okay so we're fed up with it Efi (.) and now we call for accountability for this (.) ↑How is the Archbishop because I've got the Archbishop in my firing line for the simple reason that it's his church ↑who's paying the 8 million for the project that it was estimated at that was in 2018 (.) I'm sure the project has gone up

EX =Well it's all the other minor projects that he's doing here and there(.) and it's also the fact that he's been pushing for passports to be given over to dubious characters for instance like Joe Lock and that is not something that I'm making up (.) he actually went on the record with this only last week

SC [Yes yes I want to come back to that because I want to really keep to this this project for now (.) It's just mind boggling ↑How is he allowed to get by (.) Does he have some kind of immunity from any sort of prosecution

EX =Well if he if you see that he actually demanded that the investigation committee that started on the passport was basically they asked them to come to the Archbishop's palace (.) so because he has difficulty walking right now and I've been asking for the last two weeks if there was a person that actually did have a disability that was demanded to be interviewed in front of the investigative committee and they had a problem a minor problem with walking would they have actually gone to their house or would they have actually gone like to a hospital if this person err couldn't be removed (.) No (.) they would have demanded that he come in front of them (.) If you see the whole setup and the way that the Archbishop was sitting on his gold gilded throne behind his own desk (.) it was incredible (.) the President of the Republic actually went in front of the investigative committee today he did not demand that they come to the presidential manor But the Archbi::shop believes that he has such power And ermm he's he's overpowering everybody and he

SC [He does have power (.) he does have power if it's accorded to him

EX =No but not according to the law

SC =Sorry Efi if it's not according to the law then the law has to be put into place so

EX [Yes

SC [then I call on the Minister of Justice to explain

- EX [The Minister of Justice and on the on the Ministry of Interior (.) I've been listening very clearly, we've been following this up intensely because the information came through to us closer to midday our municipal councilor Kyriakos Kiminis went once on the spot on site And he demanded that they stop but they had already started with a bulldozing And he brought over the authorities from the municipality and they stopped the whole project
- SC [that was 80 meters away (.) they didn't go there on their own accord (.)the minute they saw it happening (.) they didn't see anything happening
- EX [No but it's not just that (.) so EDEK which is the Bureau for mechanical engineers they had actually realised umm that this project was underway from a lot earlier and they have come on the record with their press release and with today's information coming out in the newspapers and on radio stations, and they were saying (.) that they were actually ermm they came in contact with the police at the municipal authorities (.) and they did not deign to go to the area until three or four hours had passed so they knew about it they were complicit in the whole situation not that we were what's the word that I'm looking for (.) not that we had any doubt that they were complicit in this thing Because we're talking about the old city of Nicosia the municipality the the the new offices of the municipality are like a block away They're not even (.) I'm not even sure if it's 80 meters And they're all they are They're a high building, >so they actually have full view of what's going on in the rest of the city< So they knew exactly what was going on (.) All they had to do was get out of their office and just walk like I don't know maybe 30 40 meters And they didn't do that they didn't do it for four hours so that most of the building was demolished by the time that they actually intervened
- SC =Alright
- EX [and that's what we're demanding
- SC =at the head of the municipality we've got a mayor Costantino
- EX [the mayor
- SC [Yiorkadjis
- EX [the mayor came out with a press release saying that we are going to investigate< I want him to resign>
- SC [I, I,
- EX ((unintelligible))
- SC [Everybody should be held accountable Anybody who had anything to do with this because it's got to the stage where it's just too much err Efi, (0.3) he actually said it saddens us whenever part of our cultural heritage is lost (.) And he added that one of the buildings was claim::ed to be dangerous But these claims were never substantiated and that illegally demolished buildings must be restored (.) So he's called for the restoration of the building
- EX =That's what the law says but you don't understand the Archbishop didn't demolish it because he wants to build something

else (.) He demolished it so that we have full view of the new cathedral that he is building It's his legacy to the city (.) This is like the last thing that he wants to do before he dies (.) And I'm not I'm not (.) This is not just my own err conclusion this is something that is very clear he is a very sick man (.) He has a small period of time he wants to finish the project (.) It's the reason that he's trying to demolish the ancient ruins in Geroskipou (.) It's the reason that he's trying to sell off as many plots as he can all over the island that belong to the church to bring money in (.) It's his legacy (.) He believes that this is the best way to serve His Church (.) This is something that I will never understand But at some point we have to realize that the law applies to everybody

SC =Well if it applies to everyone why hasn't it been implemented over the years (.) Because as you've pointed out this isn't the first illegality

EX =Can I just remind you of one of the legalities because it's connected to this

SC =yes

EX [so people have a clear view (.) In 1995 he actually demolished another four or five houses I'm not quite sure of the number (.) But opposite the houses that were demolished now it's again on Isocrates Street It's a car park right now he demolished those houses again without any ermm ermm without any ermm say from the municipality he didn't apply for any permits whatsoever So there was ermm already a previous instance where he had done this (.) So when he applied for the cathedral to be built within the Old City because that's one of the reasons that he had actually demolished those old houses there They put it in the permit that he received that he had to restore the houses he had to restore the ones that he threw down and he had to renovate the existing houses that were still in the area and not touch them because they were part of the same plot where the cathedral was being built (.) So he not only basically got his permit for the huge Cathedral by by trickery (.) by basically overcoming all the legislation and err

SC =unethical practice

EX [he also promised he also promised that he was going to renovate the houses that he just demolished (.) So this is not only about a demolishing and whether they were umm they were actually in or they needed to be renovated or they had to be demolished because they were dangerous for passers-by which was never something that was ermm corroborated by the municipality of Nicosia (.) He basically just went in demolished them (.) And now he has a clear view to his new Cathedral and when the building finishes within the next short period of time he'll be able to have the majestic inauguration that he has been dreaming about (.) hopefully before he leaves this place

SC [He'll only (.) he'll only have a majestic inauguration Efi if the people actually go in and if it's sanctioned (.) So if it's not sanctioned and there's there's a call for a boycott of this monstrosity

EX =We can try we can try and I can tell you that in general a lot of people are fed up with him (.) But there are still a lot of people that do not see him as a person (.) They see him as the representation of the church in the same way that we have a ↑crook of a President right now (.) And you still have people that believe that we need to respect the position Well no we don't need to respect the position because the position is held by a specific person

SC (0.2) Well I've always thought that positions should be respected (.) But if the holder of the position hasn't behaved in due course of whatever position it is then surely there has to be accountability again

EX =exactly

SC =Some of the very very angry posts on social media have also drawn attention to the fact and I'll read you one of them (.) that it's an open secret that if you want to do illegal demolition construction in old Nicosia you do it on the weekend or a public holiday (.) Because the actual municipality of Nicosia doesn't lift a finger There's no emergency line (.) There's no cooperation with local police (.) And that's also the same thing that happened when a church-owned buildings on Efklivou Street came down ((background noises)) And that's when these buildings next to the archbishopric ((background noises)) Do you hear me Efi

EX =Yes yes I'm here

SC =came down (.) And that's when the medieval building next door to her particular house came down seven years ago on the 25th of March which we of course all know is a public holiday In 2014 (.) a bulldozer arrived at six o'clock and tore down the ancient building next door (.) The police (.) the municipality were called to try and stop the crime (.) The police stood next to her on a balcony and watched it happen (.) And they said that it was the person's fault for buying a house in the old town (0.3) The ministers

EX [I think,

SC [don't do anything that apartments don't do anything else I know from personal experience the mayor never answers any telephone calls (.) questions (.) emails (.) the municipality the Town Planning Department the listed buildings department the tax office because illegal parking lots pay no taxes the police, it's never ↑ending

EX =Yes (.) And I

think that it's very clear that there is complacency in the whole situation (.) there is no other way to put it (.) both the police and the municipal council sorry and the municipality were alerted they were alerted very early on in the whole process They lifted and they didn't lift a single finger to be able to come in and stop this The Ministry of Interior this morning to their representative of the Minister Mr. Lewis Michail basically said that that's not our that's not our problem That's the municipalities problem (.) And when the reporter Katerina Eliades when she actually asked him okay but I have ermm the transcripts here of when you actually approved the cathedral to be built in that area And we all remember that Mr Nicos

Nouris who is now the Ministry of Interior was ve::ry ad::a::mant that that specific church would be built (.) And it's basically on him (.) He lobbied and got almost all the political parties in the municipality in the municipal council at the time to agree to this (.) The only ones that opposed to the cathedral being built was the municipal Councillor from the Green Party and the municipal councillors from Akel So this was his personal campaign (.) This was a personal vendetta

SC (0.2) What's going to happen Efi↑ Is this going to be another one just the put under the rug

EK =No I hope not (.) But every single time that something really crazy happens and we try to insist that the law being applied we come up with all this corruption that is embedded If we really need to change this we really need to get people in place that understand what corruption is (.) We actually have a president right now that believes that there is n::o prob::lem with the fact that he actually himself personally made sure that there were passport holders that people got their passports people that came through the legal offices of of his of his own legal office that is now run by his two daughters we have ((unintelligible)) Sorry we had another minister where his ↑father had a company that was pushing through these specific passport umm citizenship erm erm giving situation (.) And this is just this is just the top of the tops I mean we've been talking about how corruption has been changing the use of land and the way that properties have been (.) you know increasing in in how much or how much worse they are like exponentially because of a few minor changes on a map (.) And this has always been done by ministers (.) And it's not just this government (.) but this government has actually come out and said No it's fine (.) They have no contemplation of what it means to have some sort of ..what do you call it

SC conflict of interest↑

EX =No (.) they don't even have a perception of what is corruption they don't understand that as corruption (.) And this is very scary (.) We've seen other governments do a lot of things but they tried to they tried to cover their tracks they tried to hide it because they know that they were in the wrong (.) We have a government that is adamant that whatever they're doing which is clearly in violation of everything that they're supposed to be standing for (.) Says it's okay we have a president that tries to say that I am going to be different I'm going to fight corruption corruption brought about the economic crisis of 2013 (.) And the mishandling of funds and whatever and whatnot So we're going to fix it and what does he do (.) He creates a code of conduct for his ministerial Council including himself which he he was the first that actually violated the bloody thing This is the kind of thing that should not have been accepted And the fact that he was re-elected in 2018 >ju::st ma::de thing::s worse< because he feels that he's he it's incred::ible what's happening (.) He feels that nobody can touch him Nobody can do anything And right now all this situation that is happening with investigations and whatnot it's again late they've created an investigative committee that is that has appointees within it that are totally ermm (0.2) in debt to the president - Demetra Kalogirou was appointed by him (.) Milonas

Nicolaos was basically a supporter one way or another indirectly (.). And we all knew it. And he actually got a quid pro quo in his personal affairs that had to do with the head ((unintelligible)) and the Bank of Cyprus at the time. And nobody knows exactly what happens within that situation and who who had it who's back but the point is that he actually got his money back whilst all everybody else that got their hair cut had no sort of deals made and they've lost their money probably forever. You have a two other appointees that are again indebted to the president one way or another. And they were appointees of of the President (.). Once Mr Pavlos Ioannou, his son is actually working for DISY. So it really doesn't make sense to have four people that are indebted to the current president that are supposedly checking the corruption that this government and his presidency supposedly did

SC =Alright so Efi in response to that in a combined effort in Parliament we saw what happened that you actually were part of the parties who did not pass the budget that means that a certain number of you all kept together for in for the first passing of of the budget

EX =Yes

SC =Why has there not been this united and unanimous effort (.). again to stamp out this corruption from all the other parties (.). I understand you you've referred to the ruling party at the moment where there's this level of corruption ↑ why hasn't there been this unified effort to stamp it out and to stop it(.). And to highlight it (.). Do you think that enough people ↑know

EX =no I don't think that they know as soon as the government came out and said that there's not going to be a budget(.). And basically we're not going to be giving any handouts anymore (.). Everything everybody went crazy. And they said that basically, you're trying to destroy our economy which is the foulest and most silly thing to do the only way that we could have insisted and demand that the government of Anastasiades resign was by not passing the budget (.). There is no other way. There is no indictment that we can push through for the president there is no situation that you can actually put to a vote whether there there is continued trust in his management as president he will continue to be president till 2023 (.). And the way things are going and you're probably you're going to have a lot of effort from from the ruling party to make sure that their narrative comes out. I mean if you listen to what the President has already been saying today at the investigative committee he actually said tha, why are you asking me about this we actually stopped the program because we realized that they improved with it we are talking about a program that they took his insisting that it's fine and we fixed it. There's no problem whatsoever with it. If we hadn't had the investigative journalism that came out from Al Jazeera (.). If we didn't have OCCRP coming out constantly with new information about the situation it would still be there. And they would still be trying to convince our European partners that they are clear and that everything is fine (.). And there is no problem whatsoever. We This is the embedded corruption cannot be stopped. If we don't have a change of leadership things are going if we manage to have a change a big

change in their presentation that the ruling party has within the parliament then maybe there's a chance maybe there's a chance but we're still coming back to the fact that you have people that gobble up the things that the ruling parties say it reminds me of what's going on with the US where you have

SC

[I was

EX

[Trump doing all these crazy things and you still have some supporters insisting that he's the best thing that happened to America after sliced bread

SC

=I was going to actually bring up the exact point that at least he was impeached for whatever it stands for (.) it looks as if it's you know it's not going to be legalized and because of the GOP but we don't even have any sort of direction from in our Constitution(.) Do you believe that this is something that maybe needs to be investigated and to be discussed in Parliament

EX

=Well (.) the Constitution there there are specific parts of the constitution that cannot be amended according to the Constitution (.) So that's one thing that we need to deal with (.) Now the other the other articles that can be that can be changed, you need to have a qualified majority So you understand that any any change that is going to come about within the Constitution has to have a cross party support (.) there's no other way that it can be it can be pushed through

SC

[mmm

EX

[at least according to the percentages that the political parties have as is (.) We don't know if there's going to be a significant change inerr in the party percentages in after May when we have our elections

SC

=I think that these May elections are going to be absolutely crucial for people to stop voting via just a party party vote (.) It has to be a vote according to principles (.) Do you think that there is enough coverage by the media I'm definitely going to do my very best to see what can be done to give as many people a fair opportunity to actually outline what their plans are, according to certain criteria so for example what are their criteria on this this and this subject (.) do you think that it's well enough err outlined and as part of that question why have the over 200,000 people who are English speaking and in this country and who do have a vote (.) Why are they ignored and nobody actually addresses them

EX

=excellent questions (.) Well first of all to be able to see some sort of change in the situation We have to see people that are true about all the declarations that they make before they get elected I'll remind you that in 2016 we were going through a similar ethics crisis (.) And we had 28 new MPs enter the parliament I don't think there has been enough significant change within the last five years in the way that parliament has worked or the situation that has to do with government proceedings or the err restructuring of err Public Affairs of of the judicial authority of local authorities (.) You have seen people that have tried to change things but it's usually from the smaller parties the big parties they brought in totally new people (.) but again everybody was just going according to party lines So if we do want to see change we need to see change across the aisle And we need to see people the the not just younger in age but the new people

indiscriminate of age the new people that are entering politics and they're supposed to be bringing in the fresh ideas and the fresh fresh situation (.) They need to actually be pioneers and they need to change things and not just try to try and carry the party line err it's very difficult for it to happen because it's an institutional it's an institutionalization of the way that people are thinking but it can be done we have seen many MPs, basically admit that they would like to do something different (.) but the parties insisted on so and so so

SC [So how does one go about that change (.) And how does one person for example come up (.) I know that we've got two musicians turned politicians now going to send their shout out for culture and things that they believe very deeply on (.) How are they going to be able to put out the message and how are people going to actually vote for them

EX =Because you're not supposed to be voting for people according to what their occupation is you're supposed to be voting people because of their common sense And I think that that's something that we've lost through the process (.) We don't want to go for ermm I'm not saying I believe I believe to my core that whatever it is that you've been doing as your profession or to get by or to have some sort of income has nothing to do with the potential that you have as a politician (.) I mean everybody can see Cortez and what immensely beautiful things she's been doing in the US and she was just working as a waitress (.) So it's not about the job (.) It's about being able to process the information that is going to be handed out to you to be able to do what is necessary

SC [Ok

EX [So that's where the problem is (.) You have to have people that have free thinking (.) that have checks and balances that have ethics when you get that part in your work and now you asked me how (.) it's across the aisle (.) People need to get involved in politics within the political philosophy that expresses them (.) Yes I'm with the >Green Party And I would like everybody to vote for the Green Party< but that's not going to happen so people need to get involved with their political factions

SC =Why are they

EX [and to be able to change things

SC =Why are they going to vote Efi I mean as a party you must look within yourself and say why are people not going to vote

EX =Because they don't understand they have a misconception (.) And for some reason there are a lot of people out there that believe that by not voting they're actually punishing somebody Whilst its the immediate (.) It's the extreme opposite that is happening (.) When people do not show up to vote (.) They're just not counted

SC =But you said they don't understand (.) Does that mean that your message isn't clear ↑enough

EX =No it isn't and it's our fault (.) It's nobody else's fault (.) If asked the politicians and I believe that it's the Cyprus Greens fault big fault that we

haven't managed to explain this better If people do not show up to vote their vote is not counted in if they show up to vote and they give in a white ballot a blank ballot or if they write if they scribble or doodle or say that they want to elect President Makarios or I don't know what else it is that they scribe on it (.) It's not counted in

SC =Yes

EX =because at the end of the day <only valid ballots are accounted for> And then they are ermm distributed across the aisle so if you have like a 20% or 30% of people that don't show up that 30% is going to be redistributed to all the parties that did participate And that's how you're going to get people that you probably don't want to get elected (.) elected

SC =Alright so you should be really targeting those 18 19 20 year olds 21 year olds (.) those especially I say especially the 18 year olds it's their first opportunity to vote do they (.) according to your research go according to the politics of their parents or they have their own I'm sure that they

EX [yes and no

SC [have their own thinking

EX [Yes and no I mean there are obstacles in people registering to vot (.)It's not as bad as we're hearing about you know gerrymandering happening in the US (.) But right now for anybody that wants to vote in Cyprus they actually have to go and find the local mukhtar to find their application and quote and basically sign that they're actually residents of the area that they're talking about (.) So this is an extra obstacle towards them going to the citizens service office or going to the district officers office and submitting the application (.) So there are two stages towards this submission And this is and it's very difficult to find the most mukhtars because they're not people that are employed by the government They don't actually all have a uniform ermm What do you call it

SC [No]

EX [They don't have office hours

SC [No

EX [I like for

instance the Mukhtar from Aglantzia he works from nine to 12 every morning So you're asking people to actually take time off work to go to the mukhtar to sign a piece of paper to say that they live in Aglantzia (.) And how are they going to prove this to you you're going to take some sort of Bill Why can't they show this bill to the office that they're going to have to give the submission of the papers And why do I need to make an application that I have to personally hand over to a specific office when you've got all my contact details in the bloody system Because otherwise I'm I'm illegal ((laughter)) I have to be

SC [why why is it not done

online (.) my Mukhtar happens to be in the vegetable shop

- EX [mm, you would say he's easily accessible you mean
- SC =Well I just think it's ludicrous I'm sorry ((laughter from both)
- EX [No I don't disagree ((laughter)) most mukhtars and they're the good ones (.) The ones that actually have a place of work have a personal place of work where you can go So they're open on various hours But I have there are other people that are basically retiree government employees or retiree Party supporters And err you go to their house I specifically remember the there was a mukhtar in the area where I used to live opposite my house And he would have people knocking on his door at nine and 10 o'clock at night to err to get whatever signature it was that he needed to do and he resigned from the post because it didn't make sense It just didn't make any sort of sense
- SC [So we should it should be online and especially in a COVID era (.) If we're not allowed to walk on a footpath which is my next subject
- EX [then why on earth would we go to people's houses to get people's signatures
- SC [definitely (.) so Efi let's talk about the footpath saga I understand that the government because it's the government who's making the decisions it looks as if it's not the Scientific Committee anymore anyway And they decided that there were too many people gathering in Troodos Square last weekend That's the err reason and so we've been naughty little children and we gathered together and so now we are not allowed to go out
- EX =Again the paternalistic male bombastic way of looking at things You had all these people that crammed up to the Troodos err area to see the snow like we're little children and it's true people were idiots (.) But instead of actually imposing a fine for all the people that actually were umm violating the legislation they just said that the whole island is going to be reprimanded for this thing (.) also I'll remind you that the the footpaths and the reason that we were demanding and had actually got for two or three weeks the right to walk in these footpaths was because people cannot be you know it was okay to go to the beach but it wasn't okay to go to the ↑mountain How does that make any sort of sense (.) And to be totally honest with you (.) I think that in general a lot of the stuff that they've been pushing pushing through to not make any sort of sense and it it helps all these COVID deniers that have been out there and have been pushing their agenda and their messages err trying to influence people into believing that the whole COVID situation is a hoax (.) so I don't understand what kind of policy it is that this government is trying to promote But I think that at the end of the day (.) again through corruption and through the fact that they have incompetent people in positions of power whether the political appointees or their actual government employees (.) we're ending up with a farce (.) and we've got the Ministry of Health saying oh but you know what we're actually dealing with COVID very well according to the rest of the EU Well I hate to you know remind people that we've actually

been having two or three deaths per day for at least two months now (.) So I don't know what the numbers are bloody saying But we've got with we're up to the brim with people in hospital we've got a lot of people that are dying We've got mismanagement of the of how to deal with people that have died from COVID We have mismanagement of people that are (.) afflicted with COVID and the fact that we're not even handing out that that disgracefully small amounts of money that we're supposed to be handing out to people that were afflicted with COVID We've asked them to go to their house to protect the rest of us to be in in solitude and quarantine And I am I'm dealing with cases of people that have to do this since November and they have not received a paycheck since (.) because they were only paid for half a month And they spent 14 days in in solitude in quarantine without not working for the for the company not working for their place of employment

SC [And speaking of work (.) this being forced now to take a rapid test every week we all know that from one day to the next you can have Corona (.) so if you're going to enforce rapid testing it should probably be on a daily basis

EX [Yes (.) but to be totally honest with you I can understand the reason that they wanted to do this and ((Unintelligible))

SC [yes me too

EX [the logic of it is

SC =yes

EX [that you don't

want everybody and if everybody's having one per day then it doesn't make sense that means that you have 850,000 people constantly ermm trying to get a check(.) That's not how it's gonna work (.) you're gonna do it in inflows That's one of the reasons they didn't open up the schools until the eighth and for the reasons that not all schools not all high school students are going back because that's going to come two weeks later I can understand that there's a graduality to the whole thing

SC =Yes but it seems to be Efi just not quite logically balanced (.) those in the restaurant business for example you know that one can actually go and have a haircut but you can't buy a pair of shoes with

EX [which is much more

SC [you can't buy an iron

EX [personal than

going to eat in the restaurant (.) I totally agree with you

SC =err yes and that they've followed the protocol so I want to know what is going to happen and what has been discussed in Parliament about how we're going to continue because we're

EX [it's not discussed in parliament

SC [looking at the third waves in the rest of Europe third waves

EZ =Have you not realised that this is not discussed in Parliament we actually have umm we've pushed through legislation in March (.) when we the government demanded and we all we all agreed to it we didn't we gave them the right to issue ordinances without having to come through Parliament because we

needed things to be done quickly and efficiently (.) And then again we suddenly have a government that does exactly the opposite (.) They're not efficient they're not doing things quickly they're bumbling up everything (.) and now we're trying to get to open up a discussion where we're bringing back we're trying to restore the process the process where they have to go through Parliament But I'm not really sure that that's going to help either Because you do need to be able to respond quickly to a pandemic It's just the mere fact that we've we've elected people that are incompetent of dealing with this thing that we have a problem (.) so people really need to realize and take back the power they need to go and vote they need to put people in that know what they're talking about Whichever party they want to support That's it has to be across the aisle Otherwise if we have like a situation where you have Republicans being overrun by ultra conservative evangelists happening in Cyprus you're going to have a problem (.) we need to get people that make that have common sense that can read the terms and read the information that is going to be given to them that are going to take informed decisions (.) That's what we need And if you get them elected in Parliament they're the ones that are going to be the next ministers They're the ones that are going to be the next step appointees as commissioners (.) They're the ones that are probably going to be candidates for President I mean (.) if you discuss politics with anybody right now (.) they're all trying to guess who the who the next candidate for president is going to be (.) Because the people that have tried up to now have failed dramatically and have not lived up to the circumstances that have been demanded from them And we seem to have lack of political people that are you know they're ethical enough or they've showed that they're competent enough for people to actually want them to become elected president (.) we might end up with a president from the same party because the only basic they're going to be the only ones that are going to be you know (.) bombastic enough to actually run for president into the situation

SC

=Efi (.) moving to Cyprus' plan of proposals to receive about 968 million euros of funding from the EU recovery and resilience facility the next generation were submitted last week (.) and it aims the EU fund aims at sustainable sustainable the emphasis of recovery from the covid 19 crisis addressing economic and social consequences as well as the long term shielding of member state economies (.) this actually covers investments and reforms for a wide range of policy areas for 2021 to 2026↑ What are the priority <areas for Cyprus> and (0.2) what have we learned from the pandemic about fast tracking this transition to a green economy

EX

=Well we're supposed to be learning about this today actually (.) the government has already gone through and submitted their proposals err to be approved for the recovery funds (.) We've actually submitted not according to the news items right because we don't have any official information yet (.) according to news items we have submitted proposals that come up to 1.2 million to 1.2 billion euro And err we are adhering to the the demands of the recovery fund the stipulations of a recovery fund whereas 37% of the money allocated needs to be pushed through towards umm umm promoting all

the various aspects of the Green Deal which is basically combating climate change and especially dealing with a divestment from fossil fuels and erm a 20% needs to be about (.) umm digitalisation about bringing e-governance through umm and promoting umm the digitalisation of processes and reduction of bureaucracy (.) So there are high hopes about this actually being pushed through

SC

[yes

EX

[But we we err the the government has actually submitted proposals before listening to anybody else they took in erm they just decided to submit proposals that they're already

SC

[without consulting other parties ↑

EX

[No the consulting process is starting now supposedly (.) but I don't understand I think it's just Mirror Mirror this window dressing that they're trying to do (.) they've already submitted their proposals there is going to be fine tuning but obviously if they've submitted a proposal towards for instance umm introducing a network of gas pipelines on the island because to their understanding this is about divestment of fossil fuels (.) And it's going to be rejected we're going to get the chance to submit something different in the in the committee if they've submitted proposals umm towards projects that aren't going to be agreed to there's not going to be any leeway for change we want these to be pushed through we need the money to start pouring in (.) so we're just going to try and make sure that the the frame timeframes are going to be maintained that they managed to you know bring in all the projects and bring them home and not just submit them and then forget about them in umm people's draw (.) I hope and hope for the best It's going to be more of a monitoring committee rather than erm, a submission committee

SC

[So

EX

[This

technical committee that we're talking about

SC

=We'll keep up and check back in with

that (.) the next time we speak and in the interim Efi thank you so much for speaking to me and to everybody again and we'll follow up next week (.) the first thing on the agenda will be what has happened as a result of the actions yesterday of the Archbishop and of the Nicosia mayor Costantinos Yiorkadjis

EX

=Yes (.) we can still hope

SC

=accountability (.) thank you so much

EX

=Thank you So thank

you (.) take care everybody Cheers

Full transcript: Emmanuela Lambrianides

- SC I'm very pleased to have on the line with me the Director of coordination of the Directorate General for European programs (.) coordination and development Mrs Emanouella Lambrianides (.) A very warm welcome to the program
- EL =Thank you
very much (.) Hello to everybody
- SC =As I understand (.) this is a new name now for the former planning Bureau (.)and I wanted to start by asking whether the aims erm have changed over the years
- EL =Erm well in public administration things go in circles
- SC [yes
- EL [which means that in the years past planning was the main task of this office economic planning err (.) We went through a period where planning was this came after the collapse of the Soviet Union as you know and planning was like an anathema (.) And at that time also the role of the planning period changed from being the plan of the budget into dealing mostly with err our err new subject of European matters (.) Umm after that after that with the new administration of the current government there there was again the realization and and with the advent of the Troika and the crisis
- SC =yes
- EL =there was another realization that we should also (0.1) revert to more central planning in some areas of economic development let's say (.)and so the name of the office changed to reflect all that European program coordination and development economic development
- SC =You're a graduate of the State University of New York and I wondered if you feel that this American influence has helped you to bring ideas to the fore
- EL =Indeed (.) this is this is a very important thing that I always bring into my work (.) I think that having the opportunity to study in the States gives you another perspective a more global one than the European perspective and err it's also known to everybody that things are very progressed in the US err ((laughter)) This is a statement that I am making with some hesitation, given the events of the last days but I also think technology wise
- SC [Yes(.) yes
- EL [My resource wise the planning economic planning wise I think many, many things that I got from my education have helped me through very difficult times in Cyprus
- SC =In 2013 the Cyprus government requested the World Bank and the National School of Government International to compile a report with an objective assessment of human resource management policies (.) institutions and practices (.) with

proposals to improve the effectiveness (.) the efficiency and the responsiveness of the public sector to develop and to deliver better services to its citizens (.) It's an excellent report with your a huge participation (.) as I understand that in this report and I wonder whether all these suggestions in the report have actually been implemented↑

EL =Ermm (.) unfortunately not everybody in the government knows that the story of the bills for the reform of the civil service in the sense of human resource reform have been going back and forth to the House of Representatives (.) The first draft of the legislation that was supposed to bring about changes in public sector in the human resource management

SC [Mmmm
EL [was less
than was expected for one for anybody who had read the report (.) I shall say (.) I shall refer just one example

SC =Yes
EL =I think that one of the biggest problems of the civil service is management (.) We don't have many good managers in the civil service (.) we have people who may be excellent experts in their fields (.) But management is something different (.) motivating people (.) knowing how to evaluate people and how to help them develop looking for new, innovative ideas (.) This is a set of skills that managers in the civil service should have and not all of them do have today because of the system which promoted the concept of promotion through seniority this is what should change (.) And the first draft of the first bill let's say that was submitted to the House did not tackle this issue with sufficient (.) let's say (.) force (.) and so it was not it didn't go through it was sent back and the government now has prepared a new bill that is taking into consideration this this concept of let's say testing people's skills and not just seniority for promoting them to the managerial level And if you have a good manager then all the other changes reforms and positive let's say (.) development I feel that it will be a battle of time

SC =You know public workers are under constant attack (.) We're called the laziest (.) overpaid bunch of people (.) Some of the allegations are true (.) But I'm wondering about the models that you're looking at to fix these issues (.) Because it's not that the workers are actually not good as you've pointed out (.) it's the management how are you going to manage to actually oust these managers because many of them have people below them who are actually better qualified

EL =Well (.) as I said as the new bill that has a been submitted to the House makes a new introduction of a new institution the assessment centres I don't know if you're familiar with the term but in the European Commission and elsewhere in the world in big in big corporations etc (.) they use this assessment centres whereby they develop a testing situation for people who are going to become managers in which they in which they test their skills they make case studies of a situation where they give you limited information (.) they give you a

little bit limited time and they see how you use this information in time to come to the best decision (.) They put you put you through simulations they they they test personality traits to see if you have what it takes to inspire and motivate and lead people (.) So I think through this institution (.) we will we will become to a situation where better managers will be in a position to bring better results (.) Because your question (.) what model do we use (.) this is it has to do with the personality of the manager (.) But I have to testify that during the presidency of Cyprus (.) of the European Union (.) in 2012 we had a huge task to deliver something like 5000 high level meetings in Cyprus and we had to be the coordinator since we were presiding of the European Union both in terms of the subject matter of the meetings (.) But also (.) as regards to the logistics and the management of all these people who were arriving in Cyprus and where we're going to have this meeting (.) We had a very limited number of people to do this task that the Secretariat, it was only 70 people (.) But the fact is that the leaders (.) Mr Makroyiannis who was the deputy minister (.) head of the of this effort and myself and the other people in the management team err we inspired these people in the sense that we gave them this mission it was a (.) national mission and they were part of it (.) They were the soldiers (.) And they were the people who were doing things for their country (.) We didn't stick to the basic management civil service (.) service management issues of you know punching the card for coming and going from work (.) And you know the typical things that civil servants usually perceived as human resource management (.) and you know people when they took this responsibility they rose higher (.) they rose to the task (.) to the requirements of the task (.) and they they performed miracles

SC =Yes (.) it makes me very happy to actually hear that and that (.) And that's why I know that you had such a broad outlook (.) it's only people like you who are going to be able to have who are crucial in changing this system that you have (.) Because this (.) this entire procedure that you've you've described is actually very well documented by the academic (.) Deborah Meyerson referred to as a tempered radical (.) It's somebody who (.) with within the organisation who wants to and displays entrepreneurial and leadership skills and is actually able to work on their own they don't need to punch a card

EL =This is exactly what I'm talking about (.) And I've seen it happen so I am (.) let's say optimistic about the future (.) once we let real leaders take the reign then we will have better results (.) because we have very very good people (.) very good professionals in the civil service (.) All they need is leaders

SC =how are you going to change the appraisal systems as well (.) so that we aren't all awarded A just as an automatic response which actually then becomes completely meaningless↑

EL =Yeah (.) there is another bill on that which makes a number of positive changes and proposes a number of positive changes one positive changes that a different set of criteria will be given for each

level::of::responsibility (.) Now (.) everybody has almost everybody has the same template (.) and as you said (.) everybody also gets the same grade

SC

[Yes

EL

[So any any

form of assessment is meaningless (.) That's why seniority is the criterion by which people get promoted (.) In the new system there will be as I said (.) level specific criteria (.) and there will be the most important thing is there will be a detailed guide for the evaluators by which the evaluator can make specific decisions to himself err (.) when he's trying to evaluate the person there will be examples of what it means when you put let's say 100 the grade 100 to a person (.) what it means when you put the 90 what 80 (.) etc. (.) So it becomes easier for the evaluator to think (.) is this person really performing these tasks that qualify him to get a 90 or 100 (.) the first bill that was submitted to the house has this concept of quotas that they use in other countries (.) you know by the normal curve having let's say 15%, excellent (.) the bulk of people 70% in the middle another (.) let's say 25% at the lower part of the curve (.) but it was deemed to be unconstitutional for some reason (.) err It was not supported by our Constitution (.) so it was taken out so in the countries that do not use the quota system (.) what do is they do they use some sort some form of surveyance they have an independent service in our in our bill (.) that will be the civil service commission that is mandated to make sure that they get level evaluations let's say they don't have some fluctuations that correspond to reality (.) because not anybody (.) not everybody can be excellent or not everybody can be (.) you know (.) at mid range (.) through their surveillance of the system and their intervention (.) It's supposed to work better than the current system

SC

=How are you going to ensure that there isn't any sort of nepotism or rusfeti this patronage system, which really undermines almost everything in the government and the public service ↑

EL

=Well (.) ermm we had a long discussion with the consultants in err 2013 on this (.) and their idea is that if you allocate the responsibility for for all promotion decisions to different bodies and not to one body like the Public Service Commission (.) that minimizes the chances of you know (.) err nepotism and favouritism

SC

=yes

EL

=for example if for a promotion you have the Civil Service Commission as usual (.) having something like 25 or 30% of the decision power (0.2) and then you have the assessment system having Another 40%, let's say of the decision responsibility (.) And then you have let's say the assessment centres for the other 30%

SC

[Mmm

EL

[That means that these different locuses (.) and sources of information for the decision cannot all be you know ((unintelligible)) and taken into the system so the idea is that we will make

this allocation of steps for a promotion so err that it won't be so easy to make interference

SC =Will people in the public sector have an opportunity to climb the corporate ladder (.) At the moment (.) for example (.) if you take some semi government organisations (.)there isn't any sort of corporate ladder (.) So there aren't any sort of umm incentives because with appraisals (.) of course you need the incentives and something that's going to drive people forward(.) And research has shown that incentives are not always monetary related (.) Different people have different factors which drive them forward and motivate them. Have you looked at encompassing lots of different motivation (.) motivatory factors ↑

EL =We have indeed as you may know the issue of the linking bonuses err with performance is a bit ambivalent (.) in the discussion about incentivising public servants (.) This (.) this model this scheme creates a lot more problems than it solves because you have to create such a detailed and well administered system of proving that the person getting the bonuses really deserves them (.) to make sure that it doesn't this doesn't act as a disincentive to other people (.) So money is not the answer (.) money is not the answer what I can talk about myself what I am personally doing (.) and if you ask my team they are ready to go to the to the battle with me anytime (.) What I am doing I'm making people responsible for what they do (.) I I give them full recognition and praise (.) If I go to the minister to present let's say a report I will say this report was prepared by Savvas (.) it's an excellent report for this and this reason and I fully endorse it

SC [Wow

EL =And the minister knows that Savvas has prepared this report (.) And when we go to the next meeting the Minister may talk to Savvas and Savvas then feels that he's important (.)and he's a part of our team (.) The second thing I do is I take responsibility for all mistakes I am the leader if something goes wrong, and things do go wrong ((laughter)) everywhere and all the time (.) I mean, that is no place where things go flawlessly all the time (.) I take responsibility because it's my team (.) And if something a mistake has been done (.) it's not Savvas who's gonna pay the bill I have to take responsibility for it (.) And the final thing I am doing I listened to them we get we have usual meetings every 15 days let's say everybody says what they're working on, we exchange views I give them my opinion on how we should tackle different problems (.) But many times I change my mind (.) When we discuss something and I see that they have a point that is valid and it makes sense (.) I easily change my mind and I follow the road they are proposing

SC (0.2) With such management (.) the country if I would like to make you just the president because with such management ((laughter)) we can only go forward ((laughter)) and I'll explain to you if one doesn't do all these steps that you've actually taken (.) which you make sound so easy (.) but it takes such a person in order to be able to make it go forward (.) How difficult is it for somebody (.) for example (.) in a semi government organisation who's at the top to be given

the responsibility (.) There seems to be a terrible fear amongst management of taking the responsibility (.) As you so carefully pointed out that if something does go wrong because sometimes it does not very often I'm sure But if it does go wrong that you take responsibility (.) but also for the accolades and that come but if somebody can't even take responsibility for something very basic, like ensuring that recycling is done within an organisation (.) which is something really basic a matter of putting the plastic in one place in the paper and another ↑ how can we move forward from that

EL =As I said one thing is changing the way we promote people and the second thing is culture and education (0.2) We need to educate our people from the early years of their career (.) about basic managerial principles (.) about work ethic (.) about a better worker work culture

SC [Yes

EL =These are the two ways I find and I have given a lot of thought to this (.) but these are the only two ways educate people and change the system of promotion

SC =We've also seen in the public sector (.) that there's been an increase of a dramatic increase in the numbers of employed and especially permanently employed err people (.) Much of it is overdone and many people could work much harder (.) I can even say that for myself (.) a and the possibility is there (.) How are you going to say we have to reduce the numbers of people

EL =You see (.) a real effort was done during the Troika years and the number was reduced of the permanent employees

SC =But it's crept up again

EL =Yeah (.) it's catching up again and we should (.) this is a real problem because of ermm the problems that you have indicated of people not working at full capacity but also because the the public finances cannot afford can cannot afford this we have to have to make sure that we stay in line, as the former Minister of Finance was saying, and make sure that we keep the numbers down (.) What we can do is use fixed term work more the problem in Cyprus is that this creates a lot of inequalities whereas more plays people with fixed contracts (.) umm let's say have gotten used to the day where they become permanent employees and they put pressures political pressures it is a real problem I do not have an answer for that But it is it is the responsibility of the Minister of Finance to control the numbers of the civil servants because this is a real problem that has to do with public finances in general

SC =And finally (.) on this subject what about the input of unions (.) They are very strong in Cyprus and do you find that you've been able to collaborate (.) Do they understand your perspective as far as these fiscal constraints are concerned

EL =Well (.) ((laughter)) I would say that in Cyprus the unions have gained this (.) let's say privileges that are far bigger than what they should have (.) They create up to now

they have put two very very many obstacles in every reform effort (.) I remember when I was Commissioner for the reform of the civil service the then president of the (0.3) union of the civil servants was indeed the arguing that seniority is the most is the best is the best way to make promotions (.) Because it's the only criterion that is indisputable (.) how old you are how many years you have served cannot be disputed (.) whereas excellence is disputed (.) And he was making this argument seriously

SC

=Oh dear

EL

=I hope that with the new leadership of the union of the civil servants there will be more contemporary let's say (.) views on public management (.) I mean unionism is good to safeguard the the rights of the employees (.) But when the unions can that much power that they interfere with progress and reform <that's a problem>, And I feel that unions up to now have not been conducive (.) conducive to making changes positive changes for the civil service

SC

=Feasibility studies are very interesting in Cyprus we constantly hear of them being requested especially from abroad as a cost of 1000s and 1000s of euros ↑Why is it that we don't utilize the local, very qualified talent And why is it so often that these studies sit in a draw gathering dust

EL

=So it's a double question I should say that we had a positive change in the recent years in 2014 the new law for public finances required that for all public infrastructure works there should be feasibility studies (.) And this (.) I consider this a positive positive development since ermm many times in Cyprus and elsewhere not only in Cyprus (.) in the highly political environment of Public Administration (.) decisions about projects were made on the basis of serving political purposes and not economic purposes (.) And what I talk about economic purposes I don't mean just money gaining money and profit (.) I mean (.), serving the public interest I mean delivering services to people like water like (0.2) better quality of life like faster commute (.) but everything has to be studied on the basis of is this cost incurred (.) outweighed by the economic benefits that we're going to gain from this project (.) this is essentially what cost benefit analysis is (0.1) you put down the costs (.) you calculate the costs for the for the life of the project if it is a road you usually use a 25 to 30 year period (.) If it is a house (.) you use a twenty-five year period (.) There are specific methodologies by which you calculate the cost in present value in current prices (.) And then you consider what the benefits will be either in money terms or in qualitative terms (.) And you make an informed decision about the value of this project Viz a vie Another project that could be undertaken using the same money this is a very informed way of making decisions and of advising the people who make the decisions the ministers the Council of minister well (.) you said why do we bring foreign consultants but it's not only foreign consultants that do this (.) these studies (.) When we undertook the task to create this framework after the law was passed in 2014 (.) here at the DGECP my service we have reached out to all the consultants and consultancy firms

not only the big ones, but also smaller offices in Cyprus (.) And we presented to them the methodology that we have err devised in cooperation with the World Bank as the Cypriot methodology of doing this cost benefit analysis

SC =Yes

EL =And they were really delighted because they said that up to now they didn't have this guideline (.) And sometimes they even got err let's say the mandate from the services that were requesting for the cost benefit analysis for a spe::ci::fic given result (.) and now they know that once they do the cost benefit analysis is going to be reviewed by independent reviewers here at the DGPC (.) So the proposing ministry Let's say that the proposing ministry is the Ministry of err Education the proposing ministry is contracting (.) An external consultant a Cypriot consultant let's say to see if this school has a positive net present value has a positive effect on the government

SC [Yes

EL [on the other society and they present this study to us and we are independent reviewers because we don't have any vested interest in the school being built or not (.) So we review this cost benefit analysis we both methodology wise if they follow the correct methodology and assumption wise because when you make these studies you make a lot of assumption about the number of pupils you are going to be having the next year (.) So you have Just look at the dem::ograph::ics about how many other schools are out there nearby (.) so we review all this data (.) And we say that yeah it is a true and unbiased study (.) and if they get this let's say stamp of approval then they can go to the budget and proceed for budgeting the the school

SC =The Cyprus National reform plan devised in 2017 covered the period up until 2020 (.) do you and your team go back and analyse what you've achieved (.) And whether these targets have undoubtedly you know been achieved (.) where they are (.) If they haven't and how you're going to be able to actually rectify them

EL =Well we have this system for doing that (.) bBut for the moment it has not been err introduced as a mandatory exercise in the civil service (.) We have the strategic plan we put indicators down we monitor the progress (.) We service the indicators

SC [Yes

EL =But this is not centrally (.) This is not being monitored centrally yet (.) This is up to the managers

SC =Do you believe that there's sufficient collaboration be::tween the different government departments and ministries (.) So often we hear that there's really quite a convoluted system where one department requires a signature of the other department to do this to do that (.) Do you think that there's a way we can streamline everything to be more effective and efficient

- EL =Well (.)I will revert again
to the concepts of the manager
- SC =Yes
- EL =Nobody else in the government can tell
a manager how he can simplify his work or how he can find innovative ways of
doing his work (0.1) If the manager is inquisitive enough and entrepre::neur::ial
enough to think out of the box to think not to take for granted the procedures and
to think how he can make developments how he can make things better for for
what they are doing (.) Only in this way there will be a way to deregulate (.) to
streamline and to make our lives easier
for ourselves and for the people for for the country
- SC =When do you hope that all
these new plans as far as the civil service and public sector are going to take place
(.)When do you hope it's something that we've heard about for quite some time It
feels it feels from what you're saying that it's quite an advanced stage (.)Now when
- EL [ehh ja
- SC [do you hope to implement
- EL =I feel that once the first step is for
the bills to go through the house and become laws after tha, we have to start a
very very intensive training program for all civil servants about the new realities (.)
And then we will have to leave to let the system work I mean to start working on
the new assessment scheme on the new promotion scheme (.) So there will be let's
say from the time the law passes I would give something like seven to 10 years for
real change to be visible
- SC =It's quite a long time and as long as I
refer back to your report as well from 2014, that was April 30 (.) we're in 2021 (.)
now do you believe that this is acceptable that politicians are <delaying
with all their>
- EL [It's not only politicians it's also unions as I said ((laughter))
- SC =Yes the
combination of the two
- EL =Politicians (.) unions and pressure groups (.) well change
in Cyprus is promoted very slowly (.) but we can always look at the other glass is
half empty ((laughter)) or half full (.) I prefer to look to look at the other glass as
half filled in the sense that in 2012 nobody was talking about change in the civil
service (.) nobody thought anything would ever change in the civil service I was
there I know how we were thinking (.)every time you were making a suggestion
about a change (.) They will turn and tell you it has been happening for so many
years do it like you're told to do it
- SC [yes
- EL [And now we're making all these
questions (.) We are considering things we are we have the laws we have studied
them (.) err we have new deputy ministers let's say for e- government (.) so (0.2) I
think that slowly, slowly (.) we're moving towards the right

Full transcript: Dr John Zaccharias Theophanous

SC Henri Thai Phil's greatest contribution to psychology was social identity theory which refers to a person's sense of who they are based on their group membership (.). Thai Phil proposed that the groups which people belong to so family football teams basketball teams social class were an important source of pride and self esteem (.). Groups give us a sense of social identity a sense of belonging in the social world we've divided the world into >them and us< based through a process of social categorization (.). So that means where we put people into social groups and Thai Phil proposed that stereotyping is based on a normal cognitive process the tendency to group things together and in doing so we tend to exaggerate the differences between groups, and also the similarities of things in the same group However prejudiced views between cultures result in racism and in its extreme forms, racism may result in genocide such as occurred in Germany with the Jews in Rwanda between the Hutus and the Tutsis erm more recently in the former Yugoslavia between Bosnians and Serbs and if we want to really take it into today we can even talk about the vaccinated and the unvaccinated (.). so today (.). I'm very pleased to welcome to the program Dr John Zacharias Theophanous (.). thank you so much for coming into the program (.). You're a clinical psychologist (.). information technologist and it's great to have you here

JT = thank you for hosting me

SC =Your undergraduate degree was a BA honors in clinical psychology before you continued with an MSc in informational technology and then your PhD also in informational technology (.). how did you move from psychology to systems analysis ecommerce and software testing

JT =Umm I (.). I enjoyed the psychology part of it But because of personal circumstances at home I just didn't feel that I was erm strong enough emotionally to deal with (0.2) issues of other people including my own at the same time (.). So I decided to umm move to something that didn't involve people which was something that like computers Umm they don't have emotion (.). They don't they are inanimate (.). so I decided to move my direction towards there I thought it was going to be more stable and helped me cope with some certain issues that I was going through

SC =Yes (.). Have you in hindsight found that you're happy there You they're no regrets↑

JT =No regrets umm I have no regrets because I have issues umm with you know I get emotionally involved in other people's problems and I would have I would have not been so contributive if you like

SC =yes

JT =umm to helping them

SC =Yes

- JT =so I wouldn't be able to see things subject
 umm objectively I've kept seeing them subjectively so and involving myself so I
 wouldn't have been able to help them
- SC =Yes yes And especially pertinent
 when you're a clinical psychologist
- JT [exactly yeah
 SC [it's not that you're doing research
 JT [that's it
 SC [when we when we talk about identity (.) we see people categorizing
 it's a normal practice because for example it could be the bus drivers are put
 together or broadcasters
- JT [correct
 SC [or analysts (.) why has it become really if I
 can put use the word uncool to box people
- JT =um because then we marginalize
 them and they become a stigma they become they become labeled which is what
 we don't want to do in psychology in genera, we don't want to label people you
 know, the moment we say somebody is clinically depressed we immediately assign
 a label to that person (.) but
- SC =and that holds a lot of stigma
 doesn't it
- JT =Yes it does
 SC =anything with sort of mental health
 JT =correct correct (.) but
 the the the the Whammy here is because in psychology in sorry in the LGBT
 world, we have a need to be able to categorize because we never had an
 identity so we want to feel part of a group (0.2) you know so also it's um
 you know (.) safety in numbers (0.2)
- SC =Does it mean that
 when you go into a group (.) that one automatically then identifies with the
 category (0.1)
- JT ordinarily yes and that's where the subgroups come in
 SC =yes and with
 those groups (0.3) does one tend to then compare yourself to other groups And
 this possibly being the beginning of prejudice
- JT =Yes it's very possible
 SC [mmm
 JT [it's definitely
 possible
- SC =You're also a polyglot and I bring this up because I always have such
 admiration for people who manage so many languages you are fluent in Greek
 (.)English (.)Spanish (.)Afrikaans(.) French (.)Portuguese (.)and conversant in
 Hebrew (.)Turkish(.) Arabic (.)and Italian
- JT [yes

SC I kneel down to you unbelievable ↑how
and why did you manage to learn so many languages And secondly has that helped
you in your journey of reducing prejudice Because you're able to converse directly
with people

JT =Yes (.)|Languages seem to break ermm the barriers
and I learned that when I at school studied Sotho (.) Northern Sotho (.) which is
SC [that as well I didn't add that ((laughter))

JT [so I noticed that as soon as I spoke umm
Sotho to a person of color in South Africa they melted they their face changed they
became a little bit more soft towards me they saw me not as the white enemy but
as somebody that went through the trouble of learning (0.2) a native language

SC =yes

JT =with which I was able to converse with them and then you
know in trying to teach me you know where I was making errors or something like
that yhey you know the we the little relationship formed (0.2) which was which
was nice (0.2)

SC is this about stories and being able to relate you
know when we speak about public speaking where you also have extensive
experience Do you think that that is how we managed to relate to one another
people pick up on these little factors I had a very interesting guest on Tuesday and
she mentioned that as well (.) I'm I'm interested in your opinion

JT =definitely (.)
umm when they pick up on when other people pick up on little things they use
them as bridges to be able to cross the divide if you like

SC =yes

JT =And this is one of
the reasons why I learned Turkish UMM because it is an official language of the
Republic of Cyprus and because it does help to bridge umm gaps (0.2) between the
communities

SC = hmm (0.2) you've experienced loss in a profound way
but (0.2) I see you as a survivor as a very strong er person and I see that through
your TEDx talk titled an LGBTI Survival Guide It was profound ↑What made you
decide to do the talk

JT =Um it was my experience that my parents didn't
at least my mother didn't fully accept me as being openly gay (.) so I didn't want
other (0.2) people to go through this or if they were going through this then I was
there to tell them it does get better it does get slightly easier don't give up (.) I
reached the brink where you know where I reached the bottom of the pit (0.2) and
I just couldn't reach any lower so I had to climb higher

SC =It all began when you were at school

JT =yes

SC =when did you first realize that
you were gay

- JT = It was in high school Um (0.3) I was at umm physical ed class umm at that school where I was at in in umm Pretoria they used to team us up with umm older classes so it was the the first form of high school and the last form so that they would you know guide us and and show us and and you know
- SC =so say 12 -13 year olds in first form
- JT =yes
- SC =up to..remind me (.) to fifth form that you finished
- JT [eighteen]
- SC [yes okay]
- JT =so umm while we were doing swimming umm and I saw a guy there in a speedo and I was like oh wow okay um this guy is hot (.) And then I thought to myself okay but (0.2) what's going on here you know um how do I relate this to the fact that I should be with a girl attracted to a girl and then I saw him and I thought to myself but maybe I'm gay because I see this reaction of my body to this guy
- SC =yes
- JT =and then I kind of put one and one together and figured out that you know I'm probably gay
- SC =was that frightening for you
- JT =umm it was frightening as to how I was going to relate it to my parents because you know these were feelings that I sort of accepted in myself I you know I know it sounds weird but I was (0.2) wow I like seeing this guy you know it didn't say to me this is wrong (.) I never thought of it that way (.) but I was like okay how to explain it to the folks
- SC =did you understand that It was not what i can i say the word the norm I mean that you were supposed(0.2) to be with girls
- JT =for sure For sure And being in a boys school well we didn't have any girls to look at so umm after school where I did see girls I never got a similar reaction
- SC =right So you relied on your own your own inner feelings
- JT =correct
- SC =how long were you battling these feelings before (0.1) you decided to do something about it
- JT =until I was at (0.2) >third year university<
- SC =That was quite a long time
- JT [Yes very long
- SC [that you went through that (.) did you have anyone to talk to
- JT =at university I had cousins and I had some friends there were became very close (.) And I was able to talk to them about whatever I was going through so they did help (.) of course my psychology then also did step in which is why I got this I got into a mode of acceptance if you like because of course being the mid 90s

- SC [I was going to say
take us back to those days (.) we're in 2021 now
- JT [Ja
- SC [there's been a lot of progress
- JT [exactly
- SC [in the thought in the thought process even
- JT =exactly exactly but I do feel
that in South Africa then umm I mean we live the pre Mandela post Mandela umm
you know release from prison
- SC =yes
- JT =umm where things changed I mean
after 1994 (0.2) umm things changed in South Africa radically and even for the
LGBTI community things did change
- SC =in what way
- JT =they became a lot more accepted
Because in the pre umm 1994 days gay people were not really accepted as such in
South Africa it was still a very conservative environment
- SC =So for example you were just relating before you went in and I must before you
came in here to the studio and I must say even I one doesn't think about it if you're
straight oh, you're going to the matric dance for example
- JT =correct
- SC =the final dance (0.3) that must have been difficult
- JT =it was difficult (0.2) I was
considering not going and one of my cousins said to me there is no way you're not
going to your prom she says to me (.) you will go and I'll come with you (0.2) I
mean who I was going to who was going to take I wasn't going to take a guy
because first of all there wasn't a guy to take
- SC =were you the only one
- JT =Um no there
were (.) We were a group of friends that used to hang out together and at school
and now I realize a lot of them are gay of my friends that we used to hang out at
school together
- SC =tell us about coming out the phrase coming out it's
(0.2) quite a profound process
- JT =it is
- SC =to explain it to us because it's (.) I think
difficult for people who aren't gay to actually understand (.) what you go through
not being accepted because of your sexual preference
- JT =It was frightening
because the the thing is that you don't know what the other person's reaction is
going to be because my par::ents suffered from what is called NIMB, not in my
backyard
- SC =Right

- JT =so it's okay for everybody else to be gay but
not for their own son
- SC =does that make it easier in any way John that they're
accepting at least of others
- JT =a tad but it didn't help me in any way
- SC =Yes
- JT =I mean you
know umm my father is the one that actually told me on his deathbed that he knew
I was gay
- SC =that must have been very difficult
- JT =that was difficult but also
liberating
- SC =tell us about that
- JT =it was the night before he passed away (.) he passed
away in the morning the night before he was in bed umm and he called me and he
said to me Look umm err I'm I feel that my that my umm time here is very limited
(.) he says he had kidney failure umm end stage no transplant and he says to me
I'm going to (.) you know I don't feel like I'm going to be living much longer And he
said to me (.) I know what you are I tried to avoid the subject and he says to me
don't avoid I <I know what you are> and >I'm okay with it< your mom's the one
that's not okay with it
- SC (0.4) Right (.) before that had you ever tried
to speak to him
- JT .hhh no
- SC [or either of your parents or you knew that that the NIMBY
story ((type of chuckle)) that put an end to it
- JT =umm I knew that I tried to
talk to my mother when we were in South Africa because we'd sent my father over
to Cyprus for treatment
- SC =yes
- JT [umm and we were getting ready to come
over and I did tell her one night and I knew she knew because the moment I
express something she flooded in tears so umm it didn't even sink in (0.2) so she
knew who I was (0.3) and she just said to me I don't want to know I did not give
birth to a girl I gave birth to a boy (.) my mother it was strictly male or female a
male goes with a female and a female goes with a male (.) no other way
- SC (0.4) how did you follow up on your father's liberation and understanding
- JT =there was a lot of bitterness between my mother and I because I tried to explain
to her after this after the dust settled after his death but she didn't want to hear it
(sniff) she kept saying to me I don't want to know Um you know err I will I will
cover for you in terms of you know a family used to say to me you know for an
arranged marriage or something or if they knew of a girl that was single and they
wanted to introduce me or something like that my mother would cut them off That

- was her (0.2) contribution but the deal on my side was that I would not bring a male home So I (.) I we reached a compromise
- SC (0.2) how did that make you feel
- JT =It well I was trapped (0.4) but I couldn't exactly leave my mother alone because she was a 50 year a 58 year old woman umm she wasn't able to drive I had I was the provider (.) she brought me up (0.2) so I couldn't abandon her
- SC =You felt a sense of responsibility
- JT =yes
- SC =and how did you suffer
- JT emotionally I was a wreck
- SC [emotion
- JT [I used to go to gym the whole time because I was working out my aggressions and my my nerves and my things on the on the equipment
- SC =did you did you have a secret friendship
- JT =no no because(0.2) my time was so limited you know between work gym home going to class for maybe a new language etc I didn't have time for a relationship But I was content in in a way I wasn't totally fulfilled But I thought, you know what, I can live with the status quo
- SC =how did you manage with your social interactions and your friends
- JT (0.2) I used to go out with my friends (.) they knew (0.2) it was of course
- SC [was it easier to tell them
- JT =yes and that most of my friends in Paphos where I lived knew (0.2) but
- SC so by this time you'd already come to to Cyprus
- JT =yes but I used to tell them whatever you do do not mention to my mother (0.3) don't don't tell her
- SC =it was like walking on eggshells
- JT =basically
- SC =the situation in Cyprus at the time (.) take us back how many what year was that
- JT =this was in 2004 2005 2006 those years
- SC =we've had a substantial change
- JT = huge (.) those days there wasn't an organisation_(.) there wasn't any support network
- SC =what happened with the actual coming out (.) what what led up to that
- JT =what with my coming out I never actually came out I mean it was with my mother It was err you know we know it was the elephant in the room but we don't mention it
- SC =yes

- JT =and then after her death I found my freedom as as As insensitive as it sounds that's when I stood on my own two feet and said you know what >I'm gay and I'm okay with it<
- SC =tell us about the next steps and and how you became more liberated and what your driving factor is
- JT =okay umm so my father my mother died in 2010 four years after my father umm
- SC =you never reconciled↑
- JT =no unfortunately and this is what led to my attempt to taking up my life (0.3) It was unsuccessful because I was found on the floor in the kitchen unconscious I was taken to hospital my
- SC [I'm glad John otherwise you wouldn't be here
- JT =I wouldn't be here My stomach was pumped (0.1) umm out with all the erm erm sleeping tablets that are taken umm because I never managed to reconcile with my mother But you know death is the end It's I couldn't go back (.) you know I couldn't go back to her and say Mom you know what you got to accept me tell me you love me no matter what I am but I never had that sense of loss
- SC [is what led you to believe that suicide was the way out
- JT [yes and then
- SC [was it an impromptu (0.3) action (.) or was that something that you felt erm now is the time it's today
- JT =no >I premeditated it <(.) now was the time (0.2) yt was it was exactly a month after her the funeral
- SC =can you talk to us about that it must have been so difficult But I know that recounting your story (0.2) might just help one other person
- JT [right
- SC [who's thinking about taking their life and it's so (0.1) it's so difficult for you when you're in that stage to think about the people who are left
- JT [ja
- SC [and there's so many who would care and you be::lieve that that that they won't care but they will (0.2) tell us a little about what's going on in your mind In the in that type of planning
- JT =I was umm I reached the end And I thought you know since I've lost them all umm there's no sense in me carrying on because I you know umm I'm I didn't receive acceptance from my mother >who was one of the most important human beings in my life< (.) umm you know I lived to <please her> we have a very special relationship (.) if we took away the gay thing our >relationship would have been the perfect mother son relationship< but I couldn't go back there wasn't there wasn't a reverse button that I could press So I

just you know I came to a point where I said what's the point (.) how do I live on my own (.) I mean I always lived with my folks (0.2) how do I car::ry on? I didn't know (0.2) so umm I just thought you know what >it's just better if I just end it< and that's that the most painless way possible (.) so I went to a pharmacy and got a large portion of sleeping pills which if taken in large doses (0.3) will put an end (.) and in Paphos I always kept the door of the kitchen door open at the back of the house umm and a friend of mine came (.) she found me on the floor and she called the ambulance it would seem because I was unconscious (0.3) and then I woke up at the IASIS hospital umm <a few days later> or I was conscious

SC =do you remember any part of what's happened from the time that you'd taken the pills to waking up

JT [no it's a blank it's a black (0.3) slate I don't remember

SC =how did you feel (.) did you feel when you woke up

JT =I was dazed I didn't know exactly >where I was< and uh you know um but I do remember Sorry Um I do actually remember when I was unconscious the bit of my mother and my father coming to see me (0.2) that I do remember Sorry about that umm I was unconscious

SC [they came to you in your mind

JT =yes

SC [yes

JT =my mother was on the one side of the bed (.) She was wearing coloured clothes (.) And my father was on the other side with my brother and sister holding hands (.) They were wearing white But they weren't saying a thing So my mother said to me umm I know that (0.2) I didn't accept you when I was alive But I didn't know what I was doing You know kids don't come with owners manuals but I do accept you now But you need to forgive me in order for me to cross over (0.2) that's the only thing that I remember and I said to her I forgive you mom

SC =but that was very profound

JT =incredibly

SC =do you believe that that's what led to your your release

JT =yes and my activism work because she said to me that umm writing my they wrote their books their time had come but my books are still unfinished (0.3) the rest is a blank slate but I do remember that bit

SC =and when you actually woke up you recalled this conversation

JT =sure

SC =were you

then you must have been glad that you woke up

JT =yes

SC =it gave you a sense of purpose

JT =yes

- SC =how important is having a sense of purpose once you've gone down that route
- JT =it's your motivation to carry on it's your motivation to come out of that that hol::e and to say you know what (.) I've been to hell excuse the phrase
- SC =yes
- JT =but I've made it I'm coming out and I'm going to survive
- SC =you your friends must have rallied around as well
- JT =those that knew
- SC =did you keep it did you feel that you needed to keep this a secret
- JT [for a while yes
- SC why
- JT =because people would be umm walking on eggshells around me >and I didn't want< that I didn't want them to treat me like umm a person that had you know had issues you know, I wanted to be treated like a normal human being
- SC =post that
- (0.3) tell us about the further recovery
- JT =so after I got out of hospital and went to work and stuff I did a bit of googling and it was umm 2011 at the time I found about ACCEPT LGBTI Cyprus which is the organisation in Cyprus for LGBTI issues
- SC =yes
- JT =and I made a phone call to them (.) It was it was in its inception then and the lady on the other end of the phone was very supportive and she actually cried (0.2) and she umm said to me I'm so glad that I'm receiving this call from you and then after a few days they were having human library events in Paphos
- SC =yes
- JT =meet them And then I thought to myself you know what I'm gonna throw myself in activism because I don't want people to go through what I have
- SC =are there many people going through what do you have
- JT =ermm Saskia (.)
- yes because Cyprus is still
- SC [a patriarchal society (.) do you blame the church for that
- JT =in a way I do because I'm you know I'm even though I am a practicing umm orthodox I do blame the church partly because they haven't welcomed us
- SC [how↑ do you correlate the two as a practicing orthodox with being gay
- JT =I will explain I look at it in a way that you know what Jesus loves me (0.2) God loves me and so do 1000 other saints umm the church is the institution but I'm not gonna let that hurt my relationship with God (0.2) So umm I have a close relationship with my godmother and with my late Godfather so I'm not gonna throw that down the drain (.) umm just because some human beings don't accept and are willing to welcome LGBTI people

- SC =have you found any opposition from the church >do you actually go to church on a Sunday<
- JT =<not really> I go on the major holidays
- SC =right
- JT =I go every Sunday I go to church on my own and I light a candle
- SC =yes
- JT =and pray
- SC =of course one doesn't need to be part of the crowd to practice religion
- JT [precisely] (.)
precisely but opposition I didn't find (0.2) personally but (0.1) our first pride which happened in 2014 had maj::or opposition (.) they called it the anti-pride and it was primarily umm priests (.) monks(.) nuns
- SC =do you think that there is still a lack of understanding (0.2) of the the wiring shall I say of somebody who's gay that it's not something that you've decided You woke up and you thought you know I'm going to put on my my shirt and um you know I've decided I'm going to be gay
- JT =correct
- SC =How does one explain::n that
- JT [umm
- SC [is it necessary (.) sorry and is it necessary to even explain it do you think
- JT =I think it is because they people a lot of people not everybody a lot
- SC [yes
- JT [of people think it's a choice >it's not a choice< I did not choo::se to back in my schooling
- SC [yes
- JT =to see the guy in a speedo and say wow you know what umm I like him It's something that happened to me inside (.) I had no choice (.) the only choice I had was to repress it
- SC =yes
- JT =but to actually say you know what oh you know I like it You know guys girls I like guys umm tt's not a choice (.) this is the way I was wired (.) this is the way I was this is how I was bor::n and looking at it even younger Um you know I used to love playing with little pots and pans that my mom had umm now those days it was a stigma I mean nowadays the best chefs (0.3) are men but those days (0.2) or umm you know my mother was a dressmaker playing with clothes and a instead of a gun or a truck which is the stereotypical children's toys
- SC =yes
- JT =you know so even tha::t was stereotypical
- SC =the (0.1) activism that you do tell us a little about that and how it's actually developed in Cyprus and where you see the next step

- JT =Um Cyprus has come a very long way We have our prides every year okay (.) obviously because of the pandemic umm for the last two years we haven't had pride But in general we've had pride we've umm we are openly the::re (.) there is civil union in Cyprus >but not marriage< umm adoption by gay couples is not recognized in Cyprus
- SC =not ↑
- JT =no (.) umm surrogacy and that type of thing is not recognized in Cyprus by gay couple umm there are trans rights for trans people that still have not been completely recognized in Cyprus umm rights for inter::sex people have not> even been touched<
- SC =that's going to be quite some time
- JT =oh yes
- SC =before you can get to that stage
- JT [oh yes
- SC [do you believe that that's also part of genetic wiring
- JT =yes for sure umm intersex people are people that are born with both characteristics umm now I don't exactly remember the the different types of of intersex that can happen but there's umm more than 20 depending on what parts they have I mean they can be a person that can an intersex person that can have umm hidden testicles but everything else is is female
- SC =and so when we go into this john do you think that it's necessary to put yourself out there as the as the pride march for example you know straight people don't go out and say I'm going to do a march because I'm straight (.) do you feel that that's necessary and do you feel that that is something that garners some of the opposition that this is your private er matter this doesn't need to be made public
- JT =it's not about making it public Saskia (.) it's about (0.1) demanding our rights and and our place in the community that wasn't granted to us originally (.) straight people have always had rights umm I can I can diverge this slightly to women's rights
- SC =yes
- JT =why do we have international Woman's Day because women had to work hard to gain the vote (.) women had to work hard and are still working hard
- SC =yes
- JT =especially in Cyprus in the government I mean, we've got eight(0.1) women in the in the the government now in in high places in the umm parliament
- SC [you believe that this is a result of activism
- JT =yes (.) because we need to have a voi::ce we need to have groundbreaking wor::k That will shat::ter the barriers and the prejudices

- SC =are they
not just legal prejudices do you believe that in order to overcome the legal
prejudices you need to go through this process
- JT =yes (.) It's not just the legal thing
it's also the social thing (.) when I hear people saying (0.2) umm you know I have
no problem with gay people but (0.4) that irritates me because I do not like having
buts there (.) I'm okay with
- SC [what comes after the but
JT =okay I'm okay
with gay people But I can't handle the fact there are pride parades I can handle gay
people but I can't handle them holding hands in public (0.5) that is the problem I
walk with my boyfriend in Ledra yeah people stare (.) we hold hands people stare
but now that the staring in in in Nicosia is different from the staring in Paphos
=Oh heavens tell me how
JT =in Nicosia the staring is for two seconds
(.) and they're like yeah okay whatever (.) In Paphos when I went with my boyfriend
a couple of times because since I moved to Nicosia only go there sporadically
SC =yes
JT =we held hands and we >were given death stares<
SC =↑ why is that
JT =umm (.) I think it has to do with
SC [I mean the difference
JT =umm Nicosia is more
cosmopolitan (.) It's more umm it has a lot more people Paphos is a little bit more
dare I say a small a large village yeah okay it's a city but um people know everybody
else people talk
SC =how does that make you feel when people actually
(0.1) stare at you
JT =to be honest with you it makes me angry butt at the same time it
makes me want to hold my boyfriend's hand even harder (.) and say you know what
I'm not gonna let it go (.) stare
SC =and does he feel the same
JT =well he's the one
that keeps holding it because sometimes I feel like I need to withdraw my hand (.)
he says to me >you flipping leave your hand where it is< so
SC =what other type of
prejudices have you encountered
JT =in Pafos umm I because I decided to extend
LGBT rights t::o that part of the island as well so when I was living there I decided
to bring Accept to Paphos so we created what they called rainbow meetings which
are support groups umm and umm certain people were not happy with this we put
the pride flag err err the rainbow flag at the at the municipality during pride People
didn't like that Social media went craz::y and

- SC =is this from a lack of understanding do you believe or do you think that there's some other ulterior motive that people have
- JT =it is possibly a lack of not understanding (.) but it's a lack of that which is a not ermm accepted and granted as being the norm (0.4) so umm you know rainbow families (0.2) they're not really accepted in Cyprus at the moment it's not the umm great you know it's not the the the umm major norm to see father father two kids all holding hands walking down Ledra street you won't find that
- SC =no (.) I was going to say I in 20 years I've never seen that Not that I've walked down Ledra Street ((laughter)) much but I know I know what you mean
- JT =or anywhere else
- SC =why do you think that it makes people uncomfortable to see that because obviously when they stare at that they feel uncomfortable and and it's not only that they're staring at you they would stare at a child who's in a wheelchair who's maybe making sounds
- JT [ja
- SC [and who's autistic they would stare at an obese person (.) morbidly obese person as well (.) err why is it that there's sort of these err stereotypes that we need to fit ourselves into and how are we going to surpass this ideology of the ideal man in inverted commas
- JT =I will give you an example umm I suffer from an autoimmune condition called umm vitiligo
- SC =yes
- JT =it's where the pigment
- SC [on the hand]
- JT [on your hand on the hands on on the body goes away and doesn't ever come back (.) the melancocytes the cells that make umm pigment they die
- SC =yes
- JT =it's its it's usually a reaction of the body to stress (0.1) but it's not reversible (0.1) now I have experienced stress because especially during summer where the darker part of my hands are wa::y darker than the white that doesn't go dark
- SC =yes
- JT =now umm once there was a lady was sitting with her child (.) and the child kept staring at my hands So the mother kept telling him (.) Don't stare he kept staring so I said to her (0.2) it's okay let him stare no problem (.) so then I went up to the child and I said to the child with her permission (0.1) look at my hands and touch them (0.2) do you feel the difference (.) he looked at me and he says no I don't feel the difference I said to him (0.1) this is the reason I explained to him in in layman's terms

- SC =yes
- JT =bring it
down to his level as to why my hands are the way they are (.) and then looked at me and he says (0.1) oh okay that's interesting (0.2) thank you (.) he stopped staring
- SC =it's all comes down to education
- JT [Basically
- SC =we keep reiterating that and I feel it more and more as a broadcaster the sense of responsibility that we have And as you so eloquently said prior to starting if we're able to change the thought of one person
- JT =correct
- SC =and just to have a sense of understanding but our (0.2) our society isn't improving (0.1) if you put on your psychologist hat now John don't you see that there's more and more vitril around and a lack of understanding and is the government in a way doing that by making these social classes into so different so I took it even now with the matter of vaccination and everybody I believe has a choice I'm personally vaccinated
- JT =ok
- SC =but I understand for example if somebody doesn't feel comfortable to have a vaccination they've got varicose veins or they can't for some ↑medical reason be vaccinated so if I say are you vaccinated and they'll say no and immediately the mindset goes well, they're selfish (.)but they're not actually selfish they're protecting themselves (.) and so they're taking other steps
- JT [mmm
- SC [(.) why is it that we don't have a sense of (0.3) acceptance
- JT =umm (0.2) I'll be bold and say that our schooling has a lot to do with it (.) first of all
- SC [in Cyprus in particular
- JT [in Cyprus in particular
- SC [yes
- JT [umm we know (.) I know that ACCEPT have been trying to get into the schools and to allow for LGBTI education within the realm of sex education but that's been halted (0.1) because
- SC =halted (.) was it ever started
- JT =no
- SC =right
- JT = just the point of actually going in there
- SC =right
- JT =you know that was stopped so basically umm when you when when you receive that and when you are told at school that umm you know it's

male and female that's it you've set the groundwork (.) but when we start young (0.3) and we work our way up then (0.3) you know we don't have issues like that (.) but it's school because you know the guys the macho this, that and the other the gir, is this any work and you're living in a patriarchal society (0.4) so we do have that and we were there was a program running for a long time called Honbat (.) which is was run under the the umm EU guidance where educators were encouraged to attend seminars about LGBTI and overcome::ing issues in the classroom and in the school, and how you would deal with it. people attended (0.2) but there's got to be more there's got to be reinforcement (0.2) it's not a one off a one off thing

SC =what is your final message to
the community of Cyprus

JT =don't judge (.) you never know what's going to
happen in your own family (.) Don't judge umm accept everyone accept everything
(.) Every::body has got a war (0.2) so to handle (0.2) burden on their shoulders
umm walk with that person (.) don't walk against that person life is short

SC =very profound words (.) thank you so much

JT [thank you so much

SC [for sharing your story

(.)Thank you (.) Dr John Zacharias Theophanous

Full transcript: Stefanos Farmakas

- SC Stefanos Farmakas is an exceptional person (.) he's had the courage to overcome a debilitating addiction which not only affected him but also his friends and family (.) And he's here in the studio today to tell us about his journey in the hope that he might be able to stop just one person taking the next drink (.) alcoholism is and does take a devastating toll on your physical health your emotional wellbeing as well as your personal and professional relationships (.) So I have great appreciation and respect Stephanos is that you're here to share your story and path to healing
- SF (0.2) Thank you Saskia for having me on your program (.) I feel this is more like a debt that I'm giving back something errrr by speaking about my alcohol my alcoholism (.) I'm giving back something to all those that have helped me recover because errrr I'm talking about the doctors (.) I'm talking about my family (.) I'm talking about the people that stood by me all the hard times errrrr hard is quite an understatement errr To be hones errr They are not hard times they are hellish times
- SC =Yes
- SF =When you're an alcoholic
- SC =Mm how did it all begin (.) Do you remember (.) When was that first drink
- SF =Yeah the first drinks they usually they usually start usually start in puberty (.) now when you're 13 (.) 14. like any normal teenager you start experimenting with ahhh substances so to speak (.) ahhh substances actually they are chemical substances
- SC =yes
- SF = that are present in drinks in alcoholic beverages errr this particular chemical substance (.) ethanol is present in all errrr recreational errr drinks (.) that can be found can can be found anywhere in supermarkets (.) So you start like that you start casually you don't really think that it's gonna lead anywhere errrrs so you just socially drink (.) But when in your home use you have it can be hereditary also (.) And in my case I was genetically predisposed to addiction
- SC =yes (.) I wanted to actually touch on on that as well erm DNA and the prevalence of alcoholism being an um inherited disease (.) and of course your family clearly indicates this (.) what are the factors that raise the risk of becoming an alcoholic
- SF =Alcohol consumption within the home (.) so the kids that grow up in that house, they're err there's a tendency not a tendency err it's almost 100% they mimic what they see in the house
- SC =Yes
- SF =so if there's a behavior a behavior pattern errr with the mother my mom was an alcoholic she passed away 50 years old errrr 23rd of July that's four days ago was the 20th anniversary of her death errr 27th of July today is the only

anniversary of her marriage to my Pop to my dad errr so he seems to be going on in July I don't know why (.) anyway errmmm when I was growing up me and my brothers and my siblings two brothers one sister we used to all of us we were genetically predisposed and we started mimicking the behavior of one of the role models that we had in the house which was the mother

SC

=yes

SF

=errrr

other than that whilst growing up errrr (0.2) things start to get out of control when we're especially when you're a boy

SC

=Yes

SF

=in the 80s errrr girls not so much

then errrr for known reasons the closest it society of Cyprus and so on which is another issue errrr and you find yourself I mean I remember myself I used to go out and I used errrr to consume let's say five bottles of beer or wine whilst at the same time my friends used to consume three bottles of beer (.) but that did not ring a bell (0.2) at that time and then we have what happens you finish school (.) you go for your studies and stuff and you do what I call a sort of upgrade to more liquor and something stronger

SC

=something stronger↑

SF

[something

stronger (.) Why (.) because our bodies they get used to errrr instead of needing five bottles of beer to get you high (.) the initial euphoria that alcohol consumption brings (.) you need two bottles of wine and then gradually

SC

[this is what it

means to be addicted

SF

=Yeah

SC

= You don't get it(.) you need more to get higher

SF

and more to get high but with alcohol the difference is that there comes a point when, after the euphoria, there's err

SC

=a dip

SF

=a depression of the

central nervous system So that's why you go to sleep when you when you when you drink too much (.) you're basically drugged (0.2) that this the word (0.1) drugged

SC

=Stephano I want to go back to when you said that (.) you had five and your friends were just having three drinks (.) >Do you feel< that there's a certain responsibility of friends (0.3) to actually say something

SF

=at that age no

SC

=what age

was that

SF

=teenage years teenage years between 13 and 19 and 18 Because in Cyprus when you're 18 you go to the army so its

SC

=13 year olds shouldn't be drinking

though (.) at all

- SF =They are they are drinking and thank God I did my homework I've got some numbers here that will shock you absolutely shock you the figures from 2015 it's from the European school survey project on alcohol and drugs (.) And it shows clearly the survey that (0.2) over 66% of our teenagers
- SC =our as in Cyprus ↑
- SF =yes (.) 13 to 19 years old that's one three to one nine (.) during the last 30 days (0.1) 66% of them have consumed alcohol (0.2) that is wa::y above the above the European average which stands at 48% (.) we are at 66 (.) that is 18% above the European average that is alcohol consumption during the last 30 days even in the Nordic countries that are supposedly
- SC =They drink a lot more
- SF [alcohol consuming countries they are below 40 they are below the average We are at 66 (0.3)
- SC =very very shocking
- SF =and what errrr shocked me more reading again these statistics these these are statistics that I spell out to umm teenagers when I go to schools errrr to speak about alcohol because I speak to schools errrr with the approval of the Ministry of errrr Education
- SC =Yes
- SF =errr these last statistic is in toxic intoxication during the last 30 days (.) rather 30 days prior to the survey 19% of our teenagers so that's one in five basically <had been intoxicated at least once> one in five
- SC =so the statistics are very bad
- SF =Exactly
- SC =I want to go back to to your story (0.2) Umm how did it how did it get worse and worse
- SF =escalate (0.2) well basically you go as you grow up I went for my studies in England and I did a new upgrade upgrade (.) I'm using the term sarcastically
- SC =Yes
- SF =I moved on to wine (.) wine is one of the he rather it's it's the alcoholic drink that can push you to alcoholism much ear::lier and much eas::ier (.) Why (0.1) because it's the <better (.)tasting(.) alcohol(.) beverage(.) available> (0.2)
- SC [Right
- SF =So that's a big trick
- SC =Yes
- SF =Alcohol yes it's been consumed for 1000s of years (.) We all know that the Dionysian errrr festivals and whatever and back who's in the blah blah blah but it's <a dangerous alcoholic beverage if you cannot control it
- SC =right

- SF =At some point you
will not be able to control your consumption of wine
- SC =Yes
- SF =And it's been at the trend
the past 10 years (.) You see wine bars (.) just popping out everywhere in Nicosia
wine bar A after winebar B (.) I've got nothing against these people they're just
making business where they see (.) fit Ja
- SC =yes
- SF =but it's it's up to every
and each individual to <know what they are consuming> and to <know when to
stop (.) The problem is (.) with alcohol once it gets You you cannot stop
- SC =How (.)
when you were in England the trend of course is to go to the pub
- SF =ja
- SC =after work (.) is
that what you were doing too↑
- SF =Yeah, of course (.) and the Students union the
student's union there's a massive alcohol consumption
- SC =at at the university
- SF =Yea of course
- SC = What about the funding for it(.) at university
- SF =Well you know how to
Cypriot families I'm not we I don't want to sound judgmental but Cypriot families
pay for their kids so you use that money to for your entertainment as well
- SC =All right
- SF =The point is back in the 80s and 90s early 90s when I was in England
and between 1990 and 1993 errr I wasn't aw::are I wasn't told I was no one talked
to me about alcohol and the dangers of it (.) and one of the first things that I tell
kids when I go to the schools in the past three years when I go to schools and I
speak to them is you should consider yourself lucky guys and girls because this is
crazy person driving around the island talking to you
- SC [yes
- SF [about his
experience with alcohol I had no such opportunity (.) No one told me that alcohol is
bad for you and
- SC =and you had a very of course bad example
- SF [Example in my home
- SC .hhh tell me after
- SF [and even that I'm sorry it did not act as a deterrent(.) it's amazing
I could see what alcohol could do to you
- SC = Yes
- SF =but the human nature (.)
you mimic what you see (.) It doesn't deter you It's like, it's like it's like errr
hooliganism (.) One does it

- SC =Yes
- SF =Twenty people do it
- SC =It's the power of the one to follow
- SF =Exactly
- SC =What errrr happened in England (.) did you progress after wine
- SF =Yeah of course (.) by the time I was graduating I was up to one one and a half bottles of wine a day (.) this is at the tender age of 22 (.) I was a young man of 23 I was a young man
- SC =Now there there are really two types of alcoholics those who can function (.)and those who are they call high functioning alcoholics (.) erm would you categorize yourself at that stage as still being able to function(.)or were you erm (.) not able to get up in the morning
- SF =No no no I was able to function
- SC [you were functioning
- SF [ja ja
- SC [that's even more frightening
- SF =I was on the I would call it metaphorically on the <edge of the hook of alcoholism> (.) there's three stages in alcoholism or in alcohol (.) In addition (.)I'm sorry (.) there's use (.) there's abuse (.) and dependency
- SC =Yes
- SF =When I was finishing from England I was getting deeper and deeper into abusing (0.2) the point is with these three stages as it has been errrr described by doctors and people that deal with these things with addictions (.) The issue with alcohol consumption is there are gray gray layers between the stages So you're not they're not just street lines
- SC =I understand it's gradual
- SF [is very gradual and the difference with alcohol errrr and in contrast to let's say heroin addiction heroin you just need errrr four hits and you're hooked (.) alcohol will drag you on for year::s
- SC =Yes
- SF =and slowly suck you down (.) then I came back to Cyprus. I got a job here at CyBC errrr I had money in my pocket my money (.) so I could spend it however I saw fit
- SC =Yes
- SF =and most of it went on my for my my entertainment which meant going to the local pubs to the local bars and consuming and I had again upgraded from wine I went to hard liquor and that means errrr ouzo (.)whiskey (.) vodka and so on and so forth
- SC [Did you keep to one drink or were you mixing everything up

- SF [mix it (.) no you mix it you start
mixing everything up
- SC .hhh
- SF [I got to the point in like I said
- SC [yes
- SF [it's a gradual decline this is and
like I said I work to the point just to cut a long story short and move on through to
the years to the point where I got married I had my kids I got to the point when I
used to go to the bar errrr my particular priors we all have our
local errrr I used to go to my my bar and errrr tell errrr my friend there the owner
give me the five whites (0.2) the five whites meant (0.1) that in a pint glass (.) he
used to pick five of the errrr colourless errrr hard alcohol as in rum (.) vodka (.)
sambuca (.) tequila (.) gin any five colourless
- SC [please tell me not all together
- SF [Ja all together (.) put them all in a pint glass
- SC .hhh
- SF =with a couple of ice cubes
(.)And you drank that (.) in between you had shots so that's massive amounts and
this is the early errrr notes
- SC =Stefano I don't want to even ask (.) you got
into a car after that
- SF =yes always
- SC =and went home ↑
- SF =that was one of my biggest
crimes and one of the gifts that I had to come to terms with when I went for rehab
in Athens for seven months 11 years ago I went to rehab in Athens errrr one of the
biggest things that I had to come to terms with was the guilt of once I was hooked
and totally addicted had moved on to the third stage that we had talked before the
dependency on alcohol (.) uou I consumed alcohol during the day (.) also (0.1)
there were times when I had my two daughters in my car (.) They were not even
the oldest one errrr was five at the time six so I put two toddlers in my car and I
was driving running around because I had the I had divorced by then
- SC =your wife had had enough as a result of this
- SF =ja well it was one of
the reasons (.)there there were a lot of reasons (.) but the main reason was this yes
errrr and I used to drive around <with my kids whilst intoxicated> all the time And
then when I went to rehab in Athens <I could not fathom for the life of me I could
not fathom what I had been doing>
- SC =yes (.) I come back to responsibility
- SF [I was so lucky believe me I was very, very lucky. Very lucky one
- SC [you were
lucky
- SF [Yeah

- SC =I cannot (.) I have to say about responsibility again (0.2) surely the man who was making the five whites had a certain responsibility (0.1) when he knew that Stefanos could not handle another five whites he should have not been giving you other shots and I come back to this sense of responsibility because (.) I believe that it must be difficult because he needs to to sell but on the other hand knowing that you can actually send someone to their death or that you could actually send somebody to kill other people, because you might have been in an accident where you survived and you killed other people
- SF =Yeah
- Saskia this is we're talking about the 90s
- SC =It's not only then
- SF =now it's 2018 (.) And I swear this situation has not changed
- SC [No I know (.) because I had another situation where I actually heard of a person who last week
- SF [Yeah
- SC [And that's why I said I'm going to bring it up because I heard last week he knows that the man is intoxicated (.) He is driving his children around he is very intoxicated and I said you have the responsibility to stop him and he said I can't
- SF =you can't stop an alcoholi, you can't stop an alcoholic
- SC =he's a (0.2) beast
- SF =he's a beast (.) errrr
- alcoholism is a beast
- SC [Yes
- SF [It's a beast (.) you can also even even if one of the biggest once Okay We reached 2005 2006
- SC [Yes
- SF [and that's when I'm really in the hole in errrr
- SC [I was going to say how far down you have to go
- SF =Rock Bottom
- SC [rock bottom
- SF [no dignity no self respect no self esteem errrr I would not like to describe on air how I was sleeping where exactly how I was sleeping (.) Because personal hygiene is the last thing on your mind when you reach your stages personal hygiene Believe me is the last thing on your mind You sleep on a mattress (0.2) I'll just put three dots there and you can imagine what the mattress was filled with anyway errrr personal hygiene is of no importance (.) the only thing once you get to the rock bottom to the bottom (.) the only thing only on your mind is (0.1) do I have alcohol available now and if I don't (.) you leave the house and other than by that stage I could not stand up (0.3) I'm nearly six foot 511 and a half I could not stand I'm a fairly bulky

guy and I <could not stand up> physically stand up and that's not a metaphor I could not stand up (.) errrr I started developing muscular atrophy so I had to move around using a Zimmer frame (.) errrr yeah okay 11 years after I can run eight kilometres ((nervous giggle)) but by that stage I used to move around with a Zimmer frame and I used to go down the stairs using a Zimmer frame holding the rail (.) there was a grocery shop downstairs the the bakali the grocery store guy knew that I was only consuming because I was going there and I was only buying alcohol so obviously he's not stupid (.) he knows this guy is an alcoholic so <my only concern> everyday was to have vod::ka at that time in my freezer (.) and I used to roll out of bed because I could not stand up (.) roll out of bed on all fours in my little apartment (.) go to the freezer pick up drag a vodka bottle out do the get a pint glass (.) and this is on all fours doing four five turns at a time (0.2) going on errrr pulling myself up onto the sofa try::ing to pull because I had withdrawal symptoms (.) this is four o'clock or five o'clock in the morning after the the errrr effects of the alcohol of the previous night had subsided

SC

=subsided yes

SF

[you start with your withdrawal symptoms (.) so my hands are shaking (.) my chest (.) there are spasms on my chest (.) I've got the vertigo (.) errrr I'm throwing up so I need my (0.2) my dose you need it is it's a drug (.) It's a legal drug and I used to do this errrr ritual I call it a ritual funny calling it a ritual (.) drag myself onto the sofa and pick up (0.1) the bottle (.) fill it up the pint glass with vodka put some grapefruit juice in (.) put a straw in and bend over

SC

[Oh my

SF

[my sucking one pint of vodka in 10 (.) 15 minutes just to get me started for the day >And I was bending over because I could not lift the pint< (.) And then I prepared the second one (.) Always (.) I needed two two pints of vodkas every morning and that was to get me going and maybe work a little bit around my apartment (.) Bear in mind that then by then all the blinds were down (.) I was living in darkness and no one's errrr for the good of me (.) they stopped visiting my brothers (.) my siblings (.) my father was then alive I was like cuterrr cut off from society that's what happens to alcoholics (.) when they push push it to the end to the bottom that you refered to before errrr (.) and I used to live I lived like that for months in darkness (.) that's why my sleep parts now my biological clock y biological clock is all messed up now I cannot sleep if it's not one o'clock in the morning two o'clock in the morning I cannot sleep you cannot fix that (.) it's one of the eErrrr little things that have stayed with me and I'll I'll carry it with luggage Just to remind you (.) Not that I never forget my alcoholism but it's errrr one of the errrr little physical bodily functions that alcoholism has left me my melatonin not melanin melatonin levels

SC

=Yes

SF

=they're not okay (.) they are in balance in my brain melatonin what it does (.) I don't want to go too far into medical stuff but as as dusk approaches and light goes out our brain secretes errrr melatonin

- SC =Yes
- SF =and
- that's and that's an indication to our organs inner organs liver (.) kidneys (.)
whatever to start shutting errr down
- SC [shutting down
- SF [Yeah (.) but in my apartment my
40 square meter apartment the blinds were down so I didn't know I had no idea
and this is literal (.) I have no idea what time it was what day it was what week it
was You live in a in a in a blank caption(.) It's you (0.20 >and your alcohol< and the
final thing is you don't want anyone else and you don't need anything else you
don't need food you don't eat
- SC =you must have lost a lot of weight
- SF =no you don't because you get sugar from the alcohol
- SC [from the alcohol
- SF [You get
bloated
- SC =You lost your friends (.) you lost your family (.) you were there doing
this two pints (.) I mean just to start the day (.) I (.) it's hard to it's very hard for
someone who's
- SF [to comprehend ((unintelligible))
- SC =Yes (.) there must have
been that moment (0.2) that you said no more
- SF =Yeah yeah Yeah that's that's a
blessing moment for me (.) Because going back to I started off with two pints but
within four or five hour, I had already consumed three liters of vodka (0.2) that is
an insane amount
- SC =Yes
- SF =or (.) if I was down financially It was zivania it
was cheaper
- SC =yes
- SF =and I used to consume two liters of zivania not cold with my
little anchovies in my little olives and stuff like that (.) it was just warm zivania (.)
out of the bottle (0.2) into my soul (.) you're not
- SC =you're not
discerning↑
- SF =no no you just need errrr you just need ethanol the chemical
substance C 2860 (0.3) it's tattooed on me now so that I never forget where I came
from (.) You just need ethanol in your body it is a drug (.) I keep repeating this (.) it
is a drug the only difference is that it is legal acceptable acceptable and accessible
I'm sorry and socially acceptable it's the only drug that bears these three
characteristics so that makes it errrr more that's why we we reach the numbers
that we reach in Cyprus
- SC =Yes

- SF =Because you go to a party and they tell tin
 a pygis (.) what will you have to drink (.) and you know what was happening to me
 when I came back and I errrr was trying to find my feet within society errrr which is
 hard and scary is very very scary when you come back from rehab
- SC =I just want to say (.) what led you to rehab
- SF =oh yeah (.) That magic moment errrr
 (.) it was a Friday (.) I remember that very clearly (.) I had prepared my pint
 cocktail (.) errrr it was five o'clock in the morning and some I'm not sure the sun
 was coming up and I was looking I was ready to pick up my pint of vodka and
 grapefruit (.) I had my I had my one I was starting to feel better and instead of (0.3)
 okay I'll say even if people think I'm insane I felt that I saw (0.2) there was total
whiteness in my little apartment in the hall in the TV room (.) There was whiteness
 (.) I don't know if it was self imposed (.) if he was a hallucination from with from
 withdrawal symptoms I don't know what it was but the whole place just went
 white and I started feeling dizzy (.) and then it came back and I could see and I
 turned my head down to the pint glass with the vodka (.) my cell phone was next to
 it I picked up my cell phone and I called my dad (.) I said Papa thelo voithia (.) Dad I
 need help (0.3) within the half hour my siblings were there (.) my dad was there
 and
- SC Hhhhh
- SF [I see I see to the day to the day (.) this is like 11 12
 years ago I do not want to understand and I do not want to give an explanation to
what actually happened <during (.) those (.) seconds> I have no idea it could be
 like I say hallucinations or whatever I don't care it just happened and I picked up
 the two most important words that Cypriots never use (.) and I'm generalizing
- SC =yes
- SF =I know but as a rule (0.2) Cypriots (.) we never ask for help >I
 need help< It's so important to say these few words
- SC =not only that (.) that they came
- SF =Yeah
- SC =They came Stephano
- SF =Yeah they came but errrr
- SC =because they must
 have been very disillusioned
- SF =yeah
- SC =and very hurt
- SF =Yeah
- SC =And I don't know erm
 how many other emotions
- SF [hmmm
- SC [to have gone and to see your demise
- SF [Yeah
- SC [Because they
 witnessed that

- SF [Yeah
 SC =And they came
 SF =one of the best (.) and again so tragicomic how
 you need at some point to tighten your heart and abandon in a sense an alcoholic
 that's that's when he gets shaken
 SC =yes
 SF =when you all cuddly when he's at
 the end, I'm talking at the latter stages
 SC =Yes
 SF [Yeah (.) you need to leave him alone
 SC =I think they call it tough love
 SF =Ja ja (.) you have to tighten your hard tough
 love like you say so for the last the last six seven months I was in touch with noone
 (.) it was obviously heartbreak for my dad because he had lost his wife through
 alcoholism (.) my uncle Peter died from alcoholism at 49 (.) my uncle Richard died
 from alcoholism he was 51 so I was following in their footsteps And I tried putting
 for a few times errrr trying to understand how my dad felt when he had lost his
 wife (.) he lost his brother in laws or whatever I don't know the relationship in
 English and he was <watching his son> melting away via (0.1) the (0.2) same
 SC =do you (.)Um why did you leave Cyprus to go to rehab
 in Athens
 SF =Because errrr I tried to rehab in Cyprus (.) I was in 14th of
 December 2006 I went into Thermea errrr That's what it's called errrr and I went
 out 27th of February 2007 after what is it two months three months (.) three
 months errrr I came out and I relapsed almost within the month outside (.) Why
 Errrr for many reasons because I feel that at that time I don't know I have no idea
 what the story is now errrr how the (0.2) how the system operates for alcoholics
 errrr for the people in need how it what the situation is like in Cyprus is that are the
 last I had heard five (.) six yearsno less than that (.) three years ago is that there's
 errrr two prefabricated houses behind the General Hospital of Nicosia errrr with 20
 beds (.) if I'm not mistaken errrr and that's just about it errrr I relapsed when I went
 out when I came out back to society because what happened to me in rehab in
 Cyprus fo::r those three months (.) I had they had detoxified my body from alcohol
 from the chemical substance
 SC [Mmmm
 SF [but not from my head
 (.) it's the most important thing is <getting it out of your head>
 SC =that we have a
 question from one of our Facebook listeners who says it asks exactly that (.) how
 many relapses did you have and what is um your advice for people who have
 multiple relapses (.) How many did you have
 SF =at least five (.) I was going I
 was going in and out (.) and that's why I left for Athens
 SC =Right

- SF [Because I could see
 SC [the system
 wasn't working
- SF [ja I could see it wasn't working after my brother Simon so
 Simon let's find somewhere else (.) Let's go to Greece let's try Greece
- SC [So
 SF [I have four
 or five relapses I'm going going in and out
- SC =After Athens you haven't had a
 relapse
- SF =no I haven't touched a drop 27th of August this year is going to be 11
 years dry and I remember when I was going to the AA meetings errrr besides the
 rehab center in Athens in the evening, you were obliged to go to AA meetings errrr
 and I used to go to the one in Omonia an English speaking one errrr and I was sat
 there I remember I was sitting there and errrr you know like you see in the movies
 how AA meetings work (.) You see it in the movies (.) you raise your hand and you
 say hi I'm Stefanos I am an alcoholic and you tell something that is bugging you or
 basically what you doing is you're channeling feelings to the to the group
- SC =Yes
 SF =Okay that's that's so liberating is amazingly
amazingly liberating this thing and I remember I was suddenly sitting there and
 errrr this lady she said I'm so and so and I'm seven months and I'm like
 what↑(0.2) seven months (.) whenever am I gonna reach seven months it's crazy
 (.) you know it all seems such a huge mountain
- SC [yes
 SF [to climb but what I want to say
 my message is (.) as many relapses (0.2) as you have (0.2) the mountain >you can
 climb< it's climable (0.2) you can do it It can be done (.) and I'm
 living proof that it can be done Saskia
- SC =How much um how important is the support
 that one has after because obviously to go into rehab in Cyprus you wanted um to
 stop
- SF =Yes
 SC =But you hadn't had the psychological um support and er
 channelling
- SF =ja ja
 SC =to see what what the reason was or or how to actually stop it (.)
 um as the time passes, is the (0.1) battle easier
- SF =yes and
 SC =You're you're not um
 SF =tempted↑
 SC [tempted at all
 SF [oh no, I'm I'm wa::y past that stage because I came back
 SC =was there a specific time when you realised

- SF [(unintelligible) yes no
 SC =that that
 you realised that I'm not really tempted anymore
- SF =You feel the power inside of
 you (.) You feel upon inside of you And you say (.) I don't need this and you have
 the experience of errrr living a life without alcohol and you can see how grand life
 can be <without alcohol> I've seen it I've lived it (.) I'm living it now (.) I'm having a
 beaut::iful life without alcohol
- SC =But you don't touch it
 SF =I don't want to
 touch it because there's no reason for me to touch it
- SC =How do you know
 SF [I don't
 need alcohol to break my psychological errrr inhibitions to flirt for example
 communicate with the opposite sex I don't need alcohol to break down those
 inhibitions I don't need alcohol to feel euphoric when I go out If people listen to me
 now and think okay Stefane you're an alcoholic how do you party (.) I party
 without alcohol it can be done Because it's all in the mind (.) wverything is in the
 mind I can be euphoric I can bring myself to euphoria by self imposing (.) through
 master you master your brain basically
- SC =how did you cope(.) with work
 SF =work was the then Director General and errrr the board of directors errrr to
 a further extent they were very supportive Al::thou::gh in the beginning again (.)
 this is the 90s this is late 90s (.) Approaching the millennia errrr they showed
 understanding (.) they showed me errrr
- SC [um empathy
 SF [sympathy sympathy
 sympathy no sorry empathy (.) ja empathy empathy empathia in Greek is the
 opposite Ja sovara so they showed empathy ja but they did not know how to
 prac::ti::cally deal with an alcoholic member of the organisation ja I was the first
 person and still I bet you many companies in Cyprus even though we were 20 years
 past the millennium many many companies in Cyprus society Cyprus still sees an
 alcoholic
- SC [there's a
 SF [as a scourge in society
 SC =it's a terrible stigma
 SF =ja it's a stigma it's
 a crazy stigma (.) Even after I had come back in 2008, two years after it was 2010 if
 I'm not mistaken (0.4) a colleague no names mentioning a colleague was still (0.2)
 calling me alcohola (.) the drinker (.) the errrr alcohol guy (.) and this is a guy that
 was supposed to be well educated and so on and so forth and he was calling me
 that (0.1) behind my back
- SC =how did you deal with it

- SF (0.2) the way a proper alcoholic in recovery deals with it <you accept resentment from the others you accept toxic feelings from others towards you> you just have to accept them Why↑ you reject them obviously because you don't have to answer back because the job that these that is done in rehab is they errrr help you to psychotherapies they they help you to look inside of you and see who you really are and really go deep I'm not talking superficially go see who you are I'm talking about really going deep and finding the causes and errr finding all the toxic feelings that you had been carrying all these years (.) and that were one of the reasons that you drink is to numb those toxic feelings which are hate (.)resentment (.) errr sexual oppression errrr the need to control and manipulate another being (.) all these things (.)When you have them inside of you sadness sorrow errrr (.) Hate I've talked about all these feelings when you keep them inside of the inside of you they become they become toxic and they eat you up believe me and to numb them to numb them You need alcohol (.) Hence the metaphor of <numbing your feelings with alcohol> Because it does that (.) but it only does it when you consume it (.) those feelings never go away
- SC =No
- SF =they come back the next day
- SC =and then you need more
- SF [exactly
- SC [and there you've got a vicious cycle
- SF =Ja exactly the vicious cycle you took the words right out of my mouth so errrr you need to work to really work with a sychotherapist in group therapies God bless Yalom errrr who basically made group therapy a errrr must a liberating method of errrr once one saving himself from errrr additional from errrr psychological problems and so on errrr God bless Yalom errrr (.) but you really need to go down and know you must accept(.) Another thing is and I know I'm talking to excess apologies (.) another thing is really accepting your limitations as a human being as a single human (.) me as a person (.) what are my limitations Do I know them now (.) Yes (.) Did I used to know him (.) No I had no idea
- SC =How have you gone about repairing the obvious damage that you must have had with your relationships your children (.)
- SF [Ja
- SC [Maybe even your ex wife
- SF =Some things you cannot repair and this is one of the high again one of the hardest parts of re-entering society and errrr rehabilitating yourself because it is hard because you you come back, you get out of rehab centre really a scared person (.) a stronger person but still this here because of you don't know where you're going to confront errrr (.) now repairing errrr relationships (.) Step six from the 12 steps of Alcoholics Anonymous the 12 step program it's called it I think (.) step six says that you try to make amends errrr with the people that you have

hurt unless if saying sorry we bring more harm (.) then you don't ask for forgiveness (.) in some cases in my case in some case it was like that (.) I could say sorry and I did say sorry (.) in other cases it would have made things worse so you just let them be (.) Let it be like McCartney

SC =yes

SF [Yeah is another big three words Let it be

SC =that must be very difficult

SF =It is it is

SC =I would have found that very difficult

SF =it is it is

SC =one years for everything to be

right

SF [ja

SC And just to to for someone to see that you've made the change that's necessary

SF =and then you're still you're not accepted

SC =Still not to be accepted

SF =ja (.)

but it's your prerogative

SC =Yes

SF =Is it the people that matter to me are my, my very few close friends

SC =yes (.) your children

SF =my two daughters (.) 16 and 19 (.) now they know everything about alcohol (.) they know everything about what I do speaking to schools (.) I stopped

SC [the cycle will stop

SF [exactly

SC [this is what what's important

SF =and errrr the

one person that I really needed I really needed him to accept me back and see me dry was my dad (.) he passed away errrr five years ago but he actually saw me sober (.) and when I came back from Athens I remember when we met and I'm getting emotional now ((IE in tears and continued speaking to give him time to compose himself IR refers to FB listener))

SC =That's very difficult You have huge congratulations from a viewer in England Alexandra who says your guest has shown such determination um to give up and to remain sober (.) Well done

SF =Thank you Alexandra

SC =so

SF =So one thing that the one of the errrr pictures that will forever stay in my mind is when I came back to Cyprus on the 28th of March 2008 and my my father he got his car and he came to meet me at my sister's house (.) he didn't say a word I didn't say a word we just sat

there and had this most beau::ti::ful stare (.) so piercing so loving you can see his eyes started shining from obviously tears and I was standing two meters from him errrr it's a posture the same stare we were looking at each other for I don't know five six seconds (.) aAnd then we hugged no words when needed he had gotten he had got his son back (0.3) He saved his son (.) he had failed so he saw it (.) It wasn't failure from him He felt he had failed with my mom but his son made it (0.1) that was so important to him (0.4)

SC It's very good that you had those moments

SF =ja

SC =and I hope that to anybody who is listening as I said in the beginning Stefano if you can actually save one ONE teenager from going through what you've just described to me um which has just been the path of hell

SF [mmm

SC [but you've come back through strength

SF [mmm

SC [and determination then

then then then it'll be it will be worth it because I admire the courage that you've had to come and be on air and to publicize to everybody what's actually happened to you (.) let's move a little onto the statistics in Cyprus (.) the role of parents what is our role (.) I've seen even with my own daughter, from 12 and 13 (0.2) she went to parties and I went to pick her up and I was horrified to see that I'd left her in someone's home a friend's home (.) and the parents were actively allowing the children to drink (.) I was fortunate that she'd had enough training and she said no at that time but I worry that there may be a time when she

SF [ja

SC [she is going to try and I am sure that I'm not the only parent with that um

SF [concern

SC [concern (.)

What can we do to to stop this from 13 to 12 and 13 years old and I'm talking about vodka (.) bottles and bottles of vodka

SF =ja errrr this is not illegal (.) Yes it is illegal to provide errrr a minor with alcohol errrr but it's a crying shame (.) I mean the best thing a parent can do is communicate from an early age and be on the same wavelength <with the child> it's good to inform children that not all is fine and dandy with alcohol not all is rosy with alcohol (.) <It is a chemical substance> it can lead you to addiction (.) once you've you've errrr communicated this to your children and they they've actually got it through their head (0.2) there's not much errrr but to sort of shepherd them and >because you cannot control you cannot control teenagers< yYou can control them by rules ja but you're you're working on on a thin line there because they will do it out of reaction anyway (.) that's how teenagers

SC =Yes

- SF =behave (.) they react and once you tell them nowadays back in my days as well which is 30 years ago bless (laughter) Once you tell someone
- SC [don't do it
- SF [don't do it they will do it
- SC =Yes
- SF =It's a natural reaction to many things (.) not just constant consumption of alcohol
- SC =so It's really a matter of more education
- SF =exactly (.) you cannot be prohibitive (.) I mean we we see the the Americans who tried it in 1927 the prohibition and stuff
- SC =yes
- SF =it led to nothing it just led to illegal errrr I can't remember what they called them moonshiners or something
- SC =yes
- SF =and the distilleries
- SC =bootleggers
- SF =bootleggers and so on (.) so you cannot prohibit something (0.1) legally you have the law
- SC =the law
- SF = but inside the house
- SC =Yes (.) let's if we see that we have the law (.) how often have you seen the law actually being implemented
- SF [never
- SC [For example
- SF =Never
- SC =So
- SF = it's, it's, it's it's one of the things that errrr ja I know I'm being pessimistic but I don't think it will ever change in Cyprus that I would I would call errrr I'm probably gonna get sued for this errrr (.) they're like they operate like cartels ja Errrr The bars (.) or clubs or whatever errrr
- SC =so they don't actually
- SF =we know that they sell and they provide (0.2) youngsters teenagers 14 year olds with alcohol the law is not being (.) implemented errrr punitively errrr there's not much happening (.) I mean they get a fine of what 2000 euros (.) next week they're gonna earn 10,000 euros So they don't care (0.3) we are not we are not strict enough with our laws (.) it's a it's a matter that needs to be addressed by the police by the errrr MPs (.) the judicial system about the penalties
- SC think that the police are trying at least from a certain perspective as far as drinking and driving

SF [yes
 SC [because obviously I think Cyprus
 has one of the highest statistics
 SF [yes they do they do
 SC [of death on the the road
 SF
 =Yes (.) we do in Europe, in analogy to the population
 SC =yes
 SF =per capita ja (.) that's
 crazy (.) it's insane (.) it's insane (.) Yeah they are working with that And I was in a
 public debate last year with one of the MPs with the Ministry of Health with the
 errrr Minister of Health and the head of the head of police, the traffic whatever
 SC =yes
 SF =anyway it was a public discussion errrr they are trying their best
 with campaigns and errrr stuff like that (.) but as as a society (0.3) we we are so
 arrogant (.) again I'm generalizing and I shouldn't be (.) we tend to be so arrogant
 that we it's not gonna be it's not gonna happen to me (.) no it can happen to you
 (0.2) I'm not gonna get hooked on alcohol (.) No you can get hooked alcohol it's
 this mentality of I've got I've got everything under control
 SC =yes and
 SF [and you don't
 SC [and (.) and that alcohol doesn't have a very high content so for
 example if I'm drinking beers that's not so high(.) I'm drinking spritzers (.) So it's
 not so high 3.8. But as you said you um it grows and develops
 SF =it grows of
 course it does of course it does (.) that's a sly thing that's what the alcohol you see
 that I'm using errrr I talk about alcohol as if it's a person (.) it's a beast like we said
 before
 SC =yes
 SF =Al::co::hol for me is like the devil is (.) that's what it does to
 you (.) it tricks your mind you say okay 4.8 a beer is 4.854 into some Japanese beers
 are 8.9 and so on and so forth errr I'm going to be okay (.) No it's not okay because
 that's how I started I started from 3.8 4.2 our alcohol percentage in in beers but
 what it does to you you increase the amount of be::er you drink and then you're
 going to upgrade it's like a system it's systemic (.) it's it's gonna happen
 SC =But what about the people who say that I've got um everything under
 (0.2) control and not I mean we have to be realistic (.) not everybody becomes an
 alcoholic
 SF =True (0.2) but then again
 SC =how are we going to see (.) you're
 advocating that we should have much stricter
 SF =wareness and
 SC =awareness

SF =awareness (.) Yeah awareness is don't think to start with (0.2) you don't have everything under control (.) not everything can be controlled that is so important to understand

SC =Yes

SF =Once alcohol gets you forget it you cannot control it (.) I cannot drink I cannot drink for the life of me I cannot drink Why Because I'll go back to where I was

SC =if there's alcohol in the Christmas cake

SF =.hhh I've been asked that errrr quite a few times is the same with the Cypriot dish aphelia is the same with sausages and stuff like that (.) but once those are cooked the errrr chemical c two h six O which is ethanol like we said before (.) that evaporates so it doesn't go it doesn't go into the system (.) you just meant red wine basically

SC =have you avoided this

SF =I will tell you something (.) Another example which is very very similar to errrr what you're asking me (.) It was <2::0::10> I had been dry for three years and it was Easter time and I felt that I was strong enough and ready for Holy Communion (0.3) and I went to church (0.) I stood in line (0.1) and I had Holy Communion which basically let's face it let's be honest errrr it's a sweet wine

SC =Commandaria

SF =ja Commandaria errrr the moment I sipped and swallowed that Holy Communion I felt so beautiful I felt so warm inside as I was being hugged by 10,000 angels (0.2) It felt so good my body instantly three years after my body instantly recognised (0.1) the taste of alcohol (.) it's like dog hounds smelling blood

SC =yes

SF =it was scary ever since (.) it was seven years ago eight years ago I said I said the back then that it felt so good and I was sort of out I was swallowing it's bits and bits and bits and bits with trying to(0.1) but it still felt so good you know and (0.2) I went out and I said I'm not gonna experiment again (.) I'm not experimenting again yeah I was I was mixing it with saliva (0.2) trying

SC [right

SF [to get rid of it (0.4) its scary

SC =Yes

SF =because

your body your mind recognizes these chemical substance and this is in essence to the bare bones this is what it is your mind and your body addicted <to a chemical substance>

SC =do you still go to AA meetings

SF =No no I don't yhere's a few in Cyprus and there's quite quite a few good ones in Cyprus (.) there's English speaking ones in Livadia

- SC =I think that was one of the questions for another from another listener
- SF =ok
- SC =saying are the meetings in Cyprus conducted in English
- SF =yes yes In Paphos is an English speaking one (.)Limassol English speaking one (.) there is one in errrr Livadia in Larnaca there is errrr one in Nicosia (.) I'm not quite sure that is an English speaking one and in the occupied areas as there's a couple I think and all because of errrr the influx of foreigners that have chosen and we thank them they have chosen Cyprus to come to retire or live choosing Cyprus as a permanent home and they are facing alcohol problem (.) hence the creation of <English speaking AA group meetings
- SC =do you believe that another possibility would be to raise um the prices of alcohol and for serving drinks
- SF =errrr they've done that already I think they've e done already they've done it on tobacco as well (0.2) ja it can be a deterrant (0.2) but I see it as an unorthodox way of making (0.2) errrr people abstain from the consumption of alcohol (0.2) you should be able as a society via the means provided to a whole state (.) we are a state (.) that means you have you should be able as a country I mean look at Iceland (.) they are much smaller than us and they are keeping their 30 days prior to surgery (.) intoxication down to what is it (.) 4%
- SC =Why
- SF =because because
- SC [do you believe ours is so bad and especially when I'm referring especially to teenagers why is it so bad (0.3) that we believe we're infallible↑
- SF =ja yes that's in our temperament that's in our DNA (.) we're infallible errrr and it's the mentality that I talked about before it's not gonna happen to me
- SC =do you believe that the um education department
- SF [yes yes
- SC [has a responsibility to do discussions and talks
- SF =yes errrr it starts within the family then then you have to go to education and you then (0.2) then then you have the interference of the state
- SC =you say that you've spoken at schools do you do you think that you'll be increasing these talks
- SF =Yes I'm available anytime to anyone to talk about what I've been through what I've been through I was approached two days ago by a colleague saying that errrr she's going to 20 friends of hers gather their teenage kids together
- SC =yes
- SF [and see if I mind going there and speaking to the to their sons and daughters(.)and I said No it's a debt
- SC [I think
- SF [from me

- SC =yes
- SF =I'm not I'm not pretending to be a missionary Saskia (.) I'm No I'm not I'm a human being that has been <through this hel> and I want people I'm trying to (0.2) tell people that alcohol is not as innocent as we think
- SC Mmmm
- SF [and the alcohol producing companies they have strategies believe me marketing strategies they target people and they have targeted our teenagers teenagers drinking these so called recreational beverages now breezers and errrr I cannot say the the brand name the breezes and the errr icings and whatever
- SC =yes
- SF =and they pass them on as okay to drink but they're not they have the same percentage as a beer another target group that they have successfully errrr pinpointed and have attacked (.) I don't know I'm not using the word lightly I mean it
- SC [yes
- SF [are women between the ages of 25 to 50 what they have done they have created a need like Steve Jobs of the errr Apple company did is <he created the need> to the people he made people think that they need the product (.) that is perfect marketing and this is what they are doing now with the female populations 25 to 50 (.) what they are doing is they have created the need that a woman needs to errrr rebel get five six of her girlfriends go to a wine bar and consume wines along with cheese platters and what have you and it's a trend that's been started about 10 years ago in Greece and we've seen it come over to Cyprus and you go out and you see errrr groups of women the the men were first victims with whiskey and beer and so on
- SC =Yes
- SF =And pseudo connecting it to football beer pizza these are tricks of the mind (.) they make you think that if you're watching football you have to eat pizza f you're or souvlakia if you're eating souvlakia you have to have a beer and I'm saying (0.2) what I want to say to people is hold on hold on hold on hold on (.) I'm a football fan I watch football (.) I don't eat pizzas and I don't drink beer <so it can be done>
- SC =yes
- SF =these false these pseudo connections that our brain does you need to master them (.) it's like coffee and cigarettes b. But it goes with together (.) No he doesn't your mind thinks
- SC [I drink coffee and I definitely don't smoke ((laughter))
- SF =Exactly you have been doing that (.) I've been enjoying my coffee talking with you pleasantly talking with you (.) my French coffee and I'm not smoking (.) I used to smoke also for 31 years and I gave up two years ago (.)

people say was it hard (.) It was easiest thing I've done my life giving up smoking after 31 years and I used to smoke a lot we're off the subject

- SC =yes
 SF [but it's
 not we know exactly
 SC [not really because it's an addiction
 SF [it's an addiction (.) exactly I
 was smoking for 31 years 30 cigarettes a day to 40 cigarettes
 SC .hhh
 SF [that's up to the
 27th of October 2016 when I said <why the EFF are you smoking> can you give it
 up (.) Yeah I was talking with myself ((laughter)) I'll show you what I was getting
 and I ended up having a bet with myself
 SC =Mmmm
 SF =that I'm gonna I'm
 gonna that night that particular night I'm not gonna go to kiosk to by errrr smokes
 and I did not and a day went by (.) another day went by and I tell people that
 smoke guys girls It's a 3 day (0.2) mild torture (.) it's in the mind once those three
 day is nothing to give up (.) smoking is nothing (.) I spent seven months getting off
 alcohol (.) so three days to give up smoking it's absolutely nothing
 SC =Yes
 SF =and once I gave it up ((laughter)) I was looking back and I'm saying how stupid
 was I
 SC =saw how much money you spent
 SF =exactly
 SC =you burned
 SF =yeah (0.2) it's
 stupid (.) but like I said I'm not here and I don't go to the schools to prohibit alcohol
 consumption (.) I go there to make people aware of the dangers
 SC =it's been
 a privilege to speak to you (.) thank you very much for being so frank and honest
 and forthright and I am sure that you've touched many people in this conversation
 Thank you so much
 SF =Saskia thank you for inviting me (.) thank you (.)
 thank you



Downloaded: 19/01/2022
Approved: 13/01/2022

Saskia Constantinou Constantinou
School of Media and Communications
Programme: Phd by Published Work

Dear Saskia Constantinou

PROJECT TITLE: Change from Within: The importance of dialogical interviews in publi sector broadcasting in Cyprus; The Journey of a Broadcaster

APPLICATION: Reference Number 010567

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 13/01/2022 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 010567 (form submission date: 19/11/2021); (expected project end date: 13/02/2022).
- Participant information sheet 1017325 version 2 (19/11/2021).
- Participant consent form 1017327 version 2 (19/11/2021).

If during the course of the project you need to deviate significantly from the above-approved documentation please email ethics_review@sunderland.ac.uk

For more information please visit: <https://www.sunderland.ac.uk/research/governance/researchethics/>

Yours sincerely

Veronique Laniel
Ethics Administrator
University of Sunderland

18 December 2020

TO WHOM IT MAY CONCERN

For the purpose of completing a PhD dissertation, Cyprus Broadcasting Corporation authorizes Mrs Saskia Constantinou to undertake her PhD research and proceed to a selection of the interviews she had conducted over the years as a producer/presenter for PIKClassic, as well as a history of broadcasting in Cyprus with particular reference to CyBC.

Mrs Constantinou must ensure permission from all the interviewees involved before publishing their interviews.



Grigoris Maiotis
Acting Director General

GM/mp



**University of
Sunderland**

Consent Form for all participants 18 years and over

Saskia Constantinou – PhD Broadcast Interview Participation Consent May 2021

I have read the information sheet and agree to Saskia Constantinou using the broadcast interview conducted on *SaskiaUnreserved* at the Cyprus Broadcasting Corporation to be used in her research on the importance of dialogical interviews in public sector broadcasting.

	✓
I am over the age of 18	✓
I have read and understood the attached study information and, by providing your name and email address below, and returning to Saskia Constantinou at saskia.constantinou@research.sunderland.ac.uk consent to using the interview for research	✓

Print Name: John Zacharias Trioponas J. Trioponas

Email address: j.trioponas@cybc.net.com.cy

Contact Details: APT. 103, 6 AFTOKENTOSIS IOUSTINIANOU STR.

ENGOMI, 2413, NICOSIA, CYPRUS.



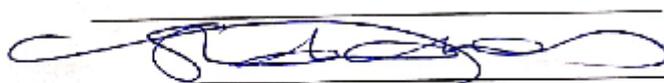
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Print Name: STEFANOS FARMAKAS
 Email address: stefanosfarmakas@hotmail.com
 Contact Details: 99 651056





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	√
I am over the age of 18	√
I have read and understood the attached study information and consent to using the interview for research. You have the right to withdraw without giving a reason and without penalty.	√

Please provide your name, email address and signature below and return to Saskia

Constantinou at Saskia.constantinou@research.sunderland.ac.uk

Interviewee signature

Name: Kiral Lorentz

Email address: k.lorentz@cyl.ac/cy

Signature

A handwritten signature in blue ink, appearing to read "Kiral Lorentz", written over a horizontal line.

Researcher Signature : _____



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	✓
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I have read and understood the attached study information and, by providing your name and email address below, and returning to Saskia Constantinou at saskia.constantinou@rcsresearch.sunderland.ac.uk consent to using the interview for research	✓

Print Name: EMMANUELA LAMBRIANIDES

Email address: emmel962@gmail.com

Contact Details: Directorate General European Programmes,
Coordination & Development

1166 Αρσένιου Βιργίλιου 29, 1096, Αθήνα

20 602817
99 038493



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	✓
I am over the age of 18	✓
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Print Name: Edita Kudlacova

Email address: kudlacova@ebu.ch

Contact Details: kudlacova@ebu.ch

A handwritten signature in blue ink, appearing to read "Edita Kudlacova", with a long horizontal stroke extending to the right.



Consent Form for all participants 18 years and over

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	√
I am over the age of 18	√
I have read and understood the attached study information and consent to using the interview for research. You have the right to withdraw without giving a reason and without penalty.	√

Please provide your name, email address and signature below and return to Saskia

Constantinou at Saskia.constantinou@research.sunderland.ac.uk

Interviewee signature

Name: Eri Xanthou

Email address: _xeri@outlook.com

Signature: 

Researcher Signature : _____

JOURNALISTS' CODE OF CONDUCT

GENERAL PROVISIONS

1. This Code of Conduct applies to all Media (print, digital, online, radio organizations, broadcasters, as well as the State Broadcaster, corporate, publicaffiliated media, etc.) hereinafter referred to as Media, and to Journalists.
2. Media and journalists uphold their professional ethics, their credibility and independence by strengthening self-regulatory mechanisms, and at the same time safeguarding the citizen's right to information.
3. Media and their Journalists undertake the commitment to cooperate with the Journalists' Code of Conduct Committee, hereinafter referred to as CME, in the conduct of its work. Failure to cooperate constitutes a violation of this Code.
4. The CME defends the freedom of the press and the right to freedom of expression of media, journalists and/or their officers; at the same time, it defends the rights of third parties who have been harmed by acts and/or actions of media, journalists and/or their officers.
5. The CME defends the editorial independence of Journalists working for Media.
6. The CME undertakes the task of monitoring the Code's implementation and compliance with its provisions.
7. With the assistance of the third parties, the CME undertakes the task of promoting the Code's principles and rules, with the aim of it becoming property of all professionals and being known to the public.
8. THE CME has the authority, ex officio or following a complaint, to examine and handle all issues arising from and/or related to the provisions of this Code; to examine allegations of violation of provisions of this Code as well as to examine whether publications, broadcast transmissions, digital posts, or any act or omission by any natural or legal person or authority, constitute a violation or threat to the freedom of expression of Media and Journalists. If investigation of a complaint is decided, the Committee ensures that all parties involved have the opportunity to present their positions and views. If the 2 Committee finds a breach or a threat as described above, it publicly releases its findings, unless it decides a different course of action.
9. Journalists and/or media Officers are obliged to observe/comply with the provisions of the current Code and avoid publications, broadcast transmissions, digital posts or use of language that may constitute a breach of the current Code.
10. Respect for the truth and for citizen's right to objective, comprehensive and reliable information is an obligation for all Media and all Journalists.
11. Journalists should demonstrate the highest possible standards of work ethic, honesty, integrity and dignity.
12. Respect for the freedom of expression and Journalists' right to unimpeded access to information sources, as well as transparency, are necessary conditions for the citizen to be accurately informed.
13. Journalists have the duty to defend their independence and not to allow any intervention to their work. Consequently, intervention in the work of Media

Officers, intimidation or attempted intimidation through statements or in any other means, is unacceptable.

14. Journalists respect information collection and dissemination methods that they have accepted at their will, such as “off the record”, anonymity or “embargo”, provided that such commitments are clear.

15. Journalists are bound by professional secrecy as regards their sources of information that they have received in confidence.

16. Media and Journalists do not make blatant personal attacks, nor do they use abusive or offensive language that harm individuals’ reputation and good name.

17. Journalists and/or Media Officers have the right to express views about their peers’ work, with full respect to their reputation and good name, avoiding personal attacks and degrading comments.

18. Plagiarism, slander and falsification of data and events are held to be grave professional misconduct.

19. Carrying out their function, Journalists: a. respect and promote democratic principles and the other universal values; b. respect and promote human rights and basic freedoms for all; c. demonstrate the necessary sensitivity to issues related to national security; d. are particularly cautious and discreet in their approach to issues such as violence, crime, rape and sexual assault, human suffering and death, as well as information or audio-visual material that may cause panic, horror or outrage, particularly to minors; e. always act in good faith and comply to the letter as well as the spirit of the current Code.

SPECIAL PROVISIONS

1. ACCURACY

1.1. Media are under obligation to take all reasonable measures so that the facts they present are accurate.

1.2. Respect for audiences’ right to truth is the Journalist’s first and foremost duty. Fulfilling this duty the Journalist should at all times defend the freedom of expression, the freedom of speech and the freedom of the press.

1.3. In case of inaccurate, misleading, fabricated or truth-distorting news, information or comments, media ensure that there is immediate correction, clarification and/or apology.

1.4. Media and Journalists are under obligation to provide reliable information to the citizens and not to manipulate news agenda.

1.5. The urgent or emergency nature of information dissemination is never above fact-checking and/or sources’ verification.

1.6. Media and journalists’ obligation to accuracy does not impact their right to criticism or satire, nor their right to offer analysis, interpretation or comment on facts.

2. MIS/DISINFORMATION/FAKE NEWS

Trust in the media and journalists is supreme value of Journalism.

Mis/Disinformation, fake news that may be spread through media or social media are detrimental and dangerous phenomena for democracy and freedom of press.

Therefore, any involvement of media or journalists in spreading fake news or mis/disinformation is unacceptable.

3. THE RIGHT TO REPLY

3.1. Media offer those directly affected the opportunity to substantially reply to publications, broadcast transmissions, online posts within a time framework that will not render the reply devoid of purpose.

3.2. Media are under obligation to publish the reply of those directly affected. They have the right to limit the word-count of the reply ensuring however that the substance of their reply remains intact. They also have the right to deny the publication of replies which may carry legal repercussions.

4. SOURCING OF INFORMATION

4.1. As a rule Media Officers should not attempt to obtain information or audiovisual material, or to record a telephone conversation by false pretence or deception. This may only be allowed in exceptional cases and solely in the purposes of public interest, as provided for in the current Code.

4.2. Journalists should not get access to documents and evidence in false pretence or deception. This may only be allowed in exceptional cases and solely in the purposes of public interest, as provided for in the current Code.

4.3. Journalists do not acquire neither attempt to acquire information or audiovisual material through intimidation, blackmailing or by paying (money or in kind of material or sentimental value) third parties.

4.4. Media and journalists do not pay or bribe witnesses in criminal or other cases, or individuals involved in criminal activities, including members of their families, with a view to obtaining information or audiovisual material.

5. PRIVACY

5.1. The reputation and privacy of any individual are respected.

5.2. Intrusion and investigation into the private life of individuals, including acquisition of audio-visual material without their consent, is prohibited as a rule. By way of exception, it may be authorised in the case of individuals involved in incidents or stories that constitute news of interest to the general public.

5.3. The acquisition of information and/or audio-visual material using wiretapping or other interception mechanisms, is normally prohibited. By way of exception, this may be justified solely in the public interest as set out in the current Code.

6. HEALTHCARE

6.1. Investigation or capturing and publicising audio-visual material from hospitals or such facilities are conducted discreetly and, where necessary, following the relevant authorisation, and always with full respect for privacy.

6.2. By way of exception the right to privacy may be limited, when the journalist investigation is about individuals in hospitals or such facilities.

6.3. Any information about the health of individuals is sensitive and it is only publicised by way of exception and only to the extent necessary.

6.4. Any reference to aspects of physical, emotional or mental health, condition or disability should be accurate, with full respect to dignity and avoid stereotypes.

7. GRIEF – MOURNING - SHOCK

7.1. Any story around mourning, grief or shock or a story that may potentially cause human suffering, should be handled with the utmost discretion and empathy and without any action that may worsen human suffering.

7.2. Media and journalists should avoid publicising images of people grieving, mourning or having a mental shock. In cases that publicising of this sort is justified by the circumstances, then it should be done in a particularly careful and sensitive way.

7.3. Any accounts or statements by individuals who are grieving, mourning or having a mental shock, should be treated with care and the necessary sensitivity.

8. SUICIDE

As a rule reporting suicides or suicide attempts should be avoided.

In exceptional cases that publicising suicides or suicide attempt is justified, Media and Journalists should demonstrate sensitivity and particular care. Details about the method or the place should be avoided and there should not be any speculation around motives, regardless of the sources of information.

9. MINORS

9.1. Journalists interview minors or report quotes or pictures of minors, only after careful consideration of whether by so doing they will not harm the safety and wellbeing of the minor. For interviews such as these, the minor's consent should be secured and it is recommended that a responsible adult related to the minor has been informed accordingly, unless it is in the public interest as provided for in the current Code.

9.2. The minor should have the opportunity to express him/herself, however Journalists are responsible to carefully evaluate the minor's age and his/her ability to consent.

9.3. By exception of special cases of public interest, as provided for in the current code, Journalists should not reveal the identity of a minor without his/her consent and that of a legally responsible adult.

9.4. Media and journalists are under obligation to observe the provisions of the UN Convention on the Rights of the Child and the relevant legislation as well as the provisions of the existing personal data protection legislation.

9.5. Participation of minors in events of general or specific interest for journalistic purposes, should be decided on an ad hoc basis.

10. PERSONAL DATA HANDLING

Journalists collect, process and use personal data in media exclusively for reporting purposes and in the framework of current legislation.

Sensitive personal data may require stricter handling.

11. JOURNALIST CONFIDENTIALITY

Journalists should uphold the confidentiality of their sources. They are under no obligation to reveal the sources of information, which, however, does not undermine their obligation to uphold all the provisions of the current Code.

12. DISCRIMINATION

12.1. Media should avoid any direct or otherwise reference or act against an individual or group of individuals which suggests pejorative discrimination or bias on the basis of race, skin colour, language, religion, political or other views, national, community or social origin, financial status, background, sex, sex identification, sex orientation, pregnancy, physical, cognitive, sensory, mental illness or disability, or physical appearance. In general, no material that harms or may harm or may instigate hate against an individual or a group of individuals should be published.

12.2. Levelling or degrading expressions or descriptions, ridicule, castigation and shaming of individuals or group of individuals is unacceptable.

13. GENDER-BASED DISCRIMINATION

Media should avoid any direct or indirect references and vocabulary which constitute gender-based, gender identity or sexual orientation discrimination. Any references reproducing stereotypes and anachronistic perceptions of sex, or targeting, insulting and reducing people on the basis of sex, gender identity and sexual orientation, are to be condemned.

14. HATE SPEECH

Media and Journalists ensure that no content that may advocate, incite, promote or justify hatred, violence and discrimination against an individual or group, is published.

Hate speech may take the form of denying, degrading or forbearing crimes as well as glorifying perpetrators of such crimes.

Given that hate speech may be included in journalists' domain in the form of statements, Media and Journalists are expected to assume the responsibility of the whole of the content of their reports in print, broadcast and online.

15. RAPE AND SEXUAL ASSAULTS

15.1. Media should not directly or indirectly reveal the identity of rape and sexual assault or sexual harassment victims.

15.2. Releasing information about rape and sexual assaults should be minimal without details or dramatization of the incident. Even greater caution is necessary when the crime involves minors.

15.3. Any reference to statements that are unilaterally in support of the defendant or that may contribute to romanticisation of the crime should be avoided.

16. PRESUMPTION OF INNOCENCE

Journalists fully respect the principle that an individual who is suspected of or facing charges, shall be presumed innocent until proved guilty according to law; hence, they avoid reporting anything that may lead of any conclusions about its guilt or innocence, or that may shame or humiliate him/her.

17. ACTIVE AND PASSIVE BRIBING

Media and journalists do not accept gifts, or privilege or bribe when it comes to performing their professional duties; nor do they put their independence at risk, by engaging in such practices.

18. FINANCIAL GAINS

Media and Journalists do not use or disseminate any kind of financial information they may have access to for their own or their employer's benefit, before this information is public knowledge.

19. INTELLECTUAL PROPERTY

19.1. Media and Journalists respect and implement the current legislation and conventions regarding the protection of intellectual property.

19.2. In case of publication, transmission or uploading of non-original material, even if edited in whole or in part, the relevant rights and/or authorisation by the media and the owner of intellectual property rights should be guaranteed.

19.3. In the case of reproducing material from another source, where permitted, Media and Journalists are under obligation to take all the necessary measures so that this is done with full respect for the original source and it is properly attributed to it.

20. PUBLIC INTEREST

Exemption from the rules provided in the current Code are possible in the following cases of public interest: 1) Protecting of National Security 2) Protecting of public security and public health 3) Protection of human rights and freedoms 4) Helping detect or reveal a criminal act 5) Preventing

audiences' manipulation as a result of statements or action by natural and legal persons, government, political or State agencies.

FINAL PROVISION

The current Code is reviewed or amended only following of agreement or unanimity of the parties that adopted it.

The Committee, its President included, is comprised of 13 members. They are all individuals of high moral standards and recognised standing. The President of the Committee should preferably have legal background.

“The President and three Committee members are appointed jointly by the Union of Journalists, the Publishers' Association and the Online Media Owners. The rest of nine members are appointed as follows: three by the Union of Journalists, three by the Publishers' Association and three by the Online Media Owners.”

In September 2022, the Journalists Code of Conduct was radically amended in order to update the CME scope of operation and, mainly, to update the provisions of the Code in order to be in line with developments in Journalism as well as in society, and with the need to protect the freedom of the press and the quality of journalistic content. With the unanimous agreement of stakeholder Bodies the amended Code entered into force...

The Committee members: Elli Kodjamani, President Katerina Nicolaou, Vice President Yorgos Georgiadis, Secretary Charis Nikolaidis, Treasurer Varvara Argyrou Frosso Violari Christos Lottidis Nicholas Markantonis Xenia Xenofondos Michalis Papaevagorou Sotiris Paroutis Dimitris Parperis Tonia Stavrinou Stavroula Stergidou / Elena Makri Dimitris Trimithiotis Miranda Christou Christos Christofidis

Nicosia, September 2022

Public Feedback on Social Media Pages *SaskiaUnreserved* 2018 - 2022**Yvonne Georgiadou, Artistic Director Pharos Arts Foundation**

Saskia Unreserved ingeniously combines classical music with frank and open discussions about issues of global importance, and interviews by several renowned scientists, intellectuals, politicians, artists, activists. Saskia's forthright and fearless approach in analysing these issues and revealing the true problems without mincing her words or safeguarding her own interests, has been so inspirational and unique not just for Cyprus standards but for international journalism I believe.

Dr Yiorgos Kountouris Artistic Director / Cyprus Youth Symphony Orchestra

Saskia's clear and uncompromising approach provides clean information and fresh views. I had my own, very pleasant experience with Saskia's work. I strongly recommend following this page.

Panayiotis S Gogos Concert Pianist

Thank you very much for the most interesting interview! Highly stimulating conversation, with a polite approach and at the same time with penetrating questions! Saskia keep smiling, keep asking Until the next time... Thank you

Prof Pavlos Michaelides – Philosopher

I very much enjoyed dialoguing with Saskia; she created a welcoming atmosphere hospitable and open and she certainly evinced knowledge of the subject area of our discussion on issues concerning philosophy, ethics, religion, and politics. Her questions were to the point, her professionalism allpervading, her genuine concern for the humanities and for humanity undisputed. Above all, I enjoyed her cultured and well-rounded perspective.

Elisabeth Villiger Toufexis – Motivational Speaker

I very much enjoyed being interviewed by a well-prepared Saskia Constantinou. She's an amazing woman with great knowledge and experience and knows how to make you feel welcome and at ease during an interview, at some point I actually forgot that there was a microphone. Thank you very much for giving me this opportunity!

Dr Iasonas Senekis – Occupational Health and Safety

Thank you for the invitation and thank you for the great interview and the key questions and points on road safety and occupational health and safety.

Dr Neophytos Papaneophytou – Psychologist based in USA

Thank you, Saskia, for a wonderful opportunity to discuss issues pertinent to our daily life. Psychology, stress, good parenting, life, Autism and love for our fellow-human are all extremely important. I enjoyed our conversation and I hope to have a chance to continue our conversation in the near future. Congratulations on the success of your real-life program!

Santa Semeli – Artist / Musician

It's always a great pleasure when interviewers do their research and ask relevant questions. I thoroughly enjoyed my conversation with Saskia. She was well prepared and made you feel at ease to express yourself freely and openly.

Andreas C Lordos – Architect

Civic minded and cultured.

Andronika Italou – Head / Association for the Prevention and Handling of Domestic Violence

Saskia is a wonderful and sensitive person. Her interest on social issue and her professionalism on revealing and discussing this issues is remarkable. Thank you, Saskia, for the opportunity you have given at the Association for the Prevention and Handling of Domestic Violence to inform the public about domestic violence and understand the dynamics engaged.

Alix Norman – Journalist

A hard-working, inspirational community figure, Saskia is a superb journalist, presenter, and author: a true professional who tackles fascinating issues with a real depth of understanding.

Tina Christoudias-Spyrou – Functional Medicine

I must say, I have had many people interview me here in Cyprus, and very few were as thorough, well-informed, well-researched, and well-educated as Saskia was. She really provided a warm and welcome environment in which I felt comfortable to talk about my passion in health. Thank you, Saskia, for the

hard and important work that you do and I look forward to collaborating again soon!

Dr Andrea Kapsou – Dentist

Saskia is a fascinating lady, and it was an absolute pleasure discussing oral health with her! Thank you for inviting me to your program fir WOHD. You really made me feel comfortable and guided the discussion very smoothly.

Hasan Haj – Founder / Coaching Hub for Teens

We had a great conversation with Saskia about education, youth and how we can all together put our hands and efforts and be the change. Saskia is one of the people who are working hard to make the world better around them. Thank you, Saskia, for hosting me and I am sure together we can make a difference.

Theodora Kormiotou – Ethnographic Museum Owner

Many thanks to Saskia Constantinou who invited us at the CYBC Classic radio show to present our museum. Through Saskia's questions we were able to introduce our work, future plans but also the inspiration for starting this project of ours. Saskia, as an experienced interviewer, has managed to uncover the most important aspects of what we do and she also created the opportunity for us to talk about our vision. It was a nice surprise that we got contacted by old friends through Saskia's audience as well Saskia is a great Host!!!

Tasos Ashikkis – Cyprus Police

Saskia is persevering and systematic in her job, bearing in mind the public benefit. This is an excellent advantage because in this way she can promote awareness and transmit essential messages to the public for the sake of its welfare. All her willingness and vital interest are evident in the various interviews and discussions.

Pamela Bennett – Yemen crisis

Truthful, fearless, and informative

Alexander Grabner—Jarlung – Motivational Speaker

A great personality and an excellent interviewer. I was having a good time being interviewed by Saskia. Never interrupted, never asked non-relevant questions. This is the type of interview I enjoy! Thank you for those 20 minutes. If you get the question to be on this show, don't hesitate to say yes.

Leto Demosthenous – Listener

Just wanted to say massive thanks to Saskia for giving radio listeners the opportunity of listening to great music and also learning new things everyday.

Elena Georgiadou – Listener

Saskia is an open-minded person that thinks outside the box and her high calibre program helps expand awareness in multidimensional levels of human experience.