

Reflections on Being a Neophyte Sport Psychologist in the Media: Conversations With My Younger Self

Pete Lindsay

English Institute of Sport

Owen Thomas

Cardiff Metropolitan University

The mass media focus on sporting events (Kristiansen, Hanstad, & Roberts, 2011), coupled with the interest in reporting the psychological aspects of sporting performance (Jones, 2005) can place practitioners in stressful situations (Fletcher, Rumbold, Tester, & Coombes, 2011). Concerns over “misrepresentation,” “misquotation,” “misinterpretation,” and being “incorrectly reported or understood” by the media can be at odds with a practitioner’s honest desire to disseminate findings and provide informed commentaries related to the discipline. This article aims to highlight the ethical, professional and personal challenges faced by Pete Lindsay while working as the resident sport psychologist for an international television broadcaster during a World championship sporting event. The autoethnographic account provides a series of reflective fragments that were abstracted from professional development documentation, supervisory meeting records of the time, and the authors recalled reflections of when Pete undertook the role. Practical implications for the training and certification of practitioners in relation to working within the media are considered.

Keywords: neophyte practitioners, training, media work

Modern elite sport is a globalized phenomenon which derives extensive attention from the various media genres that permeate our societies. Major events such as the Olympic Games, the Fédération Internationale de Football Association (FIFA) World Cup and sport specific World Championship events capture the publics’ attention through a mass media focus (Kristiansen, Hanstad, & Roberts, 2011; Kristiansen, Roberts, & Sisjord, 2012). The global appetite to consume such media reports was evident at the recent London Olympics where 21,000 and 6,500 accredited media personal and broadcasters attended the Olympic and Paralympic games respectively (LOCOG, 2012 Media Fact Pack, 2012). However, very little sport psychology research has explored the psychosocial (i.e., the interaction between social and psychological) ramifications of this media coverage.

Indirect reference to media coverage did emerge in a series of studies commissioned by the United States Olympic Committee conducted by Gould and associates which reviewed the positive and negative factors that influenced Olympic performance (Gould, Greenleaf,

Chung, & Guinan, 2002; Gould, Greenleaf, Guinan, Diefenbach, & McCann, 2001; Gould, Guinan, Greenleaf, & Chung, 2002; Gould, Guinan, Greenleaf, Medbery, & Peterson, 1999; Greenleaf, Gould, & Dieffenbach, 2001). Specifically, facing media distractions was one of several variables perceived to have a major detrimental influence on Olympic performance. In a more specific line of inquiry, Kristiansen and colleagues examined the potentially stressful effect of interactions with, and coverage by the media in professional football and for athletes competing at the Vancouver 2010 Winter Olympics (Kristiansen et al., 2011; Kristiansen, Roberts, et al., 2012; Kristiansen, Halvari, & Roberts, 2012). Collectively, these studies illustrated the potential strain inducing effect of the media on competitive athletes performance and their psychological well-being and highlighted the lack of coping strategies most athletes possessed in relation to dealing with negative press coverage.

Although these initial studies have provided some encouraging practical implications for performers on their dealings with the media, they have all focused upon athlete-media relations. This is despite recent evidence within the area of organizational stress literature which has indicated that sport psychologists also experience demands related to media interest. Within their study of organizational stressors, Fletcher, Rumbold, Tester and Coombes (2011) noted that dealing with the media was

Lindsay is with the English Institute of Sport, Sheffield, UK. Thomas is with the Cardiff School of Sport, Cardiff Metropolitan University, Cardiff, UK. Address author correspondence to Pete Lindsay at pete.lindsay@eis2win.co.uk.

one of an array of stressors faced by practicing academic and applied sport psychologists. Issues related to "too much media interest," "a lack of control over what the media reported," "misrepresentation" and a "sometimes negative exposure" were noted as potential negative aspects of interacting with the media (Fletcher et al., 2011, p. 371). The following quote provided by Fletcher et al. encapsulated one experienced sport psychologist's sentiments with regard to working alongside the media:

"Generally, I don't talk to the press. They are idiots, and they don't listen to what you say. They manipulate what you say and, unfortunately, on occasion they represent you to be either something that you're not or just totally incompetent. I get asked virtually every week by the press to give a comment to do with [name of team] and things like this, and I always say the same thing: 'If you give me permission to see the article before it's published, I'll contribute. If you don't, the answer's no'. And I need that in writing first. Invariably they won't do it. That goes the same for TV... personally I think you run the risk of making yourself look an idiot through no fault of your own." (p. 371).

The sentiments communicated by the participant in Fletcher et al.'s (2011) study somewhat mirror those evident in a series of commentaries by *The British Psychological Society (BPS): Division of Sport and Exercise Psychology (DSEP)* which focused upon sport and exercise psychologists' interactions with the media (see Biddle, 2005; Faulkner & Finlay, 2005; Jones, 2005). Across these contributions, these authors provided two central messages within their commentaries. The first centered upon notions of "misrepresentation," "misquotation," "misinterpretation" and being "incorrectly reported or understood" by the media and/or the audiences seeking to digest communications from researchers and practitioners within our discipline. Given the potentially challenging nature of interacting with the media, it would be understandable for researchers and practitioners to adopt the stance of the participant quoted in Fletcher et al.'s study, "...don't talk to the press" (p. 371). However, this stance is at odds with the second key message offered within the series of commentaries provided by the BPS; specifically, that all suitably qualified sport and exercise psychologists carry some responsibility to interact with the media and disseminate evidence-based findings and provide informed commentaries to the public regarding psychological topics within our domain (cf. Biddle, 2005; Faulkner & Finlay, 2005; Jones, 2005). Indeed, commentaries from experts within our occupation are appearing with ever increasing regularity across a range of media genres as the 24-hr media culture that permeates our societies continues to evolve. Examples of such contributions range from commentaries and interviews for a variety of written media outlets, radio broadcasters, and television production companies (e.g., Davies, 2012; Flintoff, 2011; Pendleton, 2012; Rotella & Cullen, 2011; Roxby, 2011). Despite such requests for our services, experienced

researchers and practitioners have highlighted the cautious approach they tend to adopt when interacting with the media (Biddle, 2005; Faulkner & Finlay, 2005; Jones, 2005). These concerns are more than likely to affect neophyte (early career) researchers and practitioners as well as their more experienced counterparts, something perhaps exacerbated by a lack of formal media training within our certification and accreditation processes (e.g., Association for Applied Sport Psychology; AASP, 2012; Australian Psychological Society (APS): Sport and Exercise Psychology; Psychology Board of Australia, 2012; British Association of Sport and Exercise Sciences; BASES, 2009; BPS, 2011).

In this paper, we use an autoethnographic approach to disseminate the first author's experiences of working in the media. In line with the suggestions of Poczwardowski and Lauer (2006), the narrative incorporates "creative non-fictional" conversations and a multiplicity of voices to increase the richness of the personal experience of the underlying themes.

Method

Within the landscape of the postmodern scientific world, the acceptance of personal and autobiographical methods as credible and legitimate avenues of producing knowledge continues to grow (Wall, 2006). Over the last 15 or so years, narrative and autoethnographic methods have become more prevalent within sport research (e.g., Carless & Douglas, 2009; Krane, 2009; Mellick & Fleming, 2010; Sparkes, 2002; Tsang, 2000). To date, these methods have used a variety of literary approaches to contextualize highly personalized stories that convey lived experiences relating to the tellers personal and cultural understandings (Richardson, 2000). As such, and as noted by Wall (2006, p. 6), there remains "...latitude with respect to how autoethnography is conducted and what product results". However, despite this latitude, some characteristics associated with the approach can be gleaned from the literature to help guide the process and product of such research. Specifically, the criteria used to underpin this autoethnographic account of working as an applied sport psychologist in the media was primarily shaped by the works of Carless (2012), Caulley, (2008), Ellis and colleagues (e.g., Ellis & Bochner, 2000; Ellis, Adams, & Bochner, 2011), Krane and associates (Krane, 2009; Whaley & Krane, 2011), Richardson (2000) and Wall (2006). Related to process, these included situating the work epistemologically and the criteria, principles and processes used to select what should be included (versus excluded) when "...writing the story" (Carless, 2012; p. 610). Product related criteria surrounding 'showing' versus 'telling' (Caulley, 2008; Ellis et al., 2011) and the layered approach to writing and reflexivity (Krane, 2009) underpinned by creative analytical practices (CAP; Richardson, 2000) were applied to shape the narrative form used within the paper. These process and product related criteria are illuminated in more detail below.

Situating the Work Epistemologically.

In line with other recent autoethnographic accounts in sport, our study is firmly grounded in a postmodernist scientific world (see Krane, 2009; Whaley & Krane, 2011). Shaped by the goals and essence of postmodern inquiry, our epistemology and ontology are guided by the foundations of such approaches to knowing. Here we are seeking to describe, with reflexivity, the reality, nature, and ethical and conscience inducing struggles of working as a sport psychologist in the media. These goals sit closely with the ideals of postmodern inquiry and our ontological bias' and show congruence with Wall (2006) and Neuman's (1994) thinking on postmodernism. Specifically, the notion that postmodernism "... holds that research can never do more than describe, with all descriptions equally valid... [the] researcher can do no more than describe his or her personal experiences" (Neuman, 1994, p. 74).

Developing the Autoethnography

A further methodological distinction of importance relates to contextualizing the process of developing the autoethnography. Here we adopted a similar approach to that used by Carless (2012). Carless (2012) clarified how his personal story of the sensitive issue of sexual orientation, sexual identity, and masculinity in school sport was constructed through a reliance on recalling his youth and youth sport experiences. In his paper he indicated how decisions were made about which 'moments' helped illuminate the 'story' the paper was seeking to show. We used a similar approach but one that did not rely solely on our recollections of the time. Specifically, in addition to our recollections of the period when Pete engaged in the media work, the data set was supplemented with the professional development documentation (reflective logs and diaries) and supervisor meeting records that underpinned Pete's training and accreditation process. These two sets of information, along with our recollections of the time resulted in an initial list of five fragments which we felt best represented the topic of consideration. Following this decision, both authors thought back to those moments and used our separate written logs of the time to help write a series of short stories that encapsulated the experiences and process of Pete working in the media. Once we had compiled these critical moments we reviewed them to produce a final series of case vignettes that would form the main fragments of the autoethnographic account. This process realized a collapsing of five fragments into three as they were deemed not essential as critical moments in their own right in terms of informing the overall tale of the piece (cf. Carless, 2012). These three fragmented tales realized a story through first contact (Opportunity and Danger Knocks), working with the media company at the event over an initial 4 day period and subsequent break (Dipping a Toe... Trying Not to Slip), before completion of the contract over the 2 days of the final (Final Moments). In total, Pete's involvement at the

tournament lasted 2 weeks, with 6 contracted days over this period. The fourth and final fragment of the paper (Risks of Writing), relates to the process of compiling this autoethnographic product. We felt this final fragment of the piece was an important addition to better express the lived experience of writing such a personal, value driven, and at times intimate introspective account while striving to address an important issue in professional practice.

The Autoethnographic Product

The product of the autoethnography presented here was shaped by the suggested story telling conventions of character development, setting the scene and plot development (Ellis & Ellingson, 2000). We have attempted to provide a vivid and evocative narrative with sufficient recreation of our feelings and emotions so the reader can be 'transported' into the event (Carless, 2012; Ellis, 2004). We used various narrative tools when presenting the product. First, a layered approach to writing was used where each fragment was juxtaposed with theoretical, reflexive or literature-driven discussions (Anzul, Downing, Ely, & Vinz, 1997; Krane, 2009; Zanker & Gard, 2008). Second, fictional conversations between Pete's current self (CS) and younger self as he was six years ago (YS) were used to further explore the questions and dilemmas a neophyte practitioner may encounter when considering working with the media. These fictional conversations portray a closeness to our recalled discussions of the time and the meeting logs of the supervisory meeting held; in essence we hope they provide a picture to the reader of the ethical, professional practice, and some of the supervisor-supervisee dilemmas we faced during this period of work for Pete. Our style of writing was guided by Laurel Richardson's (2000) four criteria for creating and evaluating CAP. Specifically, does the story, as a single piece, and as individual fragments: contribute to our understanding; succeed aesthetically through inviting interpretive responses from the reader; demonstrate reflexivity in the form of adequate self-awareness and self-exposure; and provide impact on the reader emotionally and intellectually. In addition, in terms of evaluating the product, we would refer the reader to the suggestions of Krane (2009, p. 223); who eloquently advocated, "The primary characteristic of a successful personal tale is its ability to evoke readers' emotions while crafting a credible account of culture. Whether or not this is achieved lies in the musings of readers".

The First Author

Pete is the first author, an applied sport psychologist working within a National Sporting Institute. He has been qualified as a chartered Sport Psychologist for over 7 years, working with professional and Olympic athletes. Alongside his applied role, he now acts as a supervisor for a number of neophyte practitioners who are regularly approached to offer their "expert" opinion to the media. In striving to offer guidance to these practitioners Pete resolved to write this autoethnographic account 6 years

after his experiences of working as a "resident sport psychologist" for an international television broadcaster during a World championship sporting event. At its core, what follows is an inquiry into the interactions and conflicts experienced by a neophyte practitioner and his values, training, ambitions, ethics and fears.

The Second Author

Owen Thomas is the second author, a University Sport Psychology lecturer and Accredited Applied sport psychologist. He has worked in academia for over 14 years and has throughout that time been an accredited (British Association of Sport and Exercise Sciences), chartered (British Psychological Society) and registered (Health Care Professions Council) Psychologist. When Pete commenced the "resident sport psychologist" role, Owen was a part of his doctoral research supervision team (first supervisor) and also acted as a "critical friend" in relation to his applied work.

Scene 1—Opportunity (and Danger) Knocks

Sat at my university desk, focused eyes flicking sporadically between a printed journal article and my computer screen, I'm preparing for a meeting with my Ph.D supervisory team. Jolting me from my narrow focus my cell phone begins vibrating across the wood effect desk with a caller ID that I do not recognize. Recent days have been spent fielding calls from cell phone companies, each asking me to change service provider.

Answering the call, I find myself waiting for the first opportunity to cut this one short, not even listening to the scripted sales pitch. I just need the merest of pauses before I can end this "cold call" and get back to my preparation.

The caller is coming to the end of a sentence and I sense my opportunity. It is then, at the very moment that I am ready to cut in, that the word "psychologist" jolts me. I quickly sit forward in my chair, pressing the cell phone firmly against my ear:

"I work for the company that is responsible for producing the television coverage of the (sport) World Championships." *Wow, this is a sport I have watched all of my life!* "My team loved your articles about the psychology of the game and we heard that you were at the World Champs last year." *Be very careful, my narcissistic side is voracious!* "Listen, I will get to the point, we are looking for someone suitable to be the "resident psychologist" for this year's championships in 3 months' time." *Sitting back, a wide smile spreading across my face. Maintain your composure dammit!* "So, we hoped you might be interested in taking the role? What do you think? Could we meet to discuss it?"

As I sit forward on the edge of my seat, my mind now wandering to potential future opportunities, the call ends

with a date being agreed to meet with a senior producer to discuss the details. This is a huge opportunity, to raise my profile (and of course that of the profession). My mind still wandering, I briefly shudder at the thought of potential humiliation on national television, before returning to the thoughts of opportunities. I call my girlfriend Georgie, now seduced by the idea.

Fast forward three weeks and I am drinking coffee in the foyer of a 5-star hotel, meeting with the senior producer from the production company.

"With each year's production of the World Championships, we strive to bring a new angle to the coverage. As the mental component plays such a key role in this sport, this is our focus for this year." *'What an opportunity!' my "inner agent" screams! Ssshhh, listen to what she is saying!* "We want a psychologist to explain the key demands of the sport and provide input regarding the pressures the sport performers could experience during matches. Do you remember the sportsperson who 'cracked' under the pressure last year?" *Do remember him? Of course I remember him! He was playing against a sport performer I was working with at the time. Stop! For god's sake, do not mention that!* "Do you think you could offer an insight into what the sport performers were thinking from their body language?" *Clearly, I can never say exactly what's going through the minds of athletes (well I am not a psychic, nor would I ever call myself a "body language expert"). It would be far more ethical, and more accurate, if I discussed more general thoughts that might go through the minds of athletes in similar situations, and the potential skills they might utilize.*

This apparently minor change to the role is well received, and following some quick discussions it is agreed that I will attend the first 4 days of the tournament and then the two days of the final. With a shake of hands, the meeting is finished and as the senior producer walks away, I leave the hotel to head home.

Walking to my car, people are around me going about their daily business. In my core, butterflies and chills alternate, competing for my attention. *Have I just made a Faustian bargain? I have made my position clear on "mind reading" from an ethical and accuracy perspective. So what is that feeling growing in my stomach? Am I just nervous about how this will work out, nervous that I might humiliate myself on national TV having never done anything like this before, nervous that the clouds might part, and the voice behind the big wagging finger of the BPS and BASES codes of conduct might boom out: "Thou shalt not cheapen the message of psychology for popular entertainment!" Nerves... just nerves.*

The following day, I meet with senior colleagues in the university department to discuss applied practice. I spill the beans regarding the role in the forthcoming coverage. We discuss a number of double edged swords; the potential dangers and benefits, striking a balance

between scientific accuracy and media friendliness, the opportunity to raise the profile of the discipline and an equal risk of being labeled the “shrink”. With each discussion, I feel myself pulled in opposite directions, swaying one way and then the other.

That night, I find myself lying awake in bed, flitting between thoughts of what potential opportunities and humiliation the future might hold. . . . It is then that I notice a shape that looks like a person stood at the end of the bed, . . . I quickly sit up, . . . pushing myself back against the headboard, . . . switching the bedside lamp on, . . . struggling to speak. . .

YS: W, . . . w, . . . who are you!?

CS: I am you.

YS: What!?!

CS: Ssshhh, (whispering) you will wake Georgie! I'm you, just 6 years older.

YS: (pause). . . What!?!

CS: I am you, just six years from now.

YS: What!? Like. . . like, . . . Scrooge?

CS: Kinda (shaking his head at YS's imbecilic nature under pressure). Listen, just be quiet, I am here to help. I want to ask you some questions. . .

YS: You have changed. I mean, we have. . . I mean. . . god, I have got OLD!!!

CS: It happens, now listen. I want to ask you what the hell you think you are doing.

YS: Right now?

CS: Not right now you idiot! I mean in taking this role with the television company. Why are you doing this?

YS: Why? Are you serious? It's a great opportunity! It is scary as hell, but it is a good opportunity right? It works out okay doesn't it?

CS: We will come to that later. Why are you doing it though? What is your motivation?

YS: Because I want to be successful I guess, I want to do well as a sport psychologist. This could help me raise my profile as a practitioner right? And, . . . overall, . . . I. . . I just want to make Georgie and my family proud.

CS: They are already proud mate.

YS: (silence). . .

CS: What do you hope to gain from it though? Fame? Is that why you're doing this? Is that why any sport psychologist works in the media?

YS: I do not want to be famous! I want to do well! Are you even listening to me!?! It's not that simple! Life is not that simple you know! I'm pulled in different directions, at times I am excited, at others, I am just terrified that I am going to look like a prat on national television!

CS: I know it is not that simple (looking at the floor). I remember now. . .

YS: I am doing my best here. . . I really am. This chance has come along, they are going to have someone on the sofa talking about the psychology of the game. Should I not make sure that it is someone that's qualified? WE have a responsibility to do this kind of work!? Why the hell should that not be me? Or. . . us?

CS: You are right to take it. Just, . . . just think about what their agenda might be.

YS: I am not stupid! I know they are going to have an agenda, I have spoken to them and they have said they are going to ask me about generic mental skills and approaches. Listen, I know there is a risk here, but I am backing myself that I am bright enough to figure this out as I go.

CS: You are bright enough, just be careful mate. Listen, . . . I am off.

YS: What!? You cannot just. . .

CS: I will see you in three months.

YS: Wait! I have got some questions for you!

CS: Sorry, got to go. It is Matilda's bath time.

YS: What!? Who the hell is Matilda!?

CS: (smiling) She is your little girl mate, she will make all this worry worthwhile in the long run. . .

While Jones (2005) highlighted practitioners' fears of being misrepresented (e.g., as a body language expert) in the media, practitioners' all-too-human narcissistic or self-aggrandizing desires (Andersen, 2005; Tod, Andersen, & Marchant, 2009) can potentially pull any (neophyte or experienced) practitioner in the opposing direction. While risking potential negative exposure (Fletcher et al., 2011), a desire to build an enhanced image of credibility as a practitioner, a drive to potentially secure future employment, and falling into the trap of striving to become a celebrity psychologist might lead practitioners to seek out such media opportunities. Likewise, the mystique that the media hold, in addition to practitioners that might succumb to becoming star-struck (Jones, 2005) can make such opportunities both tempting and dangerous. These conflicting drives and fears, alongside the typical anxieties and sense of incompetence experienced by neophyte practitioners (Tod & Bond, 2010) sit atop a sense of responsibility that practitioners should engage with the media (Jones, 2005). Practitioners reflecting upon their own needs and desires, upon their reasons for entering the profession, can be beneficial in understanding their own approach to athlete-client interactions (Tod et al., 2009). The rise of the “celebrity psychologist” and the risks outlined above, sit alongside the opportunity provided by the media in raising awareness about the discipline (Robbins, 2009). We concur with other authors who suggest that gaining an understanding of the nature of the media request alongside clarifying expectations and agreements in advance of working with the media are critical components in working effectively in such settings (McGarrah, Alvord, Martin, & Haldeman, 2009).

Scene 2—Dipping a Toe. . . Trying Not to Slip

Three months later, unable to find any signposted entrance, I squeeze through some barriers outside of the tournament venue. I catch a glimpse of my reflection in some large glass doors and I'm reminded of being the new boy at school, new suit still creased, shoes not broken in, feeling out of place. I make my way into a portacabin

of the production company. I quickly get introduced to masses of key people and am shown the studio, commentary booths, practice area and miles upon miles of cabling. I'm told we will be filming a short feature to introduce me and the area of sport psychology straight away.

A camera crew and producer guide me backstage where we will film the piece. Taking my jacket, they give me a brief overview of what they are aiming to do. Attention turning inwards and hearing my own voice, I notice my northern English ("regional") accent, and begin stumbling clumsily over my words. Despite this, the team manage to piece together a 1–2 min overview VT (video tape) complete with staged shots of me observing practice, looking thoughtful and being generally "psychologist like" (whatever that means). Once completed, I am given a brief preview of the piece and then it goes out on air early that afternoon. For the rest of the afternoon, the senior producers are keen for me to watch matches, offer any insights during intervals (direct to camera with microphone in hand), and generally settle in. Later that day between matches, I find myself stood in a corridor with a cameraman and producer just outside the auditorium, microphone in hand, staring straight down the barrel of a television camera. With 60 s before we go "live", I briefly speak via a headset to the presenter in the studio about the questions she was going to ask me on camera. She is going to ask me about preperformance routines. As the light above the camera turns red (indicating we were now "live"), one of the sport performers storms past in the background, slamming the door behind him. The camera captures this moment and the prearranged questions from the studio are scrapped.

"So we have all just seen that tempers are clearly running high in there, what do you make of the mental state of that sportsperson in particular? People have previously suggested he has issues with his mental focus, does he seem focused to you?" *But, . . . wait, . . . I have had no previous interactions with that individual, I have not even been watching this particular match! Are you not aware that I am within earshot of the individual!?! How can I possibly comment on his psychological state?* Searching for safe ground, I find myself talking in generalizations about mental skills, feeling like I am "protecting" the sportsperson and their abilities from the presenter's line of questioning.

Later that day, I am preparing to leave and I find myself reflecting on this desire to "protect". It is clearly linked to a shift in my perceptions of the coverage and the production teams' desire to sensationalize key moments for the audience. I conclude that the safest approach is to link my comments to those already voiced by the other commentators, to keep my comments as generalized as possible, to provide interesting sound bites from research and professional practice wherever possible.

Day two begins with a quick chat with the head producer. As we walk down one of the corridors, he

stops and puts a reassuring arm on my shoulder, "Okay, you settled in yesterday, and you did your first pieces to camera playing quite safe. Let's try and push things a little today." Walking away and back into the studio, I am reflecting on his comments when a member of the team who had helped pull yesterday's feature piece together grabs me. Smiling, he shows me an article written in the national press that makes reference to the "resident psychologist potentially having a degree in stating the bleedin' obvious". I note the metaphorical nudge in my back, suggesting that today, I should up the ante a little. *Did I not make my stance clear enough regarding commenting on an individual sports persons, sport performers I do not know, situations and stories I am not aware of, histories that I have not been privy to?*

Later that morning, I am told that we're doing another VT piece, with me commenting on the area of refocusing following missed shots. Wedged into a trailer, with a wall of screens behind me, the camera man and producer explain that I will have footage playing behind me of a particular sports person (due to play their first match later today) reacting "badly" to missed shots. As this footage is played, they want me to give a 60 s commentary on how sports performers should deal with misses. Just as we are getting ready to start, the producer leans in: "Do not be afraid about really sticking the boot in on this lad, there is loads there for you to go at."

My mouth falls open, the producer starts the countdown, "So in 5...", wait a "4...", but I, "3..." *I cannot just, "2...1...cue Pete!"* I proceed to give an unplanned 60 s piece to camera, thinking on my feet I explain how the sport is a game of "punctuation", and it is imperative that sports performers are able to put "full stops" after poorly played shots, resetting themselves mentally and physically, ready for the next opportunity. As I come to my final few comments, the sound man's foot knocks a lighting rig causing it to crash to the floor. The sound of the crash is picked up on the microphones and so I get another attempt at the piece. Again, I follow the same routine, keep it clean, no references to the specific individual performer on the screen behind me, stick to mental skills and try my utmost to make no assumptions or direct references. With the piece finished, having played safe throughout, I am told that it will be aired this afternoon just before the match beginning.

Shortly after preparing this piece, I receive a voice-mail on my cell phone from the communications team at the university asking if I could get in touch as soon as possible. Concluding that they are no doubt going to give me some additional guidance, possibly liaise with the production company, and generally help me guide this thing more effectively. Calling them back, I explain who I am and they seem genuinely grateful to hear from me. Waiting for the additional key words of wisdom and assistance they can provide, I listen intently as the contact from the communications team says:

"Basically, could you just make sure that [the production company] mention [the university] as often

as possible? This is potentially great exposure for us, but we just need the name mentioning more frequently." *Oh, okay, any words of advice?* "We think it's going really well, keep it up!"

Following this initial foray, Days 3 and 4 of my involvement follow a similar format. Commenting on critical moments, discussing mental skills players might use and responding to comments from the presenters.

After this initial phase, the quarter and semifinals of the championships were played; my next involvement with the television coverage is due to take place around a week later for the final. During this period away from the event, my family come to visit for the weekend. During their stay we talk about how my role in the coverage is going, my experiences with some of the "characters" within the sport, and how I think the final will go. My eyes glisten and a smile fills my face as my family tells me of their pride in my performance. Yet as the conversation slowly comes to an end, I find myself looking to the floor, unsure if the reality matches the story.

The next day, as the first of the semifinals is played, we spend time strolling around a cosmopolitan part of town, window shopping and drinking coffee. As we are about to walk into a restaurant for a bite to eat, my cell phone began vibrating with the display showing the number of one of the producers. Telling my family that I'll only be a couple of minutes, and quickly giving them my order for lunch, I take the call.

"Are you watching the [high profile sports person] match right now?" *No, I am with my family.* "Well you should be! Basically, he is unraveling (cracking under the pressure) live on TV, same as last year! We need you to come in now and commentate on this!"

I am aware of this individual; he is the star of the sport, regularly touted as the most talented individual to have ever competed in the sport. While he has won the World Championships numerous times, in the past media accounts have suggested that his life had been somewhat volatile both within and away from the sport. I have previously read his autobiography, as a fan, gaining a limited insight into his battle with depression and addictions. And now, I am being asked to commentate on this individual's public struggles.

Listening to the rest of the producer's overview of the situation, I am frozen. What am I being asked to do? My mind now racing. . . this feels totally unethical. Oh god, what is the producer's reaction going to be when I tell him that I will not do it? Looking quickly for a way out of this situation. . . I stutter, explaining that my family is visiting, how I have arranged to spend time with them. Excuses, just excuses! Clearly, my family will understand if I have to go. My excuse is challenged, but I stand firmly by it. Both of us knowing deep down it is just an excuse.

As I hang up, people are passing by as I stand motionless on the pavement, jaw clenched, eyes flitting as I struggle to control my breathing. My phone begins vibrating again, this time it is the senior producer's number. I can hear my heart beat as I push the receiver

to my ear; the senior producer states categorically, "This is the reason we brought you in!" Feeling that I am now letting people down, I start making more excuses about my family and previous arrangements. As the conversation ends, I am left in no doubt of their frustration.

Walking into the restaurant, I excuse myself and make my way to the bathroom. Locking the door behind me, stood still again, this time in front of a mirror, looking into a porcelain sink. Doubts, fears, anger, embarrassment, all building.

Disappointed with the situation and disappointed with myself, I slowly look up into the mirror when I notice someone else is in the room with me.

YS: Jeez! You almost gave me a heart attack!

CS: (Smiling, looking concerned) How are you doing fella?

YS: Not great.

CS: You are wondering if you have done the right thing?

YS: I . . . I . . . I, do not think I should have gone in, it would be unethical right? I would just be guessing what is going through his mind. . . who am I to commentate on someone's pain?

CS: Honestly? Yeah, I think you have done the right thing.

YS: Then why do I feel like such a coward?

CS: That is for you to answer mate.

YS: I just made excuses, why could not I just say that I did not think it was right? That I didn't feel comfortable doing it, and was scared of what others might say. I feel relieved, but I feel weak too—somehow of a fraud even.

CS: No-one said it would be easy. . . remember?

YS: I know. (Pausing) You told me to be careful, told me to be prepared for their agenda. I just thought we had agreed that with them right from the start.

CS: You did, of course you did, but that does not mean it will not get tested again. It is not a one-off. This kind of work will constantly challenge your ethics, the strength of your resolve to stick to what you believe is right. It is a test of your congruence at every junction.

YS: But what if this was my chance?

CS: Chance for what? Chance to become a celebrity psychologist? Is that what you really want?

YS: No. . . it is not. That is not why I am doing it. I just do not want to let people down. I do not want to let my family down,

CS: Go back down to your family, talk it through with them, I think you know what the will say.

YS: I know, you are right; of course you are. . . it just hurts. . . my pride hurts.

CS: (Smiling again) Chin up mate. I will see you in a few days.

Poczwadowski, Sherman and Ravizza (2004) highlighted the need for practitioners to strive to maintain a sense of personal congruence in their behaviors and their personal beliefs and values. Despite this, practitioners will at times find themselves in environments and circumstances that challenge these professional ethics. While the specific settings that sport psychologists are

asked to operate in can complicate adherence to established ethical guidelines, they must maintain an ethical approach to their practice (Moore, 2003). At such times, trainee sport psychologists can typically be dependent upon the guidance of supervisors at critical moments (Tod et al., 2009). Understanding potential dangers, remaining vigilant about boundaries, while remaining ever mindful about who is being served can help practitioners stay ethical while keeping loose (Andersen, Van Raalte, & Brewer, 2011).

Scene 3—Final Moments

Walking back into the studio on the day of the final, my gaze is steady, my steps more assured. My centered breathing and sense of balance is paired with a quiet mind. I was right to have refused the request of the senior producer, albeit through excuse making. The senior producer does not talk to me over the 2 days. As the final begins, I base myself within the studio, discussing key moments during breaks in play, explaining the demands that the sports performers are facing, and providing simple insights into the strategies that they might employ. With the final moments of the tournament coming toward its conclusion, as the trophy is handed to the winner, many of the production staff gather in the auditorium. Observing the scene, I am nudged in the back by the producer who I had spent most time with over the previous days. "Well played", he says looking at me—smiling, I thank him in return for all of his support throughout the championships, sensing that the whole thing is just a game.

Leaving the auditorium and walking back into the studio to gather my suit jacket, I am amazed at the speed of the dismantling of the set. Within 30 min it is as if the studio had never been there, within 24 hr all evidence of the championships will vanish, like a dream—the production team off to cover another sporting event.

Driving home that Sunday evening, I am glad it is over. As I glance into the rear view mirror, with a jolt of shock, I notice someone sitting on the back seat.

YS: For the love of... you pick your moments!

CS: (Smirking) So... it is all over.

YS: (Breathing out forcefully) Yep, it is done. Thank god.

CS: Was it what you expected?

YS: What I expected? In some small ways, I guess so, but in many others, not really. It was far harder, far more embarrassing and more stressful than I ever expected... (shaking his head)

CS: Would you do it again?

YS: No chance! (Laughing)

CS: Listen, I think it's good that you did it. You have now had the experience of operating in that kind of environment, it does not mean you have to go back and do it again. You have also had the experience of having your values tested under pressure. That is a good experience and something to remember. As a practitioner you will find yourself in plenty of situations where your values,

and your willingness to stay true to them will be tested. Stick with what you know is right for you.

YS: So it works out okay then? Everything works out okay?

CS: Lots of things work out just great. Better than great. But, there are more tests to come.

YS: Of course there are. They have not exactly paid me enough to retire!

CS: I think you doing this could also help some of the practitioners that you mentor in the future. Do not dress it up, or put a veil of BS over it, tell them how it was, what you felt, your doubts, and the bits of it that you are not proud about. Remember this.

YS: I will. I do not think I will be able to forget it!

The following morning, I have a meeting with the director of my PhD research. Walking into the university, I hear a member of staff calling across the carpark, "Well done Lindsay, good work last night!" As I turn to see them, their companion soon follows up this praise, parodying my less than insightful comments, "Oooo, I'm having a wobble, better take a sip of my water!"

As I walk into my research director's office, he smilingly announces, "Here is the hero of the hour!" and we spend the next 30 min discussing the previous two weeks—the challenges, the insights, the misunderstandings and at times the enjoyment. I get the impression that my director thinks my efforts during the coverage have reflected well on the university and on me as a person. Glad I took the role, glad to never do it again.

Working in the media can be daunting, fear inducing and stressful (Biddle, 2005; Jones, 2005). There appears some symmetry between athletes' experiences and interactions with media to those reported by sport psychologists and such media groups (e.g., Fletcher et al., 2011; Kristiansen et al., 2011; Kristiansen et al., 2011a; 2011b). The challenge for those supervising and supporting practitioners in our field is to ensure our training and CPD activities enable those wishing to interact with the media to do so in a fully prepared manner (cf. Penhallurich, 2009). Despite these notable challenges, opportunities will present themselves for representatives from our field to work in, and directly with the media; something that despite the potential ethical dilemmas faced can be perceived as an opportunity for professional growth (McGarrah et al., 2009). Maintaining congruence as a practitioner in the face of such ethical dilemmas is an ongoing challenge (Lindsay, Breckon, Thomas, & Maynard, 2007), one that may be particularly tested while working with the media (Biddle, 2005; Jones, 2005).

Scene 4—Risks of Writing

Over six years have now passed since that particular world championship. Writing this paper has helped emphasize and contextualize how the experience of working in the media helped Pete both professionally and personally. In the process Pete gained a deeper understanding of dealing with the media in an ethical and congruent way, and

also understands more fully the temptation for ambitious practitioners looking to “progress” their career. Since his last conversation with the Senior Producer, when he made his excuses, Pete has received no contact from that person. Despite this, he has subsequently been involved many times in the media coverage of the sport, contributing to specific prerecorded projects and to the written press on many occasions. Pete has found these forms of media involvement to be much easier to control as they permit greater time for reflection and consideration around key messages and thus, allow greater opportunity to promote the discipline effectively. In addition, and perhaps ironically, the two sports performers that the production team asked him to specifically focus upon during the championships have both since individually approached him for support.

Finished writing the latest set of edits to this paper, Pete turns the computer off and heads to bed. As he switches the bedside light off, he notices a shape at the foot of the bed. . . . it looks like a person,. . . Pete sits up, . . . switching the bedside lamp on,. . .

YS: My turn to spook you!

CS: (Whispering) This did not happen to Scrooge!

YS: I know, I know (laughing quietly). Listen, I just wanted to talk to you about writing this thing up. What do they call it? Autoethno. . .

CS: Autoethnography. Maybe even a “Confessional tale”.

YS: Whatever it is called, are you not a bit scared of how we are going to look?

CS: Ha! It kind of comes with the territory.

YS: So why the hell are you doing it?! (Whisper getting louder)

CS: Because it is important! We need to write this kind of thing. It can help young practitioners, more experienced practitioners who have similar doubts and fears!

YS: But, it is a bit. . . .y’know,. . .

CS: Listen, it is important that we write about things like this. Times we have doubts. Times we mess up. We need to write about being all-too-human. We are not perfect! Christ, I have met the people who have written the major books, the ones we thought were perfect, and believe me, they are not perfect either!

YS: I am. . . .I am just a bit worried that you, us, we, might look. . . .y’know. . .

CS: Maybe we will. But it is about removing the veil. Not hiding behind a pretense. Just being honest, candid and flawed. Listen, I have had enough feedback from others, and personal experience to know that I am, we are, not bad at this applied stuff. But we are a long, long way from being perfect. With every piece of work you are going to have doubts and uncertainties. Honestly, if you do not, you are not listening to the person sat in front of you. Just get comfortable not knowing, and tell others that is how you feel.

YS: That makes sense. Just do not go all, y’know, “dramatic” and “self-indulgent” with it.

CS: Ha! I will try not to.

YS: Anyway, got to go, we are off out on the town. . . .and mate, you are in bed for 9:30pm! What’s happened to you!

CS: Haha! That’s what a 2 year old little girl will do to you!

YS: Are you going to show her the footage from the coverage any day?

CS: Not a chance!

While writers of autoethnographic accounts often risk being accused of self-indulgent, narcissistic navel gazing tendencies (Sparkes, 2000), there have been various calls for such accounts within sport psychology (Poczwardowski, & Lauer, 2006). The desire and sense of obligation to write in this way, sharing such revealing stories for the benefit of young (or experienced) practitioners, stands alongside the potential inherent risks to the violation of privacy writing such a highly personal and revealing account can provide (Mellick & Fleming, 2010). These opposing drives, potentially parallel the conflicting sense of responsibility to undertake work with the media (Jones, 2005), and the need to adopt a cautious approach (Biddle, 2005; Faulkner & Finlay, 2005) so as not to be misrepresented. The present authors suggest that both these instances of internal conflict can be best tackled by striving to remain congruent in an ever-evolving landscape, using effective supervisory processes to do so.

Closing Thoughts

There are various key issues raised throughout the above account that might be considered by neophyte (and established) practitioners to ensure that they are able to give the best account of both themselves and the discipline. Specifically, it is important to honestly appraise your own motives for being involved with the media—practitioners are human beings, not (always) the altruistic, enlightened, selfless, actualized spirits that we might strive to be. As such, we are flawed and biased, and like all humans, we can at times act more in our own self-interests, than in the interests of others (Andersen, 2005; Tod et al., 2009)—despite our inner lawyer’s best postevent rationalizations and justifications. Secondly, it is imperative that practitioners consider the motives of the production company and wider media (cf. Penhallurich, 2009)—what are their aims, why are they bringing in a psychologist now, what do they believe you can offer, how will they know this has been a success? Ideally, practitioners should gain verbal (if not written) agreement from the production company regarding the topic areas in which “live” discussions would be appropriate. In effect, our recommendation would echo the sentiments of the practitioner quoted in Fletcher et al.’s (2011) paper with respect to attempting to gain some clarity on the content of interactions held with the media either in TV, radio or written publications. Clearly, specifying codes of conduct and boundaries of expertise need not necessarily be at the expense of delivering media friendly messages and raising the profile of the discipline (Jones, 2005). We are

however also in accordance with Jones (2005), when he asserted that someone will talk to the press about the psychological factors relating to sport, and we, as practitioners who are qualified to do so have a responsibility to ensure that person can represent the discipline effectively. If accredited applied practitioners avoid such situations due to fears of "misrepresentation", "misquotation" and "misinterpretation", we could potentially allow unqualified individuals to do yet more damage to the profession. This multifaceted trade off of risk to self-versus risk to profession, and potential benefits versus potential harm is complex, and requires navigating via a practitioner's own personal compass and the support network of practitioners, supervisors and institutions that surround them.

Finally, its essential that when involved with the media, practitioners should proactively seek the support and mentoring of others, both from psychologists and from experts within the media / communications domain. Interacting with the media can be a stressful experience for athletes, coaches and sport psychologists alike (cf. Fletcher et al., 2011; Kristiansen et al., 2011; Kristiansen, Roberts et al., 2012). In addition to individual practitioners having increased awareness when working in the media, the associations of our discipline (e.g., BPS, AASP, APS and FEPSAC) also have a role to play. Media training courses such as those run by the British Psychological society (Jones, 2005), or documentation such as that produced by Penhallurich (2009) for the *Association of Applied Sport Psychology* can provide practitioners with greater understanding of media representatives motives, and the pressures that they are placed under to gather news worthy stories. Gaining an understanding of these demands can assist practitioners in working with the media both ethically and effectively for both the discipline and the individual—and we would advise all practitioners who interact with the media to consult such resources. As is apparent from the current autoethnography, there are occasions where consulting such resources is not possible. In such 'uncontrollable' instances, we would suggest that practitioners might use the coping skills and strategies typically employed in stressful situations (e.g., positive self-talk, diaphragmatic breathing, confident and assertive body language and cognitive-restructuring see for example, Thomas, Mellalieu & Hanton, 2009).

The associations of our discipline also have a responsibility to develop better rapport, communication and understanding of each parties' demands and expectations; for example via inviting media representatives to applied conferences. Such approaches could operate alongside a register of media trained practitioners, with specific areas of expertise, to whom the association could refer media requests. Such referrals could be based upon a memorandum of understanding (MOU) to ensure that the media only use practitioners from such a register. This MOU could also incorporate policies regarding the 'duty of care' that the media has to the experts it employs to provide comment. This support could allow the practitioner to avoid potentially compromising situations and

provide an easier route out of tricky situations such as those described within this account.

Working within the media brings with it a heady mix of excitement, fear, opportunities, and dangers. In a world of sporting celebrity, we need to take care that our "inner agents" do not convince us of the need to become celebrities ourselves. Managed correctly, practitioners need not make faustian bargains and can play a powerful role in further raising the public's awareness of the realities of our discipline.

References

- Andersen, M.B. (2005). 'Yeah, I work with Beckham': Issues of confidentiality, privacy and privilege in sport psychology service delivery. *Sport & Exercise Psychology Review*, 1, 5–13.
- Andersen, M.B., Van Raalte, J., & Brewer, B. (2001). Sport psychology service delivery: Staying ethical while keeping loose. *Professional Psychology, Research and Practice*, 32, 12–18. PubMed doi:10.1037/0735-7028.32.1.12
- Anderson, A.G., Knowles, Z., & Gilbourne, D. (2004). Reflective practice for sport psychologists: Concepts, models, practical implications and thoughts on dissemination. *The Sport Psychologist*, 18, 188–203.
- Anzul, M., Downing, M., Ely, M., & Vinz, R. (1997). *On writing qualitative research: Living by words*. London: Falmer Press.
- Association for Applied Sport Psychology. (2012). *Standard application form: Certified consultant*. Retrieved from: <http://www.appliedsportpsych.org/Consultants/become-certified>
- Biddle, S. (2005). Talking to the press: I. A risk worth taking? *Sport & Exercise Psychology Review*, 1, 47.
- British Association of Sport and Exercise Sciences. (2009). *Supervised Experience Guidelines*. Retrieved from: <http://www.bases.org.uk/Supervised-Experience>
- British Psychological Association. (2011). *Qualification in Sport and Exercise Psychology (Stage two): Candidate Handbook*. Retrieved from: http://www.bps.org.uk/sites/default/files/documents/qsep_candidate_handbook_stage_2_revised_may_2011.pdf
- Carless, D., & Douglas, K. (2009). 'We haven't got a seat on the bus for you' or 'all the seats are mine': Narratives and career transition in professional golf. *Qualitative Research in Sport and Exercise*, 1, 51–66. doi:10.1080/19398440802567949
- Carless, D. (2012). Negotiating sexuality and masculinity in school sport: An autoethnography. *Sport, Education and Society*, 17, 607–625. doi:10.1080/13573322.2011.554536
- Caulley, D.N. (2008). Making qualitative research reports less boring: The techniques of writing creative nonfiction. *Qualitative Inquiry*, 14, 424–449. doi:10.1177/1077800407311961
- Davies, G.A. (2012, August). *British boxing on the rise as Olympians Anthony Joshua, Luke Campbell and Nicola Adams have science on their side*. Retrieved from: <http://>

- www.telegraph.co.uk/sport/olympics/boxing/9473365/British-boxing-on-the-rise-as-Olympians-Anthony-Joshua-Luke-Campbell-and-Nicola-Adams-have-science-on-their-side.html
- Ellis, C. (2004). *The ethnographic I: A methodological novel about autoethnography*. Walnut Creek, CA: AltaMira Press.
- Ellis, C., Adams, T.E., & Bochner, A.P. (2011). Autoethnography: An Overview. *Historical Social Research (Köln)*, 36, 273–290.
- Ellis, C., & Bochner, A.P. (2000). Autoethnography, personal narrative, reflexivity: Researcher as subject. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 733–802). London: Sage.
- Ellis, C., & Ellingson, L. (2000). Qualitative methods. In E. Borgatta & R. Montgomery (Eds.), *Encyclopedia of sociology* (pp. 2287–2296). New York: Macmillan.
- Faulkner, G., & Finlay, S.J. (2005). Talking to the press: III. Something worth researching? *Sport & Exercise Psychology Review*, 1, 45–46.
- Fletcher, D., Rumbold, J.L., Tester, R., & Coombes, M.S. (2011). Sport psychologists' experiences of organizational stressors. *The Sport Psychologist*, 25, 363–381.
- Flintoff, F. (2011). Freddie Flintoff: The hidden side of sport. In J. Loach (Director) & G. Turner (Executive Producer). London: British Broadcasting Corporation. Retrieved from, <http://www.bbc.co.uk/programmes/b019gbpk>.
- Gilbourne, D., & Richardson, D. (2006). Tales from the field: Personal reflections on the provision of psychological support in professional soccer. *Psychology of Sport and Exercise*, 7, 325–337. doi:10.1016/j.psychsport.2005.04.004
- Gould, D., Greenleaf, C., Chung, Y.C., & Guinan, D. (2002). A survey of US Atlanta and Nagano Olympians: Variables perceived to influence performance. *Research Quarterly for Exercise and Sport*, 73, 175–186. PubMed doi:10.1080/02701367.2002.10609006
- Gould, D., Greenleaf, C., Guinan, Y., Dieffenbach, K., & McCann, S. (2001). Pursuing performance excellence: Lessons learned from Olympic athletes and coaches. *Journal of Excellence*, 4, 21–43.
- Gould, D., Guinan, D., Greenleaf, C., & Chung, Y.C. (2002). A survey of U.S. Olympic coaches: Variables perceived to have influenced athlete performances and coach effectiveness. *The Sport Psychologist*, 16, 229–250.
- Gould, D., Guinan, D., Greenleaf, C., Medbery, R., & Peterson, K. (1999). Factors affecting Olympic performance: Perceptions of athletes and coaches from more and less successful teams. *The Sport Psychologist*, 13, 371–394.
- Greenleaf, C., Gould, D., & Dieffenbach, K. (2001). Factors influencing Olympic performance: Interviews with Atlanta and Nagano US Olympians. *Journal of Applied Sport Psychology*, 13, 154–184. doi:10.1080/104132001753149874
- Holt, N.L., & Streat, W.B. (2001). Reflecting on initiating sport psychology consultation: A self-narrative of neophyte practice. *The Sport Psychologist*, 15, 188–204.
- Jones, M.V. (2005). Talking to the press: II. A job worth doing? *Sport & Exercise Psychology Review*, 1, 48.
- Krane, V., & Baird, A.M. (2005). Using ethnography in applied sport psychology. *Journal of Applied Sport Psychology*, 17, 87–107. doi:10.1080/10413200590932371
- Krane, V. (2009). A sport odyssey. *Qualitative Research in Sport and Exercise*, 1, 221–238. doi:10.1080/19398440903192316
- Kristiansen, E., Halvari, H., & Roberts, G.C. (2012). Organizational and media stress among professional players: Testing an achievement goal theory model. *Scandinavian Journal of Medicine & Science in Sports*, 22, 569–579. PubMed doi:10.1111/j.1600-0838.2010.01259.x
- Kristiansen, E., Hanstad, D.V., & Roberts, G.C. (2011a). Coping with the media at the Vancouver winter Olympics: "We all make a living out of this. *Journal of Applied Sport Psychology*, 23, 443–459. doi:10.1080/10413200.2011.598139
- Kristiansen, E., Roberts, G.C., & Sisjord, M.K. (2011b). Coping with negative media content: The experience of professional football goalkeepers. *International Journal of Sport and Exercise Psychology*, 9, 295–307. doi:10.1080/1612197X.2011.623451
- London Organising Committee of the Olympic and Paralympic Games (LOCOG). London 2012 Media Fact Pack. (2012). Retrieved from LOCOG website: <http://www.london2012.com/documents/general/london-2012-media-fact-pack.pdf>
- Lindsay, P., Breckon, J.D., Thomas, O., & Maynard, I.W. (2007). In pursuit of congruence, A personal reflection on methods and philosophy in applied practice. *The Sport Psychologist*, 21, 335–352.
- McGarrah, N.A., Alvord, M.K., Martin, J.N., & Haldeman, D.C. (2009). In the Public Eye: The Ethical Practice of Media Psychology. *Professional Psychology: Research and Practice*, 40, 172–180. doi:10.1037/a0015520
- Mellick, M., & Fleming, S. (2010). Personal narrative and the ethics of disclosure: A case study from elite sport. *Qualitative Research*, 10, 299–314. doi:10.1177/1468794110362873
- Moore, Z.E. (2003). Ethical Dilemmas in Sport Psychology: Discussion and Recommendations for Practice. *Professional Psychology: Research and Practice*, 34, 601–610. doi:10.1037/0735-7028.34.6.601
- Neuman, W.L. (1994). *Social research methods: Qualitative and quantitative approaches*. Needham Heights, MA: Allyn and Bacon.
- Pendleton, V. (2012). Victoria Pendleton: Cycling's golden girl. In D. Gordon (Director and Executive Producer). London: British Broadcasting Corporation., Retrieved from <http://www.bbc.co.uk/programmes/b0111yl4>.
- Penhallurich, Y. (2009). *Association for applied sport psychology, guide to media relations*. Retrieved from Association for Applied Sport Psychology website: [http://www.appliedsportpsych.org/files/file/MediaRelations.pdf#search="guide to media relations"](http://www.appliedsportpsych.org/files/file/MediaRelations.pdf#search=)
- Poczwadowski, A., & Lauer, L. (2006). The process of the Redondo Beach sport psychology consulting think tank. *The Sport Psychologist*, 20, 74–93.
- Poczwadowski, A., Sherman, C.P., & Ravizza, K. (2004). Professional philosophy in the sport psychology service delivery: Building on theory and practice. *The Sport Psychologist*, 18, 445–463.
- Psychology Board of Australia. (2012). *Provisional Registration Standard*. Retrieved from: <http://www.psychologyboard.gov.au/documents/default.aspx?record=WD10%2f253&dbid=AP&chksum=bWNABG%2bDxbZmg83gN%2bqPyw%3d%3d>

- Richardson, L. (2000). Writing: A method of inquiry. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 923–948). Thousand Oaks, CA: Sage.
- Robbins, M. (2009, July). *Michael Jackson and the rise of the celebrity psychologist*. Retrived from: <http://www.theguardian.com/science/2009/jul/27/michael-jackson-mental-health-psychologists>
- Rotella, B., & Cullen, B. (2011, July). *How Darren Clarke won the 2011 Open: What you can learn by not over-thinking your putting stroke*. Retrieved from: <http://www.golfdigest.com/golf-tours-news/british-open/2012-07/darren-clarke-bob-rotella>.
- Roxby, P. (2011, March). *Why are sports stars prone to depression*. Retrieved from: <http://www.bbc.co.uk/news/health-12860916>
- Sparkes, A.C. (2000). Autoethnography and narratives of the self: Reflections on criteria in action. *Sociology of Sport Journal*, 17, 21–43.
- Sparkes, A.C. (2002). Autoethnography: Self indulgence or something more? In A. Bochner & C. Ellis (Eds.), *Ethnographically speaking: Autoethnography, literature, and aesthetics* (pp. 209–232). London: Altamira Press.
- Thomas, O., Mellalieu, S.D., & Hanton, S. (2009). Stress management in applied sport psychology. In S.D. Mellalieu & S. Hanton (Eds.), *Advances in applied sport psychology: A Review* (pp. 124–161). London: Routledge.
- Tod, D., Andersen, M.B., & Marchant, D.B. (2009). A longitudinal examination of neophyte applied sport psychologists' professional development. *Journal of Applied Sport Psychology*, 21, S1–S16. doi:10.1080/10413200802593604
- Tod, D., & Bond, K. (2010). A longitudinal examination of a British neophyte sport psychologist's development. *The Sport Psychologist*, 24, 35–51.
- Tsang, T. (2000). Let me tell you a story: A narrative exploration of identity in high- performance sport. *Sociology of Sport Journal*, 17, 44–59.
- Wall, S. (2006). An autoethnography on learning about autoethnography. *International Journal of Qualitative Methods*, 5, 1–12.
- Whaley, D.E., & Krane, V. (2011). Now that we all agree, let's talk epistemology: A commentary on the invited articles. *Qualitative Research in Sport, Exercise, and Health*, 3, 394–403. doi:10.1080/2159676X.2011.607186
- Zanker, C., & Gard, M. (2008). Fatness, fitness, and the moral universe of sport and physical activity. *Sociology of Sport Journal*, 25, 48–65.

Copyright of Sport Psychologist is the property of Human Kinetics Publishers, Inc. and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.