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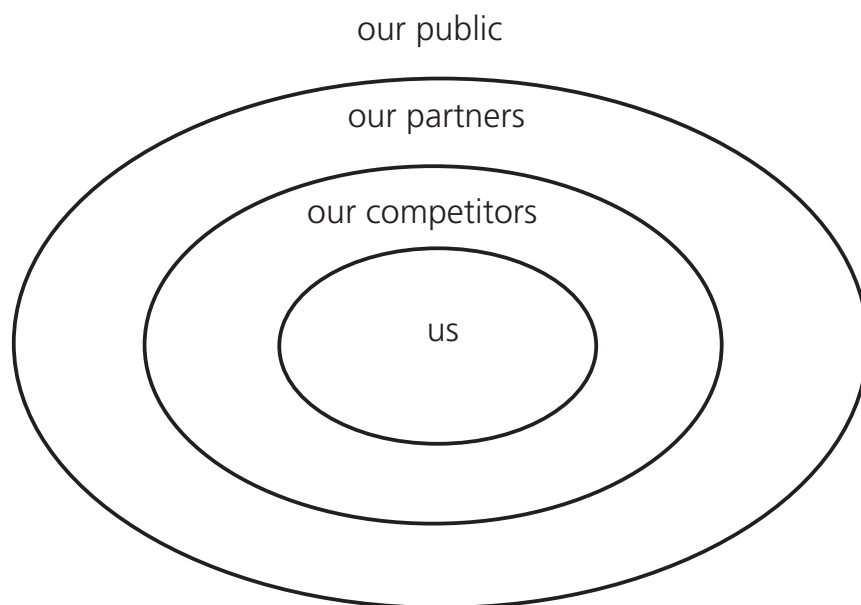
## 1 Editorial policy & approach

### 1.1 Analysis tools

#### 1.1.1 Environment

(defining the position of the channel)

*Sketch 1*



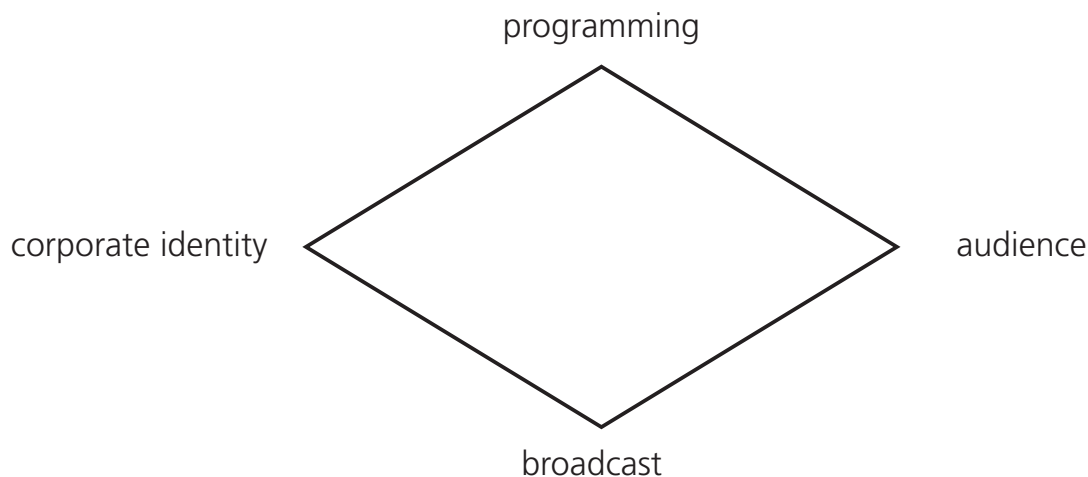
- **Public:** not just the audience you measure, but the entire community of the TV channel's potential viewers.
- **Partners:**
  - Economic partners: where does the money come from? What is the role of public funds, of advertising, of sponsors?
  - Political partners: who is the supervising body? What is the real degree of independence (power of nominating leaders, editorial control, etc.)
- **Competitors:**
  - Who is the competition? (are they national or regional broadcasters, can they be seen throughout the country or only in certain parts?)

- What are the competitors' goals? What sort of audience are they targeting?
- What are the market shares of each channel?
- What is the legal environment for competing stations? (Do they have the same rights and responsibilities?)

## 1.1.2 Our television station (defining the channel's identity)

The identity of the channel contributes to and influences its editorial policy. News journalists have to adapt their products to their audience.

*Sketch 2*



- **Corporate identity** determines priorities, constraints, and independence. It has a strong influence on the way information is defined.
- **Programming** largely determines the audience.
- **Audience** is a key component of editorial identity when there is competition between public and private TV channels. This is especially true for news, and can be defined as finding a balance between giving the audience what it wants and what it needs.
- **The different methods of broadcasting** (broadcast, satellite, website, etc.) are a factor in audiences. Information is adapted to evolving technologies.

News journalists must build clear coherence between the identity of the channel (statute, programming, audience, broadcast) and the type and style of news.

# Journalism

This identity must be clear not only in the minds of journalists but also for the audience. Establishing a strong editorial identity is a collective process involving people at all levels of the television station.

## 1.1.3 Our information (defining ethical and editorial policy)

An editorial policy combines the channel's identity, its professional ethic, and its environment in a well balanced way.

*Sketch 3*



Professional ethical guidelines for journalists can be found at:

- <http://www.ipj.org> (International Journalists Network)
- <http://www.presscouncils.org> (International Press Council)
- <http://www.uta.fi/ethicnet> (University of Tempere, Finland)

## 1.2 10 rules for editorial identity

1. Know your channel's identity. News must reflect it. The viewers must clearly understand who you are, editorially.
2. Defining and sticking to an editorial policy is not an academic consideration. Reaching a consensus in the newsroom on the editorial approach makes the news strong.
3. Watch your competitors and learn from them. Ask: what and how can we do better than our competition?



4. Understand your audience. Study the facts, figures and statistics before thinking about what their expectations may be.
5. Be clear and faithful to your editorial priorities. Building an audience, and your credibility, is a long, slow process.
6. Don't ignore the environment of the TV company you are working for. Know the legal, institutional and economic framework of your channel.
7. Understand the nature and the objectives of your business and political partners. Knowing them is a way of preventing them from defining or influencing the rules of the editorial game. Make sure they understand you are a professional to be treated with respect.
8. Consider your environment and the identity of your channel as an open space for creativity, not a wall of constraints.
9. Journalists working for a public TV channel work in the public interest, not in their own self-interest.
10. Professional rules of ethics are not just guidelines you may forget in your daily work. They are the best indicator of your journalistic credibility.

## 2 Newscast analysis: Broadcast journalism tools

### 2.1 Broadcast News writing

#### 2.1.1 10 rules for writing Broadcast News

1. Keep it clear and simple: one thought per sentence.
2. Keep your writing informal and "conversational."

# Journalism

3. Write as people speak. Use ordinary, everyday language. Stay away from jargon and “official” words.
4. Keep it factual, not poetic or philosophical.
5. Your text is objective; interviews (sound bites) are subjective.
6. Minimize text and narration. Use sound bites and natural sound to tell your story.
7. To make your story more effective, briefly describe what your audience is seeing and hearing.
8. No subjective adjectives (fantastic, incredible, horrible, etc.)
9. No editorializing (personal opinions) unless the story is clearly labeled as commentary.
10. Always think about your audience- how and where are they getting your story?

## 2.2 Narrative story structure

For news to have an impact on the viewer, it must tell a story. Big issues are explained more clearly through the experience of the ordinary person affected by them.

- a) A story always has three elements:
- Beginning
  - Middle
  - End

In narrative terms, the elements are as follows:

- Character (“Real Person”) = Beginning



- Conflict/Problem (Politicians) = Middle
- Resolution ("Real Person") = End

In journalism, we add a final element to all stories:

- "What's Next?" advances the story by reporting the next step in the process (there will be a ruling next week, the trial begins in five months, etc.)
- b) In your structure, introduce your character first, then the conflict or problem. In terms of political news, the structure is "real people first, politicians second."
- c) All stories must have a resolution (end). Structurally, this means you must always return to your character at the end of the story to show what happened. The conflict itself can either be resolved, or not.
- d) Use "What's Next" - explain the next step in the process.
- e) Storytelling tip: The more human details you show about your characters, the more memorable and "real" they become for your audience.

## 2.3 Visualizing non-visual stories

Your viewers can understand what the story is about with the sound on the television OFF.

### 2.3.1 10 rules for visualizing non-visual stories

1. Identify signs, symbols, and processes that explain the story visually or with sound.
2. The first shot and last shot in your piece are always related.
3. Think about how your audience experiences your story: only once, and only for a few moments. Avoid elements that tell the viewers nothing:
  - Press conferences (and reporters at the press conference)

# Journalism

- Shots of parliament in session
  - Officials behind their desks
  - Shots of government buildings
4. Use graphics to visualize complex ideas and to summarize long texts and quotes.
  5. Use archive material.
  6. Recognize that the background of an interview has editorial content. Interviewing someone against a blank background tells the viewer nothing.
  7. Standups can enhance a video-poor story.
  8. Try something new. Any creativity is better than no creativity.
  9. Know your audience. Think about what they need and expect from your story.
  10. Your colleagues and competitors are not your audience.

## 2.4 News graphics

Viewers must be able to completely understand the graphic with the sound on the television off.

### 2.4.1 10 rules for News graphics

1. Graphics must be simple, clear and easy to understand. The more elements in a graphic, the less understandable it is for the viewer.
2. All News Graphics have three elements:  
"The Rule of Three"
  - i. Title (and Subtitle if needed)
  - ii. Text or Symbol/Number/Picture
  - iii. Source



3. Plan. Always design your graphic in advance. Storyboard or sketch your idea first.
4. When planning your graphics, do not do it alone. Make a copy for the art director, and for yourself.
5. Think visually. Numbers, symbols, icons and images are more meaningful for the viewers than text.
6. Use “horizontal logic.” Visualize a logical progression that shows comparison, change or tells a story.
7. Prioritize. Choose only the most important elements for your news graphic. Discard the rest. If you need more elements, make another graphic.
8. Reporter narration and graphic text elements must match exactly. Don’t change the word order or use synonyms. Work with the reporter to match the narration with the graphic.
9. Check your spelling and check it again. If the graphic is misspelled, how can the viewer trust the information in it?
10. Think about how the audience sees your graphics. Can a viewer completely understand it in the 4 to 7 seconds it is on the screen?

## 3. Covering press conferences

Keep images and sound from the press conference to a minimum in your edited story. Tell your story with real people and location pictures and sound.

### 3.1 10 rules for covering press conferences

1. Find the real people affected by the press conference, and make them the focus of your story.



## Journalism

2. Be skeptical. Don't simply accept that the people at the press conference are telling you the facts. Confirm the information you are getting.
3. Beware of spokespeople, and those who are trying to put the best possible face on the story. Get the facts from the principals involved, not just the spokesperson.
4. Request a preview or summary of what will be said before you go to the press conference. This helps you plan your story and archive material better.
5. Don't always use press conference sound. You get better results when you interview the subjects before or after the press conference one on one.
6. Wide shots of the press conference and shots of the gathered reporters tell the viewers nothing.
7. If you must shoot images at a press conference, make them interesting: observe what is unique about the press conference setting and shoot it. Look for signs and symbols that explain the press conference visually. Show movement, such as people coming in or going out.
8. Look for details that tell something about the participants, such as faces, clothing, jewelry, etc. At public hearings, shoot details of the crowd particularly faces, reactions, hands, and clothing.
9. Go to a press conference to get the information. But find out what's really going on from your contacts, and shoot the story at the locations that show what the story is really about.
10. The politician is not your boss. It is the journalist's job to decide what is newsworthy and what is not.



## 4 Crisis coverage

Giving the LATEST INFORMATION is what broadcast News does best. Constantly update with new information, and summarize what you know regularly. Your audience needs and expects this from you.

### 4.1 Winning viewers

Dominating a big breaking news story can change viewing habits. If you do well, people remember, and tend to watch you again, especially during times of crisis. Strategies to win viewers include:

- Get on the air first, and stay on longer than your competitors.
- Establish a live presence and stay with it. Show what is happening.
- Tell human stories: the ordinary people affected by an extraordinary event.
- Inform the public. Give the audience the answers it needs. Find those responsible and interview them.
- Summarize what facts are known at least every 20 minutes; cancel regularly scheduled programming if necessary.

### 4.2 How to dominate a breaking News story

Get on the air first. Stay on the air longer than the competition.

Get your crews out the door. Go. Do not wait.

Be the first to show what's happening. Use maps, graphics, and phone interviews until you get video and live pictures.

# Journalism

Identify your best pictures and sound and use them prominently. Repeat them if they are good enough. Use natural sound or “no comment” versions.

Recognize it's not always possible to know all the facts at the beginning of big breaking news story. Be honest. Tell the viewers what you know, and what you don't know.

When you get new information, tell the viewers immediately. Constantly update with the latest developments and summarize what is known already.

Plan your resources. Divide the story into major components and send a reporter/camera team to each. Organize your newsroom staff and designate specific responsibilities.

Focus on logistics: what's the travel time to the location and back? What's the fastest way to get tape back to the station?

Bring experts into the studio for context, explanation and perspective.

Focus on graphics: make a series of graphics related to the story with a consistent design scheme.

Tell viewers how they can help or get more information with phone numbers, website addresses, etc.)

Final point: In a crisis situation, respect human dignity. Ask yourself: if a member of your own family were among the victims, would you cover the story in the same way?

## 4.3 Bulletins and cuts-in

Bulletins and Cut-Ins (interrupting scheduled programming with short newscasts at regular intervals) are a standard way of establishing a presence on a breaking news story outside the main newscast.



Here is a typical progression of elements, starting with hearing the first report of the crisis:

**Phase 1:** (update regularly until first video is in)

- Anchor on camera only  
Length: 30 seconds
- Anchor on camera + map  
Length: 1 minute or more
- Anchor on camera + map + phone report from scene  
Length: 2 minutes or more
- Anchor on camera + map + expert on set or on phone  
Length: 3 minutes or more

**Phase 2:** (update regularly until main newscast)

- Anchor with map + first video  
Length: 2 minutes or more
- Anchor with map + reporter live shot + first video  
Length: 3 minutes or more
- Anchor with map + first video + expert live or on set  
Length: 3 minutes or more
- Anchor with map + live picture + new video + summary  
Length: 2 minutes or more

Note: create a series of thematic graphics and use throughout.

## 4.4 Team coverage

Team coverage is an effective way to organize the reporting and presentation of major breaking news stories. Break the story into the most important components, and assign a different crew to handle each.

## 5 Time and resource management

### 5.1 Editorial process and resources

- **Typical newsroom resources:**
  - Staff (competencies, work capacity, organization).
  - News sources (contacts, sources, correspondents, press agencies, EBU/EVN, regional newsrooms, print media, competing media, archives, etc.)
  - Equipment (cameras, edit suites, live capability, communication gear and mobile phones, computer graphics, studios, control rooms, production facilities, etc.)
  - Logistics: transportation, maps, etc.
- **Daily newsroom work process:**
  - Planning: sorting out available information, overnight developments, and contacts with correspondents and sources, journalist ideas.
  - Editorial meetings: daily (newscasts) + debriefings, weekly (short term planning), monthly (editorial policy and review).
  - Sorting out stories, coverage plan, story assignment, reacting to latest developments.
  - Production: stories, feed reports, coordination of correspondents and exchanges, desk work collecting required information, information processing (sorting out, organization, verification).
  - Post-production: graphics, videotape editing.

- Finalization and broadcast: pre-taping, updating with latest information, debriefing.

Suggested analysis tool:

	Planning	Meeting	Production	Post-production	Finalization and broadcast
Staff					
Sources					
Equipment					

## 5.2 Newsroom resources

(information sources, logistics, equipment)

Suggested analysis tool:

	Sources of information	Equipment	Logistics
Structural			
Operational			
Practical			

- **Structural level:** everything that middle management cannot solve or modify immediately or in near future, such as legal or strategic decisions, which depend on the shareholders, the senior management, or the public authorities.
- **Operational level:** everything that can be solved by middle management and has broad consequences for the newsroom staff.
- **Practical level:** everything relating to daily work that that can be easily modified immediately.

## 5.3 Staff

Suggested analysis tool:

	Work organization	Communication	Time mastering
Structural			
Operational			
Practical			







## 5.4 10 rules for time and resource management

1. Journalism means teamwork. Always begin with an editorial meeting, always review scripts for accuracy before they are broadcast, and end by reviewing what went right, and wrong with the day.
2. Good communication is the essential key for collective work. Never make a decision without communicating it.
3. If you are late or if you are too long, it's too late or too long for your whole audience. Think carefully about relation between duration of the work required to realise a quality result.
4. If you can't adapt the means to your product, then adapt the product to your means... but not by giving up all your enthusiasm. Be both realistic and creative! Find alternatives.
5. A well structured, goal oriented newsroom environment makes everyone's work easier and more efficient. Find the right balance between common rules and individual flexibility.
6. Your audience does not care about your production problems.



- 7. Internal communication has to be multi-faceted to be effective. Oral communication (or email) alone does not work. Reinforce all communication verbally, and leave a written trace (bulletin board, internal memo, electronic database, etc.)
- 8. Know exactly where and when your work begins and ends. Try to know and to make clear where and when the work of your colleagues begins and ends.
- 9. Prioritize your work. Think of the audience and the desired result first, your colleagues second, your boss third.
- 10. Intelligence, good will and teamwork are more decisive than equipment and money.



		EBU International Training	<b>Production</b>				
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