

Welcome to Hiki Nō, Hawaii's first statewide student news network!

You're a founding member of a "first in the nation" -- which will produce the first statewide student news program. Joining you are middle and high school teachers and students from schools throughout Hawaii. With your guidance your students will produce news stories about your school and community with viewers of all ages on all the islands.

The premise of the half-hour Hiki Nō news program is: Diverse young voices create a more connected community. Your students will connect, collaborate and create stories in a virtual newsroom to be broadcast on PBS Hawaii and posted on the PBS Hawaii website. These will be students' stories -- their voices -- about issues, people and trends that will provide viewers with fact-based information we don't see on other news programs.

As teachers and advisers, you'll provide vital oversight and encouragement. We at PBS Hawaii will work with you to provide professional guidance and will advise on journalistic and technical standards as your students develop top-quality content for each week's half-hour news program. We're committed to upholding these standards as a PBS member station and as a licensed broadcaster using public airwaves.

This handbook provides basic guidelines on journalism ethics for students and teachers. It also outlines the Hiki Nō production process -- the steps which will lead to your students' news stories being broadcast on television. And provides some suggestions for story ideas and how to get started developing news stories.

Hiki Nō means "can do" in Hawaiian. We hope you're as excited as we are at PBS Hawaii about this bold new way students in schools across the state will be connecting and informing viewers about what's happening in communities in Hawaii.

Journalism Ethics

The Society of Professional Journalists' Code of Ethics provides standards embraced by news reporters, editors and news professionals. Students participating in Hiki Nō should follow these guidelines.

We think you'll find them helpful because they spell out dos and don'ts and will help you and your students make decisions as they develop their stories.

Seek Truth and Report It

- Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.
- **Journalists should:**
 - Test the accuracy of information from all sources and exercise care to avoid inadvertent error. Deliberate distortion is never permissible.
 - Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.
 - Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.
 - Always question sources' motives before promising anonymity. Clarify conditions attached to any promise made in exchange for information. Keep promises.
 - Make certain that headlines, news teases and promotional material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight incidents out of context.
 - Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.
 - Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.
 - Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story
 - Never plagiarize.
 - Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.
 - Examine their own cultural values and avoid imposing those values on others.
 - Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.
 - Support the open exchange of views, even views they find repugnant.

- Give voice to the voiceless; official and unofficial sources of information can be equally valid.
- Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.
- Distinguish news from advertising and shun hybrids that blur the lines between the two.
- Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.

Minimize Harm

- Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.

Journalists should:

- Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.
- Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.
- Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.
- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.
- Show good taste. Avoid pandering to lurid curiosity.
- Be cautious about identifying juvenile suspects or victims of sex crimes.
- Be judicious about naming criminal suspects before the formal filing of charges.
- Balance a criminal suspect's fair trial rights with the public's right to be informed.

Act Independently

- Journalists should be free of obligation to any interest other than the public's right to know.

Journalists should:

- Avoid conflicts of interest, real or perceived.
- Remain free of associations and activities that may compromise integrity or damage credibility.

- Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if they compromise journalistic integrity.
- Disclose unavoidable conflicts.
- Be vigilant and courageous about holding those with power accountable.
- Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.
- Be wary of sources offering information for favors or money; avoid bidding for news.

Be Accountable

- Journalists are accountable to their readers, listeners, viewers and each other.

Journalists should:

- Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.
- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which they hold others.

Source: <http://www.spj.org/ethicscode.asp>

LESSON: Journalism Ethics

The following is a lesson to help students explore and develop an understanding of ethics, as spelled out in the Society of Professional Journalists' Code of Ethics. The lesson was developed by the PBS NewsHour Education Department for high school broadcast journalism classes.

Instructions: These are the 4 main journalism ethics principles. Working in groups or individually expand on each topic by coming up with 5 bullet points that explain what each ethical principle means.

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Journalists should:

Hiki Nō: The Nation's First Statewide Student News Network Production Process

Hiki Nō: The Nation's First Statewide Student News Network is a half-hour news program that will air on PBS Hawaii and will also be posted on www.pbshawaii.org

Its debut season will premiere on PBS Hawaii Monday, February 28, 2011, at 5:00 p.m. Each new episode will premiere on a Monday and will repeat on Wednesday and Friday of that week at 5:00 p.m.

(A half-hour program on PBS runs 26:46--twenty six minutes and forty six seconds).

Here is the schedule of Hiki Nō episode premieres for Season One:

| <u>Show #</u> | <u>Premiere date/time</u> |
|---------------|-------------------------------------|
| 1 | Monday, February 28, 2011 5:00 p.m. |
| 2 | Monday, March 7, 2011 5:00 p.m. |
| 3 | Monday, March 14, 2011 5:00 p.m. |
| 4 | Monday, March 21, 2011 5:00 p.m. |
| 5 | Monday, March 28, 2011 5:00 p.m. |
| 6 | Monday, April 4, 2011 5:00 p.m. |
| 7 | Monday, April 11, 2011 5:00 p.m. |
| 8 | Monday, April 18, 2011 5:00 p.m. |
| 9 | Monday, April 25, 2011 5:00 p.m. |
| 10 | Monday, May 2, 2011 5:00 p.m. |
| 11 | Monday, May 9, 2011 5:00 p.m. |
| 12 | Monday, May 16, 2011 5:00 p.m. |
| 13 | Monday, May 23, 2011 5:00 p.m. |

TEAMS

The schools participating in Season One have been divided into six teams with approximately nine schools per team. Each team will be responsible for two shows scheduled the same time span apart. (In other words, the team producing Show #1 will also produce Show #7.) Show #13 will be a compilation (or “best of”) show comprised of stand-out stories from the first twelve shows.

The teams have been designed for the greatest geographic diversity, as well as an even distribution of public, charter, private, high, and middle schools. Each episode, then, will present audiences with a vibrant tapestry of stories and perspectives from all across the island chain and the entire spectrum of ages (from grades 6 – 12) and school types.

Each school within a team will be assigned specific projects per show. The type and number of projects assigned to a school is based on whether the school’s current media/journalism program is in an advanced, intermediate, or beginning stage. (The assessment of your school’s level was based on the Hiki Nō survey filled out by teachers in the Spring of 2010.) For example, an advanced school will be assigned two stories per show; an intermediate school will be assigned one story per show; while a beginning school will be assigned a short franchise piece, a Public Service Announcement, or will write and shoot on-camera transitions between stories. (More about the types of assignments will be discussed later on.)

Your school’s ranking is by no means a judgment of your program’s potential or value to Hiki Nō. All schools will contribute in equally valuable and important ways, and it is our hope that, by participating in Hiki Nō, all schools will evolve into advanced media/journalism programs.

SHOW FORMAT/TIMING

To give you an idea of the type and number of elements that will make up a single show, here is a sample show format:

| | |
|------------------------------|------|
| Opening Underwriter Pod: | 1:00 |
| Show Open | 1:00 |
| Bridge 1 (Intro to Story #1) | :20 |
| Story #1 | 2:30 |
| Bridge 2 (Intro to Story #2) | :15 |
| Story #2 | 2:00 |
| Tease 1 | :30 |

| | |
|---------------------------------|-------|
| Short Franchise Piece #1 | 1:10 |
| Intro to Story #3 | :20 |
| Story #3 | 2:30 |
| Bridge 3 (Intro to Story #4) | :15 |
| Story #4 | 2:00 |
| Bridge 4 (Intro to Story #5) | :15 |
| Story #5 | 2:00 |
| Tease 2 | :20 |
| Bridge 5 (Intro to PSA) | :15 |
| PSA | :30 |
| Short Franchise Piece #2 | 1:00 |
| Bridge 6 (Intro to Story #6) | :20 |
| Story #6 | 2:30 |
| Short Franchise Piece #3 | 1:00 |
| Bridge 7 (Intro to Story #7) | :20 |
| Story #7 | 2:00 |
| On-camera close/tease next week | :40 |
| Credits | :46 |
| Closing underwriter pod | 1:00 |
| TOTAL..... | 26:46 |

SHOW ELEMENTS, ASSIGNMENTS

STORIES

There will be approximately seven news stories per show. Stories will run anywhere from two and three minutes in length. (Exact lengths will be determined by the Hiki Nō Managing Editor and Executive Producer, and the assigned story length must be adhered to.) There are many types of stories. Here are some that we hope you will explore:

- **Current News** – The “human” side of what’s in the news.
- **Issues** – Growth, the environment, sustainability, obesity, etc.
- **Profiles** – Individuals, neighborhoods, mom ‘n’ pop establishments.
- **Trends** – What’s current, in style, a fad.
- **Why?** – Answer the “why” about a tradition or way something is done in your community.
- **How Does It Work?** – Explain how to do something, like texting for viewers who don’t do it. Or what robotics is and why it excites and engages students.

HOME-BASE SCHOOL

One school within each team will be designated as the “home-base” school for one of their team’s episodes. That school will select a group of three to four “anchors” that will open the show, read the on-camera bridges between the stories, the teases, and the show close.

Although the home-base school will provide anchors, we do not want them reading from an anchor desk and/or studio. One of the many audience benefits of Hiki Nō is that the show will take place in such a wide variety of schools and communities through out the state. For this reason the home-base is encouraged to use its campus, or other picturesque locations in its community, as a backdrop for their on-camera reads.

The home base team will be responsible for writing the open, bridges, teases, and close. They must, then, be very attuned to the various stories being produced for that show. The open, bridges, teases, show close, and credits are the only show elements NOT edited by the students. The selected camera take of each element will be assembled into the show by PBS Hawaii’s Hiki Nō editor/assistant producer.

SHORT FRANCHISE PIECES

Short franchise pieces are not considered stories but rather present “news you can use”—well-researched tips and factoids on topics such as *Living Green, Social Media Technology, Nutrition, Fashion, Music, etc.* They will be short — usually no more than one-minute in length.

Another type of franchise will be the *Video Haiku*, a one-minute piece that captures the essence of a place using only images and natural sound.

PUBLIC SERVICE ANNOUNCEMENTS

Public Service Announcements have been the mainstay of many middle and high school media programs throughout the state. PSAs are not considered a form of journalism. They often take an advocacy approach to a topic (a specific, one-sided point-of-view on the issue at hand). However, a Hiki Nō episode may include a PSA if it sheds light on an issue or problem that is of great concern to students. If included in a Hiki Nō show, the PSA must be prefaced by an on-camera bridge that places it in a context for the viewer (i.e., “The following is one student’s personal take on a problem many teens confront today. It advocates no specific solution, but strives to increase awareness about a problem that often lurks below the surface.”)

PSAs usually appear within television commercial breaks. Public Television stations like PBS Hawaii do not interrupt programs with breaks, so a PSA inside of Hiki Nō must be presented within the context of the show and not as a “break” from the show itself.

Any school on a team may submit a PSA for its Hiki Nō show; whether or not the PSA will be included will be determined by the Managing Editor and Executive Producer.

GETTING STARTED/DEADLINES

Once you have found out what team you’re on and have been assigned a specific number of show elements (two stories, one story, one short franchise piece, “home-base” elements) your march toward your episode’s airdate begins. Here is the process utilizing the deadline schedule for Hiki Nō Show #1:

September 2010

Teachers work with students to come up with story ideas or franchise pieces. Students pitch story ideas to teachers.

Managing Editor (Sue Yim) and Executive Producer (Robert Pennybacker) phone each teacher at an arranged date and time to discuss proposed story ideas and how students plan to develop the stories with interviews, content and visual images.

Teachers work with students to develop their stories, do background research, identify individuals to interview, and where to find documents and information needed to do the story.

Wed., October 6, 2010

>Story ideas posted on Hiki Nō work portal, filling out the following Hiki Nō Story Pitch Sheet:

Hiki Nō Story Pitch Sheet

School name _____ Team # _____

- 1- In one sentence: What is the story about?

- 2- Why is it important to the Hiki Nō audience? Why should they care?

- 3- Answer the following questions

Who:

What:

When:

Where:

- 4- Now think about the “Why” and “How” questions, two more basic journalism questions. Write down some questions that you might ask in your interviews. The “Why” and “How” questions will give the story emotion or “heart.” This is especially true for a human interest or profile story. A good human interest story involves drama or conflict, overcoming adversity or an obstacle or a problem -- so your audience cares about the story.

- 5- What other information will you need to tell the story? This may be information from individuals, agencies or other sources, such as websites or books.

- 6- What images and shots (b-roll) will you collect to tell the story and augment the interviews?

Wed., October 6, 2010 (cont.)

>Franchise ideas posted on Hiki Nō work portal, filling out the following Hiki Nō Franchise Pitch Sheet:

Hiki Nō Franchise Pitch Sheet

School name _____ Team # _____

1. Identify a Franchise general theme (Health, Nutrition, Sustainability, Technology, Music, etc.)
2. What's your Franchise name? (How to Text, 5 Tips for Living Green, How to Email a Photo from Your Cell Phone, etc.)
3. What kind of information will be presented in the piece?
4. Who are your information sources? (Be sure to credit them: "According to the American Heart Association...")
5. How will the information be communicated visually? Will you use graphics, an on-camera demonstration, art work? What b-roll will you need to clearly communicate the information?

Wed., October 20, 2010

- > Story ideas and show rundown approved.

Wed., November 24, 2010

- > Principal shooting/interviews completed. Here are some questions to ask about the interviews you've completed or the source of your information:
 - 1- Who is my source?
 - 2- Can I trust that source?
 - 3- Does that source have a bias? (Why is the source talking to me?)
 - 4- Do I have a bias on this subject? (What is my bias?)
 - 5- Where can I get more information to make a sound judgment about the facts of the story?

Source: Carol Knopes, Radio and Television Digital News Foundation

Wed., December 15, 2010

- > Editing scripts posted on work portal.

Wed., January 5, 2011

- > 1st roughcuts posted on work portal.
- > 1st draft "home-base" scripts posted on work portal.

Wed., January 19, 2011

- > 2nd roughcuts posted on work portal.
- > Revised "home-base" scripts posted on work portal.

Mon., January 24, 2011

- > "Home-base" scripts approved by PBS Hawaii.
- > Begin shooting home-base elements.

Fri., January 24, 2011

- > "Home-base" selected takes posted on work portal.

Wed., January 26, 2011

- > 3rd roughcuts posted on work portal.
- > "Home-base" takes re-shot as requested by PBS Hawaii.

Fri., January 28, 2011

- > Edited stories & franchises approved by PBS Hawaii.
- > Re-shot "Home-base" takes posted on work portal for approval.

Wed., February 2, 2011

- > Full-resolution stories & franchises (with graphics) uploaded to PBS Hawaii.
- > Final "Home-base" elements approved and uploaded to PBS Hawaii.

> Final scripts posted on work portal (for closed captioning)

Wed., February 16, 2011

> Online completed and approved.

Fri., February 18, 2011

> Closed captioning. Show ingested.

Mon., February 28, 2011

> Show premieres on PBS Hawaii.

Tues., March 1, 2011

> Show posted on website.

(A deadline schedule will be made for each show.)

REVISIONS, COLLABORATION

During the days between the above deadlines, teachers and students will receive and respond to feedback from the Hiki Nō Managing Editor, Executive Producer, and editor/assistant producer. This collaborative, push-pull process is where a great deal of the learning will take place for all parties involved. The PBS Hawaii team will not merely instruct teachers and students on what to do. Everyone involved will work together to arrive at the best possible product.

Good journalism is created in the re-writing; good television is created in the re-editing. Students should be prepared to do some additional shooting and interviewing during the roughcut-revision stages of production. This process will ensure that the students' stories, franchise pieces, and home-base elements not only meet *PBS Hawaii's* standards for journalism, storytelling, and production quality, but also remain true to the student's perspective and expression.

FORMAT FOR DELIVERY OF FINAL VERSIONS

Up until final approval, stories will have been viewed on the work-portal in a low-resolution, You-Tube size frame.

After a story has been approved, the student will then create a full-screen, full resolution Quicktime Movie of the story and upload it to a designated site. The exact settings for creating the Quicktime will be outlined in a style manual being written by PBS Hawaii's On-Air Designer.

To avoid confusion, the student should label the file in the following way:

The two-digit show number, a brief version of the story title, followed by F (for FINAL).

For example:

01-Law of Gossip-F

After successfully downloading the student's final-version, full-resolution Quicktime, the PBS Hawaii editor/assistant producer will edit the story into the show.

The half-hour Hiki Nō show will be a high-definition, widescreen, 16 x 9 aspect ratio show. If your completed story is in the 4 x 3 aspect ratio, "pillars" made up of Hiki Nō design elements will be added by the PBS Hawaii editor to fill out the 16 x 9 frame.

We will require at least two seconds of "pad" or "handles" at the beginning and end of your story to allow for transitions into and out of your story. If your story ends with the reporter signing-off on camera, the reporter should continue to look into camera for a couple of seconds to allow for the pad.

Whether on-camera or in voiceover, the reporter should sign off with the following information:

Full name, from (school), for Hiki Nō.

For example:

"This is Emma Jordan from Waianae Intermediate, for Hiki Nō."

We have decided that students will add their own "supers" (graphics identifying people's names and affiliations, as well as place names). They will use a pre-designed, pre-sized Hiki Nō super bar, as well as a pre-determined font and font size. All of these will be described in the upcoming Hiki Nō Style Manual.

The reason for delegating the "supers" to the students is that it provides them with real-world, professional-level experience, and it reduces the possibility of spelling errors in the on-line process. It places more responsibility, with real-world consequences, in the hands of the students. Of course, the teachers and the PBS Hawaii team will provide the extra pairs of eyes to make sure every graphic that goes on the air is correct.

Students will also be asked to provide "clean," graphics-free versions of their stories for archival, "new-file" purposes.

SCRIPT FORMAT

Students should use a simple, split page format with the left column for VIDEO descriptions and the right column for AUDIO. Utilizing the Table function of WORD, or any word processing program, will allow the student to type independently inside either column.

The Show #, story name, draft designation, and date of posting should be in the upper left corner of the page. Also included should be the assigned running time and the actual running time.

| | |
|---|---|
| <p>Hiki Nō 01-Law of Gossip 1st Draft 12/15/10 Assigned Running Time: 2:00 Actual Running Time: 2:15</p> <p>VIDEO</p> | <p>AUDIO</p> |
| <p>Girl shoots a basket in an outdoor basketball court, and the ball lands on the ground.</p> <p>Tilt up from the ball on the ground to snapshots attached to the playground chain-link fence.</p> <p>Pan along fence to reveal photos of Brittany with her college friends.</p> <p>Pan along fence to reveal photos of Brittany and her friends from intermediate school.</p> <p>Brittany Gomes interview on camera. SUPER: Brittany Gomes Former Gossiper</p> <p>Shots of Brittany’s Zenga page on a laptop screen.</p> | <p><u>REPORTER (voiceover):</u> In Newton’s Law of Gravity, what goes up must come down.</p> <p>But Brittany’s Law of Gossip shows that what goes down must come up.</p> <p>Brittany Gomes is an outgoing 19 year old college student who enjoys socializing with her friends.</p> <p>However, she wasn’t always this way. While in intermediate school, she was tormented by other students. (:17)</p> <p>BRITTANY GOMES: “For some reason, I just got picked on a lot. I use to get called names a lot. I’d get picked on for the clothes I wore, for just little things. But still, when you’re a teenager, you take it to heart.” (:10)</p> <p><u>REPORTER (voiceover):</u> Brittany fought back through gossip. By creating a Zenga page called “Gossip Girl 96792” her words became a weapon.</p> <p>Intending to hurt others, she caused more damage to herself. (:13)</p> |

PRODUCTION STANDARDS, AESTHETICS

All programs that air on PBS Hawaii must meet our high standards for production quality. Hiki Nō is no exception.

This does not mean that there is a minimum standard for the type of camera you use. It's not the technology that matters, it's what you do with the technology that is important. The most expensive camera in the world will deliver a substandard picture if the lighting, exposure, composition and camera movement are poor. By the same token, an inexpensive consumer video camera can deliver an excellent picture if great care is taken in these attributes.

Hiki Nō is a news program comprised of non-fiction storytelling. Imaginative, “out-of-the-box” approaches to visual expression are fine if they prove to be the most effective means of telling your story. But for the most part, we are looking for a visual style that is clean, crisp, clear and uncluttered. Simple, straightforward visual storytelling is rare these days and will actually stand out above the visual clutter seen on commercial television stations and cable networks.

Keep in mind that while students will be producing stories that speak to their peers, the audience watching Hiki Nō will be the PBS audience, which is made up of older viewers who value a clear, objective, no-nonsense presentation of information. To get a sense of the visual storytelling the PBS audience is accustomed to, watch our NHK World news block (weekdays from 1:00 – 3:00 p.m. & 5:00 p.m.; weekends at 6:00 p.m.) and the PBS NewsHour (weeknights from 6:30 – 7:30 p.m.)

SHOOTING AN INTERVIEW

When it comes to shooting an interview, keep it simple. Whenever possible, use a tripod and level the camera frame to the horizon. Keep your subject in focus by first zooming in all the way, focusing, then zooming out to your final framing. When shooting an interview subject, you'll want to be in the manual focus mode so that you control the focus (not the automatic focuser, which usually tends to focus on subjects which are in the middle of the frame).

Try not to shoot your interview subject against a background that is brighter (or “hotter”) than the subject. If need be, you may need to use a production light or bounced light from a reflector to get your subject brighter (or at least as bright) as the background. Always set your exposure for the subject, not the background. Make sure the details of his or her face are bright enough to be seen without being overexposed or “blown out.” (Use your manual, rather than automatic, iris control.)

ALWAYS set your white balance before shooting. (As much as possible, you don't want to be dealing with color correcting in the post production process.)

During the interview the reporter should sit or stand on one side of the camera, close to the camera lens, at lens height. This way the interviewee, by making eye-contact with the reporter, will be facing in the general direction of the camera but will be looking slightly to one side of the lens.

Frame your interview subject's head slightly to one side of the frame—not dead center. If the subject's gaze is to the right, his head should be framed more to the left to allow for "looking room" on the right hand side of the frame. If the subject's gaze is to the left, his head should be framed more to the right.

After the interview has been completed, the camera operator will want to move his or her camera behind the interview subject to get "reverse shots" or "cutaways" of the reporter listening and asking questions. Whatever the gaze of the interviewee's direction was, the reporter's gaze should be in the opposite direction. The same goes for the framing of the reporter's head. If the interviewee's head was framed slightly left, then the reporter's head should be framed slightly right. This way, when the two shots are edited together, it will appear as though the interview subject and the reporter are facing and talking to one another. The camera operator should also get a "two shot" or "over-the-shoulder" shot of the reporter from this angle by zooming out and including the back of the interview subject in the foreground and the reporter in the background. When shooting an "over-the-shoulder" shot, make sure the moving lips of the interview subject are not visible. This will give the editor the ability to use the shot regardless of what the interview subject is saying on the audio track.

DON'T CROSS THE LINE

The interviewer/ interviewee screen placement rules described above are usually broken when the camera operator "crosses the line" to get another camera angle. The "line" (sometimes referred to as the "stageline", "axis", or "180-line") is an imaginary line between two people. Regardless of how many different angles the camera operator wants to get to cover the interview or action, he or she must never cross over to the other side of the imaginary line. If the camera person does cross the line, the resulting shot will have the reverse screen position and screen direction as the shots taken from the original side of the line, resulting a very disorienting effect when the shots are edited together.

If you think of your subjects as being on a stage, the camera may shoot from any position in the audience. The cameraperson, however, should never get onstage with the subjects and shoot from the onstage perspective.

SHOOTING B-ROLL (Visuals to help tell your story)

Think of your b-roll (or visual support) shots as the building blocks from which you build your visual story. Blocks need to be solid and dependable in order to be built upon. So

must your shots. Use a tripod, whenever possible, and avoid pans, zooms and other camera moves used for effect rather than for telling your story. Following the analogy of the building blocks, try the following demonstration: Build a tower with blocks. Now try to move one of the lower blocks. What happens? The tower topples, of course. The same could be said for moving camera shots. Used as building blocks, they could topple your story.

One reason is that cutting out of a shot in the middle of a zoom or pan is very jarring and should be avoided at all cost. This forces the editor to use the entire move, and there is no way a camera operator can predict exactly how long of a shot the editor needs at that particular point in the story.

Wide shots are good for establishing where we are and where the story is taking place. After that, break down the action you are covering into tight shots that show the details of the story being told by the interview subject and the reporter. Television is the medium of the close-up, and tight shots of details will give your story extra texture, depth and character. Natural sound should be captured in the same way. You want the clean, uninterrupted sound of the interview and the reporter track, but you also want to record the different natural sounds that give your scene texture, depth and character. Natural sound accompanying a visual detail is often a strong way to start a story and set the scene. A story set in the suburbs on a hot summer day might start with a tight shot of a sprinkler head rotating accompanied by the sound of spritzing water. In just a few seconds, without any words, you can set the scene for your story in a way that will stick with an audience.

AUDIO

Whenever possible, use a clip on or lavalier microphone on your interview subject, and have one on the reporter as well. It is okay to see the microphone clipped to the subject's collar or lapel, but try to hide the mic cable behind the subject's clothing. Hand-held mics are awkward and intrusive. They should be used only when sound bites have to be captured and there is no time to "mic" the interview subjects with lavalieres.

When shooting "b-roll" use a shotgun microphone to collect the natural sound. If you have a sound operator, he or she should extend the shotgun mic towards the scene with a hand held "fish pole" or "boom." If a sound operator is not available, the natural sounds of the b-roll scenes can be recorded from the mic built onto the camera.

THE REPORTER'S ON-CAMERA PRESENCE & DELIVERY

Reporters should be well-dressed and well-groomed. Remember that you are representing your school to the entire state when you appear on camera. Also, avoid logo wear on your clothing, as well as white, and patterns with fine lines.

Read your copy, both on camera and in voiceover, in a steady, natural pace. Don't rush through your reads. Remember that you ARE speaking to your peers, but you are also speaking to a broader, and much older audience (your parents' and grandparents' age). So speak clearly and enunciate, especially your consonants.

Try not to lapse into a “sing-song” rhythm when you read your copy. Say the words as though you are speaking them from the heart, not the page. Say them as though they are coming out of your mouth for the first time. Use pauses and word emphasis for impact.

Make sure that the expression in your voice, your face and your body language matches the tone of the copy. You don’t want to be cheery and chirpy when describing a serious, dire situation. Likewise, if your story is light and up, you don’t want to be deadly serious and downbeat.

Make sure you stare directly into the lens during your on-camera reads. Hold your stare and the end of your copy to give the editor “pad” or “handles” to transition to the next scene.

If at all possible, reporters should use a lavalier microphone for their on-camera reads, as opposed to a hand-held mic.

EDITING

A countless number of books have been written about motion picture and television editing. Theories on effective editing will be learned during the back-and-forth exchange about roughcuts between the Hiki Nō team and the teachers and students. However, a few points are worth mentioning now:

1. **Jumpcuts:** Editors should avoid jumps cuts, which occur when the composition of the incoming shot is too similar to the composition of the outgoing shot. The sole reason to make an edit is to present the viewer with new information. If no new visual information is revealed in the incoming shot (no new angle, no new objects in the frame, etc.) then a jumpcut will occur. A conversation about this between the camera operator and the editor *before* shooting is recommended.
2. **Duration of shots:** Shots that last a long time result in a slow, methodical pace. Shots that last a short time result in a fast, hectic pace. Which pacing you choose might depend on the nature of the story you are telling (in other words, a story on skateboarding will likely have a fast pace, while a story on yoga will likely have a slow pace.) Regardless of the pacing you’re trying to achieve with your editing, a shot must last long enough for the viewer to comprehend the pertinent information within the shot. To test whether or not a shot is up long enough for the viewers to comprehend, the editor should show the sequence to an informal, randomly selected focus group—preferably made up of people who are not involved in the production. This leads to the third and final point about editing in this handbook.
3. **Many Pairs of Eyes:** The editor should show his or her story to several

different “pairs of eyes” in order to get an accurate sense of how the general viewing audience will perceive the story. Editors often get “too close” to the stories they are working on and need to get alternate perspectives on their stories.

Because Hiki Nō will be airing on PBS Hawaii, a PBS member station, all Hiki Nō stories, franchise pieces, and other show elements must meet the following PBS standards:

PBS STANDARDS

Guiding Principles

The Public Broadcasting Service is a nonprofit membership corporation whose members are licensees of noncommercial educational (or "public") television stations and is governed by a board comprised largely of representatives of its member stations. PBS operates in the public interest by serving the needs of its member stations. Four fundamental principles shape the content service that PBS provides to its member stations: editorial integrity, quality, diversity, and local station autonomy.

A. Editorial Integrity

PBS's reputation for quality reflects the public's trust in the editorial integrity of PBS content and the process by which it is produced and distributed. To maintain that trust, PBS and its member stations are responsible for shielding the creative and editorial processes from political pressure or improper influence from funders or other sources. PBS also must make every effort to ensure that the content it distributes satisfies those editorial standards designed to assure integrity.

B. Quality

In selecting programs and other content for its services, PBS seeks the highest quality available. Selection decisions require professional judgments about many different aspects of content quality, including but not limited to excellence, creativity, artistry, accuracy, balance, fairness, timeliness, innovation, boldness, thoroughness, credibility, and technical virtuosity. Similar judgments must be made about the content's ability to stimulate, enlighten, educate, inform, challenge, entertain, and amuse.

C. Diversity

To enhance each member station's ability to meet its local needs, PBS strives to offer a wide choice of quality content. Content diversity furthers the goals of a democratic society by enhancing public access to the full range of ideas, information, subject matter, and perspectives required to make informed judgments about the issues of our time. It also furthers public television's special mandate to serve many different and discrete audiences. The goal of diversity also requires continuing efforts to assure that

PBS content fully reflects the pluralism of our society, including, for example, appropriate representation of women and minorities. The diversity of public television producers and funders helps to assure that content distributed by PBS is not dominated by any single point of view.

IV. Editorial Standards

Precision in editorial standards is especially difficult because it is impossible to articulate every criterion that might enter into the evaluation of the quality and integrity of particular content. Moreover, a criterion considered mandatory for straight news reporting may not always be appropriate for a documentary or dramatic program.

Content evaluation is an art, not a science, requiring professional judgments about the value of content in relation to a broad range of informational, aesthetic, technical, and other considerations. PBS's task, therefore, is to weigh the merits of the content submitted to it and assure that, viewed in its entirety, the content it distributes strikes the best balance among these considerations. These Standards and Policies embody the goals of integrity and quality to which PBS aspires, recognizing that judgments about how these standards apply may differ depending on format or subject, and that not all content succeeds equally in satisfying all of these standards.

PBS recognizes that the producer of informational content deals neither in absolute truth nor in absolute objectivity. Information is by nature fragmentary; the honesty of a program, Web site, or other content can never be measured by a precise, scientifically verifiable formula. Therefore, content quality must depend, at bottom, on the producer's professionalism, independence, honesty, integrity, sound judgment, common sense, open mindedness, and intention to inform, not to propagandize.

By placing its logo at the end of a program or hosting a Web site, PBS makes itself accountable for the quality and integrity of the content. Editorial integrity encompasses not only the concerns addressed in these Standards and Policies, but also the concerns about improper funder influence and commercialism addressed in PBS's funding and production guidelines. If PBS concludes that content fails to satisfy PBS's overall standards of quality or any applicable journalistic standard or production practice, PBS may reject the content for distribution.

A. Fairness

Fairness to the audience implies several responsibilities. Producers must neither oversimplify complex situations nor camouflage straightforward facts. PBS may reject a program or other content if PBS believes that it contains any unfair or misleading presentation of facts, including inaccurate statements of material fact, undocumented statements of fact that appear questionable on their face, misleading juxtapositions,

misrepresentations, or distortions.

To avoid misleading the public, producers also should adhere to the principles of transparency and honesty by providing appropriate labels, disclaimers, updates, or other information so that the public plainly understands what it is seeing. For example, content that includes commentary, points of view, or opinion should be appropriately identified, as should all sources of funding. Transparency also suggests producers maximize attribution of information and limit the use of anonymous sourcing to those cases when there is no alternative and the information is essential. Content that contains adult themes or other sensitive material should contain an appropriate disclosure.

Producers should treat the people who are the subjects of, who appear in, or who are referenced in the content they produce with fairness and respect. PBS will reject content if, in PBS's judgment, it unfairly treats the people or misrepresents their views. Fair treatment of individuals generally requires that a producer represent the words and actions of the people portrayed or identified in a way that presents their strongest case, and gives individuals or organizations that are the subject of attack or criticism an opportunity to respond. Fairness also requires that a producer be willing to consider all relevant information and points of view.

B. Accuracy

The honesty and integrity of informational content depends heavily upon its factual accuracy. Every effort must be made to assure that content is presented accurately and in context. Programs, Web sites, and other content containing editorials, analysis, commentary, and points of view must be held to the same standards of factual accuracy as news reports. A commitment to accuracy includes a willingness to correct the record if persuasive new information that warrants a correction comes to light, and to respond to feedback and questions from audiences.

PBS may undertake independent verification of the accuracy of content submitted to it. Producers of informational content must exercise extreme care in verifying information, especially as it may relate to accusations of wrongdoing, and be prepared to correct material errors. PBS will reject content that, in its judgment, fails to meet PBS's standard of accuracy.

C. Objectivity

Along with fairness and accuracy, objectivity is the third basic standard to which journalists are held. While PBS holds all news and informational content to standards of objectivity, PBS recognizes that other types of content may not have the objective presentation of facts as their goal.

Objectivity, however, encompasses more than news and information presented in a neutral way. It also refers to the process by which a work was produced, including work that involves analysis or, as a result of reporting, arrives at conclusions. To begin with, journalists must enter into any inquiry with an open mind, not with the intent to present a predetermined point of view. Beyond that, for a work to be considered objective, it

should reach a certain level of transparency. In a broad sense, this spirit of transparency means the audience should be able to understand the basics of how the producers put the material together. For example, the audience generally should be able to know not only who the sources of information are, but also why they were chosen and what their potential biases might be. As another example, if producers face particularly difficult editorial decisions that they know will be controversial, they should consider explaining why choices were made so the public can understand. Producers should similarly consider explaining to the audience why certain questions could not be answered, including why, if confidential sources are relied on, the producers agreed to allow the source to remain anonymous. And the spirit of transparency suggests that if the producers have arrived at certain conclusions or a point of view, the audience should be able to see the evidence so it can understand how that point of view was arrived at. One aspiration implicit in the idea of transparency is that an audience might appreciate and learn from content with which it also might disagree.

Opinion and commentary are different from news and analysis. When a program, segment, or other content is devoted to opinion or commentary, the principle of transparency requires that it be clearly labeled as such. Any content segment that presents only like-minded views without offering contrasting viewpoints should be considered opinion and should identify who is responsible for the views being presented.

No content distributed by PBS should permit conscious manipulation of selected facts in order to propagandize.

D. Balance

PBS seeks to present, over time, content that addresses a broad range of subjects from a variety of viewpoints. PBS may, however, choose to consider not only the extent to which the content contributes to balance overall, but also the extent to which specific content is fairly presented in light of available evidence.

Where appropriate, PBS may condition acceptance of content on the producer's willingness to further the goal of balance by deleting designated footage or by including other points of view on the issues presented or material from which the public might draw a conclusion different from that suggested by the content. Material to be added may range from a few words, to a complete content segment, to an added episode in a series of programs, to the production of an entirely separate, new program. Where PBS deems it appropriate, PBS may arrange for the production of additional content by a producer other than the producer of the original content material. For Online Content, links to credible, high-quality, related resources may be used to provide access to additional information or viewpoints.

E. Responsiveness to the Public

Producers must work with PBS to respond to and interact with the public. This may include providing an outlet for public feedback about content and helping to create material for the Web that allows audiences to learn more, seek background information, access documents alluded to in a program, answer questions that a program might not

have been able to address, and even customize information. Accountability is a goal, including answering audience questions and responding to criticisms about programs or content. When public feedback is published by PBS it should be labeled as such, and standards for publication - such as those relating to obscenity or personal attacks - should be clearly communicated.

F. Courage and Controversy

PBS seeks content that provides courageous and responsible treatment of issues, and that reports and comments, with honesty and candor, on social, political, and economic tensions, disagreements, and divisions. The surest road to intellectual stagnation and social isolation is to stifle the expression of uncommon ideas; today's dissent may be tomorrow's orthodoxy. The ultimate task of weighing and judging information and viewpoints is, in a free and open society, the task of the audience. Therefore, PBS seeks to assure that its overall content offerings contain a broad range of opinions and points of view, including those from outside society's existing consensus, presented in a responsible manner and consistent with the standards set forth in these Standards and Policies.

G. Substance Over Technique

Advances in production technology carry with them the possibility that technique may overwhelm substance, distorting the information, making it technically inaccessible or distracting the public's attention from its central thrust. Neither people nor ideas ought to be victimized by technical trickery. PBS will reject content that, in its judgment, disserves the viewer or its subject matter by inappropriately pursuing technique at the expense of substance.

H. Experimentation and Innovation

PBS seeks content that is innovative in format, technique, or substance. The absence of commercial considerations accords PBS the freedom to experiment in ways not always tolerable in the commercial environment. The potential for innovation can be fully realized only if PBS is bold enough to take occasional risks.

I. Exploration of Significant Subjects

Unlike their commercial counterparts, public television stations do not sell time for profit and are, therefore, free from the constraints that compel commercial broadcasters to pursue the largest audience. PBS seeks programs that will enable its member stations to explore significant subjects even if those subjects or their treatment may not be expected to appeal to a large audience.

J. Unprofessional Conduct

PBS expects producers to adhere to the highest professional standards. PBS may reject content if PBS has reason to believe that a producer has violated basic standards of professional conduct. Examples of unprofessional conduct by a producer include such things as plagiarism, fabrication, obtaining information by bribery or coercion, insensitivity to tragedy or grief, and real or perceived conflicts of interest such as accepting gifts, favors, or compensation from those who might seek to influence the

producer's work.

K. Unacceptable Production Practices

It is impossible to anticipate every situation with which a producer of informational content must contend. Nevertheless, certain areas present such frequently encountered dangers that they merit explicit warning. In general, they would fall under two broad concepts:

- Never invent or add elements that were not originally there; and
- Never make choices that mislead or deceive the audience.

1. Staging. Producers of news content should not stage events or suggest that others stage events for the sake of media coverage.

2. Re-creations and Simulations. In instances where re-creations or simulations of actual events are necessary and desirable, they should be clearly identified if there is any possibility that the viewer would be confused or misled.

3. Distorted Editing. All producers face the necessity of selection - which material is to be left in, which is to be edited out. Reducing and organizing this information is part of the producer's craft. It is the objective of the editing process to collect and order information in a manner that fairly portrays reality. Producers must assure that edited material remains faithful in tone and substance to that reality. When editing, producers of informational content must not sensationalize events or create a misleading or unfair version of what actually occurred. When significant interruptions of time or changes of setting occur, they should be unambiguously identified for the viewer.

4. Deception. The credibility of content is jeopardized whenever the audience or a source is duped or feels duped. Deceiving the audience would include such examples as when time is conflated so that it appears that several interviews were actually one. Duping a source would include when a producer misleads an interviewee concerning the purpose of the interview. Honesty, candor, and common courtesy must govern producers' behavior.

5. Pre-trial Publicity. Our legal system presumes that criminal defendants are innocent until proven guilty. In reporting on crimes and related legal proceedings, producers must be sensitive to the rights of the accused to a fair trial and the effect of pre-trial publicity. Producers should be wary of self-serving statements from both prosecuting and defense attorneys. They should also remain cautious about using alleged evidence in any content to be made available to the public pre-trial.

6. Media Manipulation. Manipulation can be effected either by the media or by others seeking to use the media for their own purposes. Television is an extraordinarily powerful instrument; the mere presence of television cameras can change or influence events. Producers must minimize and, to the extent possible,

eliminate this interference. In crowds, demonstrations, and riots, during terrorist incidents, and in other similar circumstances, camera crews and production teams should seek to be as inconspicuous as possible, and, as appropriate, cap lenses or withdraw completely when their presence might incite an extreme reaction or unduly influence the course of events.

7. Manipulation of the Audience. The use of music and sound effects, dramatic lighting or staging, or other artificial effects can subtly affect the impression left with the audience. Producers must exercise care not to use such techniques in a way that is unfairly manipulative by distorting the reality of what occurred.

PBS may reject and decline to distribute any content that, in its judgment, violates the production practices identified above or shows evidence of any other production practice that is not consistent with accepted professional standards.

L. Objectionable Material

Responsible treatment of important issues may sometimes require the inclusion of controversial or sensitive material, but good taste must prevail in PBS content. Morbid or sensational details, or material that is gratuitously offensive to general taste or manners (e.g., extreme violence, racial epithets, strong language, nudity, sexism), should not be included unless it is necessary to an understanding of the matter at hand.

Questions of taste cannot be answered in the abstract, but when specific problems arise, they must be resolved in light of contemporary standards of taste, the state of the law, and the newsworthiness and overall value of the material. If PBS concludes that the exclusion of such material would distort an important reality or impair the content's artistic quality, PBS may accept the content provided it carries appropriate notice to the viewer. Conversely, PBS may reject content that, in its judgment, needlessly contains objectionable material that compromises the content's quality or integrity.

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