backpackjournalism

Being a Backpack Journalist

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Hit the road and become a journalist

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Backpack Journalist

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BEING A BACKPACK JOURNALIST

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THE AUTHORS

Elga Adreeva
I'm Elga Andreeva from Bulgaria. I graduated in Journalism and European Studies. I'm particularly interested in photojournalism, because I consider images to have the strong power to quickly transfer a message and influence people's actions. I'm also involved in theatre, music and art. I believe the main goal of backpack journalism is to encourage young people to be objective, critical and active participants in shaping their environment and provide them with the tools to do so. It gives them the freedom to go beyond theboundaries of the national mindset and be global citizens of the world.

Anca Ardeleanu
I'm Anca Ardeleanu from Romania from Young Partners for Civil Society Development Association. I work as a translator and I'm a student at Masters in Intercultural Management. I think backpack journalism is a great way to get people involved in the life of communities, to participate in an active manner, through media, and to gain new skills in journalism. As a mentor in the project my advice to young people is that they have confidence in themselves,and take more initiative for getting involved in the local community.

Peter Černuta
I'm Peter Cernuta from Slovenia. I graduated in English and journalism and now I'm a postgraduate student in financial journalism in Denmark. I have four years experience working at Slovenian Press Agency. My view of backpack journalism is to empower people to get their message across and transform the way democracy and media works. I believe people should never stop broadening their horizons.

Adél Hercse
I'm Adél Hercsel from Hungary with Keret Association. I'm studying russian filology at the university and I'm a freelancer journalist and critic. In general I'm interested in culture, literature, arts, theater and politics. In my opinion backpack journalism opens the door to such realms of possibility as few can have. The freedom you come into gives you great mobility. My advice to the young people is to open your eyes and be critical, the rest comes from there.

Blaž Hostnik
I'm a computer engineer and a youth worker - an impossible match as it seems, but I'm a proof that works. I use multimedia as a glue between this two fields: my engineering skills are indispensable when it comes to working with equipment or helping others who work with it, while multimedia is very motivational and creativeness-opening for youth. I obtained the knowledge in a practical way from the best in this field and I have great abilities of passing this knowledge to the others in clear and simple way. I work as a head of the Multimedia centre at the Social academy.

Martina Ilišinović
I'm Martina Ilišinović from Slovenia with Socialna Akademija. I am studying cultural mediation in tourism. Generally I'm interested in languages, travelling and meeting new people, event management and also journalism. To me the main message of backpack journalism is to be active in the society. With just a little basic knowledge you can express your opinion and make a difference.

Cosmin Ionita
I'm Cosmin Ionita from Romania and I represent Young Partners for Civil Society Development Association. I'm studying International Relations and I'm a a volunteer for two youth associations. Backback journalism brought for me a great method that I already use and I feel cool with it. It's interactive, interesting and in the end you can get a lot of fun. Furthermore I would like to believe that the backpack journalism will become a wide-spread manner for representing the world. It's trumendously important because it gives to the people the capability to show everything as they see and not how it's shown to them.

Darek Jedzok
My name is Darek Jedzok and I came from the Czech Republic with Petrklic Help. I studied ethnology and cultural anthropology, now I work as a translator from Czech to Polish and vice versa and as a freelancer journalist. I think that Backpack Journalism Project creates a great opportunity to learn most of the necessary journalistic skills to express your thoughts and share information outside commercial media. What would be my advice for young journalists? "Subjectivity is objective. Keep your mind open and be tolerant!"

Petr Kantor
I'm Peter Kantor from Czech Republic. I'm a board member of Petrklíč help non-profit organization. I have expertise in communications, trainings, youth team work and international relations. I teach at Ostrava University and work as a consultant for the European program "Youth in Action". I'm also working as a journalist. In my opinion the Backpack Journalism Project is very good because it gives to young people effective tools to reflect public life in their place. The main message of the project is that everyone can be a journalist and can contribute his or her comments on daily city life.

Anna Krężelok
I'm Anna Krężelok from Polish Association Serfenta. I work as Spanish teacher and I also organize exhibitions and workshops. I think the main message of the Backpack Journalism Project is to teach young journalists to be together in the society and to speak aloud. I suggest to the young people that they should keep their eyes open and take care.

Peter Lah
I teach communication, journalism and media at all levels, from basics to university. On the practical field, I write for several Slovenian newspapers, including Finance, Casnik.si, and Družina. Humans shape their world through mutual interaction and communication. Therefore, it is essential for them to learn to communicate well, not only to get their ideas and experiences across, but to build a shared world, a community characterized by mutual understanding and the ethics of care.

Szamosi László
I'm László Szamosi from Hungary with Keret Association. I'm working as a photographer. Generally I'm interested in photography, modern arts, martial arts. In my opinion the Backpack Journalism project brings young people together, it gives them useful journalistic skills, and makes them active citizens. My suggestion to the young people is to try to find the backpack journalist in you!

Karina Liebe-Kreutzner
My name is Karina Liebe-Kreutzner, head of "People's Media". In this Association for media initiatives we promote alternative ways of publishing. Enabling citizens to edit and publish by themselves is a strong commitment of us and the backpack-journalism-method is a great way to achieve informative independence of young people. I work in media since 10 years: managing an advertising agency, producing programmes as radio-host and being the co-publisher of a free newspaper. As trainer in media literacy (radio, print, TV) and cultural exchange and development manager (Europe, Nicaragua, Morocco) I appreciate the power of freedom of speech and of the manifestation of social, cultural and political needs, which I consider the essence of Backpack Journalism.

Katharina Michael
My name is Katharina Michael and I am from Germany. I finished my studies in journalism and history and am currently enrolled in an international media and politics course in Denmark. I worked for local radio and TV stations in Germany and Namibia, where I learned to face all kind of challenges of backpacker journalism. My advice is that there is no mountain too high to report for backpacker journalists, whatever the problem, if it's the light, the equipment or the lack of local language- skills, there is always something you can do about it. The solution might not be perfect, but it will work somehow and you might surprise yourself.

Viktor Portel
I was born in Prague in April 1989. Since my teen age I am interested in history (now I am collecting stories for Post Bellum which is focused on oral history) and in politics (I was doing some kind of political videolobbing in the student initiative Inventura demokracie and now I am cooperating with NGO organisation Ekologický právní servis). On the field of education I move between both its sides: sometimes as a tutor and dramaturgist, sometimes as a student of documentary direction at Film and TV School od Academy of performing arts in Prague.

Florian Rüdisser
My name is Florian Rüdisser and I am representing the culture community center Spektral in Graz in Austria. I work as a culture and project manager while studying socioculture and youth work. I'm interested in developing innovative strategies to organise our coexistence on the blue planet and I like dancing, travelling and playing. To me the essence of backpack journalism is getting together and sharing our experience, our knowledge and our perspective in order to discover and develop how to be an active and creative part of our world. My message to the young people is to enjoy becoming the independent voice of street.

The aim of Backpack Journalism is to raise media literacy and social and involment in society of young people through their active participation as non-professional journalists. In Backpack journalism youngsters wear their journalistic backpacks, find out and present their own truth, Using this method they contribute to their own community in an active way and journalism becomes (again) the voice of civil society.

To reach this aim in 2008 in we started to develop a methodology that will support youngsters by training and networking in their activation as backpack journalist on the base of the wave of the citizen journalism movement from the US. In 2009, seven partners from six different countries developed a start up project to spread the methodology: Socialna Akademija (SI), Petrklič Help (CZ), People`s media (AT), Spectral (AT), Serfenta (PL), Young partners for civil society development (RO) and Keret (HU).

This first project was supported by the Youth in action programme, the European youth foundation, the Visegrad fund, the youth department of the Ministry of sports and education of Slovenia and various municipalities and local.

In two international seminars in 2010 and collaborative work from 14 mentors from all the listed organizations we developed the methodology and issued two manuals:

- Becoming a backpack journalism
- How to be a backpacking journalism mentor

Both the manuals were printed and distributed for free and there are available also online.

An internet page www.bpjournalism is online as a central virtual platform of the project, explaining the method, the methodology, spreading the reults and the news about the movement.

The first two BPJ camps carried out in spring 2011 proved that the method in practice works as a strong way of civil initiative with a potential social impact its fun and appealing and it has a strong component of non-formal education.

There is now a pool of trainers, with the first 14 BPJ mentors, of a method that can make its little part in making this world a better place. A long way has been done already, but this it's just the start. We are now busy on spreading the method in different countries and organizations, organizing new camps and meetings where young backpack journalist and mentors are being trained and preparing new manuals aguidelines on the base of the evaluations and experiences we are gaining.

Everyone a journalist!

VID TRATNIK, PROJECT LEADER

Not too long ago, there was a clear distinction between journalists and audiences, between publishers and readers/ viewers/ listeners. Journalism was a profession, media were large organizations characterized by complex processes and expensive equipment. Information was about objectivity and truth.

Next came a world in which the cost of technology was dramatically reduced. It became less complex and easier to use. Large media organizations were joined by small groups and visible individuals. The notion of a single, objective information was replaced by the reality of multiple viewpoints and dialogue.

This is the world of today. The world wide web and social networks have radically reshaped the flow of information. Information is no longer a one-way flow; rather, it flows back and forth and in all directions. Nor do we separate people into journalists (producers,senders, communicators) and audiences (recipients, consumers). In this world, everyone is both sender and receiver. Being literate today means actively using various media techniques and channels.

Backpack journalism takes seriously the fact that at the beginning of the 21st century all equipment a journalists need can be fitted into a small backpack. Being a backpack journalist means putting on this backpack, venturing into little-known places, and reporting from them.

Backpack journalist does not travel for pleasure. He or she has a keen sense of social responsibility. Sure, it is fun, but it is also a cooperation, a period of intense personal growth, learning by doing.

This handbook for backpack journalist is based on the experience and reflection of participants in the Backpack Journalism Project. They identified four key competencies:

Part I: Basics of journalism and communication

Part II: Storytelling for different media

Part III: How to use equipment

Part IV: Organizational and social skills

Journalism is no longer a skill of the few and chosen. It is not a privilege. In the changing world, journalism has become a duty.

MATEJ CEPIN, EDITOR

TABLE OF CONTENTS

PART I: WHAT IS BACKPACK JOURNALISM, WHO IS BACKPACK JOURNALIST? JOURNALISM

CHAPTER 1: JOURNALISM, DEMOCRACY, CITIZENSHIP

What is journalism? 18
But why would you even want to be a journalist? 18
How is journalism different from advertising, propaganda, and public relations? 19
What types of journalism are there? 19
The World Wide Web and journalism 20
Working in the editor's office or working as a freelancer? 20
Backpack journalism: What is that about? 20
Citizen journalism: How did it begin? 21
Citizen Journalism: Why is it so widespread? 22
Citizen Journalism: What does it lack? 22
Free information can result in no information at all 23
Is free information an abuse of power? 23
Citizen journalism's contribution to democracy 23
We can all be publishers today 24
To whom are journalists accountable? 26
How can I stay professional (detached) in emotionally tense situations? 26
Yes, there is such a thing as journalistic ethics! 27
Reality distortion 27
Is it possible to be objective? 27
A good mirror reflects the image whereas a bad mirror distorts it 28
Surely photographs and videos are objective! 28
What does it mean to be balanced and impartial? 28
What are the ABC's of journalism? 29
How to become a good journalist? 30

CHAPTER 2: TELLING A STORY AS JOURNALIST

Journalistic texts come in different forms: Genres 34
News – the queen of journalism 35
Key characteristics of news 35
How to write news well? News values. 36
The essentials: 5W + H 36
Introduction and development of an idea, using arguments and facts 37
How to make my text interesting and easy to read? 37
Do journalists really begin building the house from the roof down? 38

Inverted pyramid 38
Hourglass 39
What is a "lead"? 39
Where does news come from? News agencies. 40
Can I use news agencies? 40
Writing commentary and opinion 41
Interviewing 41
Journalistic interviewing 42

CHAPTER 3: THE ETHICS OF JOURNALISM

Ethics and law: a fruitful tension 46
Truth and concern for others: The key ethical issues 46
Ethical analysis: The Potter Box 47
Balancing the right to privacy and newsworthiness 47
Staging video and news photographs 49
Changing images electronically 49
Using unrelated eyewash photography in news 49

CHAPER 4: MEDIA AND JOURNALISM LAW

What is the function of journalism in democracy? 52
What are the rights and privileges of a journalist? 53
Freedom of speech and information: What are their limits? 55
The journalistic Code of Practice 56
Make your journalistic work easier without breaking laws and ethics 57
Search and use existing statements and quotes 57
Exhaust the art of language and rhetoric/elocution 58
Formulate questions instead of claims 58
Can I record, take photos, or film wherever, whatever, whomever? 58
Interviewing and recording 59
Photographing and filming persons 59
Photographing and filming events 60
Sceneries, architecture, art in public space 61
Interiors, decorations and works of art 62
Using stock material: What do I need to know about copyright and the right to use? 62
Copyright and Right of use 62
How is it with my own authorship - how can I protect my own works? 64
How to register my work? 64

PART II: HOW TO TELL A STORY THROUGH VARIOUS MEDIA?

CHAPTER 1: HOW TO WRITE TEXT WITH STYLE

What is style? 70
Should my style be formal or relaxed? 70
How does the audience of my article affect the style I choose? 71
How does the purpose of my article affect its style? 71
How can I make my text flow easily? 71
How can I make sure my article is accurate? 72
Is it more important to keep the article as short as possible, or as clear as possible? 73
So… how do we keep the text short? 73
How to keep the text clear? 73
How to use quotes in an article? 75
What should I avoid in my writing? 75
What tools can I use to improve my text? 75
How and when to proofread 76

CHAPTER 2: HOW TO WRITE FOR THE WEB

What is the main difference between printed and online press? 78
What are the online journalist's attitude and method characterized by? 79
How should I build my own news portal? 81

CHAPTER 3: HOW TO PLAN AND STRUCTURE PODCAST AND RADIO PRODUCTION

How to use your voice? 84
How to set up structure? 84
How to prepare for Interviews and presentations? 85
How to Combine speech and music – the rhythm of audio 86
How to write scripts for complex arrangements? 86

CHAPTER 4: HOW TO TELL A STORY THROUGH PHOTOGRAPHS

What is the role of a photograph in journalism? 88
When is a photograph needed? 88
How to find inspiration? 88
What to do before shooting? 89
How do you proceed at location? 89
What is the secret of a good photograph? 91
How to compose the image? 92
How much is the photographer allowed to pose the image when shooting portrait pictures? 94
How can you be sure that you have all angles you need? 94
How much can an image be edited? 94

CHAPTER 5: HOW TO TELL THE STORY THROUGH VIDEO?

How to start 98
What is a script and why do I need it? 98
Should I appear in the movie? 99
What shots should I use? 99
How does the perspective I use change the story? 102
How do I do a video interview? 103
What do I need to watch out for with the audio? 103
When should I use secondary movements? 104
How do I shoot people in action? 104
What am I allowed to film? 104

CHAPTER 6: HOW TO DEVELOP A GOOD DESIGN

How do I get started with designing a layout? 108
How can layout design draw attention and enable understanding of content? 108
Why are hierarchy, balance and rhythm important? 108
How to choose colors for the layout? 109
How to choose color for text? 109
How to arrange text on the page? 109
How to establish a hierarchy of texts? 110
How to choose font types? 110
What further details of typography should be considered? 110
What kinds of graphic elements can I use? 111
What are infographics and how do they work? 111
How does the text reinforce the graphics and vice versa? 111
How do I place photos in the layout? 112
How can I find the necessary graphics, pictograms or pictures? 112
How can I determine what kind of publication to create? 112
What should I consider when designing a website? 113
How should I go about creating a multimedia presentation? 114
What is important in preparation to print? 114

PART III: HOW TO USE EQUIPMENT?

CHAPTER 1: HOW TO BECOME FRIENDS WITH TECHNOLOGY?

What should be in a journalists backpack? 120
Why bother writing a handbook on technology and equipment? 120
What, where and how to buy? 120
Does it make sense to combine different technical tools / different media? 121

How to use the technical media – clever and creative? 122
How to do a better job using shortcuts and tricks? 122
Empty batteries can be a pain in the ass. How can I avoid it? 122
How can I kill a technical device? 122
How do I find my way around and explore the world of technics? 123
Do I need to know and do everything on my own? 123

CHAPTER 2: HOW TO TAKE AND EDIT PHOTOS?

How to choose a camera? 126
Which kind of file to use and how to improve the light afterwards? 127
What else do I need to know to get more out of my photos when editing them? 127
How can I allow more people to see my amazing pictures? 129
Where can I publish or share my photos? 129

CHAPTER 3: HOW TO GET, EDIT AND PUBLISH SOUNDS

What is the appropriate equipment for sound recording? 132
Laptop or computer – what are the technical requirements? 132
Recorders – which ones to buy for which purpose? 132
Microphones – Which type for which situation? 133
How to record sounds with a PC or laptop? 135
How to use a microphone and recorder? 135
How to control acoustic situations – inside, outside, speech, at concerts...? 136
How to save my files – data qualities and formats? 137
Where to get sounds when it´s impossible to record them? 137
What are the basics of audio editing? 138
How do I edit sounds (cutting, duplicating, splitting...) with Audacity? 138
When and how do I apply special effects? 141
What is important to know about the saving system of audio editing programs? 141
How do I save and publish my audio files? 142
What is the best file type for which to aim – Types of file formats? 142
How do I burn on CD/DVD? 143
Web: How and where do I publish online sounds and podcasts? 143
How to publish for radio? 143

CHAPTER 4: HOT TO RECORD AND EDIT VIDEO

What is the best way to tell the story or my message through video? 146
Which types of video cameras are there? 146

What camera suits me best as a Backpack Journalist? 146
Which medium types are there? 147
Which video format and recording quality is good for me? 147
Which file format should I use? 148
What kind of computer do I need? 148
What are the two most important things before shooting? 148
Which shot distance should I use? 149
What is the best direction for shooting action? 149
What should I shoot? 150
How long should it be? 150
What if my hands are shaking? 150
How about lighting? 150
Which other tricks do I need to know when recording? 150
What do I need to know about video processing? 151
Which video editing software should I use? 151
What is on the picture? 152
How do I cut shots together? 152
How will I save a video on the computer? 153
When do I need to worry about music and copyrights? 153
What if I want to burn a DVD? 154
How can I publish my video? 154
How do I upload my video on the web? 154

CHAPTER 5: HOW TO PUBLISH ON THE NET?

Why should I publish on the Web? 156
Why is publishing on the Web better than publishing in print? 156
How to publish online? 156
How and why to buy a domain? 157
How to open a blog? 158
How to set up a website? 159
How do I set up WordPress automatically? 160
How do I set up WordPress manually? 161
How to improve your ranking in search results? 165
How to see who's reading you? 166

PART IV: ORGANIZATIONAL AND SOCIAL SKILLS

CHAPTER 1: HOW TO START A JOURNAL

What to do before we start 172
How to find the right colleagues 172
Which questions should be answered at the very beginning? 173
Who works in the journal and what do they do? 173
What to do if something is not working well? 173
What to do when you enter the office? 173
Can you also meet outside the journal? 174
How to lead the journal? 174
How long will it endure? 174
What should you think about during fund-raising? 174
How can you get the best from your journalists? 174

CHAPTER 2: HOW TO BRING PEOPLE TOGETHER

Why, as a journalist, should I work in a team? 176
What do we bring to a team? 176
Which skills and competences are needed for leading a journal? 176
Why is it also important to know the competence of my colleagues? 176
Should we focus on numbers or focus on people? 176
How big is your team effort? 177
Do we share common values? 177
What is teamwork? 177
What is a team all about? 177
What does a team need? 177
What makes the differences between a team that performs and one that doesn't? 177
What could go wrong and how to solve it when creating and working as a team? 178
Do you know your team's strengths and weaknesses? 178
Does everybody know her or his role in the team? 178
How many journalists should be in my team? 179
How to find our leader in a journalist team 179
How many journalists should work on one article or one video or photo story? 179

CHAPTER 3: HOW TO RUN TEAM-BUILDING ACTIVITIES

How to start the first day of team-building? 182

CHAPTER 4: HOW TO ACTIVATE AND BE ACTIVE

You have a few active people. What to do? 186
How do you motivate journalists? 186
How to get from self-motivation to team motivation 186

How can Maslow help us with motivation? 186
Are you a solution or problem creator? 187
What do you do to motivate your team? 187
How do I motivate journalists in my team to keep deadlines? 187
How do I motivate journalists in my team to write more articles? 188

CHAPTER 5: HOW TO WORK EFFECTIVELY

How to create the long-term vision? 190
Do we share the vision with others? 190
How to define goals? 190
How much time do we have? 190
Why do we not have enough time? 191
What are the signs of poorly controlled time? 191
How to deal with time? 193
How to be more effective? 193
How to get time under control? 193
What is the least valuable use of time? 194
What is the most valuable use of time? 194
The Eisenhower principle 195
How to solve interpersonal relations in a team? 197
How to cooperate effectively with other groups? 197
What are the signs of a team crisis? 198
How to evaluate the team's processes? 199

CHAPTER 4: HOW TO GO FROM SPONTANEITY TO STRATEGY

Why do we need self-marketing, self-branding and self-management? 202
What does branding constitute? 202
How do I develop a system of co-operation and good connections? 203
What does a good brand need in the case of newspapers? 204
How to develop a business plan? 205
What should an executive summary contain? 205
What should the general overview of the business venture contain? 205
How to reach the marketing plan? 205
How to define the operational plan? 209
How to define the Executive board and organization 210
How to prepare the financial plan 210
Which Appendices should I append? 210
How do we start our venture? Where can we get money from? 211
How do I generate income? How and where do I get sponsors? 211
How do we create a media pack for our online portal? What should a media pack contain? 211

Chapter 1: Journalism, Democracy, Citizenship 17
Chapter 2:Telling a Story as a Journalist 33
Chapter 3: The Ethics of Journalism 45
Chapter 4: Media and Journalism Law 51

part I

What is Backpack Journalism, who is Backpack Journalist?

The term "backpack journalism" is defined as grass-roots, citizen journalism. Professional journalists tend to work in large institutional settings that require complex organizational structures and expensive technology. Computers, Internet, and digital technology brought journalistic activities within reach of a common person. You literally can pack everything you need in a small backpack, hit the road, and become a journalist.

This part will teach you how to accomplish your mission well.

PETER LAH, EDITOR

What is journalism? 18

But why would you even want to be a journalist? 18

How is journalism different from advertising, propaganda, and public relations? 19

What types of journalism are there? 19

The World Wide Web and journalism 20

Working in the editor's office or working as a freelancer? 20

Backpack journalism: What is that about? 20

Citizen journalism: How did it begin? 21

Citizen Journalism: Why is it so widespread? 22

Citizen Journalism: What does it lack? 22

Free information can result in no information at all 23

Is free information an abuse of power? 23

Chapter 1

Journalism, Democracy, Citizenship

Authors: Martina Ilišinovič, Peter Lah, Cosmin Ionita, Adél Hercsel, Darek Jedzok

Citizen journalism's contribution to democracy 23

We can all be publishers today 24

To whom are journalists accountable? 26

How can I stay professional (detached) in emotionally tense situations? 26

Yes, there is such a thing as journalistic ethics! 27

Reality distortion 27

Is it possible to be objective? 27

A good mirror reflects the image whereas a bad mirror distorts it 28

Surely photographs and videos are objective! 28

What does it mean to be balanced and impartial? 28

What are the ABC's of journalism? 29

How to become a good journalist? 30

In this chapter, we are going to learn how journalism came to be and why it is important for a democratic society. You will acquaint yourself with the essential characteristics of journalism and learn how it is different from advertising and public relations. The key aspects of backpack journalism will be discussed by showing how it relates to professional journalism and to citizen journalism.

WHAT IS JOURNALISM?

Journalism covers a wide range of output across all media and is recognizable as a form of communication in almost every country in the world. But not every instance of communicating information or the relaying of events is journalism. A mere broadcasting of an event, without any editing or commenting, is not journalism – it is merely the relaying of an event. Similarly, writing about the score in a basketball game without any comment or a story is merely information. Journalism involves processes of selection, processing (editing), and presenting relevant information. When telling a story or commenting, the journalist is putting an event, information, or idea into context. It is about selection and presentation and truthfulness. And it is about informing society about itself and making public that which would otherwise remain hidden.

Journalism is closely related to the media. A medium is any technology that disseminates content, such as print, radio, television, and the Internet. The history of mass media is closely related to industrialism, democracy, and capitalism. Printing technology made it possible to reproduce information in large quantities at a low cost. Trade and capitalism's search for new markets was instrumental in disseminating these carriers of information and knowledge. Business and financial news, advertising, and general interest stories could be sold to business people and the general public of consumers alike. Last but not least, the middle class in early democracies was included in political decision-making. They needed information about political life as well as a public forum in which to discuss various solutions to the problems of the society and propose solutions. All these functions were carried on by radio, television, and the internet. Today, television and the Internet are by far the most popular (widespread) media. Popularity, alas, often leads to sensationalism which emphasizes entertainment and conflict at the cost of social relevance and journalistic quality.

BUT WHY WOULD YOU EVEN WANT TO BE A JOURNALIST?

To become a full member of the community in which you live and an active citizen. To report something useful for the society, to point out what others have forgotten, to make a difference, to repair injustice... And than there is also the excitement of seeing your news printed in newspaper, hearing your words on the radio or seeing the site activity gone up on your blog or website. But not only that, you also get to meet interesting people, you are the first to know something, to tell it to the world. And you get the chance to indulge your passion for writing and at the same time to seek the truth and tell it to the world.

HOW IS JOURNALISM DIFFERENT FROM ADVERTISING, PROPAGANDA, AND PUBLIC RELATIONS?

"There is a huge difference between journalism and advertising. Journalism aspires to truth. Advertising is regulated for truth. I'll put the accuracy of the average ad in this country up against the average news story anytime." (Jef I. Richards)

The key difference between journalism and strategic communication (advertising, propaganda, and public relations) lies in the aspect of purpose (mission) and loyalty. To whom does the communicator owe loyalty? Advertiser and public relations representative work for the client, a propagandist works for a cause or an organization. Journalist, on the other hand, works for the public. Think of a doctor. She is employed (and paid) by the clinic. Yet she does not work for the director of the clinic, nor for the insurance company. Her first and most important loyalty is to the patient.

The same holds for journalism. A journalist always asks the question: what is important for my fellow humans, my fellow citizens, to know? How do I make our community and our society a better place by informing it and sharing my points of view with others? Every communicator, including advertisers and public relations representatives, are bound by the same standard of truth and benevolence. It is unethical and illegal for anyone to lie.

Advertising and PR are forms of "interested" speech. You should expect a salesman to tell you the truth about a camera you are considering to buy. You know, however, that he will emphasize certain aspects of the camera and downplay the others because he wants to sell that equipment to you. When you read a review of the camera in a respected newspaper, however, you expect to get comprehensive information, that will make it possible for you to make a sound decision in regard to buying it. The journalist who wrote that article does not work for the company that manufactured it nor for the seller. He "works" for you.

The purpose of journalism is to inform society, to enlighten and engage people, to solve problems that affect us all, to uncover corruption etc. Advertisements provide a single choice, whereas journalism opens multiple perspectives. It aspires to provide multiple choices and to encourage people to do further research by themselves. Journalism delivers who, what, when, where, how and sometimes why – all in an informative and objective context.

Press releases are sometimes put on the same level as advertising. They are used to highlight the achievements of the company and to build its image. Press releases can be informational for the society and therefore worthy news to publish. Before she does that, the journalist has to make sure that the press release is accurate and true. If something doesn't fit, she has the obligation to find out the truth. The biggest difference between a press release and a news story is, that press releases are written in a way, which makes the company look good, while news is written truthfully, even if that makes someone look bad.

WHAT TYPES OF JOURNALISM ARE THERE?

Journalism can be divided into subcategories in different ways.

- Looking from the media technology perspective, journalism is divided into print (newspapers), broadcasting (radio and television) and web journalism (Internet).
- From the vantage point of their function, we find information media, entertainment media, and educational media.
- In terms of ownership, we have private media, public media, and government-controlled media.
- There are for profit well as not-for-profit media.
- Some media outlets (channels) and organization focus on news and commentary - they are journalistic media in the strict sense. Others primarily carry entertainment or advertising.
- Traditionally, we had media that covered a whole range of topics and themes. Today, we find many narrow thematic channels,

focusing on news, sports, entertainment, documentary, etc.

THE WORLD WIDE WEB AND JOURNALISM

It's a general tendency—we can feel it, but statistics have clearly shown it too—that online press is gradually eclipsing the printed press and television. Sales numbers for printed press products are on the decline and newspapers are disappearing one by one while online media outlets are multiplying and gaining wider and wider readership. It can also be observed that many printed papers also have an online presence or now publish their material solely on the internet. It's also common that if a printed paper publishes material both on paper and online, their online articles are longer and less edited, as well as publishing articles that were edited out of the paper edition altogether for lack of space. This phenomenon is written about and discussed quite frequently. The big question is, where is this going to lead the modern press and whether online press is going to completely take over—and if yes, when this will happen. We are quite right in posing the question: what is the cause of this increasing popularity of online press?

As the focus of this chapter is news, we will primarily consider the basic difference between the printed daily newspapers that contain many news articles and the online news portals that continuously refresh.

! The great advantage of online journalism lies in its immediacy, something that the printed press will never achieve to the same extent.

If an accident occurs, it may be all over online news portals in as little as ten minutes after the incident. If the online portal sends a reporter on the scene, they can do a "minute by minute" report, meaning that if anything happens, the public will be informed within minutes of it happening.

WORKING IN THE EDITOR'S OFFICE OR WORKING AS A FREELANCER?

You did the research, gathered information and have written a few articles – now what? You have to find a way to share it with the world. In other chapters of this book you will find instructions on how to make your own blog, newspaper or transmission. But you can also try to place your article in official, mainstream media – let's have a quick look at two basic situations, a dilemma that lots of journalists sooner or later have to face. Just remember that working with mainstream media always requires serious compromises, that are very often incompatible with the basic idea of citizen journalism – the freedom of your message and financial independence from your publisher.

Each option has its significant pros and cons. When you work as a freelancer, you can manage your own time, choose the topics that interest you, enjoy the freedom of being your own boss. On the other hand, you have to learn self-discipline and be prepared for unstable cash-flow. Very often "managing your own time" means working at night and on weekends, you will have to work hard for every cent you earn.

Working for a media organization gives you safety and stability of employment: regular salary and fixed working hours. You don't have to look for so many of your own topics because stories are assigned to you by your editor. It also means that your work consists of reporting events and problems you are not genuinely interested in or – in the worst case – that are against your beliefs and values.

BACKPACK JOURNALISM: WHAT IS THAT ABOUT?

Journalism as we know it today has been evolving for at least four hundred years. It is the result of technological and, more generally, societal changes. In recent years, the use of advanced media technology has changed both the media content and its production processes. The way people use media has changed, too, and journalists and publishers adapted to that. Today, everything has to be reported as quickly as possible, even if the content isn't fully researched and the facts checked. Increasingly, stories are being disseminated and continuously updated, modified, even corrected, as writers

continuously obtain additional information.

Professional journalism used to be a lot different. For a journalist, no formal education was considered necessary, just "a nose for news" and a skillful way of telling a story. Everything else could be learned through work and experience. Today, an ever increasing workload and time crunch lead journalists into selecting such news items that are the easiest to find and edit. Increasingly, the "raw material" for the news is being provided by public relations companies, corporate communications departments and political image-makers. When they rely on these sources, journalists are in danger of losing their soul. Instead of researching, reporting, and commenting autonomously in the interest of the public, they and their media organizations become mouthpieces of powerful interests.

Backpack journalists have the advantage of being different. It is a form of citizen journalism and is often perceived negatively by mainstream media and professional journalists.

They like to criticize backpack journalists for the poor quality of the news and its objectivity. That is why it is important for the backpack journalist to learn the basics of journalism and news writing. By doing this, they will prove their critics wrong.

The basic rules of the profession apply to all journalists, not just professionals. A good journalist is always looking for a story. Second-hand accounts serve as starting points. Direct observation and other techniques of verification are essential, as is getting the background of stories. The path of telling the truth is not always smooth; sometimes people are disturbed by what they do not want to hear. Many may be more interested in reading about entertainment than about information. That should not keep you away from writing a "harder" story about the issue or event that you believe people should know about. Just keep in mind a few simple rules: report accurately and truthfully, using direct observation as well as reliable human sources and evidence. Tell an interesting and clearly written story – use quotations and examples.

You have a simple choice to make: Do I want to be part of the problem or part of the solution? I am content with what I read and hear in traditional media, or do I want to explore the story further by myself?

Do I want to find out stories and aspects of stories that have been overlooked, suppressed, one-sided? You have the power to write your own news, to describe and explain things in your words. But you have to accept responsibility that comes with the media's potential to affect people's lives.

CITIZEN JOURNALISM: HOW DID IT BEGIN?

Anyone can participate in the process of creating news. The process can consist of collecting basic news details and sending it voluntarily to the media. Or it can be in writing and creating whole news or other story and publishing it online by yourself (blogs, Youtube...) or even sending it to a newspaper or a radio station. It is about the public taking an active role in the process of writing reliable, accurate and relevant information for others to read and view.

Citizen journalism has roots in the late 20th century in the United States of America. As the trust in traditional media was declining, people began to explore news topics by themselves. Soon they were used by professional journalists as a source, especially when they were covering some bigger and more demanding topic, like the presidential campaign, the environment, or the economical crisis. An event in 1999 marked the beginning of citizen journalism. In Seattle, U.S.A., a regular World Trade Organization's meeting was held and anti-globalization activists wanted to respond to that meeting. They decided that the only way to be heard from the professional "corporate media" is to organize a protest. But then all of the reports just showed them being moved away by the police, and none of them mentioned, why they were protesting. They decided to make themselves heard in a different way: by creating their own medium. This is how the *Indymedia* movement began. *Indymedia* is an in-

dependent media center networking together all independent media organizations and journalists willing to report news objectively and accurately.

Another early example of this form of journalism is Abraham Zapruder. He is the one who filmed the most complete video of the assassination of President John Fitzgerald Kennedy. He did it with a home-movie camera. His material was subsequently used not only for purposes of investigation, but also by media and film industry.

The Independent Media Center (www.indymedia.org), was established by various independent and alternative media organizations and activists in 1999 for the purpose of providing grassroots coverage of the World Trade Organization (WTO) protests in Seattle. The center acted as a clearinghouse of information for journalists, and provided up-to-the-minute reports, photos, audio and video footage through its website. Using the collected footage, the Seattle Independent Media Center (seattle.indymedia.org) produced a series of five documentaries, uploaded every day to satellite and distributed throughout the United States to public access stations.

The center also produced its own newspaper, distributed throughout Seattle and to other cities via the internet, as well as hundreds of audio segments, transmitted through the web and Studio X, a 24-hour micro and internet radio station based in Seattle. The site, which uses a democratic open-publishing system, logged more than 2 million hits, and was featured on America Online, Yahoo, CNN, BBC Online, and numerous other sites. Through a decentralized and autonomous network, hundreds of media activists setup independent media centers in London, Canada, Mexico City, Prague, Belgium, France, and Italy over the next year. IMCs have since been established on every continent, with more to come.

» Source: www.indymedia.org

CITIZEN JOURNALISM: WHY IS IT SO WIDESPREAD?

! It was the Internet, coupled with computer technology that really made citizen journalism flourish.

The Internet "solved" the distribution problem, whereas the digital and computer technologies made photo and video production accessible. A decent video camera, a basic computer, and editing software are within reach of most people.

Today, anyone can voice their opinion online, as it is easy for anyone to post news online and be heard all around the globe. Not only websites, message boards and blogs but also social networks like Facebook and Twitter are the perfect place to post news and let it be read and heard. Coverage of some of the biggest events came from citizen journalists who were in the right place at the right time. Filming with mobile phones is becoming easy and so many major events get filmed by ordinary people. These events are for example the terrorist attack on 9/11 on the World Trade Center or the great Indian Ocean tsunami in 2004.

CITIZEN JOURNALISM: WHAT DOES IT LACK?

There are some doubts about citizen journalism. Is it lacking quality and content? Can ordinary citizens get as close to some events as professional journalists (for example: court cases, accidents and criminal activities, important invitation-only events)? There may be certain limitations. However, what is important is a backpack journalist knows the basics of journalism, so that their news does not lack quality and that no critiques can be made on that account. About the events – it is not important if they can't get to every event. The point of citizen journalism isn't to replace professional journalists.

Citizen journalists complement the "big media". They point out what traditional media missed or reported inaccurately. They tell the story from the citizens' perspective. Professional media cannot cover everything by

themselves. Financial and time constraints make it impossible for journalists to cover as much as they would like, or to take more time for a news story. So the actual future could be that the traditional media use the news written from citizen journalists, and both have some profit. The media gets wider range and more in-depth coverage and the citizen journalists could be paid something for their contribution. And the media get the news that people are interested in.

FREE INFORMATION CAN RESULT IN NO INFORMATION AT ALL

Stewart Brand usually gets credit for coining the phrase, "Information wants to be free." Here is what Brand said during a 1984 panel discussion: "On the one hand information wants to be expensive, because it is so valuable. The *right information* in the *right place* just *changes your life*. On the other hand, information wants to be free, because the cost of getting it out is getting lower and lower all the time. So you have these two fighting against each other." Today most information delivered on the Internet, including almost all news, costs the user not a penny. Free information on the Web naturally seems like a very good deal to the hive. But it has a potentially high social cost.

As the price of news on the Web approached zero, services such as Google grew rapidly by offering an easy way for Internet users to find what they wanted amid an overabundance of information. The key to the search engines' success in gaining an audience was algorithms (computerized routines). These sorted through everything on the Web and then conveniently offered up to users the information they seemed most likely to find useful. The search engines made their money by using content on the Web as bait to get individual Web users to identify their precise interests. This allowed Google and others to offer advertisers an extremely efficient way to reach the very people most likely to be interested in their goods and services.

IS FREE INFORMATION AN ABUSE OF POWER?

The consequence of all this has been the kind of externality that economists call a "free rider" problem. Original producers of news spent a lot of money collecting, verifying, sorting, prioritizing, and presenting the information of the day. But, they did not get the benefit of the advertising the search engines were selling. When a producer of a good does not get the full economic benefit of producing it, eventually it will produce less than people want. The free rider (Google) is happy, but the overall satisfaction of the system is not maximized. In other words: the market fails. In the case of news production, late in the twenty-first century's first decade the established news media faced severe economic pressures and began to reduce output sharply. The few newspapers that still had national and foreign correspondents were under pressure to reduce their staff. But as important as foreign correspondents are, much more was being lost.

Most of the basic information the public gets about everything from property tax rate proposals in city councils to education bills in state legislatures, from danger prowling the streets of a neighborhood to criminal charges brought against public officials, originated with newspaper reporters. They provided the data of democracy. The rapid decline of the print press caused a great deal of alarm, both inside and outside the newspaper business.

CITIZEN JOURNALISM'S CONTRIBUTION TO DEMOCRACY

As the professional journalism declined, to replace what was lost, some people have put their hopes on decentralized, nonprofessional, unorganized contributors on the Web. These citizen journalists have from time to time come up with some very useful things, but even in the aggregate **they do not do much in the way of original reporting**. They do not provide the data of democracy. The hive may provide some bits, but until it is hooked up to the economic market, it won't in the long term be able to give people what and how of much they want.

Digital tools for news gathering, commu-

nication, editing, and production have become increasingly portable, inexpensive, and powerful, giving journalists in the field the same capability as those in a hard-wired central newsroom have. Combined, these tools give journalists increasingly effective techniques for finding diverse and reliable sources, checking facts, and meeting deadlines. They also make **plagiarism** increasingly simple and tempting and represent a serious threat to good old shoe leather reporting.

WE CAN ALL BE PUBLISHERS TODAY

Social media tools, now at our disposal, may turn out to be as important to our future as the bow and arrow turned out to be to early humans shifting from mammoths to elks as prey. In our new world of social media we are surely chasing value in elusive contexts as our ancestors were chasing the mammoth through the frozen landscapes of the ice ages.

The world of today's businesses, governments, and other major institutions is certainly not ready, for the most part, to accept the depth of this kind of change in their own structures that's being fomented by social media. We're still in the era of publishers trying to turn the wild animals of content that we chase in the nomadic social media culture into the domesticated animals of an agricultural culture. This is an important goal for the here and now, but it is going to take more imagination than that to keep up with the rapid changes that social media is enabling—much as our change in global climate is going to catch many vested interests by surprise, including political, business, and personal interests. Everyone and everything and every way that we do things is going to change more radically than most can ever imagine, but what does this really mean? What are the real things that need to be done in the rapidly emerging world of nomadic value, and what will it wind up looking like in the end? Most importantly, what do you and I need to do in order to make the best of these changes? In other words, in a world where everyone is a publisher, what does it take to be a productive and effective world citizen?

The number of people who were really serious about publishing via social media had grown so quickly that if you added them up they would be one of the world's more sizable nations. Taken in the context of today's social media environment little more than a year later it's fair to say that this "Nation" is well on its way to becoming a superpower.

Some of your personal activities may seem to be too small in scope to put under the banner of a word like "publishing." After all, not everything that we publish has a huge audience or seems to be very important, but if others find what you've published to be valuable, then you've achieved what every publisher in the world tries to achieve.

Publishing by individuals is nothing new, of course. Humans have been scratching down notes to one another on cave walls, scraps of broken pottery, paper, and many other types of media for thousands of years. With the advent of the Internet and other advanced communications networks, however, the scale of what one person can do with publishing tools has changed radically. If you use technology to create information and experiences that can be shared with others, you're a publisher.

Affordable computers, mobile phones, and many other types of devices connected to communications networks have enabled billions of people to share content with one another globally and locally as never before.

Technology now allows any person on the planet to publish things visible to virtually any number of people in any place at any time at little or no personal cost—without them having to know in any great detail how it happens.

Worldwide publishing, once the pursuit of a handful of wealthy and powerful people, is now a tool in the hands of the world. Most importantly, the everyday people who are using these tools are discovering what it's like to have an audience for their publishing. Writing an email to one or two friends or leaving a voicemail message is one thing: posting something on a Web site that can be viewed by millions of other people around the world or by anyone

in your home town is quite another. When the audience talks back to you, it adds yet another new dimension to personal publishing. Students, farmers, business professionals, teachers, researchers, politicians, homemakers, and anyone else who can access our global communications networks are now engaging with other people who have similar interests and establishing appreciation for one another through their common publishing capabilities.

In the process of becoming publishers people can reach and interact with a potentially global audience whenever they need to or want to. Something is changing in the way that everyday people look at themselves and their world.

We are creating new and strengthened relationships and allegiances. We are beginning to look upon institutions that we used to rely on for providing us with cohesion and value in our lives as less valuable in the face of publishing technologies that allow us to organize ourselves and our lives more to our suiting. We are creating and participating in new markets for goods and services that do not require traditional suppliers and brokers. We are doing our jobs differently. We are living our lives differently.

As everyday people have been using today's ubiquitous publishing tools, many are looking upon their publishing not as an occasional activity but rather as an essential part of who they are. For these publishing enthusiasts their identity is changing; at first unconsciously, perhaps, but eventually in a conscious way. Their birth certificates haven't changed. Their passports haven't changed. Yet they are ready to change how they view themselves and participate in society as surely as people who have moved to a new country decide to become citizens of that nation when their need to be a part of its culture permanently becomes an overwhelming desire or necessity. There are now millions of people worldwide who are in

effect ready to declare themselves citizens of a new global nation of people who have made influencing other people through their own publishing a central and permanent part of their culture and their lives.

The nation-sized scale of influence-seeking social media enthusiasts does need to be taken in perspective: only a fraction of total audiences read them as of yet and a relatively small portion of people produce them with any degree of regularity or quality. The Pew data from 2006 suggested 80 percent of webloggers had started publishing only in the previous few years. As time has passed and the younger generations who have grown up with social media as a mainstay of their everyday lives become professionals, consumers, voters, and decision-makers, the new citizens have matured rapidly into the mainstay of personal and institutional communications.

Much of the power of this movement toward social media is something that doesn't really register with the average person: is a nation of publishers whose citizens are only beginning to understand the importance of their role and its collective power forming?

In the end there's one thing that sums up everything that was written above. It was perfectly expressed by one of the pioneers of the citizen journalism, John Blossom. It was said to those who can understand the importance of their personal publishing:

"I say: Be a citizen. The time has come for you to accept that being one of those millions of people around the world committed to influencing a vast portion of the world's population means that you have become something new. You have journeyed through a doorway and have found yourself among people whom a y have been strangers at first but who are now your fellow citizens, united through influential publishing. Social media is going to change our work, our lives, and our futures as never before."

TO WHOM ARE JOURNALISTS ACCOUNTABLE?

Accountability is not something that you can easily see in a story. We mentioned before that a journalist owes his or her loyalty to people, community, and society.

The basic ethical responsibility is: Do no harm. Make this world a better place for us all.

Journalist's responsibility is to make the society well-informed as well as well-aware of happening around them. A journalist can highlight many unsolved problems in the society and help it improve itself by exposing the problem and proposing solutions. A news report should be created with great care and responsibility to maintain its degree of high level of accuracy. It should avoid any type of undesirable or unnecessarily provocation.

When writing a commentary, you should show respect to other persons, groups and institutions. Most of all, your opinion must be supported with sound arguments.

In journalism, opinion is not an idea that just crossed your mind. Having an opinion in the context of public discourse means offering a new insight into something.

It is about proposing an answer to a question, a problem. Your answer should come out of a good understanding of the problem. It should be supported with strong arguments.

HOW CAN I STAY PROFESSIONAL (DETACHED) IN EMOTIONALLY TENSE SITUATIONS?

Even when you make friends in a new environment, always keep your professional distance. Be empathic, be helpful, but remember, that

in most dramatic moments it is vital to keep your head cool – to take care of your safety and to register as much important facts, as possible.

If you allow emotions to bring you down, it will distort your perception and you won't be able to share a realistic picture later. **You are there to observe and report!**

Many people consider journalists to lack empathy and care. In many cases they are right. But there are some situations when you need to focus on the message you want to bring to your audience. This is the most important question for photographers and cameramen, because they often have to make a hard choice between taking a photo of a person in pain or danger and actually helping him or her.

This is why reporting from slums or war situations can be extremely difficult. There are two rules to keep in mind. First, always treat other persons with respect! Respect their dignity – they are not there for you to exploit them. Second, an old saying from ancient India (it was adopted as a motto by Alcoholics Anonymous) states that one should accept the things you cannot change. Keep the big picture. The problems of hunger, poverty and social injustice are too huge and cannot be solved by a single intervention. In most cases you can help much more by gathering information and publicizing the problem than by directly helping people in front of you.

YES, THERE IS SUCH A THING AS JOURNALISTIC ETHICS!

Professional ethics can be a difficult thing to define, since each of us has different expectations and priorities. The first thing that comes to mind is the principle of truthfulness: a good journalist should strive to learn the truth and tell it (see Kovach and Rosenstiel). You will achieve that more easily if you maintain the attitude of a detached, objective observer.

Since absolute objectivity is not achievable(norisitdesirableineverycase),every journalistshouldbeawareofhis/herssubjectivity and analyze his/hers views and beliefs.

As we said before - each of us comes from different culture or conditions, which to some degree influences our values, attitudes, and opinions.

We deal with journalistic ethics in a separate chapter. The most important thing to remember: carefully check your sources, be investigative, be patient and thorough when making notes and recordings. Use multiple sources of information; do not rely only on the Internet. The Internet is like the town market where everyone can say what they want. Just as we do not believe blindly everything we hear at the market, we should be careful about verifying what we find on the Internet. If you use information from blogs or private sites, try to find the origin of the facts. You need two credible, independent sources for every claim you make!

REALITY DISTORTION

Any message can be distorted or tweaked and at some point every journalist has to face the ethical question: is it right to "not say" or "say something differently" for the good cause. It is tempting to lie for a good cause, or to make someone you dislike look bad. This should be avoided at all costs. If we want to act in a professional manner, we cannot abuse our position and manipulate the audience into thinking what we believe is good or bad, right or wrong.

The primary goal for every journalist should be, conveying to the audience a clear, comprehensive and truthful message and being very careful not to contaminate this message with any ideology or beliefs. It is not that you can never speak with your own voice. This rule applies to hard news and facts we deliver, but there are still many genres that allow us to present our personal point of view – feuilleton, essay, artistic report etc. There should be always a thick line between these two areas, so that the readers/viewers can clearly see, where the facts end and where the commentary begins.

IS IT POSSIBLE TO BE OBJECTIVE?

We expect a journalist to tell us what happened, when and where it happened, who was involved. We want to know the answers to why and how. We want facts, not opinion, evaluation, or judgment. This is what we mean by "objective". Many scholars and critics of modern journalism view objectivity as a hindrance to presenting quality information to the public. They argue that following the principle of objectivity can lead the person to favor more

simple, black and white topics, such as natural disasters, and avoid topics require examination of the causes of different events or issues.

Objectivity is threatened when a journalist departs from the observed and documented material. Metaphors can cause trouble because their use sometimes makes journalists forget about objectivity and include their feelings or opinion in the story. If there is a lack of objectivity in a story you can sense it, when you read it. A news story is objective when it is based on verifiable facts and is free of journalist's feelings and opinion. It is important that it can be checked against some kind of record, like a text of a speech, a payroll, statistics etc. A story is objective when the material it contains is based on evidence. While absolute objectivity is beyond our reach, it is possible to become constantly more objective in our writing, recording, editing, and publishing. The more keenly you are aware of your subjectivity, the greater the chance that you will maintain the necessary objectivity!

A GOOD MIRROR REFLECTS THE IMAGE WHEREAS A BAD MIRROR DISTORTS IT

An author can mislead his readers even by using pure facts – by choosing only those facts that suit his views. If he is mixing reporting with commenting, description of facts, with his opinion and evaluation, he is in grave danger of distorting the very reality he is supposed to reflect! Remember - every opinion that you have is created and based on your personal experience and preferences. Try to deliver a comprehensive description of the situation and let the reader decide what to think about it.

SURELY PHOTOGRAPHS AND VIDEOS ARE OBJECTIVE!

Au contraire! Photography and video are some of the most powerful tools of deception because most people believe that they are objective. Photographs were widely used for military and political propaganda from the very beginning of their existence. There are many ways to bend the meaning of the photographed scene or object, some of them are made on purpose (retouching or cutting the photo, adding a confusing title), but some of them are subconscious and hard to realize even for the photographer himself (angle and composition of the photograph, choice of the scene etc.).

Image processing software made manipulating images very easy and hard to expose. Nowadays basically all images are edited to some extent, so their message can be manipulated on two levels – the first, being the personal view of the photographer, and the second – on the level of editing or "cleaning" the image. We also have to remember that many companies, media organizations or even governments tend to edit images for their propagandistic purposes.

! As a general rule, journalistic photographs should be published unaltered. An image should be edited solely for the purpose of making it more clear – for example, when enhancing contrast and similarities.

WHAT DOES IT MEAN TO BE BALANCED AND IMPARTIAL?

Balance and impartiality are related to objectivity. The biggest difference is that impartiality means reporting as a neutral observer, while objectivity demands that our claims be based on verifiable facts. You should take care to balance your choice of sources, filter out your feelings and opinions. In short: avoid emotional pictures and language, present the news as neutrally as possible.

Is it possible to be neutral in the face of suffering, injustice, and crime? No-one should remain insensitive and neutral in important moral situations. Having said that: even when it is very clear who is right and who is wrong, the journalist still needs to be accurate and comprehensive in describing what goes on.

In newswriting, we often speak of "angles".

! Telling a story from a certain person's "angle" means taking their perspective or side on the issue that the article is about.

For example, you can write an article about police brutality from the angle of the police de-

partment or of those who were victimized by police. Angles are very important because, for example, you can make people believe that an industrial action is a defense of workers' rights, or that a minority group is holding the public to ransom. The position from which you observe the facts influences the meaning of the story.

EXAMPLES:

Attacks on participants

A sprain of the left shoulder, bunches of bruises, broken teeth, are just some of the injuries that two young men suffered on Saturday night after the Zagreb Pride Parade. One of them said: "I have never been gay, but from today I will declare myself so".

The police, who were respecting the letter of the law and the right to assembly,by allowing a handful of people from the Youth Croatian Pure Party of Rights to hold anti-gay group at the same time as the Ninth Zagreb Pride Parade was going on, two young men were badly injured. One had his teeth broken, while the other suffered a dislocated left shoulder.

This is how the same event can be told from a different angle:

Zagreb Pride Parade

After Zagreb Pride Parade several attackers attacked two men aged from 23-33 years. They both gained minor body injuries.

Participants in the parade complained to the police that they ignored violations from Youth Croatian Pure Party of Rights, as this year anti-protest was again organized by this party. To them the mockery of the family, marriage, tradition and religion is unacceptable. The ombudsperson for gender equality, Gordana Lukac-Koritnik, has characterized their claims as hate speech and homophobia.

WHAT ARE THE ABC'S OF JOURNALISM?

Accuracy – Brevity - Clarity

Accuracy

Accuracy is the one principle that should never be violated. A failure to be accurate will discredit you and render your story not credible. Your effort will be in vain. When writing a news story you will work with facts. These facts – some will be familiar to you, others will not - will be names, titles, figures, places, addresses etc. You must be very careful with these things. If your stories contain such basic mistakes you will lose the confidence and respect of your readers. To make your news story more accurate, you can use datelines, attributions and quotations. Datelines tell the reader when and where the story was written and in the text you can refer when and where to the dateline. When you use attribution it should always be used together with a quotation. Attribution relates strongly to accuracy and quotations make a story livelier. Attribution reassures the reader about the factuality of the claim: The author reports what other people said, not what he or she thinks.

Consider these examples of attribution with a quotation:

Example 1

The train had sounded its whistle and had flares burning on the back car, H.D. Muldoon, a brakeman on the train, said.

In the first part we have an indirect quotation and in the second part we explain who said it. This is an example of an indirect quote. We tell who said what with paraphrasing. Here we also point out why the statement of this man is important (a brakeman on the train).

Example 2

Winston Churchill said: "Before Alamein we never had a victory. After Alamein we never had a defeat."

This is an example of a direct quote. You have to make sure that direct quotes are accurate. When in doubt, paraphrase what the source said. Remember, when paraphrasing do not forget to attribute it – let people know who said what. Important: attribution should never be used in a story merely to flatter a person by publicizing his or her name!

Brevity

When it comes to writing a story you often find yourself faced with a tension: "Should I be brief in my writing or complete?" It is important to be brief but not at the expense of completeness. On the other hand, a story consisting of many words is not necessarily complete! The key is to shorten your writing by eliminating non-essential elements. A compact piece of writing is usually much stronger than a lengthy story.

Brevity can be achieved by (1) ensuring that all content is important, and (2) using lapidary language. Style favors simple sentences and short paragraphs. To have one concept per paragraph. Once you've made your point, move on to the next paragraph.

Shorter articles tend to work better online than longer texts because most people struggle to read long documents on screen, or they find scrolling too much hassle. Reading websites is different from reading newspapers, watching television, or listening to the radio. For a start, they read 25% slower than they do with print – this is because computer screens have a much lower resolution than print.

Clarity

A journalist must understand an event himself or herself before he or she can explain it clearly to others. You cannot clearly express what you do not understand. Operate under the assumption that whenever there is the slightest chance of misunderstanding, readers will misunderstand you. Re-read what you have written, looking for ambiguities and points that could lead to readers' misunderstanding. Clarity can be enhanced by the simplicity of expressions, meaning short (simple) sentences, simple words, and a clear and logical structure.

HOW TO BECOME A GOOD JOURNALIST?

When you write a story, you certainly want people to read it. You have something interesting to say. Perhaps you want to prevent certain harm or improve something. As a journalist, you have the responsibility to produce well-written, clear and accurate news, commentaries, interviews, features, in-depth reports, and similar. If you want people to believe what you are saying, then you should follow some basic rules. Bill Kovach and Tom Rosenstiel proposed the following "elements of journalism:"

The above stated elements (or principles) are expressed in various professional codes of ethics. In the following paragraphs, we will briefly discuss same ideas under slightly different names.

- **Journalism's first obligation is to the truth**
- **Its first loyalty is to citizens**
- **Its essence is a discipline of verification**
- **Its practitioners must maintain an independence from those they cover**
- **It must serve as an independent monitor of power**
- **It must provide a forum for public criticism and compromise**
- **It must strive to make the significant interesting and relevant**
- **It must keep the news comprehensive and proportional**
- **Its practitioners must be allowed to exercise their professional conscience**

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Chapter 2:

Telling a Story as Journalist

Authors: Peter Lah, Martina Ilišinovič, Adél Hercsel

Journalistic texts come in different forms: Genres 34

News – the queen of journalism 35

Key characteristics of news 35

How to write news well? News values. 36

The essentials: 5W + H 36

Introduction and development of an idea, using arguments and facts 37

How to make my text interesting and easy to read? 37

Do journalists really begin building the house from the roof down? 38

Inverted pyramid 38

Hourglass 39

What is a "lead"? 39

Where does news come from? News agencies. 40

Can I use news agencies? 40

Writing commentary and opinion 41

Interviewing 41

Journalistic interviewing 42

Journalism is about telling stories and sharing opinions and ideas. In this chapter, you will learn about different genres, that is, forms in which we tell stories as journalists. Special emphasis will be put on three most commonly used genres: news-writing (reporting), commentary, and interview.

JOURNALISTIC TEXTS COME IN DIFFERENT FORMS: GENRES

Different journalistic texts fulfill different purposes. In the course of time, certain types of texts have developed their specific function and acquired a distinctive form. A special genre was born.

! Themostcommonlyusedgenresare: news,investigativereport,commentary,column, interview, and feature (documentary).

After briefly describing each of the named genres, we will turn our attention to news and interviews because they are commonly used in the context of "hard journalism".

Even though a news story should be completely objective, it sometimes includes personal opinion. This is not a big problem if it is clearly stated what is news and what is comment. This may be more difficult than it sounds. Using adjectives and adverbs can easily blur the line between news and commentary. When you say "incompetent government", for example, it is opinion, not fact. As a general rule, therefore, you should avoid the mixing of fact and opinion.

News story report facts in a straightforward, objective manner, without interpretation. Commentaries, on the other hand, are all about expressing opinion and interpretation. Commentaries can be written for easier understanding of a particular news story. This is how they help the readers to understand the news story better. They can be written in some sort of analysis, that way they do not just express one opinion, but try to interpret both sides of the story. This is very useful with news stories that include two different strong sides.

Very often commentaries are in a form of a column. Columns can be written by one person (regular weekly, monthly, or bi-monthly columns), or one column with specific topic and different writers. Columns tend to be short and express writers' opinion in a straightforward and even provocative way. Therefore, writing columns isn't easy as you have to express your opinion in a captivating manner, it has to make sense and most importantly – you have to be convincing.

Journalists interview people for different reasons. Sometimes, all they want is a statement. A more demanding form of interviewing is when you want to talk to an informant, a source, in order to gather information about the story you are about to write. Finally, there is a form of interviewing people where you act as a host and conversational partner with the purpose of presenting an interesting person to a wider public.

Feature, documentary, or reportage are characterized by a livelier style than breaking or hard news. Because they are less urgent, the journalist has more time to prepare and write them. It is a genre that is closest to literature. It values good style and originality. Feature stories tend to be longer than news stories, and they explore their topics more deeply. They are also less hurried and they often deal with subjects that are not found on the news pages. Instead of explaining what happened, feature writers are more likely to tell us what an interesting person or place is like, why a certain fashion or activity has become popular, or how we can improve our health.

» Bangkok Post offers a very useful tutorial in writing a feature story: http://www.bangkokpost.com/education/tchfeat.htm

As a backpack (citizen) journalist, you can choose the genre that suits you best.

While you have the freedom to develop your own style, it is nevertheless useful to follow the established conventions. For example, if your goal is to inform people, you need to put emphasis on facts, accuracy, and comprehensiveness. This is exactly what journalistic reporting is about. When you want to share your opinion and view of a particular issue, you will need to learn how to write an effective commentary or opinion piece. These are the most widely used genres.

NEWS – THE QUEEN OF JOURNALISM

News has many definitions. Let's take a couple. According to William Randolph Hearst, the well-known American newspaper magnate, "news is something somebody doesn't want printed; all else is advertising." While the man has a point, a much more widely used and somewhat drier definition is that news is information containing topical novelty that can interest many or can incur changes in many people's lives. This, however, will be too broad for journalism, therefore let us consider journalistic terminology: news is information that has been verified, that can raise public interest, and that has been produced through the professional process of news editing. The equation is the following:

News = information + news value + editing News is the shortest journalistic genre and as such the basis for all other objective genres.

KEY CHARACTERISTICS OF NEWS

The newsreaders are looking for following characteristics:

Is the news true? This is connected to the reliability of the source; this is the reason the validity of the source in news items with a big impact on the public is checked.

Is the news complete? Sometimes only one side of the story is reported, the other side, which might also shed some light on events, remains untold. From a technical perspective it's also wise to double-check whether the whole message got through and none of it got lost on the way.

Is the news unaltered and clean? Does it come from a first-hand source or was there some kind of transmission, coding or interpretation that it went through which might have altered the content of the news? In a chain of news reports it's all too easy to change the content.

Is the news relevant? The news should have some bearing or be of some consequence to the reader. Rarely are news articles kept that have no relation to the reader base in location, events or persons.

Relevance is the key trait of "real" news, hard news; these should be published as soon as possible as their topicality is short-lived. Hard news usually speaks about current affairs (politics, government or economics), crime, and accidents. Other aspects of social life tend to be under-represented. In international news, geopolitical and cultural proximity is the keyword. The important news items usually involve national interests. News can be "good" even if its content or its consequences are particularly negative.

The interesting news items, the soft news is all the "human interest" stories; their topicality doesn't have so much of an expiration date, and besides the fact that the readers' interest lies most in these, they can lighten the mood of particularly somber content. These news items are usually about simple citizens in unusual situations, or about the private lives of celebrities or public figures, or they might be about touching or heroic acts. These could be dubbed "tabloid news."

Interesting note: News also has a life cycle. The same news might be composed very differ-

ently hours, days, weeks, months or years later by the very same people who have had prior business with the news.

When we are in the midst of writing news we cannot know the fate of the written article or the people or organizations involved. We have no responsibility towards any participants, we are only performing our duties as journalists; but we have to consider the possibility that the lives of those people who come under the public scrutiny for long periods of time might change in major ways. Just consider the various talent shows, reality shows and various other programs involving everyday normal people who may be completely shocked and emotionally crippled by the sudden popularity, constant attention and loss of privacy.

A word about news-bans: when do they clamp down the lid on the news and what purpose do they serve? There are events where a news-ban is ordered, such as the death of a ruler, major catastrophes, war and military conflicts or the events leading up to such events etc. News-bans serve the purpose of preempting panic and unmanageable public reactions on a mass scale.

WHAT IS "GOOD" NEWS?

- Something that's new and special/different/interesting: "A previously unknown Picassos found in France"
- Something that goes on for a long period of time: "New Orleans five years after Hurricane Katrina"
- Something meaningful (relevant for your target group): "Restaurants with exotic views" (it really depends on your target group)
- Something unexpected: "North Korea fires on South Korea, injuring at least 4"
- Something with a reference to elite people: "The Royal wedding: what already makes 29.4. special"
- A very personal, inspirational story: "After 16 years of struggling with cancer, he will finally become dad"
- Ordinary people doing extraordinary things: "Fire-fighters free woman trapped in bathroom for 20 days"
- Negativity (bad news is more newsworthy than good news): "Gunman faces six counts of attempted murder in school shooting"
- Something that happened close-by (proximity counts).

HOW TO WRITE NEWS WELL? NEWS VALUES.

Some editors of newspapers say that media is a window on the world or a giant mirror reflecting the world. But it is not just a simple reflection, because news is mostly about what does not ordinarily happen – that is why it's news. News is an account of what happens in the world. What makes good news? We discuss this under the heading of news values.

In brief: Timeliness (how up to date the particular event or happening is) and prominence of those that are involved, as well as the physical proximity, the uniqueness, strangeness, the shock delivered by the event or happening, whether the information is a follow-up on a "hot topic" and entertainment value are all factors that can raise news value.

News values can be described as "themes" that are proven to get the attention of the audience. It is said that before writing a story, you should check if it fits into these values. But, most journalists just pick up a sense of newsworthiness and develop "a nose" for a story. When it comes to the value of a particular story you could determine it through simple questions like: "Does it interest me/my audience?" or "Would it interest my children one day?"

THE ESSENTIALS: 5W + H

The objective of a story is to tell facts and circumstances in a way that could be easily understood. That is why it is essential to answer the "5W + H" - a formula for getting the "full" story on something:

Who? (Who is involved in the news? What person or organization is the news about?)

What? (What happened, what kind of event or happening is the news about?)

When? (When did that event happen with that certain person or organization? It's best if the when is "just now" as news should be up-to-date)

Where? (Where did this happen?)

Why? (Why did it happen? This refers to the causes of the event—if there is no factual information, say so. **Don't speculate!**)

How? (How did it happen? We can expand upon the situation in which the event took place, but this question is less important. If we have no information or our information regarding the how is largely irrelevant this question should be skipped. However, answer to this question can make the article much more interesting to read!)

These elements are essential for establishing the facts. This does not mean that every story has to be the same. And do not try to put all these facts in one sentence; make it flow nicely in the introduction.

If you want to teach writing news in a workshop and explain the 5W+1H rule in a humorous way, do the following: Take a sheet of paper and have your students pass it along; have each of them answer one of the who, what, when, where, why and how questions with a random answer, then fold the paper over their answer and pass the paper on; when you have the answer to all six answers, open the paper and read it out loud. The outcome will most definitely be amusing and while we are having fun we will find we have generated news. Do the routine a couple times, and give each of the group members one of the fake news items; ask them to give the news stories titles and fill the text with qualifiers. Once they're done, they can be proud of having written news, albeit fake. This game is very good because it demonstrates the method behind writing news quite well.

Interesting notes about the history of news: the evolution of communication was triggered by the need for people to be informed of events that took place great distances away. Traders and bankers, armies and security organizations have always required fast flow of information and up-to-date news, that's how military intelligence was started off. Messengers were the carriers of information in ancient times and middle ages. Did you know, for instance, that the Rothschild family's wealth is due to having received word before anyone else about the outcome of the Battle of Waterloo? Even today, many people try to make fortunes with insider information on the stock market, for instance, despite the threat of legal repercussions. With today's technology the time required to convey information over any distance is minimal. There's clearly some truth to the saying that "information is power."

INTRODUCTION AND DEVELOPMENT OF AN IDEA, USING ARGUMENTS AND FACTS

After you have determined the purpose of your article (topic) and have gathered information, it is very important to give structure to the article.

Keep your notes clean and organized and treat text as a complex of modules – do not be afraid to move or exchange parts of text.

If you want to prove some thesis, prepare for it wisely, gather enough supporting evidence and arguments, and use them to make a strong case without any logical or factual mistakes. Be precise and make your message as clear as possible.

HOW TO MAKE MY TEXT INTERESTING AND EASY TO READ?

Modern reader is busy and loses focus very easily. You have to fight for his attention. To make your text easy to read, divide it into smaller segments, use stimulating and creative in-text title and create infoboxes. It is very important to write a good lead, because a lot of people do not continue further reading if the beginning does not catch their attention.

End the first paragraph with a question, problem or anything that will "force" reader to go on. It is also important to close your text properly – use a punch-line or leave the best thought for the end. A common and simple technique consists in closing the text with a statement connected to the first paragraph, thus creating a "loop".

Don't be a graphomaniac. It is very easy to fell into your topic and write many words. This is boring and exhausting for the reader. You can exercise keeping your texts clean and understandable by limiting the number of words or letters in your article. This will force you to make necessary cuts in your text. This way you will learn to get rid of the less important or distracting parts.

DO JOURNALISTS REALLY BEGIN BUILDING THE HOUSE FROM THE ROOF DOWN?

It is very simple: important elements at the beginning, less important at the end. You put the most important points in the story at the beginning and then gradually decrease the importance of information in subsequent paragraphs. In other words: in journalistic storytelling, you start building from the top (most important) down.

INVERTED PYRAMID

Why was this pyramid "invented"? Because it is proven that when people read the news, the parts that stay in the memory the most are the introduction and the conclusion. This structure enables readers to stop reading the story at any point they want, but still they know the essence of a story. It also allows people to explore a topic to the bottom, without the imposition of details that they could consider irrelevant. This pyramid is also very handy for editors, as they can "cut" the story from the bottom and still retain the most important facts.

EXAMPLE:

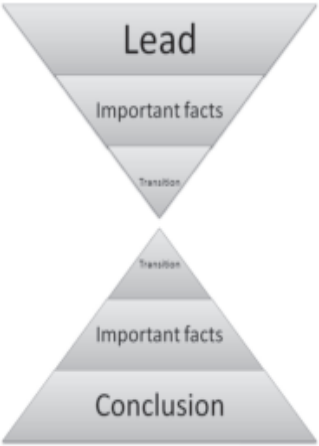
Yale School of Medicine Custodial Services Chooses Employees of the Month

Junious Barnes, Tassoula Nicolaou, Clifton Best, Diane Adkins-Via, Giovanni D'Onofrio and Douglas Pouncy, have been honoured as Employees of the Month for January through June 2005, respectively, by a committee of their peers. The six were announced at the first-ever YSM Custodial Services' Employee-of-the Month presentation on June 29 in The Analyn Center. A luncheon honouring the six recipients was held with their supervisors and co-workers. Their photos will be displayed in locations on the YSM campus.

The honourees were rated on attendance, personal appearance, attitude and conduct toward co-workers and customers, initiative, responsibility, flexibility, efficiency and courtesy. YSM Custodial Supervisor Geneva Coleman announced the winners, who accepted their plaques to the applause and cheers of fellow custodians and management colleagues, *who* filled the auditorium. Vibha Buckingham, associate director of the department, enthusiastically concluded the ceremony with heartfelt thanks to all who made the department's inaugural event a success.

Employee-of-the-Month committee members were Crystal Streater, Novella Greene, Jennifer Mueller, Roger Bacote, Nick Delano and Frankie Galloway.

HOURGLASS



An alternative to the inverted pyramid is the "hourglass style". It is used mostly for trial reports or some news about the fire or crime events. It provides the majority of the news in the first paragraph and follows an inverted pyramid style, but then it makes a twist and adds a turn to the story. It uses a separate paragraph to make a turn, a transition to introducing a chronology of the events in the story. This part tells us in what order something happened in a more clear way than the first part. It repeats something from the first half but in a more detailed way.

WHAT IS A "LEAD"?

One of the essentials of a good story is also the lead, that is the first paragraph in a news story. The lead gives the reader the sense of the story to follow. Generally, there are two types of lead – direct and delayed.

Direct lead tells the reader the most important aspect of the story at once. It focuses on the theme in the first paragraph. Most stories are like this.

EXAMPLE:

Hurricane Katrina Smashes Gulf Coast
29.8.2005
Hurricane Katrina—a nightmare of a hurricane with 140-mile-an-hour (225-kilometer-an-hour) winds and a storm surge nearly two stories tall—came ashore early this morning at the mouth of the Mississippi River near New Orleans."

Delayed leads are often used in news stories that are not about developing or breaking news. The delayed lead usually sets a scene with an incident, anecdote or example. The delayed lead does not immediately reveal essential information to the reader.

EXAMPLE:

"Jack Loizeaux is a dentist of urban decay, a Mozart of dynamite, a guru of gravity. Like Joshua, he blows and the walls come tumbling down."

EXAMPLE:

A Handyman Who Worked for the Smart Family Accused of Burglary and Theft
Police today accused a handyman who once worked in the home of Elizabeth Smart of burglary and theft.
The charges, filed against Richard Ricci, are not related to the disappearance of 14-year-old Elizabeth. On June 5, the teen was taken from her bedroom at gunpoint as her younger sister watched. Ricci is charged with one count of theft for allegedly stealing $3,500 worth of items - jewellery, a perfume bottle and a wine glass filled with sea shells - from the Smart's home in June 2001. The articles were found during a search of Ricci's home last month, said police.
Here is what happened. (the transition)
After Elizabeth disappeared last summer, the …

There is no direct rule when to use which lead, but normally on a large-scale, breaking-through events we use direct leads, and on features we use delayed leads.

"News is not out there, journalists do not report news, they produce news. They construct it, they construct the facts, they construct the statements and they construct a context in which these facts make sense. They reconstruct 'a' reality." (Vasterman 1995)

WHERE DOES NEWS COME FROM? NEWS AGENCIES.

News agencies are commercial or in some places state-financed organizations with the task of continuously feeding the press with fresh news. News agencies compete in broadcasting a news item first.

News agencies tend to work with local and foreign correspondents. These generally are journalists who report news to the central office for dissemination. They rely on news sources—in this sense, anyone can become the source of news simply by calling a news agency to report on events in their neighborhood. From then on it is the news agency's decision whether to act upon it and write a news item about it. The story may be intended for a national, regional, or world-wide dissemination.

The clients of news agencies usually receive news by subscription, the quicker news items through telex and radio until recently, and on the Internet nowadays. The work of the news agency journalist is similar to editing a lexicon in that the substance of the text is the facts concerning names, ranks, numbers, and so on. As such, the mistakes that slip into these are the most delicate, the spelling and typographical errors in names, numbers and ranks are usually the cause of considerable outrage.

News agencies across the world are in contact with each other so that they can gather news items of international events that are relevant to the local, regional or national audience, and after a translation these news items are included in the news agency's press releases. Timely and accurate information is valued by business people, journalists, and military alike. In Hungarian language, the words for news agency and military intelligence sound alarmingly similar.

News agencies have multiple privileges over other media outlets. They have special databases with tables detailing the contacts of all the most important political organizations through which they might acquire first-hand information. They also have a list of all the national companies and ventures with contact information. Journalists working for a news agency are present at every press conference where they have priority over other journalists in questions and can ask follow-up questions. Occasionally politicians, public figures, artists, organizers etc. are only willing to make statements to news agencies.

Major global news agencies are:
The Associated Press (U.S.A.), Bloomberg (U.S.A.), United Press International (U.S.A.), Reuters (London), Agence France Press (Paris).
Most countries have national press agencies. The following offer service in English language:

- Agencia EFE (Spain)
- Deutsche Presse Agentur (Germany)
- ITAR-TASS (Russia)
- Press Trust of India (India)
- Xinhua News Agency (China)
- Zenit (Vatican)

CAN I USE NEWS AGENCIES?

Some news agencies put their content into public domain, meaning that the news published on their site can be used free of charge by anyone. This is an exception, however, because news agencies earn income precisely by selling information. Typically, content is accessible by outside parties on a limited basis. Newspapers subscribe to news services in order to have access to their material. If you want to do a professional job, subscribe to a news agency! However if you do use the material lifted from the news agency, make sure you reference your source at the end of the article, give the name of the news agency you got the

news from. For one, this way you can avoid any legal issues, and you also reinforce the validity of your own articles, as most news agencies are thought of as reliable sources and are held in great public respect.

USING NEWS AGENCIES AS SOURCES FOR YOUR TEXT

You can use other media, including news agencies, as sources for your writing. As with any other text, you (the author) are responsible for what you write. Further, a professional and ethical journalist takes truthfulness seriously. He or she will be careful to attribute claims to original sources and will not misrepresent what others have written or said.

Having taken this in consideration, you are free to use the text and give it a "clickworthy" title and lead. Oftentimes this is more than enough, but if you feel like you have enough time and energy you can do some research on the topic, for instance you can include the background of the story.

WRITING COMMENTARY AND OPINION

This may seem like the easiest genre. After all, who does not have opinions? Well, it is not that simple. There are opinions and there are considered opinions. As a journalist, you leave the privacy of your personal life and your intimate thoughts and ideas. In public, the only power that matters is the power of the better argument and the persuasive power of eloquence.

Writing an effective commentary is an exercise in analysis, logical reasoning and presenting of evidence. You begin by clearly expressing the claim. In subsequent paragraphs, you will methodically expose the logical arguments and other evidence in support of your claim. Be disciplined in how you go about this. Everything that you include must serve the one function of making your claim stronger and more convincing. If a word or a sentence does not serve this function, it should not be there.

Editorials are usually not long rambling opinion pieces, but rather clear and concise writing that uses persuasive language to get the point across. You also need to stay on topic. When you are injecting your opinion, it is very easy to get side tracked onto other topics, especially if you are not used to editorial composition. What starts out as a concise and focused editorial can easily turn into an unsupported rant. That's why keeping on topic, and verifying your facts are just as important to an editorial as they are to other types of journalism.

» (From How to write an editorial, http://articles.directorym.com)

INTERVIEWING

"The interview is the fundamental act of contemporary journalism. Reporters rely overwhelmingly on interviews; according to a study of Washington reporters in the 1980s, journalists depend so heavily on interviews that they use no documents at all in nearly three-quarters of the stories they write." Michael Schudson (1994)

Rob Anderson and G. Michael Killenberg define interview as a "public communication event in which someone seeks information and insight from someone else. Most interviews therefore must rely on questions and responses, but it's limiting to think of interviews only as occasions for asking and answering questions." They list four qualities of interviewing: empathy, honesty, respect, and validation.

Empathy means "the attempt to sense someone else's world, more or less as she or he senses it, without leaving your own experience". It is a genuine concern for others.

Honesty is necessary because it builds trust. There are legitimate reasons for not disclosing everything in the first interaction with another person. However, one should not approach the other person with hidden agendas, deception, half-truths, lies, and similar. Honesty is the key aspect of respect for other person.

Respect goes "beyond pleasantries and po-

liteness to an authentic concern for differences in status, gender, age, and culture. It means honoring essential human qualities, such as dignity, self-esteem, courage, humor, and determination." Cultures differ significantly in how they show respect; all cultures know the importance of showing it.

Validation occurs "when communicators acknowledge that they recognize the other's presence and that they have attempted to cooperate in a sincere exchange of views." They may not have reached agreement on all points. That is not the most important thing – people disagree all the time. What matters most is that the other side acknowledges your position, that you were heard.

JOURNALISTIC INTERVIEWING

In journalism, interviews rarely follow a rigid, pre-determined pattern. Nevertheless, they involve several basic steps. They are purpose, preparation, questioning, listening, record keeping, assessment, and analyzing conditions (Anderson and Killenberg).

When you pursue the news, you need basically to answer the question "What is the story here?" This is what we mean by journalistic purpose. Both interviewer and the person(s) being interviewed are helped if they can an-

swer this question. Obviously, we are talking about the story frame here, not the final answer. The final answer you will obtain after you have interviewed several people.

For example, you learned that a charitable (humanitarian) organization spends the majority of donations on its operations (salaries, promotion, fund-raisers, etc.). What is the story here? A charitable organization ought to be helping people in need, not only itself. You want to interview different stakeholders (representatives of the organization, its beneficiaries, etc.) in order to learn how much does the organization contribute to the common good. This is your purpose.

You want to prepare yourself before you interview others. Preparation involves research, reading, listening, hanging out, and reflection. If you skip these steps, your interview experience will be less than satisfactory. Experienced interviewees will know when you have prepared yourself by the quality of your questions. If they see that you do not know much about the topic, they will give you what they want you to hear, not what you (and the public) want to know.

Although interviewing is more than asking questions and answering them, questions nevertheless are the most efficient way to understand a situation. Most journalists prepare a few primary or starter questions. After this "ice breaker" period, they go with the flow of conversation – always keeping in mind the purpose of interview! Less experienced journalists should prepare a more comprehensive list of specific questions. They serve as a security blanket and should never be slavishly adhered to.

A journalist is an active listener. Listening is closely related to empathy. It sustains and creates communication. How we listen influences how others answer our questions and what they say next. It is a difficult but crucial skill to learn.

You want to keep records of interviews that were used in published stories. Why? Because, it will reassure both editors and interviewees that you are a professional. When disputes arise over what was or was not said, a record of the interview will quickly settle the issue. Also, people tend to forget things and journalists are no exception.

A final step in interviewing is assessment. You need to analyze and synthesize what you heard in terms of the interview's purpose. You may want to do a post-interview to confirm what was said and what gaps remain in the story.

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Afera Masleša: Generalmajor Marijan F. Kranjc o streljanju prebežnikov čez jugoslovansko mejo

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Chapter 3:

The Ethics of Journalism

Authors: Peter Lah, Cosmin Ionita, Darek Jedzok

Ethics and law: a fruitful tension 46
Truth and concern for others: The key ethical issues 46
Ethical analysis: The Potter Box 47
Balancing the right to privacy and newsworthiness 47
Staging video and news photographs 49
Changing images electronically 49
Using unrelated eyewash photography in news 49

By its very nature, communication has ethical dimension. After a brief introduction to the concept of journalistic ethics, you will learn a simple method of ethical analysis that you can use when writing an article or shooting a photo or video. At the end of this chapter, some important codes of professional and ethical behavior for journalists are presented.

ETHICS AND LAW: A FRUITFUL TENSION

There is a fundamental difference between ethics and law. Law is concerned with mutual obligations. Legal prescriptions and prohibitions usually are accompanied by sanctions for failing to observe them. When speaking of law, we are answering questions of "What do I owe to others and to society?" and "What do others owe to me?" Law is about rights and obligations. (Note that the root of the word "obligation" means to bind.) They can be enforced by the police and courts, people are penalized for failing to meet them.

Ethics is about the good. The basic ethical question is: "What can I do in order to make this world a better place for others, for everyone?"

A person behaves in ethical manner when he or she is contributing to the good of others: individuals, communities, society. Ethics cannot be enforced. There is no punishment for failing to love or respect others (there may be punishment for neglecting others or showing disrespect, but that is different!). Because of that, ethics in its nature is voluntary. Society cannot be made ethical; it can become ethical when people voluntarily behave in ethical manner.

Ethics is about treating others with love and dignity. We should never ask the question: "What can I get away with?" Rather, our question should be: "Does this word, this picture, this action respect and enhance the dignity of other human beings? Does it contribute to a better world for those who are involved, especially for the weak and voiceless?"

TRUTH AND CONCERN FOR OTHERS: THE KEY ETHICAL ISSUES

In Chapter 1, we listed the nine elements of journalism as proposed by Kovach and Rosenstiel. Note that the first two dealt with ethics, namely: truthfulness and loyalty. Truthfulness is not only about not lying or purposefully misleading. It is much more than that. The principle of truthfulness implies that journalists will make every effort to find out what happened. It is the opposite of laziness and sloppiness; the journalist takes his or her responsibility of informing others seriously. Think of it in terms of preparing food. You can choose the easiest and cheapest ingredients, which will fill your stomach but damage your health. Or you can select quality ingredients and prepare them well. As a journalist, you are in fact feeding people's minds!

Loyalty is the second key aspect of communication ethics. Every person is immersed in networks of loyalty. I owe loyalty to my family, my friends, my employer, my own career and so forth. As a journalist, however, I serve the public, therefore my most important loyalty is owed to them. This loyalty should take precedence over my private connections, the organization that employs me, and many other persons. For a journalist, the first and foremost loyalty is to the society and community that he serves. Partial interests (my employer, my relatives, a group to which I belong) or private interests (e.g., my career) come second to this.

Let us take a look at the following example:
I took a photo of a starving child being watched by a vulture: http://www.casnik.si/index.php/2011/04/08/otroke-pustite-pri-miru/toddler_vulture_sudan/ Is it ethical to publish it?

Kevin Carter: Čakajoč na obrok.

Facts: the photo was taken by a journalist near a U.N. food distribution center in Sudan during the famine from which many people died. It is obvious that the child is malnourished. The vulture in the background sends a clear message: unless the situation improves, the child will die and be eaten by vultures. Etc.

Values: I believe that people should be treated with dignity. Taking a photo of a starving child can add to the suffering of that person and her relatives and friends. This photo could traumatize some people. Further, I also believe that people should help each other. Etc.

Principles: I believe that a human person ought never be used as means to achieving something, not even a noble goal. I also believe that a small evil can be redeemed by a much greater good that it produces. Etc.

Loyalties: I am first and foremost a human being, therefore I should respect the dignity of the child and help her. I owe loyalty to the millions of starving people. Therefore, if I publish this photo, perhaps politicians and millions of people who see it will be moved to doing something about the crisis. My loyalty is to myself and my family: I am earning salary by selling photos to the media. Etc.

You are invited to do similar exercise with other photos and stories. Some will be quite simple. Others will be much more complex. The important thing to learn here is that there is no one simple answer to ethical problems. The solution depends on facts, circumstances, your values, principles, and loyalties.

ETHICAL ANALYSIS: THE POTTER BOX

No, not Harry Potter's box. Professor Ralph Potter developed a model for making ethical decisions. The model is quite simple. In asking what I should do, I need to take following aspects into consideration: facts, values, principles, and loyalties.

Before we go on, remember this one rule:

No image use is ethical unless it treats the subject or topic fairly and attempts to present an accurate and unambiguous picture of reality!

BALANCING THE RIGHT TO PRIVACY AND NEWSWORTHINESS

Any intrusion into other people's lives must be ethically justified. In making this analysis,

the following questions can help us decide whether to publish an image:

- Is the end a real good or something that merely appears to be good? In the case of the starving child, the end (goal, purpose) of publishing that photo is to raise people's awareness of the hunger and motivate them to help.
- Is it probable that the means will achieve the end? This is very important. People often find very noble reasons for doing bad things. In our case: How likely it is that the photo of a starving child will move people to solidarity with suffering Sudanese?
- Is it possible to achieve the same good by using other means? For example, instead of photographing the child, I might be able to describe it in words. If that is possible, I should not publish an ethically problematic image.
- Is the good end clearly greater than any evil means used to attain and publish the photo? Proportionality is very important. Think of a surgeon. He will do damage to the patient by cutting him open and removing the tumor. The damage to the patient should never be equal to or greater than the benefit that will come from surgery.
- Will the means used to achieve the end withstand the test of publicity? I am prob-

ably not the first one trying to resolve this ethical problem. How did other people react in similar situations? What did they do? How will people react to my action? This does not mean that I should simply do what people like. No; it does mean, however, that often the majority is right in questions that concern ethical choices. I should take their opinion seriously.

STAGING VIDEO AND NEWS PHOTOGRAPHS

Sometimes, we need to stage a photograph. The key rule is: be fair, accurate, represent reality.

In staging, we can take one of the two approaches. We can treat the photo as a window into reality, or we can take a more subjective and personal approach.

Image as mirror, means that even when we stage a photo, it must show what really happened. One of the famous examples is the raising of the U.S. American flag on Iwo Jima, or raising of the Soviet flag on top of German Reichstag. Both events actually happened. Because cameramen were not present when it happened, or because the original action was not sufficiently dramatic or explicit, they were staged a short time afterwards for the explicit use of the media. The staging did not change the meaning of the event.

The second approach, however, is more appropriate for commentary and feature than news reporting. In these genres, it is permissible to stage and modify photos in order to emphasize certain aspects of it. It is important, however, that the audience knows that the photo has been modified for such purposes.

CHANGING IMAGES ELECTRONICALLY

What about electronic manipulation, editing, changing photos in small ways? **Information may not be manipulated!** It's only permissible to manipulate photo in following ways:

- To make it aesthetically more pleasing, whereby you must make sure that it is not deceiving
- When the intended audience recognizes the difference OR
- The difference does not change audience's thinking/ action

Since it is difficult to know how the audience will understand the photo or video, you should be very careful about changing photos.

USING UNRELATED EYEWASH PHOTOGRAPHY IN NEWS

Editors and journalists know that a picture is worth a thousand words. You will certainly want to make your articles more attractive to your readers and viewers. Often in such situations, people use the material that is not related to the topic or story. This, obviously, reduces the information quality of the article. It is always preferable to have material that is closely related to the event or topic of the article.

If you still feel the need to use such material, you need to make it clear to your readers what its relationship is to the article, where it is taken, etc. Be careful not to make associations and connections in people's minds that do not exist, particularly when associations can be negative. For example, when you are writing a piece on corruption, you should never "illustrate" it with a photo of an innocent, unrelated person!

Chapter 4:

Media and Journalism Law

Author: Karina Liebe-Kreutzner

What is the function of journalism in democracy? 52

What are the rights and privileges of a journalist? 53

Freedom of speech and information: What are their limits? 55

The journalistic Code of Practice 56

Make your journalistic work easier without breaking laws and ethics 57

Search and use existing statements and quotes 57

Exhaust the art of language and rhetoric/elocution 58

Formulate questions instead of claims 58

Can I record, take photos, or film wherever, whatever, whomever? 58

Interviewing and recording 59

Photographing and filming persons 59

Photographing and filming events 60

Sceneries, architecture, art in public space 61

Interiors, decorations and works of art 62

Using stock material: What do I need to know about copyright and the right to use? 62

Copyright and Right of use 62

How is it with my own authorship - how can I protect my own work 64

How to register my work? 64

In this chapter you will learn some important legal issues that you need to know when you practice journalism. Media law and copyright will be the main part of this. Although it might seem a dry theme, this knowledge can keep you from going to jail or from losing money on paying heavy fines!

You will see that this subject is controversial: What are my rights? What can I say what without penalty? In which situation can I record what, and when will I need authorization? These and many more questions will be addressed here.

WHAT IS THE FUNCTION OF JOURNALISM IN DEMOCRACY?

If we focus on modern journalism, it turns out that it emerged simultaneously with the expansion of popular democracy in the late 19th and early 20th century. From early on, journalists were the middlemen between the public and policy making sectors. In fact, democracy isn´t possible if the public, especially the voters, are not informed.

Journalism is fundamental in our societies because it enables the public to democratically self-govern. It answers society's need for reliable information, makes possible an open, diverse debate on public issues, and enables them to follow current events.

The difference between a democratic and non democratic state is not determined only by elections, but only by looking at how free journalists are. So the primary purpose of respectable reporting is to keep the public well informed. This information should not only reflect what´s on the surface. It should offer additional aspects and a multi-perspectival approach. To be a journalist is to have the freedom to work with raw facts that you obtain from sources, to mold that information so that the audience can see the world from different perspectives.

Journalists should have and publish their own opinions. That´s the only way of warranting the diversity of thoughts and enabling problem resolving for the sake of preserving and enhancing our social and political structure or for changing it, if it is developing in a negative way.

But for achieving changes you also need to involve the public actively. That means: pointing to people´s issues and local interests, helping define community, creating common language and knowledge, offering a voice to the voiceless, and - the most important and really thrilling aim of a citizen journalist is to push people beyond complacency. That means to revolutionize conventional views and propose alternative solutions that fight the deadlock of views and warrant democratic pluralism in the media.

A backpack journalist is a watchdog, a detective that investigates what lies behind incidents or statements, and an involved opinion leader that scrutinizes conventional perceptions.

IN BRIEF, THESE ARE THE FUNCTIONS OF A JOURNALIST IN DEMOCRACY:

- **Information**: you reflect the events around you, thus opening the eyes of the public
- **Analysis**: you question the subject, you are impartial and check a situation or conflict from all legitimate and relevant perspectives and sides
- **Investigation**: you get additional sources, do research, and find out what "lies behind" the obvious information - you are a detective!
- **Interpretation**: you have a critical mind that points out the most important aspects and its possible consequences
- **Debate**: you collect additional and different opinions, weigh them and discuss them with others
- **Education/ formation**: you tell the subjects in a simple style and foment the critical mind of your public
- **Shaping of public opinion**: you offer alternative opinions and fight against manipulative, deadlocked or one-dimensional opinions
- **Enabling decision making**: you tell the things in a way that people see alternative solutions and you influnce their choicemaking
- **Watching society**: you are interested in social trends and developments, you present and disucss them
- **Creating a Public Forum**: you include your public actively and encourage them to participate in a plattform for opinion leadership and problem resolving
- **Being an Agent of Change**: you analyse the future and propose possibilities and alternatives for change
- **Mobilization**: you put your solutions into practice and start initiatives
- **Entertainment**: you are keen on connecting with your Public Forum: You include your public actively and encourage them to participate in a plattform for opinion leadership and problem resolving audience, you don´t publish for your ego but for them and you always take them in consideration: "why should they take time for my publication, how can I make it more interesting for them".

WHAT ARE THE RIGHTS AND PRIVILEGES OF A JOURNALIST?

The freedom of speech and press cannot be separated from the freedom of conscience. Democratic societies believe that each individual ought to have these freedoms: to believe and think what they choose, to express their opinions and beliefs without fear of punishment by civil authorities, and to disseminate their ideas and proposals. We believe that we are better off, individually and as a society, if we grant these freedoms to each other. Because we all have the same freedoms, it follows that my individual freedom will be limited by the same freedom of others. Further, free speech is not the only value we want to safeguard and protect. Other values are sometimes competing with it, such as the value of public order, fair judicial process, or safety. Therefore, when we do limit freedoms of speech and the press, we do that in order to protect other rights or freedoms and other people.

You see, you have plenty to do and it is a challenging assignment. Nevertheless, democracy supports these activities with special laws because it considers journalism to be a social

need: The press accomplishes a public interest by getting and spreading news, stating positions, dealing out criticism or shaping opinion in any other way. To fulfill this, democratic states grant the following freedoms, rights, and privileges to journalists and media:

- **Freedom to practice journalism**: No certificate of qualification, concession or permission is needed to practice this profession. In most countries everybody can be a journalist. Of course you can study journalism in university, there are plenty of courses in public and private institutions that are really helpful and necessary. But unlike other professions (lawyer, medic, architect, therapist, etc.) journalists are not subjected to a previous training and the only qualifying criteria is the praxis - she/he just DOES it. Although a journalist can be punished by law, he cannot lose the freedom to practice the profession. After his sentence has been served and penalties paid, nobody can forbid him to continue practicing journalism. Also the definitions of what a journalist is exactly (reporter, critic, investigator, blogger, book writer, documentarian, publisher, etc...?) are quite free. You may be employed or a freelancer, you can pursue it as a full time profession or see it as a humanitarian hobby... in all cases you can enjoy journalistic privileges. Similar freedom is enjoyed by the media as well. It is thought incompatible with the freedom of the press for the state to restrict the freedom to publish. In cases where this freedom is restricted, the state must treat all who are interested in obtaining a license fairly and equally.
- **Right to information**: In the majority of European states the authorities and administrative bodies are obliged by law to facilitate journalists' research and to give them the required information (documents, files, official registries, etc.). To obtain this right you should get an identity card from the media organization for which you work that identifies you as journalist. Of course you will always find officers that make things difficult or are lazy, but authorities are obliged to treat equally all medias and discrimination is forbidden. So if you have a card that identifies you as journalist, legally you have the same rights as the chief-reporter of the *Times*. The right of information includes the right to access officially closed areas like crime scenes for reporting sakes. When the access to the area puts other people at risk (e.g., in cases of fire, virus, danger of collapse) or if the presence of people hinders official actions, this right might be null. The access to private properties or enterprise´s plots is also exempt from this right.
- **Right to a privileged access to public events, press conferences, and to extended interviews with public officials, celebrities and others in the public eye.** This is really a good thing. By showing your journalist identity card and asking organizers for an accreditation you might get free entrances to concerts, premieres or film festivals! Of course, you should really have journalistic needs to visit those events, because afterwards most organizers will ask for a copy of what you published! If you don´t send it, you endanger the reputation of journalists and contribute to a future restriction of accreditations.
- **Protection against the confiscation of journalistic material.** Nobody has the right to retain notes, documents, notebooks or storage mediums, etc. of a journalist. Of course in very delicate situations authorities can take away the material, but they have to give a convincing reason for it.
- **Right to refuse witness summon in criminal proceedings and protection against private search.** When a journalist is investigating a sensitive theme he or she can apply to the protection of informants and refuse to appear in court. Of course this right is restricted and the court can oblige you to provide information. It´s always a question

of what weighs more: the protection of an informant or the swift resolution of a case of mass murder.

- **Right to keep the identity of a source private in criminal proceedings and delicate themes.** This right is limited and a journalist has to take care to not to incur a delict by withholding sources. Also in this case a court will weigh in.
- **Protection against censorship.** Democracy stands for freedom of speech. Censorship, that is, an official intervention that prevents something from being published, is prohibited., In the majority of countries, an employer cannot fire an employee for what he wrote (the employer will have to come up with another reason). When choosing a subject or theme the journalist should pay no attention to intimidation from public or private bodies and can denounce any intrusion. Of course this protection against censorship implies that the journalist follows journalistic ethics and complies with the laws. You might have noticed that some of the rights have their buts and althoughs because in practice the specific cases have to be weighed delicately by a court. According to the *Convention of Human rights of the European Union* these rights cannot be violated by administration or police - only a legislative body can restrict the freedom of speech, for example in case that it endangers the Constitution.

FREEDOM OF SPEECH AND INFORMATION: WHAT ARE THEIR LIMITS?

Freedom of speech is not only one of the conditions for human freedom, but the basis for the functioning of modern information media. It's part of the *Universal Declaration of Human Rights*. Most countries in Europe, America and most parts of Africa respect the *Article 19:*

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

But of course, journalists are neither almighty nor have they made a great show of learning so even a democratic state has to limit their authority.

Although it is a fundamental right, in practice the freedom of speech can be quite limited by other international and national laws. The *Charter of fundamental rights of the European Union* lists following legitimate reasons for limiting this freedom:

- "The exercise of these freedoms, since it carries with it duties and responsibilities, may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary."

Freedom of speech can be limited in certain situations.

The interest of national security, territorial integrity or public safety: Do not get involved in disputes between state or regional governments. Do not show disrespect for states. Be careful when criticizing state representatives, courts and even officials. In most European countries it is forbidden to degrade the President, or the King/Queen. As they hold the function of representing their state, any slight offense toward them can be interpreted as offense to national integrity! If in this context a journalist violates the law he/she can get a heavy sentence just by saying, "our president is a disaster".

Prevention of disorder or crime: Avoid demagoguery, hate speech or anarchistic paroles, and decline any kind of incitement of

people or calling to violence or criminal acts. The prevention of disorder also forbids sensationalisms like false panic tactics. In the old Constitution of the USA it was forbidden to scream, "fire" if there was no fire. Today, you are well advised not to make "jokes" about weapons when you approach security checkpoint at the airport. Use common sense!

Protection of health or morals: Always consider the sensitivity of your audience and readers! Keep in mind legal protection of children and young persons (avoid obscene or crude comments, avoid sensationalist depictions of violence, brutality and suffering). Observe common decency (morals and customs, avoid vulgarity and obscenity). Some countries still keep conservative laws or have changed them into a paragraph against moral infractions and pornography. In practice that means that even colloquial words concerning sexuality can be interpreted as a contravention (avoid insights into lust or any illustrations of sexual conduct).

Protection of reputation: Don´t mention unproven delicts, don´t make reproaches concerning immorality if you have no evidence. This refers to questions of honor and the concept of honor varies from country to country.

Preventing the disclosure of information received in confidence: If the security of an informant is in danger, you should never expose him or her! Also, be discrete with information concerning sensitive personal data (health, beliefs, etc.) Generally, you must not disclose information about your informants without their permission. As a journalist you have the right and the obligation to professional secrecy (confidentiality).

Safeguarding the authority and impartiality of the judiciary: Be careful when disclosing information that could affect ongoing judicial and criminal proceedings. Measure your words when being critical of courts, the Constitution, or basic law. What is the precise meaning of these points? From which moment are we damaging the reputation of somebody or of an enterprise? Can this happen by publishing investigations about how they treat their personnel (e.g. unhealthy working conditions)? When do we endanger the interests of national security?

Some of the points are quite problematic - actually it depends on how individual States and courts weigh a transgression. Most importantly: act responsibly and you won´t have troubles.

THE JOURNALISTIC CODE OF PRACTICE

We just covered the exceptions to freedom of speech that are recognized as valid by most free and democratic societies. Like any law that limits our freedom, they should be applied with restraint. In the matter of the freedom of speech, democratic states favor self-regulation over positive law. Therefore, media are encouraged to develop and implement specific professional codes of ethics. They offer guidance to journalists and publishers in their ethical decision-making. As long as they follow them, they will avoid most legal troubles, too.

Journalists in most counties have Codes of Ethics, Codes of Professional Conduct, Editorial guidelines, or similar documents. Here, we will only provide the International Federation of Journalists' *Declaration of Principles on the Conduct of Journalists.* This international declaration serves as a standard of professional conduct for journalists engaged in gathering, transmitting, disseminating and commenting on news and information in describing events.

These guidelines concern the work of journalists – reporters. There are other specific guidelines that address other pertinent aspects of journalism.

» Here you can find a useful collection of codes and guidelines: http://www.journalism.org/node/125/print

- Respect for truth and for the right of the public to truth is the first duty of the journalist. In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and of the right to fair comment and criticism.
- The journalist shall report only in accordance with facts of which he/she knows the origin. The journalist shall not suppress essential information or falsify documents.
- The journalist shall only use fair methods to obtain news, photographs and documents.
- The journalist shall do the utmost to rectify any published information which is found to be harmfully inaccurate.
- The journalist shall observe professional secrecy regarding the source of information obtained in confidence.
- The journalist shall be alert to the danger of discrimination being furthered by media, and shall do the utmost to avoid facilitating such discriminations based on, among other things, race, sex, sexual orientation, language, religion, political or other opinions, and national and social origins.
- The journalist shall regard as grave professional offenses the following: plagiarism; malicious misinterpretation; calumny; libel; slander; unfounded accusations; acceptance of a bribe in any form in consideration of either publication or suppression.
- Journalists worthy of the name shall deem it their duty to observe faithfully the principles stated above. Within the general law of each country the journalist shall recognise in matters of professional matters the jurisdiction of colleagues only, to the exclusion of any kind of interference by governments or others.

Adopted by 1954 World Congress of the IFJ. Amended by the 1986 World Congress. http://www.ifj.org/en/articles/ifj-declaration-of-principles-on-the-conduct-of-journalists

If you are in a dilemma and don't know what to do, remember the golden rule: Treat others, as you want to be treated.

MAKE YOUR JOURNALISTIC WORK EASIER WITHOUT BREAKING LAWS AND ETHICS

We said earlier that you, the author, are responsible for making sure that everything you say or write is true. How do you achieve that?

In a case where you were the first-hand witness to the event, you diligently describe what you saw and heard. Ask other witnesses what they saw. When you are relying on other sources, you need to make sure that they are credible. Certain sources can be trusted more than others – for example, you will probably have more confidence in a police office than in someone who is known for having a drinking problem.

You always need to reference (cite) the author of a claim. This is your ethical obligation: the source has the right to be named, and the reader has the right to know who said what. Further, in making this attribution of authorship, you will not be held responsible for what you wrote (because it was someone else who said it, not you).

Which sources can be assumed sufficiently credible for quotation without the need to verify their claims? If Reuters got out a communication about the fortune of the King of Spain (in Spain, this is a secret and a taboo), a Spanish journalist can quote it in Spanish media even if normally they would not publish such information because they can be interpreted like endangering the integrity of the head of state.

SEARCH AND USE EXISTING STATEMENTS AND QUOTES

In controversial issues you should avoid criticizing and making comments. It is safer for you to find somebody reliable who has made the point you wish to make, and use this quote. Although seeking quotes is not a direct way of researching, some of the best and most risky reportages were built up with a good frame-

work of citations.

Correct source citation, always distances and exculpates the journalist from what she/he has said or written.

Most important politicians enjoy immunity and most of the times they like to make use of this. So, for example if a Spanish politician criticizes the Spanish King, you can quote this.

Here is the list of sources that are considered serious and don´t require further recherches:

- Recognized press agencies like the Associated Press, APA, Europa Press, AFP Worldwide News Agency, EFE, all national press agencies, etc. as well as recognized news agencies like CNN, Reuters, PR Newswire, etc.
- Magisterial, official and governmental communications, documents and papers
- Protocols and records of assemblages
- Public court proceedings
- Public political negotiations and proceedings (e.g. parliament)

EXHAUST THE ART OF LANGUAGE AND RHETORIC/ELOCUTION

Hide problematic remarks behind opinions: Have a clear differentiation of what is a fact and how to verbalize an opinion. Facts are either right or wrong, whereas opinions can only be liked or disliked. Facts can be untrue but opinions are always subjective and cannot be wrong (except in cases that violate e.g. constitution).

FORMULATE QUESTIONS INSTEAD OF CLAIMS

Activate the readers´ brain and ask them instead of establishing presumptions. "The state is bankrupt and ruined, a war will begin" a statement like this can be problematic and might be considered a danger for the *interests of national security,* or the *prevention of disorder or crime.* If instead you just ask "Is the state ruined? Will a war begin?" it has the same effect on the reader but shows just a thought or doubt.

Measure your words according to the public interest of a theme or person. When entering into private subjects you should formulate carefully, prefer opinions and always avoid offenses. "In a swimsuit he is a wild boar" is a phrase good journalists never say. Better: "His appearance on the beach is no rivalry to Adonis."BUT "he engages in politics like a wild boar seeking truffles" referrers to his public function, and it is absolutely legitimate to criticize hardly and openly how a politician does his job.

Play with comparisons and metaphors. It´s not the same to insult somebody saying he is a wild boar than to identify him as a non-rival to Adonis. With some literal creativity you can say a lot without incurring a delict or offense.

Cultivate humor. Cabaret and Satire have almost fools license. I know you don´t want to be humorist, but also as a serious journalist you can use satirical resources to enjoy a greater liberty of expression. As long as it serves to a critical dispute, humor is permitted and will increase the grade of entertainment. The satirical vilification of a person is not permitted.

Remember! The more we deviate from the legal norms, the more restrictive they will have to get. Active citizenship should not lead to restriction of active citizenship. This is your responsibility! Whoever abuses the right of freedom of speech and information, endangers it!

CAN I RECORD, TAKE PHOTOS, OR FILM WHEREVER, WHATEVER, WHOMEVER?

Generally you can photograph, record or film whatever you want, there is no legislation that forbids you to take and use a camera or a recorder. For private use everything is allowed.

Ethically you should consider that there are cultural groups that have different concepts on modern techniques: in some parts of Africa and Asia people believe that their soul get´s kidnapped if they are photographed. No matter how absurd that sounds: as a well-educated, kind person you should respect this and not provoke outbursts of fury from the homeboys.

Things change with public use or with the publishing of your records. In such cases, we have to consider the following.

INTERVIEWING AND RECORDING

Every person has the "right of the spoken word". That means everybody can decide by her/himself whether their words can be published or not. As journalist you have to ask for permission always and you have to respect if the speaker insists on confidentiality or requires to review before publishing because the speech will be transcribed or shortened.

Keep in mind:

As a general rule, everything that´s spoken is destined only to the intended listener (one physically present). If a larger audience should get it, the interviewed person has to approve the forwarding or publication. Secret or hidden recording of conversations is forbidden, as well as undercover eavesdropping. That offends the privacy and personal rights.

Permission is not necessary if:

- The journalist identifies himself as such and holds a micro or recorder. Then it is self evident that the conversation will be recorded and published. The interviewed person will decide freely whether she/he speaks. She/he has the right to know for which purpose and in which context the words will appear.
- The speaker directs her/himself to a larger group of people or an audience in an official speech.

For the publishing of conversations and speeches you have to bear this in mind this: The recorded material cannot be altered by omitting/ reducing parts or changing the context or sense.

Public speeches can only be published literally if they have statal or official content (e.g. elections, parliament). It is not permitted to publish whole lectures, lessons or congresses! For that you always need to obtain the permission of the organization and of the lecturer because it´s her/his intellectual property.

PHOTOGRAPHING AND FILMING PERSONS

Consider "the right of the own image". That means it´s not permitted to publish images of people without their permission.

Exceptions are photos/ films of:

- Absolute Persons of chronicle, of public interest (state representatives,, politicians)
- Relative Persons of chronicle, of momentary public interest (spouses of politicians, delinquents, cultural personalities, stars, leaders of a famous initiative like e.g. Greenpeace members fighting against whale hunters, security guards that saved people out of a collapsing building, a policeman that is breaking a violent manifestation etc.). After their public function or carrier they become private persons with privacy rights again.
- Persons who are part of an assemblage, parade, agglomeration, if no single person is highlighted.
- Persons that can be considered like accessories to the larger plot or crime, e.g. people appearing in a street-scenery or besides the main motive of an architectural building. In case you have doubts whether persons are accessories, check this: if the photo doesn´t change after eliminating the person(s), they are accessories. **But** if you have written an article about streetworkers that hustle, you have no right to use a photo with "accessory-people" crossing the street!

If their face is clearly recognizable you should ask them anyway for permission. This is why we see reportages in which the eyes are covered with black beam or the head is pixelated.

When photographing or filming crowds you have to pay attention to not violate any personal right. Take care with the context: One thing is a photo of a protest against nuclear waste, another is the image of a neo-Nazi meeting. In some countries you can ruin the carrier and life of a person if he/she for example just appears casually on a photo with Nazi context!

Asking for permission is always a good insurance for journalistic integrity. Even the

most famous filmmakers and photographers ask all the people that appear on their takes. Julia Calfee, who has worked for the most famous newspapers and magazines in the world, told an anecdote about a shooting in Mongolia: she was photographing prisons with the aim of drawing the attention to the bad conditions in Mongolian jails. The prisoners agreed on being photographed but they asked her not to publish those images in Mongolia because it supposed great humiliation for their families. So she agreed with the publisher that these photos wouldn´t never be used in publication available in that country.

Depicting persons in extreme situations is also a delicate theme. Photographing victims in accidents is unethical. Even if you could ask them for permission, they might be under shock, so what they say is invalid and they can retract and sue you after a publication.

The right of children is protected by basic law. For their depiction you need the permission of the parents and if the child is over 14 it has to assert by itself too. Anyway, you should question whether the appearance of children is really necessary in a publication.

> We all know the photo of that Latinamerican girl that was trapped for days in a mud pool after an earthquake and finally died. The photographer was distinguished with many prizes but it caused a great polemic on media ethics.

Generally the permissions must contain the purpose for which the image will be used. It is a dream of all journalists to get a photo for any purpose, but actually no intelligent model will agree to that (at least they should not!).

Famous people are considered relative persons of chronicle and can be depicted without permission in public appearances.

But, in private they have the same rights of personality and intimacy as anybody else. It is forbidden to depict them in their private properties like the garden, terrace or tennis court even above their boat or yacht. You might remember the unauthorized photos of Diana and Dodi or some fashion designers on their yacht but since that in most of the countries it´s not legal any more to publish that without approval. In most of the countries it is forbidden to photograph people in their own property, no matter if it is inside or outside.

> Imagine: You stand at a fair or trade show and are testing wine. A journalist comes and wants to take a photo of you with the half full glass. You agree because you think he will use it for reporting about the fair. Some weeks later you find your photo in an article with the headline: "More and more victims of alcoholism in our town"...

In Germany, if you photograph or film a star at the private visit to a discotheque you have to ask permission for publication.

But also, here it is a question of weighing whether the right to the image or the public interest of an uncovered famous criminal is bigger.

PHOTOGRAPHING AND FILMING EVENTS

Maybe you think you have the right person to publish the recoding of a concert because the band members, who are friends of yours, accepted to be filmed and are delighted with the idea of seeing their video published in some public platform. You probably are wrong. In most countries the organizer has the last word. Even if the musicians are delighted to be viewed publicly, the organizer has paid them and wants to control whether their performance appears somewhere else. Organizers of big concerts have detailed contracts with radio or TV stations specifying who can publish the records and where.

At the opera, in theaters, auditoriums or cinemas the organizers tend to make public their policies concerning the recording. In most cases it is forbidden even for purely private use. Cultural, scientific or economy lectures, lessons, congresses or slide shows normally cannot be recorded or filmed neither in parts nor as a whole. You always need to obtain the permission of the organization and of the

lecturer.

But as journalist you can get accreditation if you want to cover an event and you can negotiate the conditions with the organizer. Accredited journalists generally have all rights (photographing, filming, sound recording) and even get privileged seating accommodations near the stage. The organizers can assume they will get a copy of the published report for their PR-archives, so don´t misuse journalistic privileges for private delights!

SCENERIES, ARCHITECTURE, ART IN PUBLIC SPACE

In the era of Google street view you might think, it is always allowed to publish outdoor images, streets, facades or public places. You are wrong. In some countries the copyright also applies to creations in the open space. The creators of bridges, buildings, monuments, fountains, sculptures or any other art objects have the right to forbid photographing or filming and can claim fees for the publication.

It is not allowed to publish photos of the Louvre pyramid, and you cannot disseminate views of Brussell´s Atomium without permission and paying!

Some countries make an exception and introduced the so-called "Liberty of Panorama". According to this it is permitted to publish sceneries, which are visible from public roads and places like the typical urban sights. This permission follows the conviction that any architecture and works of art in public space emboss the typical face of a locality and are part of the common property.

The recorded view must really proceed from a publicly accessible point. "Liberty of Panorama" is not applicable if a picture was taken from a backyard, a balcony, or using a ladder! This includes non-permanent sights and objects. If Christo and Jeanne-Claude wrap a building or any other time-limited art performance takes place, in most of the countries it is not permitted to publish takes without permission.

The "Liberty of Panorama" doctrine is valid in Germany, Austria, Switzerland, Italy, Spain, UK, Hungary, Poland, Sweden, and The Netherlands. In Denmark and Finland it is limited to buildings. Works of art and sculptures are excluded!

France, Belgium and Luxemburg have different rules. For example, in 2003 SNTE, the company charged with maintaining the Eiffel Tower, adorned it with a distinctive lighting display, copyrighted the design, and claimed exclusive rights to the nighttime image. They changed the actual likeness of the tower, and then copyrighted it. As a result, it's no longer legal to publish current photographs of the Eiffel Tower at night without permission of SNTE.

In Belgium most of the modern art and architectural creations in public spaces are protected by SABAM, the Belgian society of authors, composers and publishers.Permissions have to be obtained either from the municipality, or from the owners (churches, associations, etc.), the proprietaries (if it is a private building or construction), or the artists/architects if they are not represented by societies like the SABAM.

In short: countries with more restrictive approach treat objects in the public space in a similar fashion as persons appearing in crowds. E.g., if a building is not the main motive for the picture, but just accessory of a more important leading scenery, it is not necessary to ask permission or pay something for publication. Of course sometimes it can be a dispute: Is it possible to focus the Atomium as accessory? Is the illuminated Eiffel Tower behind on the left an accessory of the skyline or the lightning, protruding, nocturnal main motive?

Most the countries are mindful of non-profit publications and make "fair use" exceptions. Of course it is not the same if you want to publish and sell postcards or if you are writing for a non-profit website and need a little image to post. Publishing in print is different and depends on the case. By asking for permission, you can avoid many problems and you will see that even the responsible organs of restrictive countries are not so complicated conceding permissions as it might seem.

INTERIORS, DECORATIONS AND WORKS OF ART

Although certain outside takes can be published without permission (depending on the national laws, as mentioned above), the interiors and all that these include are a different story. Unfortunately there are no exceptions and almost in every case you have to ask permission.

Most interiors are considered private areas. That implies, not only private homes, but backyards and courtyards, stairwells, community halls, receptions, etc. - anything that is inside a building or behind a house wall.

This includes the interiors of public buildings. It is not self evident that you can use the takes of a metro or train station nor the decorations in the post office or the flamboyant ceiling of the town hall! Shops, bars and restaurants and generally all commercial interiors are considered private areas and require permission.

In private residences you have to ask the owners of the domiciliary rights or their representative (communities president). In businesses or official edifices you need the permission of the owners or their representatives. If the interior was decorated by an artist (e.g. hotel lobbies, bars, etc.), her or his agreement is necessary, too.

Takes of objects of art (paintings, sculptures, artistic objects of utility, etc.) or decorative elements (wallpapers, artistic craftwork) require the permission of the author or the owner of the right of use (e.g. collecting society, museum) as well as of the domiciliary right owner!

Like in the case of public spaces, it makes a difference if the motive is in the main focus or it is a mere accessory. If you interview an employee in a museum and the photo shows him in front of a wall (like the typical removable backdrops), without any art pieces or decorative elements that reveal the identity of the room, no permission is needed. However, if the person is photographed or filmed in front of the pompous staircase, you need the permission from the museum because the interior is obviously recognizable!

Details in the background and their context: When filming or taking pictures always consider the context. Put a special attention to the scenery before shooting and check it for details like labels on a wall, subtle publicity or other details that are not really desirable.

USING STOCK MATERIAL: WHAT DO I NEED TO KNOW ABOUT COPYRIGHT AND THE RIGHT TO USE?

Free images, free sounds, free fonts... specially in Internet seductive announcements lead to belif in a land of milk and honey where anything is free of charge. But of course that only applies to private use. The majority of graphics, letters or gimmicks that you could use for free on your private invitations or for your private mailings are not intended for public use. For journalists, it is necessary to know the exact conditions of copyright and right of use of all that stuff.

COPYRIGHT AND RIGHT OF USE

Copyright means the exclusive right granted to the author or creator of an original work. Concretely it establishes the authorship - nobody else but the creator has the right to authorship and it is absolutely forbidden to falsify authorship and appropriate foreign works. Copyright not only serves for designating the authorship but includes the rights of use to copy, distribute and adapt the own work. Originally these rights of use are exclusive rights of the creator but sometimes the creator can sell or transfer these rights, and another entity gets part or whole of the rights of use.

The authorship is **not** transferrable and cannot be separated from the creator. But the right of use can be transferred, sold or passed to other persons, companies, etc. So the right of use is like a license that stipulates the conditions of reproduction, divulgation, and modification (adaptation) of the work in question.

If a creator is employed in designing for example fonts, most of the times the employing enterprise makes him sign a partial or whole renunciation of the right of use. That means that the enterprise commercializes the fonts

PHOTOS, IMAGES, TYPEFACES OR SOUNDS

When you download photos, images, fonts or sounds, always keep the additional folders with the readme.files. In there you will see who owns the copyright and which are the conditions for public and commercial use. These must be respected by publishers in all cases, otherwise heavy fines can be imposed. No matter how ridiculous some gimmicks might be, if their readme.file specifies any conditions, they have to be followed word for word.

Some authors just want to be named as creators of a motive, font or graphic and don´t want anything else, but these are the exception. Others require a payment, and in most cases they want to know exactly for what purpose their product will be used. When buying a gimmick, you should clarify with the creator or copyright owner the exact points of use in written terms.

Generally, data that you bought on CDs are intended for private use. Read carefully the copyright conditions. If there is nothing said about public and commercial use, you have to ask the permission for publishing the data. Do not even think about passing on burocracy or doing without these steps. It has already happened very often that some publishers used a photo or typeface and forgot about copyright. At the end they had to pay heavy fines just because they failed to write in small font who the authors were. Humanity is driven by ego. It is very important to know the legal conditions when using the work of others.

TEXT, LITERATURE, POEMS

When quoting text it should go without saying that a journalist cites all sources precisely. Obviously, private messages like in letters or business correspondence cannot be used without the aproval of the correspondents. Here the privacy and the right to the own word prevails. Not even letters to the editor can freely be published. If this is your aim, you should note "letters to the editor will be published".

Take care when using citations from literary works and poems. If you are reviewing a text or investigating humanistic contents, sentence quotations are necessary and legal. But if you want to use three or more verses of a poem because they match so well to the contents of your article or website, it can get hairy. Many poems are short and quoting even three lines can be considered intellectual property infringement!

MUSIC

Generally the author´s rights expire 70 years after the death of the original author. If a composer, author or artist has died in 1941, his work passes to public domain in 2011 and can be used freely from that moment on. That answers your question why you always hear classic composers when holding the telephone line. However, if a label reedits some Verdi pieces and lets them be directed by a famous conductor, the conductor might share the rights of use with the label. These expire in a mere 50 years (if they are not renewed). Famous conductors have some recognizable peculiarities so be carefull! The same happens when a singer interprets a popular song. The songwriter and composer might have died 80 years ago but if a star decides to cover it again, he or she aquires new right of use. That means: use only old original, not reedited versions!

If you don´t want to have classic music on your website, you should record or compose it by yourself or you have to write to the label that published the song you want to use. It is an absolute no-go and might cost you a lot if you use some mp3 file that was downloaded from a songbank.

If you want to use a song from a CD, which you have bought, you also have to write to the label. The fact that you bought the music only gives you the right to hear it legally in private. For the use on a public website or as music for a video that will be published, you have to get extra permission.

Recording sound: in some countries like Spain new laws protect the rights of composers or song writers. That went to the extreme when a person who recorded a village feast in Spain had to pay 3.000 EUR. The video was published in which you could hear a band interpreting a popular song. The band claimed their right of use.

and stipulates how the end consumer can use it (only for private use; public but non-profit use; commercial use, etc.)

HOW IS IT WITH MY OWN AUTHORSHIP - HOW CAN I PROTECT MY OWN WORKS?

Let´s begin with the bad news: ideas or developments of themes cannot be copyrighted. If you post a genial idea or some interesting opinion in your blog these contents can be picked up and developed by others in their own words. Only completed works such as finished texts, podcasts, videos, art pieces and designs or images like photographs enjoy copyright. It is forbidden to publish them as a whole or as fragments without permission.

If someone steals just your idea, you have no defense. Of course you can try to sue them. It will be extremely difficult for you to prove that they got the idea from you.

If you find your lines quoted literally without the appropriate attribution, or if your blog appears printed in a newspaper, than we are dealing with intellectual property theft. Someone has stolen a part or the whole of a finished product. You can claim compensation or sue them. Of course, you will need to prove that it was you who had written the text or taken the photo first. You are well advised to register own works.

» If you agree to share your work and want to contribute to a community of open creativity and policy, you can use the easy legal tools of Creative Commons: http://creativecommons.org/.

HOW TO REGISTER MY WORK?

Copyright statements do not prove anything. You, however, want to prove that specific work is yours. In every EU country you find different ways to register your work. In Great Britain and Spain there are official copyright services. You deposit your work and they give you an account number. They are publicly appointed to register your work from that moment on and in case of legal disputes you have prove ownership. You can register scripts, books, comics, music, poscasts, videos, designs, images and photos, websites, almost all finished written, visual, artistic or sound productions!

In other countries it might be more complicated. The registration of creative works is undertaken by the collecting societies. They represent creative artists in order to obtain their authorship related rights, support them in questions of licensing, social security and wage questions. To register a work in most collecting societies you have to be a member. Any art field has its own collecting society - scripts will be registered at a collecting society for literature, music at the composers' society, photographs at the society for picture and art, etc. In each country they are operated by different institu-

COPYRIGHT STATEMENTS

The first step is to inform the public of your authorship. If you put "Copyright" followed by the year of creation and the name of the copyright holder (one or more authors, or name of the creator´s collective), you have put a sign. You can take a step further by specifying how far your rights should go:

- *All rights reserved* - nothing is possible without your express permission.
- *Any unauthorised broadcasting, public performance, copying or re-recording will constitute an infringement of copyright* - basically the same as above but specifying. You can also combine these two statements to leave it all clear for dummies.
- *Permission granted to reproduce for personal and educational use only. Commercial copying, hiring, lending is prohibited* **- maybe you are interested in promoting your work within organisations and educational circles and allow a non-commercial reproduction.**
- *May be used free of charge. Selling without prior written consent prohibited. Obtain permission before redistributing. In all cases this notice must remain intact.* **- the author has to be mentioned in any case and asked for permission for commercial use or distribution.**

tions with different names and also the membership criteria differ.

In the case of non-compliance with membership conditions there is a last possibility to assure your work without much complication: the notarial act. It might cost quite a bit more than joining the society, but it is a secure method to certify the existence of your work. The notary will take a duplicate in custody and issue a document that on a specific date, you claimed authorship of that particular work.

There are lawyers who specialize in copyright but often they try to suggest procedures that are too large-scaled and extremely expensive, such as trademark registration or even patents - these are completely unnecessary for the case!

Whether you register your work or not, do not forget to put your data on it when publishing. This will not assure your claim of authorship. It will help in the case somebody wants to use it, to know whom to ask for permission.

Sources

» Charter of fundamental rights of the European Union. Available at http://www.europarl.europa.eu/charter/pdf/text_en.pdf

» International Federation of Journalists, *Declaration of Principles on the Conduct of Journalists*. Available at http://www.ifj.org/en/articles/ifj-declaration-of-principles-on-the-conduct-of-journalists

Chapter 1: How to write text with style? 69
Chapter 2: How to write for the web? 77
Chapter 3: How to plan and structure podcast and radio production? 83
Chapter 4: How to tell the story through photographs? 87
Chapter 5: How to tell the story through video? 97
Chapter 6: How to develop a good design? 107

part II How to tell a story through various media?

Got an idea for a story?

Is the topic complicated or emotionally charged? Is it more suitable for text or for visuals? What's the best way to capture the characters' features? Answering these questions will help you decide what medium you should tell the story in – whether to do a podcast or an article, an interview or an essay. Your skills, qualities and equipment will also influence your choice of medium or technique, but don't be afraid to explore new areas. If you feel overwhelmed by the task, start by writing whatever you can, then see how you can improve it.

The following chapters describe the opportunities and limitations of various media, to help you make the most of them.

PETER ČERNUTA, EDITOR

LIBRO
EN
DE

Chapter 1

How to write text with style

Author: Anna Krężelok

What is style? 70

Should my style be formal or relaxed? 70

How does the audience of my article affect the style I choose? 71

How does the purpose of my article affect its style? 71

How can I make my text flow easily? 71

How can I make sure my article is accurate? 72

Is it more important to keep the article as short as possible, or as clear as possible? 73

So… how do we keep the text short? 73

How to keep the text clear? 73

How to use quotes in an article? 75

What should I avoid in my writing? 75

What tools can I use to improve my text? 75

How and when to proofread 76

In this chapter, you will learn about how to think about the reader and the goal of your text, and you will get some advice on the consistency of language, accuracy, brevity and transparency. You will be shown what to avoid and how to make your text more colorful.

WHAT IS STYLE?

Style is simply putting the right word in the right place. It's a way to speak using specific linguistic means of expression, chosen because of what we want to achieve, what our attitude is, or what we think the reader expects.

THE CHOSEN STYLE DEPENDS ON:

- The level of formality of the text
- Knowledge of the reader
- The general tone of the publication
- The purpose of the text

When working with style, we choose different methods to express the same thing in different ways. The decisions we take will depend on the readers and our potential goals.

Everyone has his or her own style of writing. It is a combination of many different characteristics, such as: our preferred length of sentences, the complexity of the sentences and the favorite vocabulary. Style is closely related to the tone of expression. Picking up tone in writing is sometimes difficult as people "hear" a different tone to that contained in the text. This is also related to the transparency of the text.

The journalist has the right to express his/her personal style, but only to a certain point as style should never hide the truth or prevent objectivity. On the other hand, styles of journalistic expression may serve to revive a message and authenticate it, it may show professionalism, arouse the curiosity of the reader and get closer to him/her.

SHOULD MY STYLE BE FORMAL OR RELAXED?

It seems that it's much harder to write in a casual or informal way. However, text written in a formal way is usually more difficult to understand, and sometimes creates a distance between the reader and the text.. If the author wants people to understand what they read, to respond reasonably and positively, he/she should write in an accessible style.

Be careful of using a colloquial style (quite expansive today), especially its most brutal, vulgar and obscene versions. Colloquial writing came to prominence with light-hearted journalists, especially young people, writing with everyday language, that is spontaneous, fraternizing, expressive. It is also a result of postmodern mixing of high and mass culture, globalization, and the spread of the so-called MTV style and culture.

You should be extremely careful of specialized vocabulary, jargon and trendy words. The use of these words is recommended only when the text would adequately influence the recipient. It is worth to remember that what for one person is "professional language," may be for someone else, simply ridiculous.

People who do not know the jargon used in a text may:

- feel excluded by the author
- stop reading
- not understand the content
- guess the meaning (often incorrectly)
- ask for clarification of phrases

So, it is good to choose another word or to explain any jargon terms used.

It is also a good idea to avoid pompous phrases and archaisms, which are normally used to impress or unnecessarily prolong the text.

A text can be made more formal by using slightly longer sentences than usual. However, we should note that sentences longer than 25 to 30 words can be difficult to understand.

HOW DOES THE AUDIENCE OF MY ARTICLE AFFECT THE STYLE I CHOOSE?

The more you know about readers of the text, the better you can adapt the publication to their needs and requirements.

It is important to answer these question, to see what our readers have **in common**, and to discover their common interests and goals.

TRY TO ANSWER THESE QUESTIONS:

- What is their knowledge of the language to be used in the text?
- What do they want to know?
- What information about this topic do they already have?
- How interested are they in the subject?
- How do they want to get the information (long and continuous text or composed of segments)?
- What age are they?
- What are their cultural backgrounds?

Some texts, however, are meant for the general public, and should be written so that their message is easy to understand.

When you feel you need to explain parts of your text that may not be easily understood by your readers, you can put concise explanations in brackets. But do not overdo it, because the reader will have the impression that the text is difficult and inaccessible.

If possible, you should provide details about where and how readers can find relevant information, such as:

- phone numbers
- additional information and a bibliography, which will broaden learning
- helpful information on training courses

HOW DOES THE PURPOSE OF MY ARTICLE AFFECT ITS STYLE?

Each document is usually a combination of several objectives, some are typical and universal: to inform, persuade, interact, entertain, extend knowledge, control, register data.

However, specific goals can be designed to:

- sell a product or idea
- thank
- change someone's behavior, beliefs or way of perception,
- organize a group
- make contact
- get help or support

While writing the text we should be constantly aware of its goal.

If the author only presents information and leaves the readers room for free interpretation, they may get the wrong message. If the goal is obvious, it makes it easier to skip redundant or additional information, so the text will be shorter and perhaps more widely read.

HOW CAN I MAKE MY TEXT FLOW EASILY?

When writing, you should always check if the text clearly links the issues, and there is no logical jumps in the argument. The text should be consistent, that is, it should moves seamlessly from word to word, from sentence to sentence and from paragraph to

paragraph. The most important thing here is the logic of the text.

Each word in the sentence should be in the most natural place for it. With the correct syntax, you can easily read the text aloud, with no sense of awkwardness and artificiality. If some of the words have to catch attention, is should be because this was the intention of the author. Readers should primarily focus on what they read, not how it was written.

Readers should easily follow the author's thoughts when he/she passes from one issue to another. Don't delete linking words to keep the text shorter. Techniques of "connecting" are very helpful to readers.

The next paragraph deals with details and explains why spying is considered to be "romantic".

HOW CAN I MAKE SURE MY ARTICLE IS ACCURATE?

An important issue in an authors' work is the confidence that the final text will be completely faultless. If the text contains some weak points, the readers may lose confidence in the text, including statistics, opinions and facts.

Accuracy involves checking whether the text is factually and grammatically correct. Do not blindly believe that the computer will put the text in order using its tools to check spelling and grammar. The tool is helpful, but has The most important is taking care of:

THE CONNECTION BETWEEN TWO FACTS CAN BE EMPHASIZED BY USING PRONOUNS

No: *The system has not worked for two hours what has caused serious problems.*
OK: *The system has not worked for two hours and this has caused serious problems.*

No: *In March, John will exhibit his works in the gallery. John's works are multi-colored abstractions and enjoy good acceptance among the customers of the gallery.*
OK: *In March, John will exhibit his works in the gallery. These multicolored abstractions enjoy good acceptance among our customers.*

When you add, explain or highlight, you can use:

- This explains why...
- Additionally...
- So / Thus...

To mark the topic" changes when you introduce new issues, you can use:

- At the same time...
- However...
- Otherwise...

You can use the "echo method," which is the repetition of key words from the previous sentence.

You can refer to the preceding paragraph:

- *It's*... (then repeat the words from the end of the preceding paragraph)
- Another example...
- Let me now address the problem...

Or link ahead to the following paragraph – a linking expression at the end of the paragraph might suggest what the following paragraph will be concerned with:
He was a spy, not because of political beliefs, not because of desire to profit, but because of pure romanticism.

- Proper recording of surnames, names of institutions
- Proper recording of numbers, dates, page numbering
- Punctuation
- Grammar

It's also obligatory to be consistent in the use of abbreviations and capital letters.

On a practical note, language accuracy should be evaluated only after all changes in the content are made. If the author focuses on the details of correctness too early, he/she can lose time improving a fragment, which he/she may then give up.

Short texts we usually checked in one or two readings. With longer texts, we should consider each thing separately, paragraph by paragraph.

Recognizing ambiguity in our own text can be difficult as we know the intended meaning. Because of this, it's good to ask someone else to read it. This may be the best way to avoid vagueness.

IS IT MORE IMPORTANT TO KEEP THE ARTICLE AS SHORT AS POSSIBLE, OR AS CLEAR AS POSSIBLE?

A sign of our times is that people prefer to read short texts as they have little free time and longer texts discourage them. However, at each editing, trying to shorten the text, you should always keep in mind the reader and the goal you are trying to achieve.

Brevity and transparency do not necessarily go hand in hand. Constructing clear sentences includes adding words that support and explain, which lengthens the text.

There is no point trying to shorten the text if this will involve the need to broaden the content in the second stage of editing, e.g. using footnotes.

SO… HOW DO WE KEEP THE TEXT SHORT?

If words are pouring easily onto the paper, it is difficult to stop writing. Unfortunately, a lot of unnecessary, barren expressions then sneak into the text. A "barren word" is one that does not play a significant role in the sentence. Editing is a good time to remove these words and to check whether a given expression or word helps or disturbs the clear transmission of the content.

Try to use simple rather than complex forms. This changes the meaning a bit, but usually has no effect on the context.

For example, instead of writing *is employed as a secretary,* we write *is a secretary*. Often, you can replace the phrase with one word: instead of *in the topic of* write *about*, instead of *consultations process*, simply write *consultations*.

It is also good to use abbreviations and acronyms. When names appear for the first time, we write them in their full version with the abbreviation in parentheses, and after this, we use only the abbreviation.

But remember, shortening the text too intensively, for example, by omitting expressions of transition and linking words, makes understanding more difficult.

AVOID TAUTOLOGY

Tautology is the repetition of a thought or idea.

Examples of tautology include:

new innovation (an innovation is something new), short summary (a summary is a shortened version of a text), in the month of May (May is the month).

HOW TO KEEP THE TEXT CLEAR?

Use simple, natural language, and Build short sentences.

When we choose a word, we must take into account:

All the possible meanings of word incontext

All possible alternatives, using a thesaurus

Who the reader is

The type of edited text

An objective that the text is to achieved.

Calling a spade a spade prevents confusion. We should also avoid forcing the reader to guess the missing content.

Choose your words with care. There aren't two words that have exactly the same meaning. .

For example, here are some meanings of the adjective "simple":

- **Easy (exam)**
- Not complex (system)
- Naive (person)
- Raw (conditions)
- Natural (food)
- No frills (style)

Then we must ask ourselves an important question: will the text lose its original idea if we use a more simple word?

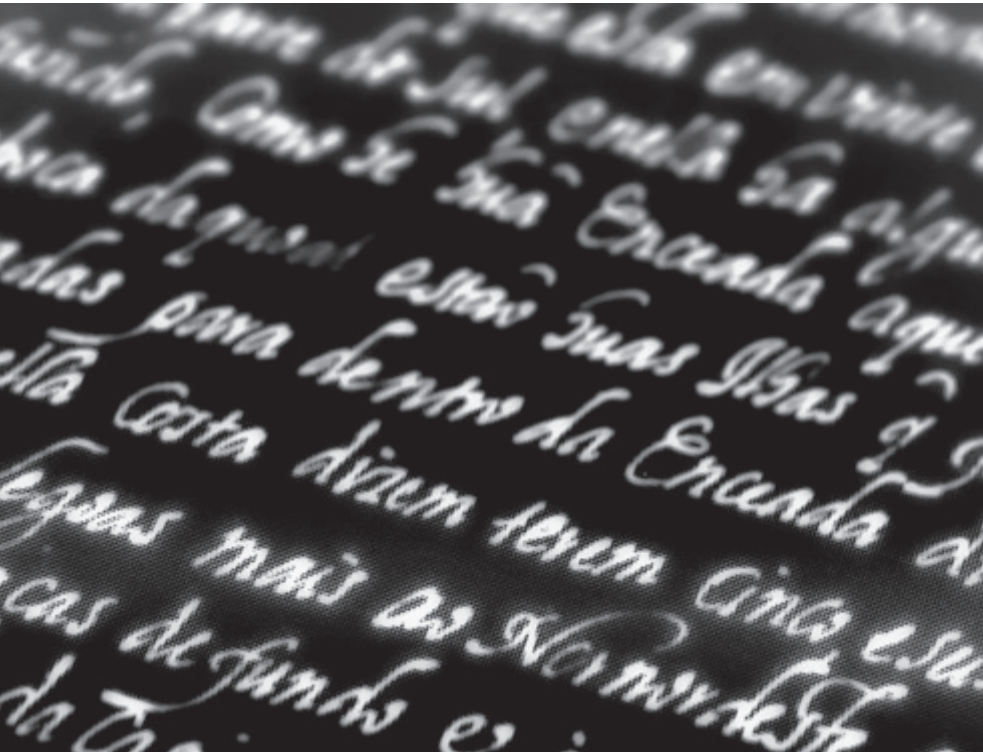
During the decision-making we need to be aware that in different contexts, words change their meaning.

You can of course use difficult words, and sometimes you should. If complex words were never used, they would disappear from our language, and communication would become less subtle and uninteresting. However, using too many complicated words can make the text "impossible to digest".

Shorter sentences are easier to understand. There are several ways to transform a long and chaotic sentence into a few shorter and more interesting ones. Search for linking words in complex sentences, such as "and," "but," "which," these are potential places where you can put a period.

If there are a few theses in one sentence, it is necessary to separate them. Read the text out loud as this helps to determine the moment when it will be natural to take a breath, which indicates where you can put a period.

During the editing of the own text, it's dif-



Does this passage deal with only one issue?

Has it expressed the issue in the best possible way?

Will the reader be able to follow the thread from beginning to end, without getting lost?

You can break text up by using:

- Bullets
- Numbered lists
- Headlines
- Subtitles
- Diagrams and charts
- Tables

ficult for the author to get away from the expressions that he/she has created. It is therefore important to leave time between writing and editing. When the author returns to work on the text, after each sentence and paragraph he should ask him/herself these questions:

HOW TO USE QUOTES IN AN ARTICLE?

A quote must always be **economical** and limited in size. It does not replace or substitute the author's arguments, but it should be an illustration, additional argument, evidence or material document.

WHAT SHOULD I AVOID IN MY WRITING?

The fire alarm should be checked daily. A particular attention should be paid to the education of youth.

Avoid stereotypes; introducing too often, without substantive justification, especially at the beginning of sentences; and words such as "so." "because." "as you know." "well".

Avoid overuse of the passive voice. Below some typical examples of sentences with an objectified message:

These formulations do not inform on who is involved in the action. Although they are grammatically correct, the messages contained in them are insufficient because they do not answer the question: "Who?"

AVOID:

- Using redundant elements.
- Using too short or very long sentences.
- Complicated sentences, full of inclusions, overloaded with an excess of words of foreign origin, which can easily be replaced by native words.
- Sentences that differ from the fundamental tone of the work, or are too flowery, bombastic or personal – any deviation from the style of the text requires a logical motivation.
- Banal and overused expressions.
- Tautological formations, repeating the same content.
- Starting the article with a generic formula: *I'd like to share with you a few thoughts that may shed some light on problems which are interesting to an increasing number of people today.*

In this way, we could begin the text about everything. This sentence doesn't say anything. Therefore nobody wants to read further.

Avoid generalizations like the plague: *beautiful girl*. Please, describe the expression, so that the reader would think: "beautiful girl".

WHAT TOOLS CAN I USE TO IMPROVE MY TEXT?

A sentence:
Never forget to backup the documents at the end of each day.

will be more transparent when written:

Remember to make backups of documents at the end of each day.

Change sentences written in a negative way into a positive form. Positive content is easier to identify with and it's better to communicate something positive than negative.

It is good to use means that are characterized by imagery, ambiguity and aesthetic qualities. These create pictures of arguments and facilitate contact with the reader, but also add to the lightness of the text and its grace and elegance.

The most commonly used tools are:

- vocabulary,
- idioms (*nature,* ***being cross-examined****, revealed its secrets; physics and chemistry work* ***hand in hand*** *with mathematics*)
- comparison (*among scientists, Copernicus* ***shines like a star***)
- metaphor (*an* ***avalanche*** *of information*)
- play on words (*It is better to have loved a short person and lost than never to have loved a tall*)
- alliteration and assonances: identity or similarity in sound between internal vowels in neighboring words, for example: *Evolutionary or revolutionary?*, *It beats… as it sweeps… as it cleans!*
- proverbs and sayings revive arguments, bring the creators of characters closer to the reader, and facilitate the understanding of the course of thought
- creative use of repetition (*... a government of all the people, by all the people, for all the people* – Theodore Parker).
- Stylistic repetition can also be effective: *Outstanding club with outstanding players* stresses the high rank both of the club and the players
- jokes.

Even a deviation from the norm, if it is realized, can produce excellent results. To achieve the definite objectives we can use apparent contradictions (Merry sorrows), word-play with possible references to multiple meanings (without exhausting the subject, he has exhausted the readers), deformations of proverbial sayings.

- If you replace worn adjectives with something more concrete, the text starts to pulsate with life.
- Use words that express feelings and avoid words featureless in their significance.
- Use surprising comparisons (*Installing the new software is like trying to stick the jelly to the ceiling*).
- You can effectively change the order of words in a sentence – words gain importance when they are placed at the beginning or the end of a sentence.
- You may put questions in the text.

HOW AND WHEN TO PROOFREAD

We proofread to eliminate obvious errors, and not to attempt to express thoughts in a different way. At this stage you should not add or remove a large section of material. Late and great changes applied during the correction can be costly and time consuming.

Before the start of a correction, you should make a backup of your document.

We should review the entire document before the correction. It is good to read the text aloud to pick out the deeper meaning of it. It is also good to read the text to someone. Each word should be read letter by letter.

It's valuable to know your weak points. Here are some errors that you should be looking for when proofreading:

- errors in titles and headlines
- transposing letters
- omission of letters in a word or a word
- in a sentence
- repeating letters or words
- errors in facts and figures
- incorrect or inconsistent use of capitals
- undefined abbreviations or acronyms
- punctuation, particularly inconsistencies in the lists
- extra spacing between words

Chapter 2

How to write for the web

Author: Adel Hercsel

What is the main difference between printed and online press? 78

What are the online journalist's attitude and method characterized by? 79

How should I build my own news portal? 81

In this chapter, you will learn about the basics of writing for the web – how to structure your blog, and how to attract, keep and communicate with your readers. We will also cover the differences between printed press and online news outlets, and the main characteristics of online journalistic attitudes and methods.

WHAT IS THE MAIN DIFFERENCE BETWEEN PRINTED AND ONLINE PRESS?

It's a generally believed that online press is slowly taking the traditional role of the printed press. Sales for printed press products are on the decline and newspapers are disappearing one by one, while online media outlets are multiplying and gaining wider and wider readerships. Many printed papers now also have an online presence or publish their material solely on the internet. It's also common that if a printed paper publishes material both on paper and online, their online articles are longer and less edited. This phenomenon is written about and discussed quite frequently. The big question is where is this going to lead the modern press? And is online press going to completely take over, and if so, when this will happen? It is worthwhile asking the question: what is the cause of the increasing popularity of online press?

For some great tips on writing for the internet, it's worth checking out websites such as

» http://www.dailyblog.com/category/blogging-basics

and

» http://www.copyblogger.com/magnetic-headlines

As the focus of this chapter is news, we will primarily consider the basic difference between the printed daily newspapers that containmany news articles and the online news portals that refresh multiple times daily.

Thegreatadvantageofonlinejournalismisimmediacy,somethingthattheprinted press will never achieve to the same extent.

If an incident happens, it may be reported on online news portals as little as ten minutes after the incident. If the online portal sends a reporter to the scene, they can do a "minute by minute" report, meaning that if anything happens, the public will be informed within minutes of it happening. In fact, much like television, online journalists can do live reports. For example, during the 2010 Football World Cup, online news portals reported matches practically live, while the quickest the printed press could report was the following morning. From the online newscast's perspective, the next day is "yesterday's news," and in an environment where the competition is about how fast one can report news, no one cares about "yesterday's news" anymore. Online news portals win the news race hands down, usually even against television and radio, as these two have programs to adhere to, while news portals have no other function than to update as news comes in. Of course, we also have to consider that immediacy depends on the frequency of updates, the number of journalists the portal employs as well as the web of outside reporters working with the site.

On an online platform, immediacy comes with the option of readers to publish their reactions immediately and to comment on the story. Of course, the same exists in the printed press, but readers' letters, if the paper in ques-

tion even has such a column, will react to the news a day later. There is no room for the quick-paced discussions that can happen in an online setting.

One practical reason for the popularity of online news outlets is that many readers work on computers, and there are those idle moments that need to be filled, which is when reading some news is an obvious and easy option, **as online news portals are easily accessible.** In contrast, opening a bulky broadsheet is somewhat inconvenient – not to mention conspicuous, if you should be working instead.

While journalists in printed editions have a fixed number of characters to work with and have to deal with **strict length restrictions,** in online journalism, there is no technical reason to put restrictions on length. When we write for a printed press outlet we have to take care not to overstep our set character number. On online news portals, however, character or word number restrictions are only there as guidelines, as **the only important thing is to keep the reader's interest.**

Online stories can **also have links** in or at the end of an article that allow the reader to research further into the topic. This is quite common with online news portals: readers are provided with links to earlier articles on the same or a similar topic as the one just read. The same can hardly be expected in print.

In printed news, the main carrier of information is text, and pictures are secondary. This is also true for online new, but in their case, there is also the possibility for embedded videos and linked galleries; there is no limit to the graphic content of online news articles, either.

WHAT ARE THE ONLINE JOURNALIST'S ATTITUDE AND METHOD CHARACTERIZED BY?

Always try to give titles to your articles that are "click worthy." meaning that these titles should get enough attention from the readers and be interesting enough, occasionally witty or shocking, so that the readers are compelled to click on the link. Don't forget about the lead: take a couple sentences from the article or write a very short summary that will pique interest without ruining the punch line (if any)

nd will serve as an introduction to the article or is shown under the title on the main page. The lead should summarize the article. It often happens that lazy journalists and editors use the article's first and maybe second sentence as the lead.

! If possible, add photo material to your article.

It's best if you or the paper have your own photographer, however, if you lift pictures from elsewhere, make sure you contact the original source and get their consent.

! If they agree, whether it is for free or for a fee, always reference the source of the picture, the name of the photographer, and those involved in its creation.

If, for instance, you lift a fashion photo, always add the names of the people who participated in the composition of the picture (hairdresser, make-up, clothes, stylist). Include a couple pictures in the article, and if you have more, have them linked in a separate gallery. Make sure that the gallery viewer is easily accessible and self-explanatory for editing and for the readers for viewing. Usually, online news portals regulate the size of pictures in articles and galleries, so you should most likely acquire a handy photo-editing application that can edit pictures. If you are diligent and determined and learn to use a program such as Photoshop, you can even retouch your pictures, or if you don't have the time or capacity, have your photographer handle the retouching. Most photographers are quite capable with Photoshop. One thing is for sure: don't be a slob, don't upload pictures onto the portal without retouching and photo editing, even if you are short on time for writing or editing an article.

Speed and the constant struggle to be up to date should under no circumstances be detrimental to quality. This applies to the article just as much as it applies to the photography. With printed press, the article will usually be seen by at least one editor, one corrector, the layout editor, and only from there does it go to press.

Useful advice: The best method as a journalist is to have your own photographer who you can pair up with, get along with well and can work with constructively. The photographer should function as the "eyes" of the journalist: they should capture visually what the journalist puts into type. The photos should, on the one hand, illustrate the article, but on the other, complement it by adding visual content that the journalist cannot put into words.

However, in an online setting your article will probably go through a much shorter process, and so we must take particular care not to leave mistakes in our text, whether content and spelling mistakes or typos.

Thanks to the quick pace and the constant need to be the first to report on an event, editors are frequently less thorough than they should be, editing the article on the run, with no corrector or layout editor to give a second reading before the article gets published.

Factual errors also frequently exist for the same reason, as journalists and editors often have little time to research the given topic, skimming over important pieces of information and being far too liberal with their selections. In an online setting it can also happen that we have to edit our own articles to upload to the site. In this process we become the author, the corrector, the editor and the layout editor all in one, and have to be very careful.

One of the fundamental laws of online journalism is that the reader always knows better and corrects the author's mistakes immediately and readily, be it factual or merely typographical.

Be prepared for this phenomenon; you will probably see commenters correcting you, lecturing you, and belittling your work. Don't be insulted, research the comment, and if the commenter is right, correct your mistakes and apologize.

Useful advice: Get a reliable dictionary. If you are unsure of something, look it up. Many people use the internet to check their spelling, doing a quick search for the word in question and using the form that has the most hits. This method might seem useful, but it doesn't always guarantee professional relevance. As online content isn't regulated as a general rule and anything can be uploaded, we cannot know which sources are reliable and which ones aren't. For this reason, the most reliable source is a dictionary regulated by academically acclaimed linguists. Consider the effort it takes to look one word up in the dictionary. Thirty seconds doesn't cost you much at all, even if time is money.

It's particularly important that when you upload news or any article on an online plat-

form, that you include as many links as possible within reasonable limits, so that readers have the option to do further reading on the topic.

These links might be to blogs, specialized sites or previous articles about the subjects, or further details, opinions, and different perspectives. It's obvious that you should prefer linking to our own site, and if you have earlier content on the subject, you should link to your own material first. Links can be included in the text itself, or after the article or in the sidebar, or both.

By linking to your own material, you can have readers spend more time on your site, improving your visitor statistics.

You shouldn't forget tagging, either. Tags should be frequently used keywords and they should be "clickworthy" themselves. Just consider what keywords piqueyour readers' interest. It is no big secret that tags referencing political or more tabloid-ish topics get the most clicks.

Also, use big and simple fonts as, regardless of how unique and beautiful the font you envisioned your article in is, the reader will not appreciate a lack of readability. The best fonts are the simple serifs that most online media outlets use.

HOW SHOULD I BUILD MY OWN NEWS PORTAL?

Firstly, you must figure out what type of portal you intend to create, and what type fulfills the purposes you set. Of course, you are free to do any combination of the above.

You should certainly make separate and distinct columns and have a clear and understandable page layout and structure so that your readers can find what they are looking for without much effort.

Always highlight fresh articles in some way, put them in a place on the layout where they are easily spotted. Update frequently, if possible, several times every day. You should try to update early in the morning. When the news agencies release their material, edit them and publish them right away. It is advisable to plan your updates according to regular working hours, and have an update in the evening as well. The truly professional news portals constantly watch the news – you may want to get a couple television sets in the editorial office, which can be tuned to a 25-hour news channel. Have someone constantly listen to the hourly or half-hourly radio newscasts. Always read your competitors, and the printed press so you don't miss out on an important news item.

Useful advice: As a journalist you should consider the following advice. Even though you have no restrictions on content you should take care not to abuse your readers' patience. Most people are used to reading on paper, and people's eyes can't stand reading on screen for long; be succinct, brief and clear, and share only the most relevant information with your readers. The links in the article serve the purpose of giving any additional information the reader might feel necessary. If the article is still too long despite everything, it's advised to start a new paragraph every 5 or 10 lines to break the text up into readable chunks. Wherever possible, embed pictures, videos, and highlight key information in the text; all of these make the text looser.

Have a separate list or box on the site for the most read articles.

Useful advice: It might be a good trick to have a list of "least interesting articles" on the site. Naturally this is just a marketing trick, as the readers will immediately become interested in what constitutes "least interesting."

You can add color to your portal with photo material and videos, as well as music. Have a "News of the day," a "Picture of the day," a "Loser of the day," a "Winner of the day" or a "Video of the day" column. Don't forget to add tags and links from one article to the next.

Chapter 3

How to plan and structure podcast and radio production

Autor: Karina Liebe-Kreutzner

How to use your voice? 84

How to set up structure? 84

How to prepare for Interviews and presentations? 85

How to Combine speech and music – the rhythm of audio 86

How to write scripts for complex arrangements? 86

In this chapter, you will learn the steps to take for producing good podcasts, radio programs and documentaries. You might already record audio to capture the contents of a statement and write it down in articles, blogs, etc. If you do, then you know that these transcriptions take a lot of time, even though audio recorders were made to save time and work! Why not convert these recordings into downloadable mp3-files or even reuse them in a more appealing audio-documentation?

HOW TO USE YOUR VOICE?

MP3s and radio can only be perceived by the ears of your audience, a radio speech cannot be re-read and in a podcast the audience will not be patient enough to rewind lost information. Always have that in mind when you produce your content. For the ears, every phrase should be short, precisely formulated and with a concrete statement. Avoid literary style, worm-phrases or empty statements if you don't want to be switched off. You can use refined language, but don't use vocabulary and sentences that are too complex. The more literary your audio-style gets, the more professionally it has to be emphasized and highlighted with the voice.

By reading your texts you will notice how difficult it is to sound natural when the style is too literary. When you first listen to your recorded texts, you will probably not like it. Keep re-recording until you get the feeling of how to breathe, how to stress every word and until you find your best sounding rhythm of speaking.

Acoustically, simplicity, concretion and easy structure counts more than a high style of language. A good voice that knows which is the most important message of the news and when to stress specific information will contribute to good quality news.

HOW TO SET UP STRUCTURE?

In the technical chapter about equipment you have learned how to edit and apply effects to recorded waveblocks or tracks. However, when you start with radio journalism you will have dozens, sometimes hundreds of waves, clips, groups and tracks in one single project and it's easy to lose the overview.

First of all, you should have the general structure of the acoustic news or program. Get a concrete idea of the order in which you present the information. You should begin with an ear catching detail, and then the information should raise the interest, dynamics and weight towards the end. The audience should be kept in suspense and feel motivated to continue listening. Structure your text and then make a scheme of all the waves and get an idea in which order you should place them in.

In most cases, the tracks themselves offer a good classification system. In all editing applications it is possible to name every single track. So give names to all your tracks and e.g., put all music clips into the track "music" and all voice recordings into "speech".

Try to guide/locate the listener if the subject is getting complex: especially in radio, you should repeat the main message or the current point. Think of the listener: in the case that she/he has just turned the radio on, can she/he follow the argument, or would it be better to give another comment that clears up the point the conversation/content has arrived to? You can also introduce jingles (catchy tunes or short melodies), as well as sound effects to sign important parts and capture the attention

of the audience, which help frame your story's point.

HOW TO PREPARE FOR INTERVIEWS AND PRESENTATIONS?

In an ideal case, you plan how a live interview should run. Annotate your questions in the right order. Also plan when to make remarks that repeat the main theme or the mission of the interviewed person.

A good trick for live-Interviews is to think that you are sitting in the live-studio and have no second chance to correct mistakes. If you perform an interview with the idea that you can change anything in the audio editing software, you will make so many mistakes that editing will be terribly exhausting.

Plan the opening: e.g., introduce the interviewee. Maybe you have talked with the interviewee before the interview and you already know everything about the person. But be aware that the audience only knows what it can hear, not what you have been talking about before the recorder was switched on. So, although repeating what you know in front of the interviewee feels strange, tell the audience what the interview will be about, and tell them why you are interviewing this particular person. This provides a good orientation to the audience. If you are recording and don't know what to say in the interview, just repeat the aim of the conversation, or the identity of the speaker ("I am speaking with XY and he just commented on the importance of...." then continue with your questions).

Of course all this is difficult when performing a live interview on the street, but a good 1-hour interview needs almost no editing, whereas an unplanned one may take you 8 hours in front of your computer.

When you are structuring the takes in the editor, for interviews it's practical to classify one track for each speaker. Every person has a different voice sound and if the amplitude is not equilibrated you can balance it better if you divide each voice and rearrange it in its own track.

For the audience, it sounds good if you combine the voice that has been recorded professionally in a studio or at home in the silence of a room, with e.g., the street interview.

If you are no master of rhetoric, it is better to write the monologue or presentation down and read it for the recording. Write it in short sentences, and think of how you would speak normally. It should have an oral style without any affectation. The sentences should be divided in lines according to the intonation and the content breaks. Consider the natural pauses of speaking. Always have in mind the way you breathe – it makes no sense to formulate wonderful long phrases if your breath can't carry you to the next coma...

HOW TO COMBINE SPEECH AND MUSIC – THE RHYTHM OF AUDIO

Separate speech and music and arrange them in their own tracks. You will see that the music waves have a higher volume than the speakers' waves. Amplifying the speaker's track on the track panel is a simple method to get harmony.

Having music and speech in different tracks also offers a good view of the proportion. Speech and music should always alternate with a similar rhythm. To play music once after 3 minutes, then again after 30 minutes, and once again at the end of the production with an interval of one-and-a-half minutes causes a bad, chaotic impression. Playing music every 10 to 15 minutes is a good rhythm.

In addition to the rhythm of time, you should respect the rhythm of the dialogue, which should only be interrupted when there is a logical break or (this is very popular) if the audience can count on a thrilling detail so that music increases suspense. If you perfectly match the pauses between the themes or the logical breaks in a conversation, you can also make an interesting production by playing songs every 5 minutes.

It makes sense to have music and speech in two different tracks because of the transitions. For a good dynamic it can be very useful to blend the silent beginning of a melody over a not yet ended speech, and to begin a speech before a music clip has faded. This creates a good overlapping. You might know this effect from film, where the beginning dialog of the next scene is often heard in the frame before.

HOW TO WRITE SCRIPTS FOR COMPLEX ARRANGEMENTS?

If you are developing documentaries, and a variety of shows or radio plays, you will not get along without concise scriptwriting and planning. You might think, "I have a good idea and I will develop it spontaneously from day to day." but soon you will see that without planning you will have so many sound fragments that you lose yourself in the flood of unorganized waveblocks and after zooming in, you don´t even remember where you have put your sound bites!

In addition to having the script with dialogs and each sound effect in place, you have to annotate in which track which kind of waves should be sorted. This often requires a sketch or a diagram: draw the tracks and annotate which wave comes where and in what succession. So, set each track for one type of sound, e.g., track 1=speaker 1, track 2= speaker 2, track 3=presenter, track 4=music, track 5=jingles, track 6=ambience noises or special effects, and so on.

Another important point when arranging complex files, is to know when to do what. Every step in arranging, cutting, editing or applying effects has its right moment.

If you start cutting and correcting the sound of each waveblock before organizing the track-structure, soon you will be exhausted and get lost in all that pieces of imperfect recordings. The first step is always to sort the recordings and waves, to bring everything in the right order, to set what comes in which track and in which chronology.

Only after organization should you start with the detailed work such as cutting out stutters, and increasing or eliminating pauses, etc. Start mixing afterwards: set the volume for each waveblock, overlap or separate the waveblocks, add effects, etc.

At the end comes the finishing touch: listening to the whole project again, tuning the volumes, reviewing the general rhythm and dynamic and cutting out superficial content or logical errors.

Chapter 4

How to tell the story through photographs

Author: Elga Adreeva

What is the role of a photograph in journalism? 88

When is a photograph needed? 88

How to find inspiration? 88

What to do before shooting? 89

How do you proceed at location? 89

What is the secret of a good photograph? 91

How to compose the image? 92

How much is the photographer allowed to pose the image when shooting portrait pictures? 94

How can you be sure that you have all angles you need? 94

How much can an image be edited? 94

In this chapter, you will learn how to convey messages and tell stories through images. We will introduce some important techniques and elements that will help you improve your visuals and successfully reproduce the stories behind them. However, you should also be aware that this information applies to any pictures that you take. Moreover, remember that each and every image reveals a story.

WHAT IS THE ROLE OF A PHOTOGRAPH IN JOURNALISM?

The use of photographs allows journalists not only to mirror reality, but also to leave an emotional footprint on the viewer. Nowadays, being able to take strong and appealing pictures has become a critical part of journalism. As a result, three main categories of journalistic images have been formulated: news photos, illustrations, and photo reports, also called photo stories.

The first category, the news photo, is usually the easiest image to take. Sometimes, it is even a quick snapshot of a current happening. Since plain news is the basic journalistic piece, the news photo is the visual photo corresponding to it. In many cases, journalists do not have enough time to think about the quality of the picture, but rather on its newsworthiness. However, the second category of photos, illustrations, are not supposed to show what is happening, but rather help the audience understand current events. Illustrations also have to provide new insight and explanations and not copy the textual information. Lastly, the photo report, or photo story, is a complete visual representation of a certain topic. Therefore, it requires a significant amount of time and effort. In this case, images are the determining element: telling a story with minimal text. The pictures have to be connected and arranged in such a way as to present a complete picture.

For the purpose of this chapter, we are going to focus on photo stories and illustrations. We will introduce some important techniques and elements that will help you improve your visuals and successfully reproduce the stories behind them. However, you should also be aware that this information applies to any picture that you take. Moreover, remember that each and every image reveals a story.

WHEN IS A PHOTOGRAPH NEEDED?

For centuries, pictures have been a powerful means of informing the public and persuading people to react in a certain way. Journalists have been using photographs since the 1860s to send messages. Yet, it seems that recently, more than ever before, the demand for images has risen significantly. Similarly, new technology developments have improved photographic equipment, making it feasible for every journalist to use a camera. Moreover, whether you are using pictures as supplements to an article or as a comprehensive photo story, professionals rely, to a great extent, on images to tell their stories. Images are two-dimensional, emotional replications of reality.

However, every photograph serves a specific function. Some visuals imply a certain mood, others aim to provoke emotions, convey messages, or express ideas. There are also pictures that involve more than one of these functions. In order to take the right approach, journalists should be aware of the goal of their images. Hence, there are some basic rules and principles that photographers should consider.

HOW TO FIND INSPIRATION?

Before explaining the process of taking a picture, it is important to mention a few ways

of how to find inspiration for your photos. This is a fairly easy process, because stories are all around us. Every moment, for example, there is an event taking place or a professional doing his/her job.

Consider a sales assistant from a nearby grocery store, the best local high-school football player, or a successful businessman, they all have their personal and unique stories.

However, there are plenty of other sources from where one can gather ideas. Here are some that can be considered as sources of inspiration:

- Take an object and repeatedly shoot it throughout the day. Try as many angles as possible. Place it in different settings. Try to tell a story about this object. You can, for example, pick a flower or your favorite token. You will not believe the number of ideas that you will come up with.
- Get Involved in photography forums and image sharing websites. Technology, allows you to look at the work of numerous photographers around the world. Explore their images. Try to analyze them by asking yourself how the picture has been created, what the mood it creates is, etc.
- Check the websites and blogs of your favorite photographers. Choose some people, whose work you enjoy and refer to it on a regular basis. Relate to the topics that these professionals cover.
- Pick a story. Read the photography forums and the professional websites to gain ideas of what to shoot. If you like a certain image, try to recreate it. Later on, aim to establish a whole story out of this one image. This approach will broaden your perspective and help you see the personal stories in each photograph.
- Read various newspapers and magazines. Try to create images out of a written text. If you enjoy the topic of a particular article, use it as photographic inspiration.

WHAT TO DO BEFORE SHOOTING?

Planning to use a camera usually triggers some questions, which have to be resolved before the shooting process begins. You need to make sure that you are aware of the challenges that might come your way. First and foremost, journalists should make sure that they have access to the person/ place/event that they are planning to photograph.

Special permission, a scheduled appointment or an access card might be required. Secondly, be aware of the light that you will be shooting in.

Will you be shooting indoors or outdoors? Knowing in advance will help you to set up your basic lightening functions beforehand. It is highly important to know the functions of your camera. Even the cheapest digital cameras have many built-in functions.

Therefore, regardless of whether you work as a daily reporter and carry your camera everywhere or you consider shooting a photo story, you should take some time to explore the device you are using. It will save you plenty of time later on. Moreover, every photographer should always double-check his/her equipment before leaving.

Batteries need to be charged and memory card should be emptied and put into the camera. Regardless of whether you are a daily reporter or a photojournalist, you should have a notebook and a pencil. These details might sound redundant, but people sometimes forget about such small elements.

Lastly, make sure that you have enough time to spend on the subject. Sometimes a couple of minutes will be enough to get all the good images that you need. However, it may also take a few hours, even days, depending on the topic. Therefore, plan in advance.

HOW DO YOU PROCEED AT LOCATION?

After the initial preparation, there are a few other important issues to consider, when you are already at your shoot location. Firstly, be an observer and feel the atmosphere. Look for

details. Think about all the possible angles and imagine the photos that you will need.

Always take 2 or 3 shots of your subject from different angles or positions. As taking digital pictures is essentially free, it's worth experimenting as much as possible. So if you see something that you think will make a good picture, try taking several pictures of it. Move closer in, or further away. Choose different angles, maybe a lower or higher viewpoint.

! If your initial idea is to photograph an event, do not just take overall pictures of what is happening. Find a person to represent it.

Such an approach will give a human twist to your images, making it easier for the viewer to relate to this story. If you are shooting a soccer game, talk to people from the team. Follow them in the dressing room and show their life outside the pitch. Express their eagerness, strengths, devotion, etc.

Moreover, photographers should also consider the time of day that they are shooting. Light can be very influential. Shooting at different times of the day results in different atmospheres. Therefore, make sure that you can return to the same place another time, if needed.

> A great example to illustrate this point is if you are planning of shooting a story about the coast of California. You have to take pictures, for example, very early in the morning. This is the time when surfers go out, because of the big waves. The sun has just risen and it creates a warm and idealistic atmosphere. However, go back to the same place in the afternoon. The deserted morning beach has now been invaded by tourists. People lying under the sun and kids playing with the sand – this will be another image of the beach that just you have shot just a few hours ago.

If you have taken into consideration all of the issues presented above, it is time to pursue with the creative part.

There are two main elements that constitute a great image: composition and lightning.

WHAT IS THE SECRET OF A GOOD PHOTOGRAPH?

Good photographs have great composition. This might sound straightforward, but when it comes to shooting, pictures involve a lot of pre-consideration.

Taking snapshots is simply not good enough for a good photo story.

There are some features that should be present in the picture. Some people call them "rules" that you have to follow. However, we are going to refer to them as guidelines, because there are no rules in photography. Each image is unique, hence photographers should not constrain themselves. However, knowing some design elements can help create better pictures.

Lines

Lines, if properly framed, can be very powerful elements, because they can create rhythm, dynamics, and drama in a picture. There are different types of lines that each photographer should be aware of. These are some of the basic ones that occur most frequently:

- Horizontal lines: this type of line creates a feeling of calmness and tranquility. (picture?)
- Vertical lines: usually express strength, dignity, and power. (picture?)
- Diagonal lines: their main effect is the sense of motion that they create in the image. (picture?)
- Curved lines: are often a symbol of beauty and perfection. (picture?)

One of the main effects of all these different types of lines is to drag the viewer's attention to the main object. They lead the eye to the center of interest.

However, some lines might distract from the main object. Avoid them! The easiest way to improve the picture in this case is to take another perspective.

Shapes and patterns

There are numerous different shapes and patterns around us. Emphasizing them sometimes strengthens the image. There are other cases when breaking the pattern and introducing a new shape creates a stronger impression on the viewer.

If we consider the first case, creating pictures around repeating shapes or patterns illustrates coherence and unity. However, they should be used carefully because they might overwhelm the eye. Therefore, in most cases, patterns are interrupted by another object with a different shape, color, or texture. As a result, the center of interest is emphasized.

This effect is usually achieved by the use of depth-of-field, which is a way to focus on a certain area and leave the rest of the frame blurry.

It is usually implemented when the background (in this case the pattern) is too busy and the goal is to make the main object stand out.

Texture

The use of texture makes images more alive, as it creates the illusion of three-dimensions. In simple words, it means that objects with highly rendered textured areas are more realistic.

This effect is achieved when light hits an object at a certain angle.

Therefore, in order to provide an object with a richer texture, a slight change in the lingtening or in the camera position is needed.

Color

Colors highly influence the message of the image. They create various feelings and emotion. Therefore, each photographer should be aware of how different colors work. The main distinction that should be made is between the colors that trigger an energetic mood and the ones that create stillness. The former are colors that fall in the blend of yellows, reds, pinks and oranges. They are considered warm colors and create a lively image. The latter, though, are the blues and the greens and they correspond to tranquil feelings. The contrast between the two main types of colors creates very good images, because it usually emphasizes the main object.

However, one should also be aware that some colors clash, which, rather than enhancing the image, will have an opposite effect on the viewer. The best way to choose the right colors for the image is to experiment with various shooting angles. Do not forget that, sometimes, a lack of color is even more powerful. There are some occasions that black and white photography works better than a colorful image. Such an example will be a gloomy day, when the natural contrast of objects is reduced. In this case, the photographers who shoot in color only will find it hard to get an expressive image, while black and white will be more expressive.

Contrast

Contrast is a very efficient compositional element. Whether between old and young, black and white, focused and blurred,

the contrast aims to emphasize the difference between certain objects, making each look more distinct and thus, increases the emotional effect of the image.

HOW TO COMPOSE THE IMAGE?

Being aware of all the compositional elements from the previous section, the photojournalist should carefully implement them in order toget a good picture. Therefore, we offer some practical tips of how to make this process easier. We have not put them in a particular order, because they are all equally important.

Rule-of-thirds

Many photographers reject the rule-of-thirds. However, it is widely accepted as the

most valid compositional frame of a photograph.

It divides the image laterally and vertically into three equal parts, which allows the photographer to avoid the central placing of the objects.

As a result, the picture becomes more dynamic. Therefore, that balance does not necessary mean symmetry. Symmetrical balance is boring. In order to place the objects off-center, the photojournalist usually uses the upper and lower thirds of the image area.

Unique perspective

To achieve an interesting composition, always look for unusual angles.

If you have to bend your knees, crawl, or get up a chair, do not hesitate to do so. Some photographers also forget that pictures can be either horizontal or vertical.

Just look for unique perspectives, which will reveal more about your subject.

Four basic frames

It is important to pay special attention to the four main frameworks of an image: overall picture, medium view, close-up and very close-up.

All of them illustrate a different standpoint and hence, contribute to the complete story. Therefore, get closer when needed or further away when you want to show the environment. A medium view is the most common frame and usually presents the main object. Close-ups are usually used for portraits, because they successfully reveal people's emotions, as well as for details.

However, what you should remember is that you should always have these frames in order to have all the elements of successful storytelling.

However, portraits are the only photographs where posing is allowed and does not go against the main principles of photojournalism. Therefore, in any other case, do not pose a picture, because it would be a false representation of reality. Journalism in general strives for objectivity, and the same rules apply to taking pictures.

Details and emotions

Details usually reveal important information that is not obvious at first sight.

Details talk about people's habits and personalities.

Read and anticipate any facial expressions.

It is very important that you don't look only for happy smiling faces. Sometimes a sad or fussy face tells more.

her job or qualification. You can also ask him/her to wear his/her uniform, if relevant, or have any distinctive symbols.

HOW CAN YOU BE SURE THAT YOU HAVE ALL ANGLES YOU NEED?

Cropping images

Lastly, it is important to look at the principle of cropping in a compositional frame. There are no strict rules of what to include in your image area. However, you should be careful when taking pictures of animals and humans.

Never crop at a joint, because it looks as if there are some body parts missing.

You should also make sure that there are no details from the background that stick out of the object's body.

HOW MUCH IS THE PHOTOGRAPHER ALLOWED TO POSE THE IMAGE WHEN SHOOTING PORTRAIT PICTURES?

It is important to address issues concerned with portrait pictures, because they are some of the most common images that a journalist needs to take.

Such pictures are usually taken in the natural environment of the subject.

Only then a realistic profile can be created. Therefore, there is nothing wrong to encourage a person to pose in a way that represents his/

At the end of our composition section, we can only conclude that you can never be sure you have taken enough pictures.

More is always better.

Therefore, shoot from as many angles as you can, but also keep in mind that you might possibly return to the place or to the person of your story.

HOW MUCH CAN AN IMAGE BE EDITED?

There is a variety of different photo editing software that can improve and alter images as well as correct mistakes. However, these programs are mainly useful for creative photography. When it comes to photojournalism, the photographer should use only the basic functions of the software, such as fixing brightness and contrast, sharpness, etc. As we have emphasized a few times in this chapter, "real" images is what photojournalists should aim at.

As a result, pictures should be taken with care and the photojournalist should not rely on photo editing. Hence, pick a topic, think it through thoroughly, go out with a plan and do not forget your camera.

WHAT ARE THE MOST COMMON MISTAKES IN PHOTOGRAPHY

- Unfamiliar of the camera settings: not knowing the functions of your camera will significantly hinder your shooting process.
- Rushing to get the needed pictures: usually this leads to random snapshots rather than quality images. Take your time to think before you press the shutter. Look at the composition of the photograph that you want to take. Change angles, if needed.
- Cluttered images: sometimes pictures can be so clustered that it is hard for the viewer to establish the main object and focus on it. In photography, it is highly important that less is more. Therefore, keep in your image frame only those objects that you find important. Ask yourself what the first thing that caught your attention was and emphasize it.
- Deleting pictures from your camera: never erase any images that you have taken. Sometimes even those that seem poor or irrelevant at the moment might be useful for different purposes later. There are also pictures, which despite being low in quality, provide you with specific information, which the good shots have missed.
- Boring images: some pictures might be a very good quality, but at the same time are very boring. Shooting from eye level and placing the main object in the center are the main reasons for this. Always change your perspective!
- Lack of patience and persistence: taking good images might take a lot of time. You have to analyze your object, wait for the perfect moment, and make sure that you have all the frames and angles that you need.
- Absence of people in the picture: human presence makes pictures more alive and realistic. People also give an idea about the dimensions of the objects around them.
- Smiles and poses: posed pictures are usually typical for family vacations. Quality pictures, though, require genuine emotions and natural setting.

Further reading:

» FindingInspiration:http://blogs.photopreneur.com/60-sources-of-inspiration-for-photography

» Photographymistakes:http://www.advancedphotography.net/photographic-mistakes-10-common-mistakes-photography/

» Photographyforumsandimagesharing websites:http://www.flickr.com/;http://www.deviantart.com/;http://photo.net/

» Basics of photojournalism: http://photo.tutsplus.com/tutorials/understanding-and-appreciating-the-basics-of-photojournalism/

» Composition:http://www.johnharveyphoto.com/LearnComposition/;http://www.photographymad.com/pages/view/10-top-photography-composition-rules;

Chapter 5

How to tell the story through video?

Author: Katharina Michael

How to start 98

What is a script and why do I need it? 98

Should I appear in the movie? 99

What shots should I use? 99

How does the perspective I use change the story? 102

How do I do a video interview? 103

What do I need to watch out for with the audio? 103

When should I use secondary movements? 104

How do I shoot people in action? 104

What am I allowed to film? 104

This chapter deals with the variety of ways you can tell a story through video. To shoot a short film or video news piece, you do not necessarily need a lot of expensive equipment. If you keep some basics in mind, you will be able to produce a nice piece with an amateur camera.

HOW TO START

To develop a good idea for a video, the most important thing is to choose your story based on the pictures. A story that can work very well for print or radio may be very complicated to realize as a video.

A video exists on the images you create, so a rule of thumb: less talking, more action.

An expert explaining a matter is rather boring to watch, so you have to come up with something more exciting and interesting. Also, consider that every second of the video has to have a picture, therefore it is essential for a beginner to calculate enough time for the filming and the editing processes. Many scenes have to be shot many times with different angles to get enough footage. How much footage you need depends on the length and the purpose of your video. A very common use for shorter videos is on websites, either alone or along with a written piece. In this case, the film should not be longer than four minutes.

Before you start filming, make an exact plan of what you want to shoot, when and who it involves. The better the planning, the less time you lose in the process. Also, think about possible throwbacks, like a sudden change in weather and prepare an alternative.

After you have all the footage you need, you can start editing.

Keep in mind that even a professional with years of experience need at least one hour of editing for every minute of video.

As a beginner it is therefore advisable to start with a shorter piece (maybe three minutes).

There is also some "vocabulary" you need to know before you start, similar to photography:

QUICK VIDEO VOCABULARY

A frame is a single image in a film. Normally a second of video has 24 frames. A series of frames uninterrupted is a shot. To create a good shot, pay attention to the iris. The iris is the opening, which lets light into the camera. A wider iris means more light and a brighter picture. Also important for a well-lit picture is the white balance. In the beginning, it is easier to use the automatic function. When you have a bit more experience you can adjust the white tone manually to make all colors look natural and consistent.

Once you have your idea and you have made yourself familiar with the technical part of your camera, you can start writing your script.

WHAT IS A SCRIPT AND WHY DO I NEED IT?

A script is an outline of the story you are telling. Depending on if your film is a more journalistic video or a fictional film, the script can look different. In both cases, however, it should be as precise as possible. A well-done script simplifies the organization of the filming and saves time since all people involved know what is needed. It also points out potential problems for cuts or the need for more footage, like for an opening shot.

The script should state at which time of the day the scene takes place according to the timeline. A morning scene for example should always be filmed in the morning, because the

viewer is able to tell the difference. A script for a journalistic video mostly consists of a table with sequence, frame, content, audio, equipment and timeline columns. The last column, the timeline, id very important. In this space, you write how long every single scene and the video in total should be. A journalistic script, also called a treatment, for a documentary about a railway line could look like this:

Scene	Frame	Content	Audio	Other (Equipment)	Timeline (Scene/ Sum)
1 Intro	A railway line in the morning. Moving train	Introduction of film theme	Train audio Background music		0´30´´/ 0´30´
2 Protagonist	A man waiting on the platform	Introduction of protagonist	Background music	Tripod	1´00´´/ 1´30´

If you are shooting a feature film with actors, the script includes all spoken dialog and the location. It is very important for the director to include a short note if the scene takes place inside (INT.) or outside a location (EXT.) Every person involved in the process should get a copy to avoid confusion.

An example of a script for a feature film could look like this:

INT. COLLEGE CLASSROOM. MORNING.

JASON
Did you see what Mary is wearing today?

SHOULD I APPEAR IN THE MOVIE?

The decision of whether the director of the movie should appear in it, is one of the most essential decisions.

There are two major forms of storytelling in journalistic videos. The more commonly used one is the voice over. In this format, you do not appear as a person in the video, but your voice does. You take the role of the omniscient narrator, commenting on what is happening. This can be challenging if the video contains interviews, because the an swers given have to be understandable without hearing the question. But a voice-over gives you the chance to explain the context or to introduce people. Since you write the text yourself, you are able to change it during the production according to your footage.

The other possibility is the classic reporter in the video. You or someone else is introduced with name and leads through the video, asking questions or making comments. If you chose this option, the reporter has to be prepared to handle sudden changes.

Sometimes, parts of the interviews with protagonists are used instead of an invisible narrator, therefore the expert is "guiding" through the material. This method is rarely used, because normally written and added commentary is clearer and more precise.

In exceptional cases there is no narration at all, just very expressive pictures and maybe some added music. This is very challenging and can only be used, if the story is both self-explanatory and powerfully illustrated.

WHAT SHOTS SHOULD I USE?

There are many different video shots you can choose from when filming. To make the video interesting, you should use a variety of different shots. Avoid having a longer scene

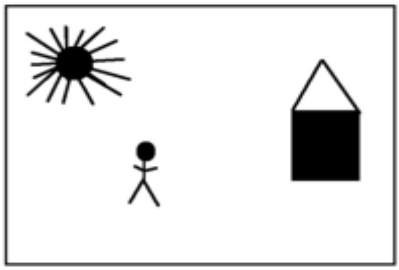
with only one shot. Move closer or further away from the filmed object or concentrate on a detail to keep the audience interested.

When you start composing your picture for the video, pay special attention to all vertical and horizontal lines, similar to when taking a photograph. In a neutral shot, all lines should be level or straight up and down. The same goes for the edges. Avoid having half objects in the frame, because the audience will not recognize what is being shown and will get distracted. This is especially important when filming people. Try not to cut out any parts of people from your frame, especially do not cut them off at the joints.

! You can cut a frame across a person's stomach or waist, but not at their knees. It just does not look natural to the human eye.

Different camera shots (image sections) are used for different purposes. Before you start to film, decide which shot you want to use for which scene. If in doubt, rather shoot too much than too less.

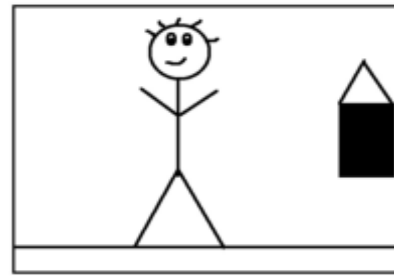
Here is an overview of the most common used shots:



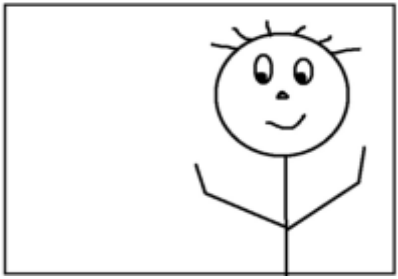
The Very Wide Shot (VWS): The Very Wide Shot is an establishing shot that is often used in the beginning of a scene or a film. It shows the environment of an object, including the sky and the ground it stands on. If it includes a person, this person is visible from head to toe and the background shows where this person is standing or moving. Examples for VWS are shots of whole cities or a whole farm.

The Wide Shot (WS): The Wide Shot is a bit closer to the objects than the Very Wide Shot, but the person is still shown from head to toe. Always include a bit of a safety zone since some camera displays show a wider picture than you can later see on the TV screen. Especially with a moving object in this shot, it is important to make sure that no part of the head or the feet is cut out.

The WS contains a bit of background, but not as much as the VWS. In most films, the Wide Shot has been replaced by the Mid Shot, but if there is an interesting detail in the lower part of the picture (like a special dress or costume) it is inevitable.



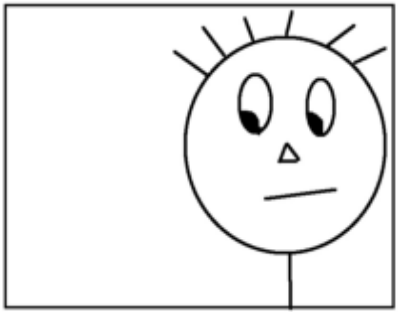
The Mid Shot (MS): The Mid Shot shows some part of the subject in more detail, mostly this is a person from the head to the waist. This is the extract that the human eye normally sees when having a normal conversation. For a discussion, the feet of a person are less important, so you can cut them out of the picture without giving the audience the feeling of missing something. The MS is the most common shot when shooting conversations. It allows body language, hand gestures and a bit of movement. This way the audience can connect to what is shown. The MS is often used for the first shot of a reporter commenting on something. Even though 50% of all shots in a normal video, movie or TV program are MS, be careful not to overuse it, because you are risking making your video visually boring to the audience.



The Close-Up (CU): The Close Up is a very common shot that often follows the Mid Shot. It shows more detail, like the head and neck of a person.

In a story, the CU is used to portray emotions or reactions.

Normally in a story, at some point, we see more than one person in the picture in a Mid Shot. To distinguish the different protagonists, the editor cuts to a close up, when that person is talking. This way, no zoom is needed and the person is introduced. In many videos however, Close-Ups are over-used, which leaves the audience uncertain of what they are seeing. For longer interviews on the other hand, a Close-Up is a way to make the footage more interesting, especially when the topic is emotional.



The Extreme Close-Up (ECU): The Extreme Close-Up gets even closer than the Close-Up. In this shot, only one detail can be seen, like the eyes of the protagonist. In more emotional films, there is often an ECU shot of a tear rolling down somebody's cheek.

Cutaway: A cutaway is a shot that's usually of something other than the current action. This way it does not contribute much to the story itself, but it is necessary for the editing of the video later to avoid a rough jump shot. In fact, cutaways are often "buffers" between scenes. They should, however, be related to the main action somehow.

An example could be a man walking down a street as the main action and an old woman looking out of the window onto that street as a cutaway.

Sometimes, an Extreme Close-Up can be used as a cutaway, for example the hands or the eyes of an actor.

Over- Shoulder Shot: The Over-Shoulder Shot is mostly used in conversations between two people. In this shot, the cameraman stands behind one of the two protagonists filming the other one. The back of the head and the shoulder of this person is used to frame the picture of the other. If you only have one camera you have to repeat the scene from the opposite angle.

HOW DOES THE PERSPECTIVE I USE CHANGE THE STORY?

Later, when you are editing, make sure you do not jump too far with distances. This means, if the last scene was a Very Wide Shot of a whole farm do not cut to a Close-Up of a boy, as the viewer will be confused. Instead have a Mid-Shot in between, to show that the boy is working in the fields on that farm. Normally, the next scene in the video is always one perspective closer or more distant than the one before. So, when editing you cut a scene shot as a Close-Up, the next shot should be a Mid-Shot or an Extreme- Close-Up. Keep this in mind when you are filming so you do not forget to get the right footage.

The way the audience sees the scene changes depending on the perspective you use in your shots. If used correctly, perspectives offer the possibility to convince the viewer and frame the story in a certain way. The rule hereby is that the more extreme the position of the camera, the stronger and more symbolic the emotional information the audience receives of a character or object in the shot.

Normally most of the material is shot at the eye-level of the character or object being filmed. If the protagonist is smaller than you (for example a child or a smaller animal) this means you have to bend down even if it is uncomfortable. The same problem appears if you are filming someone or something taller than you. In this case you have to climb on something or ask the person to sit down in order to get a fairly neutral shot.

There are also some ways to manipulate the judgment of a character or object.

! If the protagonist is filmed from a high angle it makes him or her seem smaller and less significant. It creates an atmosphere of weakness and submissiveness.

The opposite is the case if someone or something is filmed from a low angle. This changes the audience perspective to perceive the object or person more dominant and powerful.

! The low-angle-perspective is often used in action movie to introduce the hero or the bad guy.

A rather artistic perspective is the birds-eye view. This angle is very unnatural for the human eye and known objects might not be recognizable from this perspective. A common example is a person walking with an umbrella.

Another manipulating perspective is the tilted shot. In this shot the camera is not placed horizontal to the floor. This position gives the audience a feeling of imbalance and increases tension, for example when someone is escaping or running in a horror movie. The camera becomes the eye of the person, which requires the filmmaker to hold the camera in his hand while moving.

HOW DO I DO A VIDEO INTERVIEW?

For a video interview there are some other rules to apply in addition to those of written interviews. Firstly, interviews in a video film should be short and informative. So, when you ask a question, remember you need an expressive answer, not a yes or no. Sometimes it is useful to brief your interviewee before to avoid having to do the scene again and again. On the other hand, this takes a bit of the naturalness away and the interviewee answers less spontaneously.

One of the main decisions when interviewing is whether the journalist or director asking the questions is visible in the shot or not. If the interview deals with a precarious or particularly difficult topic, it is advisable to appear as a reporter, because that way you can be more persistent with your questions.
If you choose to appear as a reporter in the video, there are some things to consider. You should introduce the reporter before the interview begins, especially in a longer piece. Also, since you appear on air, try not to distract the viewers' attention from what is said. This includes, for example, not tapping your feet or nodding your head. If you choose to remain invisible, make sure that the person you interview answers in whole sentences. Long explanations are difficult to edit later so keep them to a minimum. For longer interviews in a documentary, you might need some other pictures so you can use the interview footage as a voice-over.

For the filming process of an interview there are some basic rules to follow. Firstly, keep the camera at eye-level for a neutral perspective. Secondly, the interviewer has to sit or stand right next to the camera when asking the question. This way the interviewed person does not look directly look into the camera.

The interviewee should be positioned either on the right or the left side of the frame, not frontally. If you are doing a survey on the streets, shoot one person from a more an angle more to the left, and the next from an angle more to the right. This makes it easier for the editing. For a natural looking interview, both eyes of the interviewee have to visible so the viewer can connect to what is said. If you have positioned the person in the frame, make sure that there is not too much space above the head. To get usable sound, the interviewee has to sit close enough to the camera. It is best to do a rehearsal question to check if everything is understandable.

Especially important is the background of an interview shot. A common mistake having writing in the background (such as signs or billboards), which takes all the attention away from what is being said in the foreground.

WHAT DO I NEED TO WATCH OUT FOR WITH THE AUDIO?

The audio is essential for a good video. So always make sure you know where the microphone on your camera is. Sometimes it is in the front, on other models it is on the top. Once you found the mic, make sure to protect it from wind and other things that may interfere with its performance. On the display of the camera you can see the level of the volume of the audio. You should check this frequently to avoid problems in editing.

Audio mistakes are the main mistakes beginners make when filming. Therefore you should pay special attention to distractions such as wind or music in the background.

If there is music in the background, such as

a musician playing in the street or a CD playing in a shop, the cutting and editing of the material gets very complicated. If this is the case, change position or ask for the music to be shut off. If there is a background noise that is unavoidable, for example a fridge or a fan, then try to make a theme out of the distraction. Film the source of the noise and mention it in the commentary. This also works if there is a lot of wind. Shoot some scenes with, for example, a tree moving in the storm, then the viewer will know where the noise comes from.

WHEN SHOULD I USE SECONDARY MOVEMENTS?

Secondary movements should only be used if necessary. They are unnatural to the human eye and should therefore only be used for special effects. A zoom, for example, can be useful to start a video, going from a macro to a micro perspective (a so-called, zoom-in). This can be a very interesting start for a video, because it pulls the viewer into the story. The opposite effect is a zoom- out and consists of the opposite movement, from extreme close-up to wide shot.

A pan is a side-to-side movement that is often used when filming the environment. With an amateur camera ,the pan is even harder to perform than a good zoom and should really be kept to a minimum.

As an artistic feature, the pan can be used, if at the end of the pan there is something surprising or funny happening. The same goes for the tilt, which is an up-and-down movement of the camera that should only be used with a professional tripod.

HOW DO I SHOOT PEOPLE IN ACTION?

Shooting a good action scene can be challenging for a journalist. If your script includes a car chase with ten cars involved in a big explosion, you might want to think about re-writing it due to feasibility. But with some help, a minor action scene is obtainable. There are, however, some things to consider before shooting.

An action scene has to be shot from multiple angles, which means you have to repeat the scene a couple of times. Before you start you need a precise plan: who is moving from where to where and when? An action scene needs many different angles to avoid the viewer getting bored. Each angle contains only a couple of movements. Here you can also try unusual perspectives to make the scene more exciting. If you, for example, shoot a scene with someone running, do not forget to get a shot of the feet movement. If your action scene includes a fight, you will need a close-up of the faces of the people involved to show the emotion.

In a running or fighting scene, you have to assure a smooth camera movement. Since low-budget productions don't have a camera crane on hand, improvisation is needed. A very useful trick is putting the cameraman in a shopping trolley and having somebody else push it as smoothly (and as quickly) as possible.

WHAT AM I ALLOWED TO FILM?

Keep in mind that in some places you will need a license to film, for example at train stations, airports and private properties. In some areas, such as military grounds, filming is generally forbidden.

When filming people, you always need their permission, if you intend to publish your work. The exception is a shot showing a "crowd" of people, which normally means more than five persons. In a public event such as a press conference, you do not need a special permission to film the protagonist.

10 TIPS AND TRICKS IN VIDEO

1. Unsuitable clothes. The people appearing in the movie (the reporter, the interviewees or the actors) have to pay special attention to their clothing. White cloths are very unflattering for a protagonist since they reflect the light. Also, be careful with eye-catching patterns, especially chequered prints as they are very distracting.

2. Filming with a bright background. Avoid filming protagonists in front of windows or any other light source. If there is no way to change your position, open the iris of the camera, even if it means that the background is too bright, at least the protagonist will be visible.

3. Mirrors. A very common mistake is a reflection of the cameraman or woman in a mirror or window. Sometimes this is unavoidable, but if you are filming in a house, you can check potential pitfalls beforehand.

4. Filming without a tripod. Even professional cameraman cannot film without a tripod for a long time and you should use one whenever possible. If you do not have a tripod, put the camera on some other stable support.

5. Repetition of pictures in the audio. The voice-over should not repeat what the viewer can already see in the picture. Avoid sentences like "in this scene we see…" either the audience recognizes what is presented in the scene or they do not, but you should not tell them what they see.

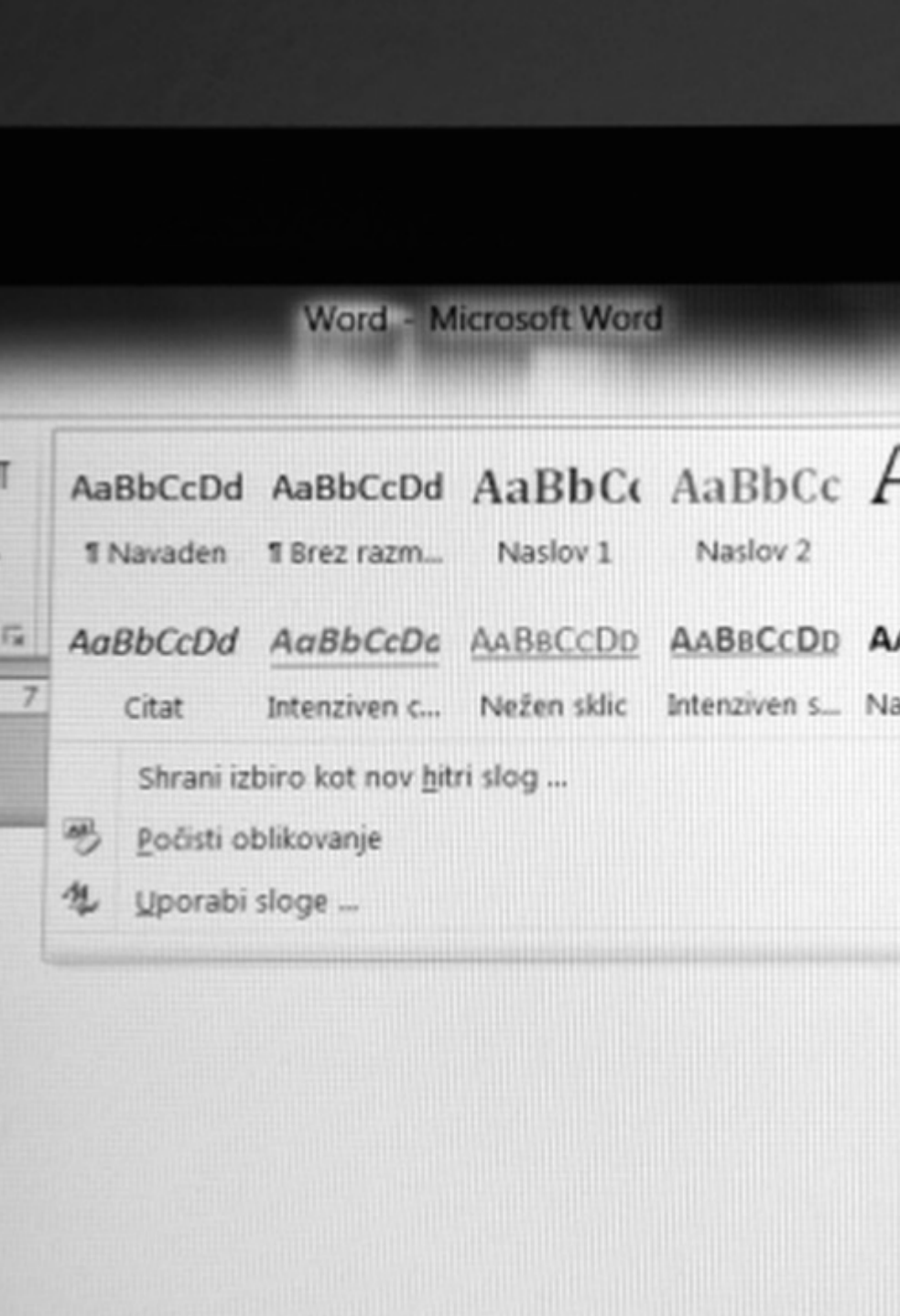
6. Divergence of words and image. The opposite mistake is to create a divergence between the spoken word and the image that people see. For example, a voice-over saying "On a sunny day" and the audience is shown a scene on a cloudy day.

7. Long scenes. Avoid long shots and pans. Normally the maximum length for a shot with many details is eight seconds.

8. Short scenes. Be careful with short shots. Always film two seconds more than you actually need, so you do not get in trouble with editing.

9. An interesting beginning. The first scene of the video has to capture the audience. A piece that starts with someone waking up in bed is classic but not exactly creative, so try to be innovative and different.

10. The background. No matter how interesting the foreground is, if the background is distracting, the attention of the audience is lost. Also, avoid a boring background. Nobody wants to look at a white wall.


Word - Microsoft Word
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Nežen sklic
AABBCCDD
Intenziven s...
Shrani izbiro kot nov hitri slog ...
Počisti oblikovanje
Uporabi sloge ...

Chapter 6

How to develop a good design

Author: Anna Krezelok

How do I get started with designing a layout? 108
How can layout design draw attention and enable understanding of content? 108
Why are hierarchy, balance and rhythm important? 108
How to choose colors for the layout? 109
How to choose color for text? 109
How to arrange text on the page? 109
How to establish a hierarchy of texts? 110
How to choose font types? 110
What further details of typography should be considered? 110
What kinds of graphic elements can I use? 111
What are infographics and how do they work? 111
How does the text reinforce the graphics and vice versa? 111
How do I place photos in the layout? 112
How can I find the necessary graphics, pictograms or pictures? 112
How can I determine what kind of publication to create? 112
What should I consider when designing a website? 113
How should I go about creating a multimedia presentation? 114
What is important in preparation to print? 114

In this chapter you will learn some basics of design so you can start to play with layout, proportions and colors. You will also learn some of the rules of composition and know how to avoid errors in the field of design and use graphic elements. By the end of the chapter you should be able to prepare your project for publishing.

HOW DO I GET STARTED WITH DESIGNING A LAYOUT?

A good design should be characterized by transparency, visual attractiveness and efficiency. The form of the project should be adapted to the purpose and the potential customer of the project. The form is what determines the style of the project. Before we start to design, we have to decide who the target recipient is and what effect we want to achieve with the project. We also take into consideration age, interests, social status, education, occupation, etc.

We must consider whether the design is to be primarily informational or whether it should attract attention as its primary goal. For example, an official document is based primarily on content, and in this case non-standard graphics or format will be unnecessary and may even distract attention from the content.

This is not the case with leaflets or posters, when the visual message must attract and be imprinted on one's memory, while maintaining maximum brevity of communication. With an informational brochure, it is often important to insert the maximum amount of information into a small area. In the initial project planning, it is essential to take into account the financial resources allocated for this purpose. Customized solutions certainly increase the costs.

HOW CAN LAYOUT DESIGN DRAW ATTENTION AND ENABLE UNDERSTANDING OF CONTENT?

You can attract readers in many ways, by using, for example, text, graphics, images, strong colors, contrast in color, or size of elements. Understanding of the content is enabled by a clear composition of the text, selecting the font, and using photos or graphics.

A major role is played by the skillful deployment of components of the project and by determining their hierarchy.

Three main features of the project are: simplicity, functionality and the ability to attract attention. Functionality follows from its simplicity, which means that the project should be visually attractive thanks to its functionality and simplicity. The means of expression used in the project must be legible, accessible and unambiguous. The structure should be logical. All these should strengthen the communicability of the project. Sometimes, we achieve the opposite effect and the means of expression we use interfere with the message or create chaos.

According to the maxim "less is more," reducing the means of expression will help focus be drawn to the element of the project that we wish to highlight (content, title, image, logo, company name or advertising slogan).

WHY ARE HIERARCHY, BALANCE AND RHYTHM IMPORTANT?

In the project, it is essential to give visual order to the content and to establish a hierarchy of elements. This is particularly important in web design, where visual navigation is controlled and imposed from above through the site design. The hierarchy is made through the diversification of the page or graphic design in terms of the size of individual elements, their color and shape

In the course of designing we must not forget a very important part of the layout: open space. This also applies to the space between

paragraphs, columns, and words. The distance between the graphic elements must be balanced to ensure the reader can navigate the design easily. Excessive crowding of the elements will make the recipient feel overwhelmed and become quickly discouraged. On the other hand if the space between the elements is too large, the focus will be lost and the navigation will be difficult.

HOW TO CHOOSE COLORS FOR THE LAYOUT?

Color creates mood, raises the symbolic associations that work on emotions, and attracts attention. At the beginning of the project, we have to think about the choice of color, taking into account the effect we want to achieve, and the emotions we want to evoke.

Warm colors activate emotions, stimulate action, and sometimes arouse aggression. Red is associated with energy, emotionality, warmth, dynamics and even aggression, power and self-confidence, and raises blood pressure. Contrast red, is blue, which is calming. Orange triggers emotions and attracts attention, though not in an aggressive way. Yellow has a connotation of joy and optimism, and its paler shade animates gray and blue colors, brightens dark colors.

Cold colors express distance and calm. Blue is cool and calm, creates distance, order, creativity, serenity, clarity and space. Navy blue expresses seriousness and determination, grey is a neutral color and is harmonious, while green symbolizes growth, peace, health, freshness and immaturity.

It is also important to match colors. Harmonious design is ensured by colors that are adjacent in the palette of colors (e.g., blue and violet, yellow and orange). When we want to call attention, complementary colors will work well (blue and orange, green and red).

> When matching colors, a color mixer might come in very handy. Google "color mixer" or use http://kuler.adobe.com/

Neutral colors are beige, lavender, purple, cream, and light gray.

HOW TO CHOOSE COLOR FOR TEXT?

The choice of text color is mostly determined by its readability. The readability is provided by a high degree of contrast between font and background. We should also consider the possibility of strengthening communication through the symbolism of color.

Both in multimedia projects as well as in projects for print, there are some limitations that are good to know. Using counterattacks (clear text on a dark background) reduces its readability by 10%, it is similar in the case of fonts in colors other than black and when the background's color is not white. Using counterattacks or color gives a better effect for the letters in bold, and sans-serifs. In the case of continuous text, the most important thing to consider is visibility.

HOW TO ARRANGE TEXT ON THE PAGE?

There are two ways to compose the text: traditional (symmetric) and asymmetric. The Title creates the impression of balance and harmony, if you will place it centrally on the page, above the midline. Moving it toward the edge (horizontally or vertically) will increase tension and draw attention. With such a treatment, the project gains momentum, and will have a modern look. Of course, these two methods of composing the text should not be combined with each other.

The composition of the text is divided into: centered, left-aligned, right-aligned or justified. This is conditioned by the purpose of the text. In the case of continuous text, the basis will be selecting a readable typeface. In the case of text that serves the assimilation of information, a good solution is to divide it into smaller parts with highlighted headers. If the central role is played not by the content of the text but its appearance, then we use such means that the text would highlight and strengthen the message (an unusual layout, font, color).

Vertical splits (columns) and horizontal splits divide the page, further increasing legibility. The ideal of continuous text is a page

with an overall "gray." not disturbed by tunnels, blackouts (bold text), and torn edges.

In traditional typography, meant for printing, there is no need to divide text into paragraphs, as indentations work well here, but paragraphs are helpful for web typography. In such print, if there is a gap between the header and the paragraph, there is no need to use the first paragraph indentation.

A known principle is that we do not have a line made up of a single word, this also applies to web typography.

Goodlegibilitywecanobtainbyputting60-70characters(includingspacesbetween words) per line.

A long composition, as well as a short composition, is difficult to read. It's good to remember that the dimension of line spacing should be proportional to the length of the line, this relationship will ensure a smooth transition of sight to the next line of text.

HOW TO ESTABLISH A HIERARCHY OF TEXTS?

The hierarchy of texts must be set at the beginning of the project. One should consider how many levels of text will be needed in your project. Then, for each level you must assign the appropriate font size, typeface, color, or other distinctions. What matters a lot in this case is moderation. Two kinds of typefaces are sufficient. Moreover, you should not combine different typefaces with other distinctions (e.g., bold italic).

If you want a continuous text to attract the attention of the recipient, you should not use large headings nor place them in an unusual location (be sure to mute other similar design elements, such as illustrations, photographs).

HOW TO CHOOSE FONT TYPES?

Choosing a classic *serif font* (serif means there is a short line added to the tops and bottoms of traditional typeface, e.g. Times New Roman) is a good idea if you want elegance, or your story is a traditional news story. However, using a *sans serif* (without the short line) font gives the impression of strong communication (information, injunction, prohibition). The firmness of such text is increased when you use bold fonts or different font sizes. Using different font styles in a single title makes sense only in a few legitimate concept projects.

Selecting a font for a header, beyond its emotional impact and readability issue, a font should also be chosen for its particular patterns, which direct the recipient. Usually, the priority of the main text is its functionality and readability, but despite these limitations we find fonts that match the look of the heading.

In the case of continuous text, it is essential to use a normal typeface (sans-serif or serif) devoid of additives such as italics, bold, color, extension. If we need to highlight the text, such as quotation, the best distinction that doesn't disrupt the gray of columns of text, is italic. However, this does not work with online text, because the cursive letters look bad at lower resolutions and they are barely legible.

WHAT FURTHER DETAILS OF TYPOGRAPHY SHOULD BE CONSIDERED?

Apart from the usual rules of typesetting, known to all those who have to deal with word processors, there are some less known issues, which are equally important from the typography point of view. Microtypography is a part of graphic design responsible for the overall appeal of the typographic design (composition, choice of fonts, layout). It includes all elements of typography issues visible only during the reading or analysis of the composition, such as the light between words or letters.

A ligature is a combination of two (or more) letters in one indivisible character. Most fonts include ligatures. A problem can arise when you change to a font that does not have ligatures. In place of the missing ligatures appear other character. In the case of ligatures, you should consider whether or not to leave it at the end of the line.

With regards to the significant disruption in the rhythm of reading, you should avoid dividing a word at the end of the page. Having

an equally adverse affect on the speed of reading is the repetition of words in subsequent paragraphs. When this occurs, the sight of the reader has a tendency to jump to the wrong line. A breakdown of aesthetics and the harmony of the page can be caused by so-called tunnels – the light between words overlapping in a few lines perpendicularly or obliquely.

It is important to use kerning, which is the distance between letters. For example, the letter A and Y or V and WW have more light around them, which gives the effect of too much space between the letters. Kerning reduces this type of spacing and regulates many other nuances that affect the appearance of the text.

WHAT KINDS OF GRAPHIC ELEMENTS CAN I USE?

An example of a popular graphics element is a pictogram or sign, a decorative element available in the form of a font. It fulfills an informative or decorative function, and often complements the text or message. It may indicate an e-mail address or phone number, select a new paragraph, highlight the text, create a frame, etc. The pictograms are usually placed among the available fonts on your computer, you can also find them on the Internet among many available free fonts.

Places to look for free fonts:

- www.urbanfonts.com,
- www.1001freefonts.com,
- www.dafont.com

Illustration serves as a provider of information, but also evokes emotions and draws attention. It helps to understand the text or emphasizes the selected items, and crosses language barriers.

Photography has a similar function to an illustration. It draws attention and reinforces the message, and works emotionally. Choosing black and white photographs emphasizes traditional, historic, elegant or a reporting nature of the project. Color photographs often refer to emotions and stress.

WHAT ARE INFOGRAPHICS AND HOW DO THEY WORK?

Infographics are a combination of illustrations and text. They explain difficult concepts, which a text would clarify in a complicated and tedious manner. Infographics have become an important means of visual communication and are present everywhere in public spaces (marking on road signs, signboards, doors, public transportation, bus stops, airports), printed materials (markings on packaging, catalogs, brochures and maps), and multimedia materials (illustrations, graphs and tables in multimedia presentations, indications of links to web pages, icons in graphics programs). It should be noted that infographics are distinguished from other graphics projects (posters, advertising) by their lack of emotional impact. The development of the popularity of infographics is a result of media development, which imposes a new way to communicate.

HOW DOES THE TEXT REINFORCE THE GRAPHICS AND VICE VERSA?

The hierarchy, determined at the very beginning of the design, imposes a mutual relationship between text and graphics (photography, illustration, etc.). If the major role in the project is played by text, the graphics should be complementary and be the background of the text. This effect is obtained by means of color, the size of the elements, and their placement on the page.

Harmony can be achieved by granting similar expressions to the component elements. Dynamic graphics, which form a strong accent, fix well with sans serif fonts and fonts in bold. Elements should reinforce the message and can not send contradictory signals. An exception to this is the desire to show confrontation in a project (tradition versus modernity, maturity versus youth). In this case, contradictory elements of expression can coexist if they come from the same group. The heading "modernity

versus tradition" may contain both modern and traditional fonts while, a picture in sepia can be confronted with a color one. However, combining photographs that refer to tradition with a modern font will hinder the readability of the message and introduce chaos.

HOW DO I PLACE PHOTOS IN THE LAYOUT?

The layout of a photo depends on what it tells and what the overall nature of the project is. The manner in which photographs are used in the layout of the page is similar to that used in the case of graphics or text. Subdued photography, traditional in expression, such as black and white, will look well in a balanced, static arrangement. A photo reportage, however, refers to emotion and its dynamic and emotional character will be emphasized with an unusual, asymmetrical layout, where the photo may be aligned to the edge, oblique or enlarged to the borders of legibility.

In the case of placing text onto a picture (this treatment is used as an interesting effect as well as for saving space), we need to remember to ensure the legibility of the text and the clarity of the picture.

When using photography in graphic design, it is essential to crop the photograph. We should specify which element of photography is fundamental and then remove the other elements that disrupt the message or divert attention. If the image acts primarily as decoration, you can risk maximum magnification and cropping. Such a procedure makes the photograph lose its clarity, but it gains attractiveness, calls attention and provides an interesting background for the text.

HOW CAN I FIND THE NECESSARY GRAPHICS, PICTOGRAMS OR PICTURES?

When choosing material, always look for images of high quality and resolution. It is important to obtain the picture in a legal manner.

Examples of sites with free photos:

- commons.wikimedia.org,
- flickr.com,
- morguefile.com,
- freephotosbank.com,
- freefoto.com,
- sxc.hu,
- openphoto.net.

If you are looking for illustrations, you can take a look at:

- www.fotosearch.pl,
- www.corbis.net.pl

Once you have selected an image, you need to read the website's service regulations and possibilities for use of the picture. There are many types of licenses and you need to know whether you can use the image freely, or only in non-commercial purposes.

HOW CAN I DETERMINE WHAT KIND OF PUBLICATION TO CREATE?

Before designing, you should analyze the target market and determine where the project will be published. The type of chosen publication or group of publications should be established at the beginning of your project, as your layout (colors, lettering and design) will depend on this.

Publications are divided into printed and multimedia. In multimedia publications we include websites, blogs, multimedia presentations, and newsletters. Examples of print publications are books, magazines, catalogs, and brochures. Each publication has its own rules, methods of composition and printing. Following these rules ensures good reception of the content. Books and scientific publications are based on the most legible composi-

tion; in journals and magazines the base is a unique style. In such publications, graphics and text are secondary elements. However, in catalogs and folders, graphics are usually at the forefront, so as to attract attention. Multimedia publications are easier and cheaper way to communicate and do not require such high-quality photos.

WHAT SHOULD I CONSIDER WHEN DESIGNING A WEBSITE?

A website must be clear and visually attractive. The composition of the page must have a hierarchy of elements, must be well-thought-out, since the appropriate setting and diversity of the elements determines how quickly and in what way the recipient browses the page. The middle of the page and the upper left corner are the places where the eye directs to first. If we place contrasting illustrations or texts in these places, we can be sure that they will be noticed.

It is very important that the page loads quickly, and works on most browsers. You shouldn't publish a lot of effects on your site, nor burden it with a lot of graphics and new solutions. Remember that the average recipient does not have the latest version of browser or computer monitor with the highest resolution.

A fundamental issue is the choice of graphics for the page. Multimedia projects need a variety of graphics. If a website, regardless of the content, is not interesting in terms of graphics, users will be discouraged. Graphics for multimedia must be properly prepared by adjusting the size, compression format and resolution. If you want to use a contrasting illustration or animation, the best would be a GIF, while a JPEG is ideal for photos and graphics with a smooth tone transition. An image resolution sufficient for web is 79 dpi. If you want to add images of a large size, it's the best is to show a smaller version and allow the viewer to select the magnification.

A traditional typographic composition does not work in the multimedia environment. Good readability can be ensured with lines containing between 40 and 45 characters. Long lines are difficult to read and the reader does not have time to relax and process the information.

When using text alignment, align it to the left side. Do not justify (full-justify) the text – if you use long words, the spaces between them would be too long to read the text comfortably.

For line spacing, use 120% -145% of the font size. This means that if you use 12pt for the text (100%), you should use 14,5pt (120%) or 17,5pt (145%) for the line spacing. If you keep to this rule, the lines will look clean and rhythmical.

Avoid using multiple columns in the text, as this will force the reader to frequently scroll through the text.

There is a limited use of fonts when publishing in electronic media, and it is recommended that you use a sans serif font such as Verdana, Georgia, or Lucida.

HOW SHOULD I GO ABOUT CREATING A MULTIMEDIA PRESENTATION?

To maintain the clarity of a presentation you should use large headlines (at least 36 points) and large text (at least 24 points). The classic combination of yellow text with a blue background offers a high contrast, which guarantees maximum readability, even if the presentation will be presented on a projector and there is poor shading.

The text should be visible from a long distance, so you should avoid fine and decorative fonts (such as Times New Roman, and Arial Narrow) in favor of more legible fonts (such as Arial and Helvetica). Legibility is also helped by using short blocks of text (a phrase is located in one line. It's important to write simple expressions, devoid of unnecessary terms. The assimilation of information should be facilitated by the graphics, but you should use graphics sparingly. It can be especially helpful to use all kinds of infographics such as instructions and diagrams. The background and the template should be neutral and subtle. They cannot overwhelm the graphics or text.

The number of slides should always be kept to a minimum, which allows for a clear message, attracts attention and do not tire the audience.

Before the presentation, it is worthwhile checking the equipment on which it will be displayed.

WHAT IS IMPORTANT IN PREPARATION TO PRINT?

To properly prepare a project for printing, see the individual recommendations of the printing-house where the project will be printed. Very important parameters are paper, format, and type of printing (offset, digital).

Graphics and photos should normally have a resolution of 250 to 350 dpi and be saved in formats such as .jpg, .tiff or .gif.

Always get the best image quality possible. The image quality for print should be at least 300dpi. This basically means that the picture in print will be about 3 times bigger than what you see on screen (screen resolution is usually around 100 dpi). For black and white photos, taken in sepia, or containing tiny bits of text, it may be necessary to use a resolution of 600 dpi.

The optimal size of the font in a printed document is between 10-12 points. Smaller letters are difficult to read, especially for older readers.

Try to find more sources on the topic. For starters, I recommend the free manual found at

» www.typographyforlawyers.com

Chapter 1: Howto become friends with techonology? 119
Chapter 2: How to take and edit photos? 125
Chapter 3: How to get, edit and publish sounds 131
Chapter 4: How to record and edit video 145
Chapter 5: How to publish on the net 155

part III

How to use equipment

In this part, we will give you an overview of the important modes of media production for backpack journalists. The following pages should help you orientate yourself in the world of technical equipment, provide you with good basic knowledge, and provide you some hints on where you can deepen your understanding of the things you have learned. Our main focus is on photography, audio, video and the internet. You will also learn about specific types of hardware and software, which you can use to capture and edit your material.

FLORIAN RÜDISSER, EDITOR

Chapter 1:

How to become friends with technology?

Author: Florian Rüdisser

What should be in a journalists backpack? 120

Why bother writing a handbook on technology and equipment? 120

What, where and how to buy? 120

Does it make sense to combine different technical tools / different media? 121

How to use the technical media – clever and creative? 122

How to do a better job using shortcuts and tricks? 122

Empty batteries can be a pain in the ass. How can I avoid it? 122

How can I kill a technical device? 122

How do I find my way around and explore the world of technics? 123

Do I need to know and do everything on my own? 123

In this chapter, you will gain a basic knowledge and understanding about both the creative side and the intelligent use of technical equipment for transferring messages. As a starting point, we want to tell you what should be in a journalist's backpack, how you might organize the tools you need and what to take into account if you decide to buy your own equipment. In addition, we collected some shortcuts, hints and tips to deal with tricky situations that you might encounter in your work.

WHAT SHOULD BE IN A JOURNALISTS BACKPACK?

The following tools, gadgets and equipment can all be useful in producing a wide range of journalistic media reports.

To be active as a backpack journalist, you will combine them depending on your specific mission. Sometimes, you will only need to use your mobile phone; while, in another situation, you may be very happy to have the ability to use a video-cam and a sound recorder both (if they are available).

The more you know and try out the different options, the greater your freedom of choice and action will become in your own journalistic production efforts.

The following things can all (at times) be useful in day-to-day journalistic situations. You need: something to record with (audio/video/photography), something to write with (paper & pencils), spare batteries, a mobile phone (with internet), a laptop computer (for a quick and direct report), an emergency number if you get caught by police or lose your way, spare cash (100€ for a bribe), coins for public phones, a city map, an extra microphone, your creativity and ability to improvise, your ideas, your critical thinking skills, your patience and most definitely your passion!

WHY BOTHER WRITING A HANDBOOK ON TECHNOLOGY AND EQUIPMENT?

For us, one reason is that we believe in peer-to-peer mutual learning processes, which is one of the main focuses of our activities.

That is also how we created this handbook: by simply exchanging (expertise) and learning from each other.

Thinking about our own experience, we came to the conclusion that since we are part of the digital generation, we are already capable of doing quite a lot of different things with technology. Still, we often discovered that sometimes there are more clever and more elegant ways to do any given thing. So, this is our shared summary of useful information, introductions combined with a collection of links and sources of knowledge.

We want to invite you to use it, share it, pass it on and most importantly – try it yourself, experiment and live it...

WHAT, WHERE AND HOW TO BUY?

How to distinguish between new crap and useful tools? The technology sector is changing so rapidly, it really is hard to tell.

Some useful thoughts to keep in mind while sailing in the ocean of technical diversity are:

Sources of information and who to trust?
Pre-reading descriptions of equipment and tests on the internet are, of course, good sources of information. But do make sure that you know if the information is sponsored – or provided by companies – or if it is independent from them both. Sites of manufacturers can show you the exact characteristics of a given device (usually in a systematic way). From independent tests, you can see how a specific device is functioning (in practice) and you can locate areas (and products) where users and customers either have objections or have encountered problems.

Should you buy when a new technical gadget is fresh on the market?
It is mostly better to wait until at least some people tested it, used it, reviewed it, fixed the first bugs, etc... Besides, after a new technical innovation in on the market, there may soon be other brands that do the very same thing better and cheaper.

Where to buy and use quality and where can you get by using the cheap stuff?
To answer this question, you need to ask yourself what you want to use the desired equipment for. Generally, we think that cheap stuff is more likely to get broken quickly and you waste your time and become angry > then you have to invest again and you create more waste. We believe that if you can afford it – it always pays To find out what is quality and in which cases you just pay for brand and design, we believe it is always good to ask around in some different places in order to get a more objective picture as to what is actually crap and where companies "cook with the same ingredients," but just want to make more money from you.

Sharing makes us richer?
Before you buy new equipment, try to figure out what works for you. What might help you in this process or maybe even solve your problem in general is also the possibility of sharing equipment with others or borrowing it from an initiative.

When will I use all in one tools?
The advantages are that they are mostly smaller, easier to carry and therefore you are always prepared for "anything" that might happen. The disadvantages can be that there are less features and connectors for each component and that they are mostly not that good in quality. All considered, it might be easier to share tasks within the team.

DOES IT MAKE SENSE TO COMBINE DIFFERENT TECHNICAL TOOLS / DIFFERENT MEDIA?

Combiningdifferenttoolsandmedia canbealivelywaytoinspireyouinyourwork–if it is not distracting or too confusing.

There are great pieces of art and incredible examples of passing on a message with very simple methods. Still, we think that it can be a very inspiring source of creativity to combine different technical and analog means of expression. Generally, we want to encourage you to use what is at your disposal, to both play and experiment. For example, you could make a collage about a certain topic and film it throughout the process, introducing new parts as new chapters of your documentary.

Onethingtokeepinmind:n"Themedium is the message!"

That means that the medium always influences the message. Whether it is a speech on the street, or a newspaper article, a video documentary, or a Facebook entry – it makes sense to ask yourself what helps to put across your message in the best possible way. What feels

right and in which cases do you prefer simplicity and purity (sometimes less really is more).

HOW TO USE THE TECHNICAL MEDIA – CLEVER AND CREATIVE?

Different approaches to technical equipment range from viewing technology as a source of creativity to taking it as a simple means of putting across the message.

Human beings have always creatively expressed themselves by processing, commenting and passing on their thoughts, observations and conclusions. This was true even when we were living in caves. So, obviously we are not that dependent on modern technical means to communicate. If you have something to say or if you have a message to "broadcast," you will find ways to do so.

Still, we think that humankind has made some good progress in this field lately and today there is some really useful equipment with which to express yourself.

In the following pages, we want to invite you to explore some of the technical means of a BPJ, gain some awareness of the certain qualities each media brings and learn how to combine them.

HOW TO DO A BETTER JOB USING SHORTCUTS AND TRICKS?

The best way to learn dirty tricks, useful shortcuts and interesting ways to do stuff is by simply stopping to ask questions and learn from other journalists, writers and activists. Of course, there is also tons of information to be found on the internet. Generally, with a little playing around, improvising and exchanging hints, you are half the way to mastery over any given software or piece of equipment: so, play and have fun!

Learning and using shortcuts on computers can save you a lot of time.

A short list of the most common, yet very useful, shortcuts that work across many programs, platforms and environments include:

- ctrl/ apple a > mark all
- ctrl/ apple x > cut out
- ctrl/ apple. c > copy
- ctrl/ apple. v > paste
- ctrl/ apple z > undo the last operation
- ctrl/ apple y > redo the undone
- Alt Tab / Apple Tab > change between different programs
- ctrl, alt, del > start task manager

Besides the endless, yet questionable, wisdom of the internet, it is always possible to learn shortcuts and other tricks by reading manuals or help guides. Even if you have used a device for a long time and you think you can handle it already, it is sometimes useful to check manuals for some new hints and use possibilities.

EMPTY BATTERIES CAN BE A PAIN IN THE ASS. HOW CAN I AVOID IT?

1) Bring spare batteries.

2) Check other devices for spare batteries.

3) Shut off or reduce extra power suckers such as the screens of cameras, zooming, etc.

4) In case of empty batteries: always take your notebook along to write and draw.

HOW CAN I KILL A TECHNICAL DEVICE?

Water, sand, dust, and pressure are generally dangerous for any electronic device. Pack it properly (in water-resistant and/or shock-proof containers) before you go on a fieldtrip and do not leave it unattended.

For equipment that you will use a lot outside and under rough conditions, it is recommended that you be aware of this likelihood when you buy your stuff. Take into account that better design sometimes means less environmentally resistant devices. Also, be aware,

some devices may look more simple and bigger just because they are more durable.

If you keep your things together and in order, they normally last longer. Regularly saving your data by making regular backups is a very prudent thing to do, especially if you take your laptop along on your journalistic adventures.

HOW DO I FIND MY WAY AROUND AND EXPLORE THE WORLD OF TECHNICS?

It is good to have some basic knowledge of any technical device you will be working with before you go out on a hunt to buy one. Still, many things can really only be learned by doing them.

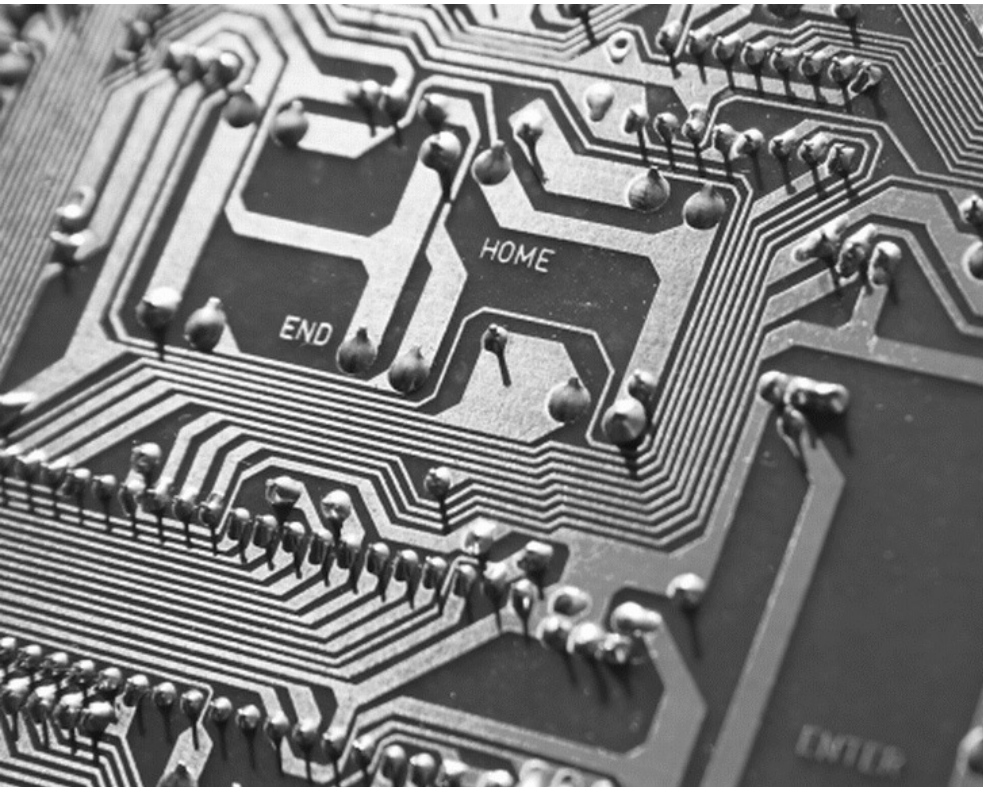
Experience is the best teacher!

DO I NEED TO KNOW AND DO EVERYTHING ON MY OWN?

Teamwork in technical teams is an important thing to learn when you either plan to/or move on to more complex and advanced projects. Furthermore, in many cases you will get better results and have more fun if you are working in a team that shares work as well as technical expertise. You can take different roles in small "production efforts," maybe even swapping roles to get different perspectives and build experience, exchanging peer-to-peer what you know and what you have learned. See also the other handbook for more info on Organization and Teamwork.

How do you trust and find trust if you lend out your equipment (e.g., microphone).

If you work on a project with people you do not know, as a deposit, you can ask them to give you something in exchange while they are working with your equipment.



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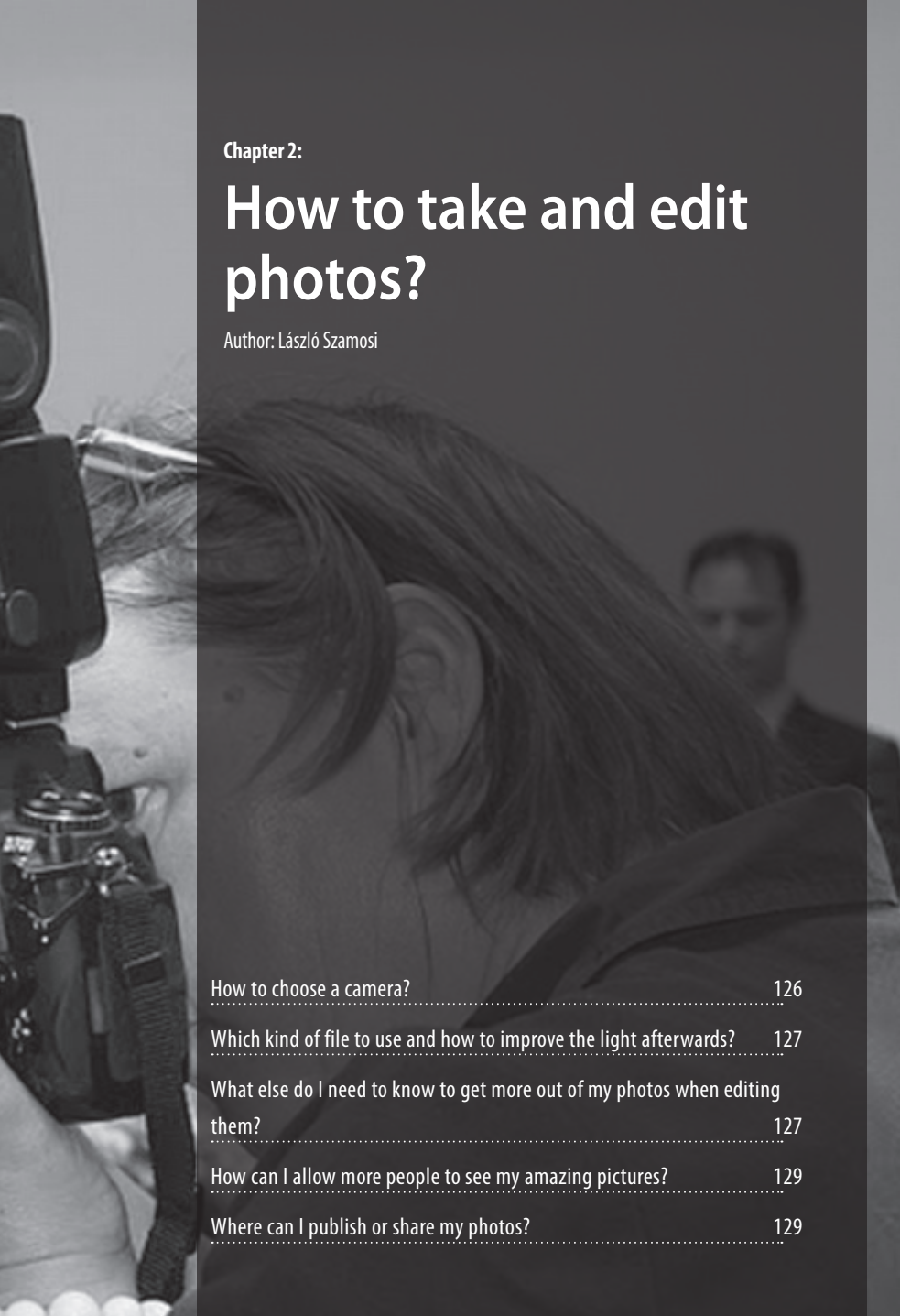


Chapter 2:

How to take and edit photos?

Author: László Szamosi

How to choose a camera? 126

Which kind of file to use and how to improve the light afterwards? 127

What else do I need to know to get more out of my photos when editing them? 127

How can I allow more people to see my amazing pictures? 129

Where can I publish or share my photos? 129

In this chapter, we want to shed some light on the miracles of photography. After dealing with all the differences between cameras and their unique characteristics, you will be able to choose the right camera for the right purpose. Composition, light, resolution, etc., all have to be adjusted while you are in the field; yet these old friends will always be back when you sit down later to edit your pictures. Once you are satisfied with your photos, you merely need to know where to present them... All of that will be covered in this chapter!

HOW TO CHOOSE A CAMERA?

! It is important that the photographer chooses a camera carefully.

In choosing, it must be considered what topic will be documented and in what form. Creating a photo is influenced by the form of the camera, whether we do or do not use flash, and what focal distance the object-glass has. Object-glasses are defined according to the optic angle; there are also so called basic object-glasses, which were the first in photo history. In human vision, the optic angle of the real vision range means a 50(fok) angle. (Of course, the basic object-glass changes with the picture forms and now we speak about the mini camera 20x36mm form.) Every object-glass with a larger than normal optic angle is called a panoramic object-glass. Its categories are shown below:

- slightly panoramic object-glasses: 35mm
- mid-strong panoramic object-glasses: 24-28mm
- strong panoramic object-glasses: 18-24mm
- extreme panoramic object-glasses: 12-15mm

With these object-glass types, photo distortion – or on the edge darkening (vignetting) appears.

We can see a strong perspective effect with these glasses. This effect grows as the focal distance gets shorter. Here, the distortion is barrel-like. Because of the relatively large glass surface and optic angle of the panoramic object-glasses, it often happens that light shines into the object-glass. These lights are not a natural part of creating the photo; so, using a lens hood, or compendium, is offered as a solution for straining them out.

Teleobjective is an object-glass with a smaller than normal optic angle (smaller than 40 fok).

Considering the mini camera, the categories according to the focal distance are listed next:

- slight objectives or portrait objectives: 80-105mm
- mid objectives: 135-200mm
- strong objectives: 300-600mm
- super objectives: 800-2000mm

The perspective effect of these objectives is shown by the fact that raising the focal distance makes the convergence of the lines smaller.

We may estimate the distance between the elements in a false way because this convergence concentrates the picture elements. It almost heaps them up.

The contour of the objectives is consistently much smoother than the contour of the panoramic object-glasses. At the edges, we can see a smaller damage area and the vignetting is smaller, too. However, it can happen that the

quality is damaged in the middle of the picture. This distortion of the object-glass is called párnás.

We must mention depth sharpness. With this, not only the subject is flat (where the sharpness is set), but the points in front of and behind it will be relatively sharp. The depth sharpness depends on the focal distance, the subject distance, and the diaphragm.

Let's speak about the use of a flash unit. The photographer must decide if he will use flash or not when he knows the topic and the given light situation. Utilizing the natural basic lighting of a given scene generally lends a good ambience to a topic. However, it can happen, that in a given composition a detail must be emphasized; in that case, the flash will be indispensable.

It is vital that the flash not rule the photo or function as its main light. It is only used to brighten the scene. If we take color photos, we have to know color temperature differences in order to utilize them or to calibrate them with filters to get the right photo.

WHICH KIND OF FILE TO USE AND HOW TO IMPROVE THE LIGHT AFTERWARDS?

As an example, for the editing of pictures, we will have a look at Adobe Photoshop. If we want to make the mentioned modifications to our pictures, the picture files must be loaded in the program. If we took our photos in a JPEG or Tiff format, the picture appears on the surface of the Photoshop base. If we took photos in RAW form, we can call the picture into Photoshop through a file converting program. Many more corrections can be done with the Raw form than the other file options. Perhaps the most important option is that we can change the color temperature (White Balance). The exposure also can be corrected and that is not possible with either JPEG or Tiff files. The RAW converter program can give solutions for correcting the lens problems as well. Nonetheless, choosing which kind of file to use depends on the task at hand.

If the mid tone dominates in a picture, the photo will be grey and without contrast. We can take care of that with the retouching brush; however, the sample must be taken from the correct place, later it can be replaced by clicking.

Both JPEG and Tiff file formats can be saved from the RAW form. So, we get a picture stored with a large amount of information. Tiff, unlike JPEG, is not compressed.

In focusing the density, it is important to consider that if the dark or light tones are overdone, you will lose valuable parts of the picture. This can be set in the Photoshop corrections, which are available in the Levels (CTRL+L) menu.

WHAT ELSE DO I NEED TO KNOW TO GET MORE OUT OF MY PHOTOS WHEN EDITING THEM?

Today, processing is no longer done in a darkroom. Instead, the processing (of what we now call digital photo material) is most often done on computers with software like Photoshop, which is a member of the popular Adobe product family.

The right hardware background is also a vital necessity for journalists in the field. For professional processing, a calibrated monitor is indispensable, as is the X-Rite system, which works with both PC and Mac computers.

Before the amateur photo magazines push us into the endless possibilities of Photoshop, we must be aware of the question: What corrections would we like to make on the rough film? A photo must be examined from different points of view: resolution, composition, and the hard or soft contour of the object-glass as well as its density.

Resolution means how many dots (pixels) there are on one inch of the precious photo surface. This sum is given in DPI (Dots Per Inch). Resolution must be chosen in consideration that we know what consumption the photo will get. (For example, for an illustration for an online magazine or as a front piece of a printed media edition.) If the capacity of the memory card and the computer allows, the photo should be taken in as large a size as possible.

Composition through cropping allows one to determine both the central and the not so very important elements of a photo. If at the exposure, we did not have an object-glass with the right focal distance or we did not have time to compose the picture quite so carefully, we can do it with a new cropping. Cropping can be proportional. If we know where the photos will be used, it is worth cropping them to fit. If we do not know the destination, the photo can be cropped without setting the length of the sides. Fuzziness can be corrected with a sharpening mask, which can be found among the filters. The use must not be overdone because the photo details can break easily. However, it is worth using when we could not set the sharpness well, or when the contour of the image objective was soft.

Setting the **density** is one of the most important supplementary works, which determines the quantity, the intensity of the top light, the mid-tone and the shadow of the picture.

This correction can be done with a histogram, but it is essential to know the density and where we want to move the manipulated photo in comparison with the original, exposed one.

Using **Healing Brush or Clone Stamps** can give new meaning to some picture parts. Tones or complete graphic elements can be copied with them. At exposure, we must think over the composition in which we must care for the rules of the golden section, and thus attend to the edges that border the topic.

Later, we can strengthen or redefine the composition using the **Crop Tool** in Photoshop. With the cropping tool, we can give the measures in cm, inches or pixels. In this way, the rate of the picture can be changed and so the whole composition can be changed.

Theseproceduresarethesameasthe proceduresdoneindarkroomswithnegativesand positive paper pictures.

HOW CAN I ALLOW MORE PEOPLE TO SEE MY AMAZING PICTURES?

Report photography is always material for the press and it must fulfill the expectations of the publishing media. The basic point of view is that the composition should be a vertical or horizontal picture. The photographer can sell the photo to an agency. Several additional mediums may then buy the option to use it from them.

If the photo reporter works for the newspaper, the photo can go directly to the paper. The photographer must be aware of the rights regarding publication. The first is in the copyright that protects the person who created the intellectual product. According to this, the transforming, using, copying, translating, and/or publishing can take place only with the permission of the author. In publishing, the medium must credit the name of the author, or in this case – the photographer.

Personality rights concern the characters in the picture. These rights ensure that the picture would not be used illegally. An individual has wider personality rights than a public person or a legal entity. In a photo report, if the characters are not participants of a public event we must ask for their permission to publish them. It is enough orally, but it is worth getting it in writing for the legal proof.

In publications, picture editors play a part as well. They fit the size of the photo to the text.

According to the mood of the picture, the typographer chooses the letter type of the headline and the display on or around the picture.

Amateur journalism has its own special medium: blog writing. A blog is an online diary where text, photos and video can all be uploaded. It is important that the blogger find the right rhythm and rate of writing, according to the genre of the blog. Perhaps with blogs, there is the biggest subjectivity and the fewest restrictions in the communications industry.

…during creating, looking for the photothesoulofthephotographeris:space.Photographertakeshimselfineverythingthathecan see,identifieshimselfwitheverythingtomeetand feel it. (Minor White)

WHERE CAN I PUBLISH OR SHARE MY PHOTOS?

Todaythemostsimpleinformation channelistheinternet.Besidestheinformative websitesandblogs,thereareseveralpublicsites wheretheaimistoexchangeinformation,andtobe present virtually, intellectually and visually.

There are amateur and professional picture sharing sites where any kind, type or style pictures can be shared from family albums to photo reports The most well-known sites are Flickr, Picasa, ImageShack and Photobucket. Social Networks, such as Facebook, are different and provide even bigger communicating possibilities. There we can publish our photos to certain designated individuals.

While blogs are like public diaries, the picture sharing sites are online photo albums. The public sites are virtual places where communication includes blogging, sharing photos and many other functions as well.

H4
ZOOM
SENNHEISER

Chapter 3:

How to get, edit and publish sounds

Author: Karina Liebe-Kreutzner

What is the appropriate equipment for sound recording? 132

Laptop or computer – what are the technical requirements? 132

Recorders – which ones to buy for which purpose? 132

Microphones – Which type for which situation? 133

How to record sounds with a PC or laptop? 135

How to use a microphone and recorder? 135

How to control acoustic situations – inside, outside, speech, at concerts...? 136

How to save my files – data qualities and formats? 137

Where to get sounds when it´s impossible to record them? 137

What are the basics of audio editing? 138

How do I edit sounds (cutting, duplicating, splitting...) with Audacity? 138

When and how do I apply special effects? 141

What is important to know about the saving system of audio editing programs? 141

How do I save and publish my audio files? 142

What is the best file type for which to aim – Types of file formats? 142

How do I burn on CD/DVD? 143

Web: How and where do I publish online sounds and podcasts? 143

How to publish for radio? 143

In this chapter, you will learn how to handle recording equipment, capture sounds, enhance and manipulate audio files, plan your work to get professional podcasts, and which program formats to use for which publication.

WHAT IS THE APPROPRIATE EQUIPMENT FOR SOUND RECORDING?

Today, you can decide whether you just want to settle with a whole mini-studio on your laptop or you need more handy tools for spontaneous mobility and action-journalism.

For satisfactory sound quality, it should have at least a high definition audio with 44100 HZ sampling rate and a minimum 16-bit resolution, which corresponds to good quality editing. If you don´t like to wear earphones, the computer also should have speakers. The ones with a good sound card normally include acceptable built-in speakers with 5.1 output. That is enough to control the sound of edited files without having to wear headphones.
For fast performance with audio software, you should have a good processor and enough memory to handle the job. If you use Vista or W7, it should be at least a 2 GHz Processor and 4096 Mb of RAM.
Some audio editing applications have an elaborate graphic surface that strains the graphic card – try to have one with at least 512 Mb memory.

LAPTOP OR COMPUTER – WHAT ARE THE TECHNICAL REQUIREMENTS?

Make sure that your laptop has a sound card. If it is equipped with a microphone or sound-in-port and headphone entry, it has.

However, don´t despair if your laptop or PC does not have these specifications – they just warrant a real fast and comfortable working process with demanding software. If you are used to older models, you might have more patience and get along fine with less. Just try!

Using a laptop as a recorder has the advantage that you really have everything in one place and you can feel like you are traveling with your sound studio. All files, all the software, all the documents and maybe even mobile internet can be in your backpack.

The disadvantage is if you really are into journalistic action, even the smallest laptops are not as practical as mobile recorders. You have to get the notebook out of its bag, lift it up and it takes time until it boots and is ready to record. It´s not practical for spontaneous reporting. It is also quite heavy and lacks the handy convenience of a recorder.

RECORDERS – WHICH ONES TO BUY FOR WHICH PURPOSE?

In the last few years, the development of mobile audio recorders has increased quickly. The sound quality is as good as those of the best microphones and most of the recorders don´t need any additional mics. That means that the recorder itself is the mic and you can record, configure the intake and capture any sound with only one hand.

Recorders are made for action and most of them have special filters against wind and bad environmental conditions.

They fit in a jacket pocket and they serve as high quality MP3 and WAV players as well!

A recorder suitable for professional audio takes should have these characteristics:

Before buying, take it in your hand and feel

Recording format: WAV for professional and editable recordings with studio quality (16/24 bit and 44,1/48 kHz sampling frequency). If it can additionally record MP3s (minimum until 160, better until 320 kbps), it´s practical for less important sound takes or when you have to save memory space. Anyway, MP3 recording works with 160 kbps and more; but it is not recommended for further editing.
The best recorders are PCM recorders. That means that they are so sensitive they can capture the sound in a PCM format without any quality loss.
Built-in stereo mics: preferably W-XY, +1,5 dB to +27 dB gain or better.
The sensors should be covered and preferably be protected under the case, especially if you want to record outside with wind or under bad environmental conditions.
Line in stereo (for connection to HiFi), 10 kilohms input impedance, -10 dBm input level or better.
Mic in stereo (in the case you need an external micro), 20 kilohms input impedance.
Phones/Line out (for connecting earphones or speakers)
Preferably a **SDHC card** slot for data-storage (with a 4 GB memory card, you can record about 6 hours in the highest PCM or WAV-quality).
Compartment for normal batteries (AAA or AA). Some recorders have their own rechargeable battery models; but if you need a replacement, it has to be special ordered and they are expensive. Standard batteries can also be charged like rechargeable batteries; but they are universal and you can also get a quick replacement if you are abroad.

the weight, decide if it is comfortable to you. Test the stability of the buttons. Avoid slide keys or wheels with pressure functions like dial jogs – they are quite sensitive and not recommended if you have a strong hand or will be loaning the recorder to others.

When buying a recorder, most people think it is important to have the best quality sound sensors and built in mics. If you sit in a soundproof studio with deafened walls, the best acoustic conditions available (without the slightest buzzing or hall noise) – you can compare the recorders and you will see that obviously the best mic records the brightest and purest sound. But what happens outside with noises, wind and various environmental surroundings? You´ll see that for outside use, many super recorders are not appropriate and they are excessively sensitive. If the mics aren´t under a well protected case they will be affected by any slight breeze and hand movement – the recordings can be affected. Under difficult conditions, you will find you have pure distortion instead of pure sound.

So, for getting the right equipment, it is important that you first know which application needs it will need to fill.

MICROPHONES – WHICH TYPE FOR WHICH SITUATION?

The same is true with recorders as it is with microphones. THE perfect microphone for THE perfect journalist does not exist. There are thousands of models and each comes for a different use and with other applications as well.

No matter if we are speaking of built-in or external microphones, the more sensitive the sensor, the more problems it can make in difficult environments; for example, outside, with wind, or traffic rushing by. The better a microphone is, the more it fits into a studio environment, while not so sensitive a microphone can do a really good job recording an interview – even in the middle of a hurricane.

Also, here you have to answer yourself: what do I want it for?

Basically, there are three main types of microphone:

Dynamic: they are used on stage where many sounds interfere (people, music, speakers, public, public hall, etc.). It can get really loud, but they can still reproduce a good average sound. They cannot record the highs though and they are not so sensitive – if they were, it would pipe terrible interference in stage-like public situations. Most of them have different positions to switch the radius of recording: omnidirectional=surround (in

circle), bidirectional=symmetric (like an eight) or cardioid=about 180 degrees (like a kidney), although generally their recording radius is significantly lower.

Example: Shure SM 57/58, 90-120 Euro, are quite robust and don´t break when dropped or they get wet.

There are also more breakable models that have no bad feedback problems (AKG) for around 20 Euros.

Condenser: these are the typical professional studio microphones. They have a fix point where they stand and are extremely sensitive. They can record highs and are used for lower noise and when it is important to reduce the static and any background noise. They are not good for loud sounds because they easily get over-modulated. With motion or tremor, they can produce distortions and are not good for reporters who move their head a lot. They can have several positions for the recording radius and capture background noises in 3-meter distances. They are quite expensive, use batteries, and most of the time need an additional pre-amplifyer. A down side is that they connect with an XLR and that does not connect to a computer or recorder.

Electret-condenser: these are like economic condenser micros with in-built pre-amplifiers (most of them need a battery). They are more sensitive than dynamic and have more static than the authentic condenser microphones.

For quieter recordings (ambient sounds, normal speech or background sounds), you will get along well with an Electret-condenser for around 10-90 Euros.

Example: Phillips SBCME570/00 with studio-quality, 50 Euro.

You should also consider the connectors and compare them with your recorders:

- 3.5 mm plugs fit with most of the recorders AND with the sound-card of computers.
- 6.3 mm jacks are mostly on stage-microphones and they need an adapter.
- XLR are professional plugs that need an interconnection with a mixer or a special adaption called DI-Box (expensive and too megalomanic for backpack journalism).

HOW TO RECORD SOUNDS WITH A PC OR LAPTOP?

Make a test using the desktop recorder of your system:
Go to start/all programmes/accessories/entertainment/audio recorder (in some systems the audio recorder is directly in accessories).
Play sound files, a music CD or click on sounding keys and press record. The program records all sounds that take place on your desktop.
If it doesn't work, control the configuration of the sound card and speakers, they should be activated: start/system configuration/sound, check the components that appear in the tabs playback and recording. Click, for example, on speakers/configure or properties to activate or select the components.
Go to tab recording and click on the soundcard. Press configure or properties and check that everything is activated and connected. If it still doesn't work, go beside the clock field down at the right of your desktop and search for the speaker icon, click on it. That will open the mixer where you can activate and regulate the volume.
Once you are recording, observe the recording bar with its trembling level. Adjust the volume so that the level does not get too loud. When you have recorded with the desktop recorder, press stop and save the files under the name and file you want. In most systems, it will be saved in WMA, but look to see if it is possible to save in WAV or MP3 format.

That is the simplest way to record sounds on the desktop.

Of course, a journalist also needs to record sounds from outside the office.

Connect a microphone to your laptop. Any microphone is ok for practicing, for professional sound capture see the recommendations under 4.

Go to start/system configuration/sound, check the tab recording and control the settings of the microphone. It should be activated. Control the volume settings as described above.

Again, use the audio recorder, press record and speak into the microphone or hold it toward a sound source.

HOW TO USE A MICROPHONE AND RECORDER?

Let´s first take a look at the recorder. In process though, don´t forget to save your recording into a storage device if your recorder has no integrated memory. Also, be sure to select a folder to which recorded files will be saved (look at the manual).

All recorders have a display. After switching it on, normally the display for recording appears. You see a scale. When you press record (sometimes you have to press twice because the first switch is just pause), you see the time begins to count and a bar of the recording is moving within the scale in accordance to the volume. Speak to the recorder; hold it to ambience noise or toward a radio and look at how the bar is moving.

! Thescaleindicatesthesoundpressure levelindB(Decibels).Hereyoucanjudgewhether therecordedvolumeistoolow,toohigh,oreven over-modulatedTheidealgainismarkedonthe display.

If the bar enters in the "over" range, the volume is too high and the tone will be overmodulated. It will be recorded with a distorted noise that cannot be corrected afterwards.

If you are working on a PC, you might miss the dB-scale; but looking at the recording bar of the audio recorder and hearing it in playback you will soon find the ideal amplitude for the right volume gain.

Now, to record speeches or music, look at the bar and change the recording level until the amplitude is regulated. On recorders, the wheel or key for the recording level might be called input sensitivity or mic gain. While recording, adjust it until the bar moves within an average range under the "over" mark.

Now, you are recording the correct volume level so that you are producing sound files that will be ideally modulated for digital editing.

Although digital editing can do miracles, it is impossible to correct an overpowered volume. It is also difficult to correct too low a volume because when amplifying it artificially in an editor, it will have a continuous static (murmur) that is also difficult to eliminate without losing other important characteristics of the recording.

Practice setting the input sensitivity because this is the only way to adjust the gain so that the signal can be recorded with minimal noise and distortion. Most recorders have an additional light that flashes to alert when the sound source is too high and might be distorted. The best and most difficult exercise is to adjust the level of a singer: As soon as you think you have the level pegged, they do something like move a few inches and you find out they are louder than you thought and the meter is in the red. So, you lower the level and then find out that the meters are barely moving at all. Additionally, however, the human voice is extremely dynamic and a backpack journalist should be an expert in recording it.

The next step is to practice with a microphone. If you do an interview, maybe you want to give a more professional impression and use a microphone. A microphone is more flexible when following a speaker, it is also lighter than a recorder, and depending on the type, it can focus better toward a source. A speaker might also feel more comfortable with a microphone in front in front of them instead of a square unknown apparatus.

Connect the mic to the PC or recorder.

Practice with friends leveling the input sensitivity and observing how the microphone works. No matter which kind of microphone you have, each model is different and you can only get trusted with it by knowing and using it in action. If it has different directional radius adjustments, try all the positions (omnidirectional, bidirectional, focused...) and check what sounds best in which situation. Is it sensitive when you move it, does it distort the sound when shaking it, how far or near should it be from the source to get the most realistic sound, in which angle should it be held to the source, does it catch the sound of the cable...? All of those are important questions that you will have to learn to answer by yourself.

HOW TO CONTROL ACOUSTIC SITUATIONS – INSIDE, OUTSIDE, SPEECH, AT CONCERTS...?

Depending on the specific acoustic situation, you will have to be able to configure your recorder and your microphone yourself.

Again it´s a question of experimenting.

Review the adjustments of the microphone and compare it with the situation. With which recording radius can you get the best out of the microphone?

If you focus on an interviewed person, it might be convenient to switch to cardioid, if the speech rotates between the person and you, bidirectional will be better. If you are at a conference, you should put it in the middle of the speakers and adjust the position depending on whether they are in a circle or on a line, etc.

Just like the microphones have adjustments for the recording radius; most recorders have different operation modes as well.

On most recorders, you can switch between stereo, mono and 4-channel recording.

In addition, just as microphones have keys that regulate the angle of recording, the built-in recorder mics also have different settings concerning the radius like 90, 120 or 360 degrees, etc.

There might also be different positions for the gain level: High for low or distant sounds, middle for analogue instruments with a harmonic level, low for very near and loud sources like concerts and male voices with bass.

There also may be filters that can isolate wind or background buzzing (low cut)...

Independently from what the manual says, it is essential that you experiment by yourself to both learn and get comfortable with what to switch when.

Think about the acoustic conditions: Are you outside and want to capture the ambient (circular radius, high gain) or do you prefer to

focus on one main strong sound without background noises like birds, cars and wind humming around (90 degrees, low gain)?

Are you inside with echoes in the room (maybe mono recording can reduce the repercussion) or are you recording a big harp concert and have a near seat to the stage (120 degrees)? Is it windy and noisy and you have to run behind people to get somebody in front of the mic (switch to low cut, put a windscreen on the microphone or over the built-in recorder mics!).

Only you can resolve the answers to those questions. Sometimes the manuals even describe the effects wrong (because of translation problems); so you really do have to prove it on your own through practice and exercising your ears!

HOW TO SAVE MY FILES – DATA QUALITIES AND FORMATS?

With a recorder, you have to fix to which folder and in what format you wish to save your sound files. Most recorders have preconfigured folders numbered from 1-10 and they pass that to the memory card. So, don´t change these card settings on the PC if you still want to use the memory card for the recorder.

Now, adjust the recording mode by inputting in which file format, sampling frequency and quantization you wish to record.

For practicing or recording sounds, you don´t need to edit any further, MP3 with 128 kbps is enough. In playback, you will have good quality; it will even be good enough to burn it on audio CD. It is a compressed format so it takes up little space and is ideal for song archives.

However, if you prefer to edit the file, it can be possible that the MP3 compression plays a goof and destroys the file. So, forget MP3 if you want to cut and change or if you want to use the file to combine it with other sounds.

For editing, the best is WAV. A sampling frequency of 44,1kHz and a quantization of 16 bit is enough; higher quantizations may not be recognized in some of the older players. WAVs raw PCM data has an uncompressed sampling rate, which means that the sound is digitalized without quality loss or compression – it´s also most similar to the original sound waves.

After recording, you can connect the recorder to the USB port of your PC and it will be recognized as an additional device or as a card reader. Now, you can easily drag and drop files to the PC.

WHERE TO GET SOUNDS WHEN IT´S IMPOSSIBLE TO RECORD THEM?

If you have no recorder or it´s too costly for you to record background sounds on your own, you can get free tones on the internet.

From the sound for web-buttons, to an old telephone ring, to jungle screams and beach waves, it is all available online.

Most sound files will be MP3s, because WAVs take too much time to download. So, if you just need them as they are, MP3 is OK. However, if you want to reprocess/cut/rearrange them, take the WAVs.

Be careful reading additional data or readme files, they stipulate whether a sound is for commercial and public or private use. If it is only for private use you cannot put it on your website nor in any file that will be published. Respect any copyright addendums and abstain from files with the note "copyright not owned by us," that means they don´t honestly know whether or not the sound has been copyrighted!

Some free sound sources:

- http://www.mediacollege.com/downloads/sound-effects/
- http://www.findsounds.com/ISAPI/search.dll
- http://www.partnersinrhyme.com/
- http://www.pacdv.com/sounds/index.html

WHAT ARE THE BASICS OF AUDIO EDITING?

So, now you have some audio files on your PC and they are saved as WAVs.

Ifyouwanttomanipulatethemordo suchsimplethingsliketoppingandtailing(cutting andfadingouttheend)youneedtoopenthemina digital audio editing application.

For free downloads, see the previous question.

When you look at the program surface and open a sound file (File>Open or File>Import), you will see that it converts to a waveform.

The editing window displays it and allows you to zoom in to see the waveform in microscopic detail. The low-volume parts are little waves, the high gain parts have a bigger amplitude. When you zoom the waveform, you will see many pushed together and swinging waves. Audio professionals can recognize each wave and identify them with concrete tones – they can literally "see" the sounds.

A selection of editing tools will be made available to you. The variety of effects and tools will depend on the sophistication of the software you are using.

You may find that some editing techniques are more difficult to execute correctly than others, and on occasion a waveform will 'look' like it has been edited correctly but will still 'sound' problematic.

Audio editing can be an exhausting task and it is worth taking time over as you will find that you improve with practice. Only exercise will make the master...

HOW DO I EDIT SOUNDS (CUTTING, DUPLICATING, SPLITTING...) WITH AUDACITY?

Now praxis comes and you learn how to eliminate unwanted sounds (e.g., stuttering, emm, or ahhs in a speech), how you copy or duplicate wanted parts (e.g., laughs) or how to separate or split a wave block (to introduce music, etc.)

As a reference program for this exercise, we will take Audacity; it has the biggest community of users. This does not mean that we prefer it over the others. The tutorial will, indeed, consider other applications if the commands differ very much, so you will easily get into others. As mentioned above, almost all audio editors are built similarly and this will provide you a good orientation.

THE FOLLOWING FEATURES APPEAR IN ALMOST ALL PROGRAMS FOR AUDIO EDITION

Sound editing functions:

They refer to the direct change of the wavelength like cutting, pasting, splitting, deleting, silencing, etc. So you can shorten, duplicate a tone or delete single waves that sound bad.

In most programs, it is possible to do this under the menu "edit" or with the mouse, selecting a different cursor appearance (e.g., scissors).

Audio effects:

They change the sound itself by artificially varying the frequency range.

The most basic effects are

- amplify: to raise the whole volume of the selected wave part;
- normalize: to adjust volume peaks to a standard level so that they don´t exceed a certain height;
- equalizer: for changing frequency ranges like on the Hifi-equipment for bass, brightness, etc.

You might also know the typical effects like echo (dying out repetition), reverb (adding hall), time stretching and/or pitch scaling (slow voice out of the grave or Micky mouse squeaking).

Most editors offer these functions under the menu "effects."

Filters:

They can eliminate constant frequencies like hum or permanent buzzing in the background. Additional functions include audio restoration features like noise or scratch reduction.

Filters can be found in a submenu of "effects" or under plugins, depending on the software.

AUDACITY IN BRIEF

After installation, read the first steps in your manual – some programs require specific entries to start functioning. Maybe you need to download some encoder because it does not come included in the installation or you may have to configure the format-settings for saving and exporting...

- The first step in creating a project is importing or recording music. To record, first make sure that the necessary hardware (i.e., a microphone) is set up. Simply press Record of the transport buttons. If a mistake is made, simply go to Edit>Undo Record or select the unwanted wave block and press Delete.
- To import a file, go to File>Import or, depending on the program, File>Open.
- In the Audacity menu it´s different: select Project>Import Audio, and select the file to import. The wave block will appear in a track.
- Listen to the file and decide where there is some mistake to edit. You can press Play of the transport button or use the space bar for playing and stopping. In all audio editors, the space bar has the same play and stop function.
- For the audio edition, the main step is always to select the wave or the part which should be enhanced.
- Click the selection cursor of the tools (the vertical line) and mark the part to remove, copy, or duplicate. The selected part is shown in a darker blue background.
- To delete it, just go to menu and click Edit>Cut. The selected part disappears and the rest of the wave appears as if it is pushed together. When you cut in other programs there might remain an empty space and the wave block gets split up. If you want that in Audacity, there is a feature in the menu – Generate>Silence – which deletes the selected part but leaves the rest of the wave in its original position.
- You can also copy a section with Edit>Copy. Place the cursor in another track or place and then paste it with Edit>Paste.
- A very practical feature is to duplicate a wave or part of it. That enables you to test what an effect sounds like without altering the original wave – select Edit>Duplicate. In some other programs, the duplication does not include the separation of wave characteristics. That means that when changing the duplication, the original also follows. Try that with Edit>Undo before finalizing any change!
- If you just want to split up one wave block or clip into two or more pieces, go to Edit>Split and the second clip part will be positioned in another track. In other programs, you can right-click on the wave part to be split and click Separate or Split. Some applications even have their own cursor-tool to separate (it may look like scissors or a knife).
- If you want to move the clips, parts, copies or duplications – just go to the tools and click on the time shift cursor (the horizontal line with two arrows). In other software, the single wave blocks can be moved with the normal cursor...

In Audacity, you have to click on the envelope tool (two arrows pointing on a curved line). Then left-click in an area where the volume should be changed to create a new automation point and drag the point. You will see that the volume envelope acquires strange symmetric shapes that symbolize the increase or decrease of amplitude. You can also change the shapes by using the Time Shift tool. This Audacity-feature is really a bit strange for anyone working with other programs and it has to be practiced well to get the desired result.

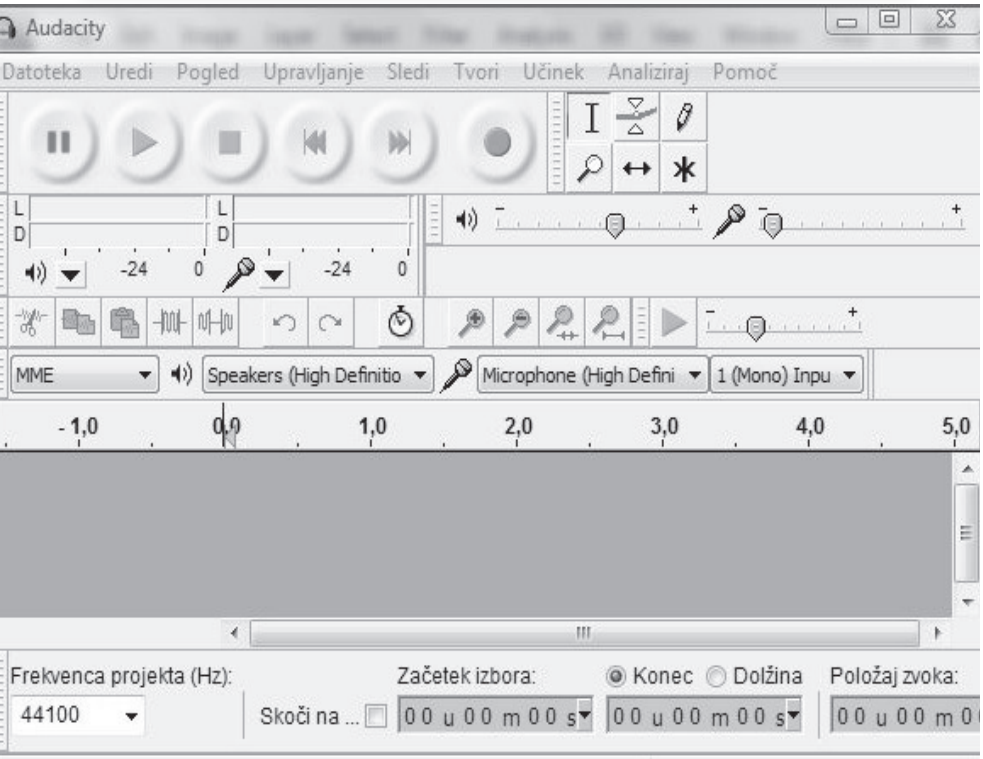
Another volume feature is under Effect>Fade Out and Fade In. This works very simply: just select the area that should slowly get quieter or faint and press Effect>Fade Out. Do the same if you want a wave that starts silently to get louder, pressing >Fade In.

A very functional tool is the Noise Removal tool.

This effect is ideal for removing constant background noise such as fans, tape noise, hisses, or hums. It will not work very well for removing talking, music in the background, or strong permanent background noises.

Removing noise is a two-step process. In the first step, you search for a part that´s silent, except for the disturbing noise, and select it. Then choose Effect>Noise Removal... and click Get Profile. Audacity learns from this selection what the noise sounds like; thus, it knows what to filter out later. Then, select all of the wave that you want the noise removed from and press Noise Removal... again. This time, click the Remove Noise button. It may take a few seconds or longer depending on how much you selected.

If too much or not enough noise was removed, you can Edit>Undo and try Noise Removal... again with a different noise removal level. You do not have to get a new noise profile again if you think the first one was fine.



WHEN AND HOW DO I APPLY SPECIAL EFFECTS?

After having cut, split or repositioned your parts of the wave blocks, you might see that maybe their appearance and height is very different, which means that the volume varies a lot. Especially when voices have been recorded, any part of a sentence might have a different amplitude depending on the way the person spoke at that point or their distance from the microphone.

So, the most important of the effect-features is the envelope tool, which is used to correct volume differences and harmonize the wave.

We have already heard that in the track panels, the volume of each track can be adjusted. One way to do this could be to put all amplified clips into one track, the more silent ones into another and then change the track volume. However, when listening, you will notice that sometimes the appearance of a wave isn´t so reliable and most of the time you will have to harmonize each part separately.

Here you need the envelope tool.

Most programs have a volume line or volume envelope in each track in the horizontal middle or upper side of the track. By clicking on it with the mouse or with a special cursor you can create points (automation points) and then move them, convert them into a descending line (like fading out at the end of a song), or create waves, zigzag, etc., for special volume changes or effects.

Removing noise usually results in some distortion. This is normal and there is virtually nothing you can do about it. When there is only a little bit of noise, and the signal is much louder than the noise, this effect works well and there is very little audible distortion. But when the noise is very loud, variable, or when the signal is not much louder than the noise, the result is often too distorted.

There are many other ways to edit waves. Under the menu edit, one can add effects such as echo, or reverb to simulate dying out repetitions or give the impression of a big hall. Basically, all effects function in the same way, selecting the part of the wave to be "effected," choosing Edit>the… regarding effect, and introducing some parameters to define exactly how the effect should be applied.

In all programs, this is a question of trying, hearing and practicing to get to which effects sounds best and most natural with which parameters...

WHAT IS IMPORTANT TO KNOW ABOUT THE SAVING SYSTEM OF AUDIO EDITING PROGRAMS?

After having practiced a lot, and if you want to continue editing later, you can conserve the files in the program´s own format by clicking File>Save, or >Save Project as… and introducing a filename. This saves all the waves as you left them; so you can edit them again and again in the program.

If you have really finished and the files are perfectly edited, you can convert all the tracks into one by exporting to WAV, File>Exporting to WAV. This will convert all of the waves to a single track!

WAVs can be processed by all other programs and you can edit them in whatever application you like. Single wave blocks can also be saved as WAVs. In most programs, you can click on the wave to be saved and with a right click, you select Save or Export as...

Most applications have different procedures for processing data. Find out in your manual whether they have non-destructive editing! Non-destructive means, you can import a WAV and edit it, but the program saves the rewritten WAV automatically in another folder, so that the original always remains unaffected. That is important because if working with destructive editing you may have important losses of datas. You may import your preferred song into the editor, just for exercising some functions, and some days later when playing it, you hear a cut chaos with reverbs and horrible echoes – your favorite song has been destroyed!

Almost all audio editing applications save the original program files in their own format, which is not readable by foreign/other software. Those original files load extremely fast

and are quick in the processing because most of them are like "representations of the file" but not exactly the file itself. That is no reason to worry, it´s just to explain why in most of the programs, apart from the original file format, there exists further files or entire folders – with the same name but different file extensions.

The memory stressing files are saved in another directory named project_data and it should neither be moved nor deleted. They contain the root data and if they are changed, they cannot be localized any more by the program itself and the wave blocks will disappear like an empty place on the application surface!

Under File>Preferences, most programs give the possibility to indicate the proper file locations. The best option is to make a folder just for these files. Of course, it is not intelligent to put them into such a big folder like "Music" because after some amount of audio editing all your music files will be mixed up and in with hundreds of editor-files...

It´s important that you keep the folders well organized to avoid important files from inadvertently being moved or deleted.

HOW DO I SAVE AND PUBLISH MY AUDIO FILES?

So far, the WAV format has been mentioned, but actually, there are many file formats and each one is good for a different purpose.

When digitalizing sound, the audio voltage is sampled with a certain resolution. Visually, that can be depicted with waves. The denser they are, the higher the sampling rate (the number of bits/rate) or the resolution and definition of the sound file

This digitalized sound can then be stored uncompressed (with its real resolution, without quality loss), or compressed (to reduce the file size).

To export your program files to any format, go to File>Export and select the appropriate format with the desired sample rate.

Here are some points of reference for bit rate / frequency range / channel:

- For good quality recordings that also should be acceptable when burned on an audio CD, it should not be less than 128 kbps / 44,1 kHz / stereo.
- A different consideration involves telephone interviews or speeches, which are interesting because of their content; but they do not need that high a level of acoustic quality. In that case, 64 kbps / 22.05 kHz / mono might suffice.
- If you have to control the traffic but can accept that music has some clinking, 32 kbps / 22.05 / mono will do it.
- In any case, you have to control the compressed/exported result by rehearing it by yourself. As there are so many different kinds of noise, audio qualities and recordings, there are no hard and fast rules, only general guidelines.

WHAT IS THE BEST FILE TYPE FOR WHICH TO AIM – TYPES OF FILE FORMATS?

Uncompressed file formats:

- PCM: this is the major uncompressed audio format. The recorders with the highest sound sensitivity are PCM recorders. Usually this format is stored as WAV on Windows and as AIFF on Mac.
- WAV: commonly used to store uncompressed (PCM). CD quality sound. Due to the high resolution, the data size is quite large and you have to calculate about 10 MB for every minute of sound.
- BWF (Broadcast Wave Format) is a standard audio format created as a successor to WAV. This is the primary recording format used in many professional audio workstations in the television and film industry, although for our purposes, WAV is enough.

Other formats:

- WMA: Compressed Microsoft-format, almost without quality loss (except lossy WMA).
- MP3: MPEG Layer-3 is the most famous format for downloading and storing music. Depending on the bit rate it can offer good

audio quality at a tenth the size of an equivalent PCM file. In some audio editing programs, the MP3-codec is not included. That means that for converting MP3s, you have to install it separately or even buy it from the particular software firm!

- OGG: a free, open source container format supporting a variety of codecs, the most popular of which is the audio codec Vorbis. OGG Vorbis is a good and free alternative to MP3. It is equally functional but it is simply not so famous.

HOW DO I BURN ON CD/DVD?

High quality recordings need much space, so eventually they end up stored externally. The best way to do this is still on CD or DVD. Although external hard drives are used more and more, they are not safe from failing. For long term archiving, you should burn your data on DVDs. Store them in a cool, dry place that is protected against the sun.

As we have heard, WAV is the best format for high quality sounds.

If you still listen to audio CDs, the best way to burn them is achieved when burning a WAV file. Just drag your WAV into the burner´s screen and click on Burn Audio CD.

Otherwise burn the DVD as data. When changing data to audio-files they are automatically converted, which means digitally changed; so a loss might be possible. But sound equipment is updated more and more to data-media and eventually Audio-CD players and the audio format will disappear.

If you just want to store your old podcast collection without any intention to reedit it, of course the MP3 format will be enough, although you should select a good rate, of at least 160 kByte. This rate even enables some editing.

Saving with 128 kByte is really only recommendable for ready made songs. When editing this rate, you might get a big loss of quality and even some unexplainable noises can arise and destroy the file. That happens because MP3 is compressed and when you export or save it again after editing, it will be compressed again…

WEB: HOW AND WHERE DO I PUBLISH ONLINE SOUNDS AND PODCASTS?

For publishing on the web, you always have to consider the download time. A large-size format is not suitable for journalistic clips because the user will have to wait too long to catch a few minutes of an interview.

Although some old players cannot recognize OGGs, the MP3 and OGG formats are generally ideal. If your community is somehow alternative, they will all have players that read OGGs; however, if you want to reach the whole world, choose MP3.

The next question is, which resolution and which quality?

Always control the audio quality yourself and try a higher or lower resolution (samplingrate) to manage the perfect balance between sound quality, storage space and download time / traffic!

Do not forget to edit the ID3 Tags of your sound or podcast file, that assures that it will not get lost anonymously somewhere out in cyberspace. Right-click on your file, open Properties and edit the tab Details.

HOW TO PUBLISH FOR RADIO?

If you want to send a hi-fidelity-proof of your production to a radio station, send a WAV file burned on a CD. Call before you send it though to ask them if they prefer a Data or an Audio-CD. Finally, if there is an agreement, you should ask the programming technical contact which formats and sampling rates they prefer for broadcasting.

If you want to publish your files on internet radio, 128 kbps / 44.1 kHz / stereo will be more than enough. Normally, internet radios or webcasts stream MP3, OGG Vorbis or WMA.

» If you want to operate your own web radio station, you need web hosting for streaming and additional programs e.g., http://www.nch.com.au/streaming/index.html (free if you put their link on your homepage).

Exmor
SONY

Chapter 4:

How to record and edit video

Author: Viktor Portel, Blaž Hostnik

What is the best way to tell the story or my message through video? 146
Which types of video cameras are there? 146
What camera suits me best as a Backpack Journalist? 146
Which medium types are there? 147
Which video format and recording quality is good for me? 147
Which file format should I use? 148
What kind of computer do I need? 148
What are the two most important things before shooting? 148
Which shot distance should I use? 149
What is the best direction for shooting action? 149
What should I shoot? 150
How long should it be? 150
What if my hands are shaking? 150
How about lighting? 150
Which other tricks do I need to know when recording? 150
What do I need to know about video processing? 151
Which video editing software should I use? 151
How do I cut shots together? 152
How will I save a video on the computer? 152
When do I need to worry about music and copyrights? 153
What if I want to burn a DVD? 153
How can I publish my video? 154
How do I upload my video on the web? 154

In this chapter, you will learn about living moving pictures, which is also called video. Film production today is nothing like it was when movies were made on negatives. Even with a cheap amateur camera, you can make a movie with a quality level about which former filmmakers could only dream. Read the following pages and understand the basics of what to be aware of when shooting your first videos.

WHAT IS THE BEST WAY TO TELL THE STORY OR MY MESSAGE THROUGH VIDEO?

There are a lot of possible ways and video styles. You should choose your approach depending on your theme. But we can show the range:

Subjective treatment. The camera treatment is called 'subjective' when the viewer is treated as a participant (e.g., when the camera is addressed directly or when it imitates the viewpoint or movement of a character). We may show not only what a character sees, but also how he or she sees it. Hence, it is important to keep the camera on the eye-level of the participant.

Objective treatment. The 'objective point of view' involves treating the viewer as an observer. A major example is the 'privileged point of view,' which involves watching from omniscient vantage points. Keeping the camera still while the subject moves toward or away from it is an objective camera effect.

Talking heads. In some TV programs, extensive use is made of interviews with a succession of specialists/experts (the interviewer's questions having been edited out). This is derogatively referred to as 'talking heads.' The various interviews are sometimes cut together as if it were a debate, although the speakers are rarely in direct conversation.

WHICH TYPES OF VIDEO CAMERAS ARE THERE?

You can find three types of video cameras on the market: home, professional and semi-professional.

What are the differences between them? Price, quality and the skills you need to operate them.

One can get good quality home cameras for few hundred euros, semi-professional for a few thousand and professional for a few ten thousand.

Professional cameras offer high quality images due to their high quality optics and the camera operator's experience. Sometimes they have no auto settings. Thus, the operator should to be able to manually set white balance, exposure, shutter, focus, etc.

Semi-professional cameras usually offer both manual and auto settings.

Home cameras offer almost no manual settings and although they do not require much skill to operate, they result in satisfactory image quality under average circumstances. However, they fail as soon as conditions are not perfect (low light, some objects exposed more than others, fast movements, etc…).

WHAT CAMERA SUITS ME BEST AS A BACKPACK JOURNALIST?

If you are shooting on the go, you are not expected to bring perfect image quality. You are catching opportunities and at that point, the content is more important. Therefore, mobility is the most important factor.

When making a decision about the camera, look first for long battery life and enough space to shoot your video.

Fancy equipment does not help you if it dies after half an hour of working. It also needs to be small enough that you will be willing to carry it around in your backpack on your trip.

After you have settled on these parameters and defined your budget, look for the highest quality in your range. Check reviews on the web and remember – a high megapixel number does not necessarily mean a better image.

! The most important things to consider are the optics and the capture-chip quality.

Today's cell phones and PDAs almost all come with an integrated camera and some of them may be of a decent quality. Some devices also have cropping software and this is definitely a considerable option. If you have some money left after the purchase of the camera, consider buying a small external microphone. This will help you when doing interviews or filming outside in the wind. However, before you buy an external microphone find out what kind of input your camera has and then choose a microphone that will fit the jack.

Despite all of the above, you should always try to do the best job you can with the equipment that you have. You can get a professional image on low cost equipment with a steady hand and knowing what you want to shoot. This is covered in some of the other chapters.

WHICH MEDIUM TYPES ARE THERE?

There are several media types available, but the majority of them are already out-of-date. The three most common are listed below.

Memory card cameras

Of the cameras on the market today, 90% of them use memory cards. The reasons are clear: the small size of the memory card, shake resistance, easy card exchange and almost effortless transfer of data to the computer.

Some years ago, this type of medium was not so popular due to its not so large memory space. However, technology has advanced and even on today's low-end (4GB) you can still store an hour long full HD movie.

HDD cameras

The data on HDD cameras is saved on a hard disc similar to the one in your computer. Since the length of a recording is its biggest feature advantage feature, they were very popular for some time. It is a great advantage to be able record a whole holiday without having to change cartridges in the middle of recording, or without having to erase something when there is no more space left on the disc.

Its great disadvantage is a low shake resistance. (This is because the hard disc is a very precise device.) This, along with the continuous increase in memory card size for the others, is slowly drawing HDD cameras out of the competition.

MiniDV cameras

MidiDV tapes offer both a low price and a good recording quality. Recorded data is saved without compression on MiniDV cartridges. There are, however, disadvantages concerning data processing and archiving. You will need a FireWire or USB port (only some kinds) and special software, although you can also use freeware, for playback and cutting. This can be quite cumbersome in comparison to other fast options available today. Memory cards with fast processing speeds are putting the MiniDV cameras out of the competition.

WHICH VIDEO FORMAT AND RECORDING QUALITY IS GOOD FOR ME?

Mini DV

The MiniDV enables good quality recording. If not compressed, while transferring to the PC, it offers high-quality video with the option of very precise cutting (excluding individual shots).

Note however, that such things as a 60-minute video consumes over 13 GB of space on your hard disc, which in turn requires a more powerful computer with a large operating memory. This format is suitable for professionals and people who want/need to make a lot changes to their video.

Video edited with codecs

This video is compressed at the same time of filming (edited quality, size, data flow...). Such video consumes very little space on your hard disc so trimming and other editing is faster. Cutting such a video does not need a powerful PC. It is suitable for home videos or recording some event, etc.

Full HD

The recording size of Full HD cameras is 1920x1080 pix. It is advised to playback this type of movie on PC screens of the same resolution, high-quality LCD TV set or HDTV plasma televisions with full HD resolution. You will not be able to play a video of this quality on a traditional television. This kind of camera is also quite expensive and for a shorter video, HD quality is not (yet) needed.

WHICH FILE FORMAT SHOULD I USE?

Unfortunately, we usually cannot choose the format in which our camera will shoot. So, we use what we get. It is, however, best to use cutting software that accepts our camera format directly. If that is not possible, there are many tools to convert video from one format to another (for example Freemake Video Converter, visit http://www.freemake.com/). But remember – on each conversion, the video loses some of its original quality.

WHAT KIND OF COMPUTER DO I NEED?

Video editing is very resource-consuming, especially if you want to do it in high definition (HD). When buying a computer for video editing, first check the following parameters: processor speed, memory size, capacity of graphic card and hard drive space.

The processor needs to have at least two cores, memory size should start at 4 GB, and the graphic card must be non-integrated with a decent quality. Get as much hard drive space as possible. If you deal with serious video production, it will get filled up very quickly. You will need about 4 GB of disk space for one hour of HD footage. To save and store your footage, buy an external hard disk drive with a lot of space so you do not have to save all of your files on the computer.

WHAT ARE THE TWO MOST IMPORTANT THINGS BEFORE SHOOTING?

Conserve the battery – Many people forget about the battery. Nothing is worse than

AVI
Video container or wrapper format created by Microsoft; stores video data that may be encoded in a variety of codecs; typically uses less compression than similar formats such as .MPEG and .MOV. AVI files can be played by various video players, but the player must support the codec used to encode the video data.

MPG
Common digital video format standardized by the Moving Picture Experts Group (MPEG); typically incorporates MPEG-1 or MPEG-2 audio and video compression; often used for creating movies that are distributed on the internet.

WMV
Video file based on the Microsoft Advanced Systems Format (ASF) container format and compressed with Windows Media compression; basically an .ASF file that is encoded using the Windows Media Video (WMV) codec; Windows Media audio files are saved with a .WMA extension.

MOV
Common multimedia format often used for saving movies and other video files; uses a proprietary compression algorithm developed by Apple Computer; compatible with both Macintosh and Windows platforms.

shooting a video outdoors and having the battery die on you. Always bring the AC adapter along with you – so that you can charge your current battery whenever time permits.

Check the sound – Microphones are an essential tool for sound focusing and they result in better audio quality during video shoots. Also note, double check, to have them turned ON with all the cords connected in the right places.

Use headphones to do a sound test; check the sound as you begin recording!

WHICH SHOT DISTANCE SHOULD I USE?

You should change all focal lengths. When you have two shots of the same subject, it is easy to cut between close and wide angles. So, when shooting an interview, or a lengthy event such as a wedding, it is a good idea to occasionally change focal lengths. A wide shot and a medium close up can be cut together, allowing you to edit parts out and change the order of shots without obvious jump cuts.

Long shots show all or most of a fairly large subject and usually much of the surroundings.

For giving the audience a bit of orientation, it is useful to make a so-called "establishing shot" to introduce where your story happens.

Medium shots. In a medium shot, the subject or actor and its setting occupy roughly equal areas in the frame. In the case of the standing actor, the lower frame passes through the waist.

Close-ups. A close-up shows a fairly small part of the scene (such as a character's face) in great detail, so that it fills the screen. It abstracts the subject from a context. Close-ups focus attention on a person's feelings or reactions, and are sometimes used in interviews to show people in a state of emotional excitement, grief or joy.

Many digital camcorders come with a super duper 1000X zoom in and zoom out feature. This is a good thing, but the problem is, many people get carried away with it. I have seen countless videos, which keep zooming in and out during the shoot – they generally succeed in giving me a bad headache.

Use the zoom in and out features sparingly.

If you must use it, do it slowly. A slow, well-controlled zoom is much more professional looking than a quick zoom. Another tip is to restrict the usage of the zoom in between scenes.

WHAT IS THE BEST DIRECTION FOR SHOOTING ACTION?

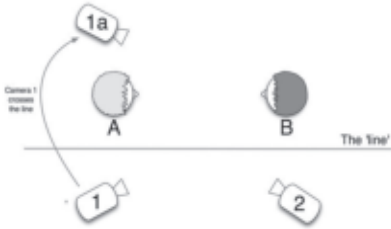
There is no best direction. You should not limit your shots to only one place and angle.

Approach your subject from all angles. Come from behind, come from the top, come from wherever. Perhaps you can even film yourself walking up the steps and opening a bedroom door before reaching your subject.

You should also think about the angle of the shot. Think about the direction and height from which the camera takes the scene. The convention is that in 'factual' programs subjects should be shot from eye-level only. In a high angle shot, the camera looks down at a character, making the viewer feel more powerful than him or her, or perhaps suggesting an air of detachment. A low angle shot places the camera below the character, exaggerating his or her importance. An overhead shot is one made from a position directly above the action.

Line watch

Important! It is very disturbing to record a room without watching the line of the ceiling or the wardrobe. When shooting, imagine that there is a horizontal line between you and your subjects. Now, stay on your side of the line. By observing a 180-degree plane, you keep a perspective that is more natural for the audience. Do be aware of vertical and horizontal lines. Intended turning of a shot (Slant shot) should be purpose-built, not unintended. A shot inadvertently turned only a few degrees can be very disturbing.



WHAT SHOULD I SHOOT?

Yes, it seems like a silly question. But after a day of shooting, everybody realizes what he or she forgot to shoot. My editor always says: "Don't forget the B-Rolls!"

> B-roll refers to video footage that sets the scene, reveals details, or generally enhances the story. For example, at a school play, besides shooting the play, you could get b-roll of the outside of the school, the program, the faces of audience members, cast members hiding in the wings, and costume details. These clips can be used to cover any cuts, or smooth transitions from one scene to another.

HOW LONG SHOULD IT BE?

Never, ever, shoot long, drawn out video clips of more than two minutes.

It bores the audience to death! Using many short clips of 5 to 10 second duration is much more effective. It also brings variety to the audience. Imagine if a television commercial lasted two minutes focusing on the same video scene – wouldn't that be boring?

WHAT IF MY HANDS ARE SHAKING?

The professionals always say "Keep It Steady."

There is no doubt that when we are shooting videos, our hands tend to vibrate a little. If the vibration is too much, it will badly affect the quality of the video footage. There are two ways to overcome this. One way is to do it like the professionals – use a good tripod stand or brace yourself against something like a wall, or perhaps stoop down on your knee while filming.

HOW ABOUT LIGHTING?

Nothing spoils a video shoot as much as poor lighting.

I have seen many potentially innovative videos marred by poor lighting. One important tip is to shoot video with the light source behind you, shining on the subject. An example is an outdoor shot where the sun is shining. Make sure the sun shines on your subject and not on your camera lens! Another tip is to use the camera's backlight feature – if there is one. It allows you to compensate for overly bright light. If you are filming indoors and time allows, check out the light situation before and bring your own lamp if needed. If you use artificial light, do not put it frontally on the protagonist's face; instead, cast the light on a white wall in the room (white reflects the light), if there is one.

WHICH OTHER TRICKS DO I NEED TO KNOW WHEN RECORDING?

Golden ratio

Another rule of a good composition is not to place the main object in the center of the shot. When focusing on an object, it is better to place it in the left or right corner of the composition.

Firm hand

To make the shot clear for the viewer, it is necessary for the movie maker to keep as calm as possible and not to move from one view to another too fast. These days, motion compensators make for a good job; it is advised, however, to obey some general rules and advice:

- Calm your breath.
- Use a tripod.
- Use a viewfinder and lean your eye against

the "eye" (this will also limit hand shake).

- Lean your camera against the wall or support your hand with a stick.
- Put your camera on a table.

Zoom

It is advised that you use zoom (zooming your composition) soberly.

Constant changing of the frame (zooming in or out) can be visually disturbing.

Another side effect of too close a zoom is big picture shake. If you zoom too much (contemporary cameras offer a really close zoom), there is practically no chance to keep the frame still. The use of a tripod is hence advised.

Light

The rules for video are the same as with photography.

It is necessary to have enough light when there is no flash.

The sun should be behind you or at the side.

Filming against the sun creates a silhouette. Filmed objects should be lightened up with a lamp spot exposure metering. We have to put up with the fact that lighting up the silhouette will make the background white.

Recording length

Sometimes, it is necessary to make really long shots. To make the video funny in some way or interesting, it should be made of short shots. A five minute long shot showing children getting off the bus will be boring. Note how long TV reports are (max. 2 minutes) and count the number of shots. It is very dynamic. Therefore, you are able to watch news even when you are not interested in the particular story. Shots, however, should not be shorter than 5 seconds. There is no need to film everything everywhere. Short, illustrative and concise shots will be sufficient for your final video.

Summary

Do not tilt the video, set the height.

Place the main object out of the center of the frame. Note, this is not a dogma – see the golden ratio.

Note, all – every sound, that the movie maker makes will be registered on the recording (breath, cough, hoarseness...).

Do not use zoom unavailingly and do not change from one shot too another too often.

Do not film against the sun.

Do not record shots 10 minutes long without cutting. The video will not have cadence.

WHAT DO I NEED TO KNOW ABOUT VIDEO PROCESSING?

There is no need to have the best available Mini-DV cartridge format for editing your video. Choose one of the compressed formats when transferring data from the camera to your PC. Your PC will work faster and the data will not consume too much space!

Shots should not be too long. Cutting will make the video more dynamic and dramatic.

Do not exploit every crossover the program offers. It is advisable to choose one or two types of crossover and use them. Relieving all possible crossovers in every video will not impress anybody. The same rule works for video effects. When adding music to your video, try to lower the sound of the video to improve the effect of the inserted music.

Save changes frequently when working with the video. Programs often get stuck. Never delete your files from the memory card or the MiniDV tapes before you have published your final video.

WHICH VIDEO EDITING SOFTWARE SHOULD I USE?

Digital material enables non-linear editing of the video. This is because of the direct access to any frame in a digital video clip, without needing to play or scrub/shuttle through adjacent footage to reach it, as was necessary with older videotape editing systems.

There are tons of video editing programs and most of them offer a very similar layout and interface. There are some differences, but you will quickly get used to the individual differences. Use the one that has the above characteristics and that you feel most comfortable with.

WHAT IS ON THE PICTURE?

1. A place to import and organize recorded material. Review your clips first, cut out useless parts and name all clips.

2. Video timeline with a varying number of tracks for video and audio. When clips are organized, drag and drop them into the timeline and your video starts to take form.

3. Video preview window. When you browse through the timeline the current image is visible in this window.

HOW DO I CUT SHOTS TOGETHER?

Matched cut.

In a 'matched cut,' a familiar relationship between the shots may make the change seem smooth: continuity of direction; a one-step change of shot size (e.g. long to medium); a change of angle (conventionally at least 30 degrees).

Jump cut.

Abrupt switch from one scene to another, which may be used deliberately to make a dramatic point. Sometimes boldly used to begin or end action. Alternatively, it may be result of poor pictorial continuity, perhaps from deleting a section.

Cutaway.

A bridging, intercut shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be preceded by a definite look or glance out of frame by a participant, or it may show something of which those in the preceding shot are unaware. It may be used to avoid the technical ugliness of a 'jump cut' where there would be uncomfortable jumps in time, place or viewpoint. It is often used to shortcut the passing of time.

Don't Jump!

A jump cut occurs when you have two consecutive shots with the exact same camera set up, but a difference in the subject. It happens most often when editing interviews, and you want to cut out some words or phrases that the subject says. If you leave the remaining shots side-by-side, the audience will be jarred by the slight repositioning of the subject. Instead, cover the cut with some b-roll, or use a fade.

45 Degrees.

When editing together a scene shot from multiple camera angles, always try to use shots that are looking at the subject from at least a difference of 45 degrees. Otherwise, the shots are too similar and appear almost like a jump cut to the audience.

WINDOWS LIVE MOVIE MAKER

On one hand, this software is limited (it offers only one video track), but it is free and dead simple to learn. If you are a newbie to video editing, we highly recommend you using it as a starter program for training. People generally master it in about two hours.

ADOBE PREMIERE ELEMENTS

This software runs on PCs only, so if you have been fooling around with Movie Maker but want something a little heftier, this is the logical next step. Retailing at less than $100, it is a small investment for a large return. Add to that the fact that Premiere Elements comes with DVD authoring software and multiple pre-made DVD menus, and you have a program that will allow you to easily create and share high-quality video productions.

Adobe Premiere Pro

Premiere Pro is the gold standard in video editing software suites and is recognized as a must-have credential if you want to break into the video editing field.

AVID STUDIO

Avid software is solid, professional level video editing software. It is often used by serious digital video movie makers and broadcasters. You do have to make an effort to learn how to use it well as Avid is typically not a beginner level application.

FINAL CUT STUDIO

A professional level favorite among Mac users. You do need to invest time to learn Final Cut Pro – since it is not simple to master. However, once you master it, you have at your disposal a huge variety of tools for editing video in any way you want.

Cut on Motion.

Motion distracts the eye from noticing editing cuts. So, when cutting from one image to another, always try to do it when the subject is in motion. For example, cutting from a turning head to an opening door, is much smoother than cutting from a still head to a door about to be opened.

HOW WILL I SAVE A VIDEO ON THE COMPUTER?

Edited video can be saved on your PC hard disc. Such video can also be copied to flash memory, burned on a CD or DVD, etc. It can, however, only be played on the PC, or on sophisticated DVD players that support DivX format or other types of video. Data with AVI ending (or MPEG, MPEG4, MOV etc.) or WMV are the final product.

WHEN DO I NEED TO WORRY ABOUT MUSIC AND COPYRIGHTS?

When publishing your video with music of foreign or native artists on the internet or public presentations you can get in a clash with the copyright. To avoid this, use music of your own production or download it legally when provided for free on the internet. That is sufficient to emphasize the video. Moreover, you can choose from a number of genres.

» You can legally download music for your own use from the following webpages: http://www.freeplaymusic.com, http://www.jamendo.com/en

WHAT IF I WANT TO BURN A DVD?

All of the above mentioned programs, except Windows Movie Maker, can create edited video in DVD format available for DVD players. They also enable creating a DVD control menu and offer many preset menus that help in refreshing your video.

HOW CAN I PUBLISH MY VIDEO?

To publish a video means to present it to others in a certain way. There are many ways to do so. Video can be saved in many qualities and sizes. It can be saved on your PC or exported to web pages. Create your own DVD with your own DVD operating menu. Video can also be downloaded to your mobile phone or PDA.

HOW DO I UPLOAD MY VIDEO ON THE WEB?

Sharing your video on the web is simple. There are many servers on the internet that enable uploading and publishing your video worldwide. Inserted videos do not require a high-quality internet speed; however, watching movies in Full HD in real time is not yet enabled (though some codecs have already appeared).

All mentioned video editing programs help to save your video in a quality that would be sufficient for the internet. However, if you insist on setting the quality yourself, we recommend you set it for 320x240pix. You can register with any of the following servers to upload and publish your video.

- www.youtube.com
- www.vimeo.com/

If you want to use more the popular YouTube, make sure your video is smaller than 2 GB in size and less than 15 minutes long. If your video is longer then 15 minutes you can buy a Vimeo PLUS account, where you can upload a 5 GB file with no limitations on length.

Often the size of the uploaded video is limited. Youtube.com's limit is 100 MB. This means, that a two hour video from your vacation cannot be published. All videos are up to ten minutes long.

Chapter 5:

How to publish on the net?

Author: Peter Černuta

Why should I publish on the Web? 156

Why is publishing on the Web better than publishing in print? 156

How to publish online? 156

How and why to buy a domain? 157

How to open a blog? 158

How to set up a website? 159

How do I set up WordPress automatically? 160

How do I set up WordPress manually? 161

How to improve your ranking in search results? 165

How to see who's reading you? 166

In this chapter, you will learn some basic concepts in internet publishing. The internet abounds with handy instruction as well as tips and tricks on how to create your own website or blog. Hence, the following pages will provide an overview of what is out there and will hopefully help you find the things you need to know.

WHY SHOULD I PUBLISH ON THE WEB?

A question that hardly needs answering. The internet is becoming the central platform for just about everything. No need to stress how "great" it is here, the world is full of hype over its wonders (for a second opinion, see http://www.internetisshit.org). It, indeed, has great potential, but it is also vulnerable to the same forces than shaped "traditional" media into what it is today. Like anything else, the internet must be cultivated with care and treated with some critical distance: "It provides us with an unprecedented amount of poor and even fake information, but it also gives us access to a wider array of good news sources and to very useful public-policy discussions you wouldn't find in newspapers or on television."

But what the internet means for citizen journalism is relatively simple – it makes it easy to reach anything between your local community (Google "hyper-local journalism") and a large, worldwide audience. All you need is some computer skills and perhaps a euro or two if you want to make your website or blog look really professional.

WHY IS PUBLISHING ON THE WEB BETTER THAN PUBLISHING IN PRINT?

It is and it isn't. It all really depends on your situation, your target group and your idea. But generally, the costs of online publishing are next to none compared to print publishing (think no printing costs, no distribution costs). Publishing online is also faster, and easier, with fewer people and technical skills are required to create a decent final product. Marketing is trickier though: just because your publication is online, it does not mean that anyone out there knows where it is or is reading it. In both cases, drawing people to your product requires quite a bit of time; still, in most cases, you can get away for free in online publishing. But at the same time, at least at the moment, it is very hard to make money in internet publishing. Nonetheless, if you are fine with that, and as a citizen journalist, you probably are, then online publishing should be a good place to start.

HOW TO PUBLISH ONLINE?

First, you need to decide what form your online product will take. The most common two options are either opening a blog at one of the free blogging services, or setting up a proper website with several customizable features. The first one is simpler and faster, while the second one takes a bit more time and effort, it also gives you more in terms of features and customizability.

> Do not confuse: This chapter will use the word blog to refer to an account opened at one of the free blogging services (AKA hosted blog platform), whereas website will be used when an open source blogging software like WordPress is running on a hosting plan (stand-alone blog platform).

But remember, innovation and creativity is seldom limited by platform. Flashy features will not save you if your content is boring. Conversely, you can create an interesting blog even if you are not a hi-tech wiz ard. You can always decide and upgrade your blog into a full website later. Below is a quick overview of the pros and cons:

	PROs	CONs
Blog	Free	Less configurable
	Easy to set up	Limited design options
	Updated automatically	You don't really "own" your blog
	Indexed in search engines quickly	
Website	Full control of design	Complicated setup
	Adaptability	Cost (about 40€ per year)
	Free platforms	Need to update
	You actually "own" your website	Problems with hosting provider

For more details see:

» http://www.problogger.net/archives/2006/02/15/choosing-a-blog-platform/

Either way you go, you need to pick a name for your website or blog. You will then use this name for either buying a domain (something like www.nameofmyblog.com), or creating a username at one of the popular free blogging services like blogger.com, which will give you an address like nameofmyblog.blogspot.com. Note that if you decide to go for a free blogging service, you aren't necessarily stuck to an address like that. Read on to find out how.

HOW AND WHY TO BUY A DOMAIN?

You probably should buy a domain regardless of whether you want to start a blog or a website. Buying a domain from the very beginning is the top thing most bloggers would do if they had another go at their blog.

Your domain will serve as a "gateway" to your blog or website. You own it and once people know it or when it is ranked in the search engines will bring traffic to your content. If you, for whatever reason, decide to move from a blog to a website, or if you decide to switch/upgrade your hosting provider, you are in complete control of where your "gateway" leads your visitors. Do not use free domains and free hosting plans – these services are littered with ads and annoying limitations, and the last thing you want when you have a successful blog or website is for somebody else to have control over it.

There are several factors you need to think about when choosing your domain name. The topic is too broad to be covered here in detail, but you can check this link:

» http://www.problogger.net/archives/2006/02/16/choosing-the-domain-name-for-your-blog/

Here are some very general tips:

Creative vs. Obvious Blog Domain Names

The first thing you need to decide when choosing a domain name for your blog is whether you want the domain name to be obvious to internet users. The advantage to having a domain name that is clearly related to your blog's topic is it may help people find your blog through keyword searches. Also, it may be easier for people to remember a blog domain name that is fairly intuitive.

Conversely, a creative blog name can become a great brand icon if your blog becomes successful. It will strongly separate your blog

See "How to improve ranking in search results?" for more on how to make your website easier to find.

from your competitors as unique.

Create a List of Keywords to Use in Obvious Domain Names

As you try to find a domain name that you like and that fits your blog, it is a good idea to take some time to search for popular keywords related to your blog's topic through a website such as wordtracker.com. Using those words in your domain name will certainly help new readers find your blog through their own searches.

Create Your Own Word

If you choose to give your blog a creative domain name, you can be as unique as you want. Following are some ideas to help get your creative juices flowing:

Make up a word (Squidoo.com)

Use a word or combination of words completely unrelated to your blog (BoingBoing.com)

Add prefixes or suffixes or other letters to a real word (Friendster.com or Engadget.com)

Add an article like "a" or "the" (TheSuperficial.com)

» From:http://weblogs.about.com/od/startingablog/bb/ChooseDomain.htm

Next, if you have decided to choose an obvious domain name, you will need to research what is available, which means not already taken by somebody else. There are hundreds of websites where you can check domain name availability (Google it!) or you can try http://instantdomainsearch.com/.

Registering a domain name costs more or less the same everywhere, so it is a good idea to find a company in your own country that will do it for you (a domain name registrar) as opposed to buying it from an overseas company. Google "register domain" in your language and you will most likely find what you are looking for.

What is a domain? A domain represents both the web address of your website and the name your site visitors will use to refer to your website. It is used to translate human-friendly words into a sequence of numbers (IP address) that computers and network equipment understand. A domain consists of a name you chose and a suffix (generic .com, .net, .org, or country based .si, .at, .hu, .eu and so on) Example: bpjournalism.eu For an overview see http://en.wikipedia.org/wiki/List_of_Internet_top-level_domains

HOW TO OPEN A BLOG?

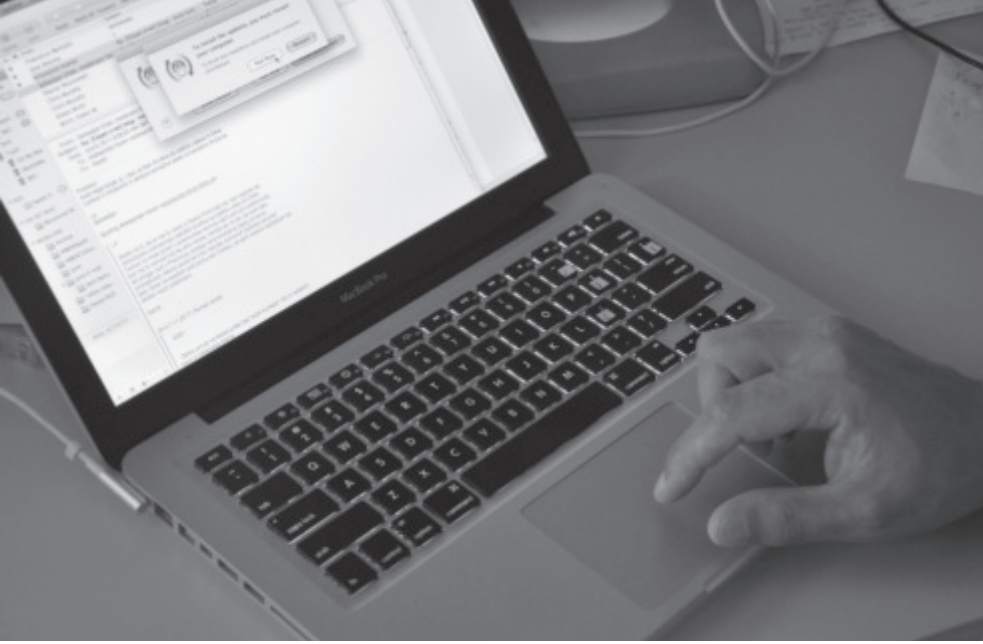
What is a blog anyway?

Blogs are usually (but not always) written by one person and are updated pretty regularly. Blogs are often (but not always) written on a particular topic – there are blogs on virtually any topic you can think of. From photography, to spirituality, to recipes, to personal diaries to hobbies – blogging has as many applications and varieties as you can imagine. Whole blog communities have sprung up around some of these topics putting people into contact with each other in relationships where they can learn, share ideas, make friends with and even do business with people with similar interests from around the world.

» http://www.problogger.net/archives/2005/02/05/what-is-a-blog/

Opening a blog as opposed to setting up a website is easy. When you have decided on a name, you simply look at the major free blogging service providers like blogger.com, which use Google's blogging software, or wordpress.com, which uses the open source WordPress software.

Blogger, Wordpress, Tumblr and Typepad Micro are all free, popular and simple to use free blogging services; but there are dozens of other options to choose from as well. All of them come with detailed instructions on how to start an account. Have a look at them, compare what they offer and then choose the one that is best for you.



Be careful: the same open source software – WordPress – is used both at wordpress.org, which offers open source software to download and install on a server, and at wordpress.com, which is a free blogging service like blogger but uses WordPress open source software instead of Google's proprietary software running in the background.

- www.blogger.com
- www.wordpress.com
- www.tumblr.com

If you have decided to purchase a domain (and you probably should!) you can easily link it to your blog even if you are using one of the free services:

There are many helpful HOW-TO guides out there that really can help you. You could have a look at http://www.mahalo.com/how-to-set-up-a-blog-for-beginners/

- BLOGGER:http://www.wikihow.com/Use-Your-Own-Domain-on-Blogger.com
- WORDPRESS: http://en.support.wordpress.com/domain-mapping/map-existing-domain/
- TUMBLR: http://www.tumblr.com/docs/en/custom_domains

HOW TO SET UP A WEBSITE?

Setting up a website using open source blogging software is a little more complicated, but it gives you much more flexibility and enables you to use hundreds of free open source plugins and even make money through ads.

Next, you need to find a server that will actually store the software that will run your website. If you go for blogger or wordpress, or any other free blogging services, all you have to do is sign up, customize the presets and you are ready to go. However, if you want a proper website with flexibility and more features, you will need to look at buying a hosting plan, which means renting some space on a dedicated computer that is always connected to the internet, and then installing some open source

blogging software.

Ideally, you might want to go for a hosting provider in your own country (so you can easily ring them up if you are having trouble?), but you can also go for one of the many overseas companies like HostGator. You should do some of your own research on the features and prices.

How to buy a hosting plan? When buying a hosting plan, there are some things you need to keep in mind. Getting a place for your files is relatively cheap, you can get by for about 40€ or 50€ a year, but be careful not to go for the cheapest provider you can find, as those will typically offer poor reliability and bad customer support (which you might need when something goes wrong). Also, most open source blogging software is designed to run on Linux, so you should get Linux hosting. Almost all hosting providers offer Linux hosting. Generally, you need a hosting plan that gives you:

- PHP and MySQL (to run your blogging software)
- An easy to use interface such as cPanel (so you can configure you domains and databases)
- 24/7 online support (in case something goes wrong)
- Some sort of money back guarantee

Once you have the hosting plan, you'll receive login information. From here on, you can set up your website in two different ways. You can either use the interface to automatically set up your software (most interfaces like cPanel should support that), or you can do it the old-school way and go to the interface and create yourself an FTP account and MySQL database; then upload the software and configure it manually. It is not as difficult as it sounds, all it takes in Word Press, for example, is to set some usernames and passwords. You're done in less than 15 minutes.

HOW DO I SET UP WORDPRESS AUTOMATICALLY?

Although WordPress is very easy to install, you can use one of the one-click auto installers typically available from hosting companies. Two of those auto installers, Fantastico and Softaculous are described here.

Fantastico

1. Login to your cPanel account and click on the Fantastico (or Fantastico Deluxe) option
2. Once you enter Fantastico on the left hand side there is a 'Blogs' Category under which you will find WordPress. Click on it.
3. Click on the 'New Installation' Link in the WordPress Overview.
4. Fill in the various details and click Submit.
5. That's it. You are done!

Softaculous

1. Login to your host and look for Software/Services
2. In Softaculous there is a 'Blogs' Category. Collapse the category and WordPress will be there. Click on it.
3. You will see an 'Install' TAB. Click it.
4. Fill in the various details and Submit.
5. That's it, you are done!

Not all web hosts use cPanel, and even some cPanel hosts do not offer Fantastico or Softaculous. Softaculous also works with other popular website control panels though, so check with your hosting provider if you cannot find it. Otherwise, you can install WordPress manually: Keep on reading.

HOW DO I SET UP WORDPRESS MANUALLY?

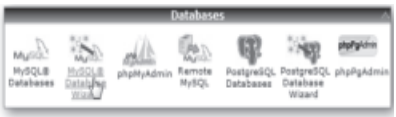
» To view this guide online go to http://www.howtogeek.com/howto/20859/install-wordpress-manually-on-your-website-using-cpanel-wizards/

For comprehensive WordPress install instructions visit:

» http://codex.wordpress.org/Installing_WordPress

First, you will need to setup a MySQL database on your server for WordPress. Most hosting companies provide an interface that makes it easy to setup a database, and here we will be using the MySQL Wizard on the popular cPanel admin panel. If your hosting provider uses a different interface, the steps may be slightly different; but, in general, it should work about the same.

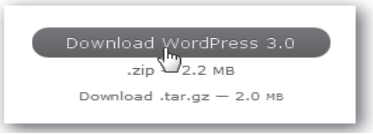
To do this in cPanel, login to your dashboard, scroll down to the Database section, and select MySQL Database Wizard.



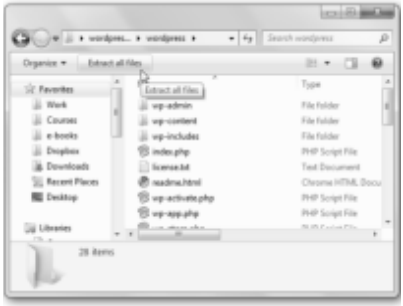
Enter a new name for your database. Note that your full name will include the name on the left of the text box, so the full name is usually something like yourhosting_yourdatabasename. Click Next Step when you're ready.

Now, enter a database username and password, and click Create User. If you would like to make sure you have a strong password, you can use the Password Generator, which will create a secure, random password. Again, make sure to note the password and username, as you will need this information when you setup WordPress.

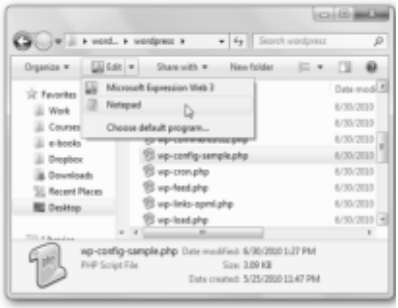
Now, you are ready to get WordPress running on your website. Head over to the WordPress download page, and download the zip file containing the latest version of WordPress.



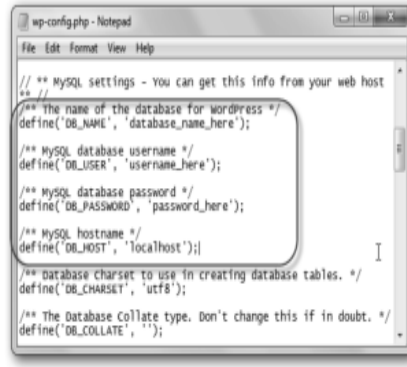
Extract the contents of the WordPress zip file, and note where you saved these files.



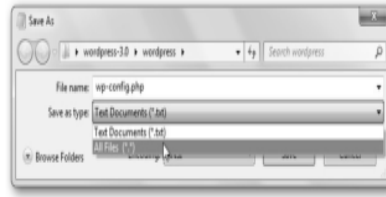
Once the files are extracted, you will need to create a wp-config.php file with your database information. To do this, open the WordPress folder, find the wp-config-sample.php file and open it in your favorite web editor or a text editor such as Notepad.



Scroll down to the MySQL settings in the file, and enter the information from the database you created before. Place your database name instead of database_name_here, your username instead of username_here, and so on. For most hosts, leave the hostname as localhost; if your site is configured differently, check with your hosting provider for database information. Leave the single quotes in place; but enter the correct info in place of the default filler text.

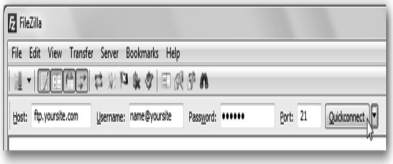


Once your settings are entered, save the file as wp-config.php. Make sure you select the filetype as All Files if you are editing in Notepad.

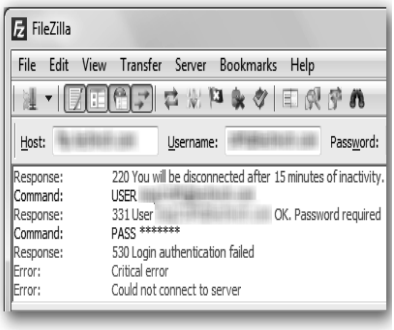


You are now ready to upload WordPress to your site. If you do not already have an FTP program installed, you can download the free FileZilla (http://filezilla-project.org/) and install it as usual.

Now, open FileZilla or another favorite FTP client, and enter your FTP account information at the top. You should have received this information from your hosting provider; if you are unsure, you may need to contact your website hosting provider's support service. Click Quickconnect when your info is entered.

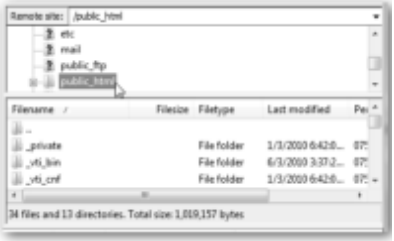


After a few moments, you should be connected to your website via FTP. If, instead, you see an error in the activity log, double-check your login information as your username or password may be incorrect.



Now, if you want to install WordPress as your main website, browse to "public_html" or "httpdocs" (depending on the server configuration) on your server, which is on the right side of the window. If you would rather install it as a sub-directory, then browse to the folder of your choice.

On the left side of the window, browse to your WordPress folder on your computer.



Open it, select all of the files, then right-click and select Upload.

The full upload will take several minutes, depending on your internet connection speed. Once you're here, you might also want to create a new folder (Create Directory in right click menu) in /wp-contents folder (on the server – right window). Name it "uploads" and set permission to 777 (Right Click->File Permissions and tick off all boxes). If you do not do this, WordPress might complain later on about the upload directory not being writable. Once this is finished, you can start setting up your site. Open your browser, and enter http://yourdomain.com/wp-config.php, replacing yourdomain.com with your domain or subdomain name. After a few moments, the WordPress configuration page will open. Enter a name for your site, and account information for the site administrator. Enter your email address as well so the site information can be emailed to you. When everything is entered, click *Install WordPress.*

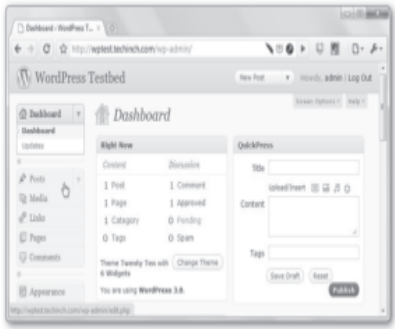
After a moment, you'll see the Success screen letting you know that WordPress is fully installed on your site. Click Log In to access your new WordPress site's admin page.

Enter the username and password you just created, and click Log In. You can access this page anytime in the future by browsing to http://yourdomain.com/wp-admin.php.

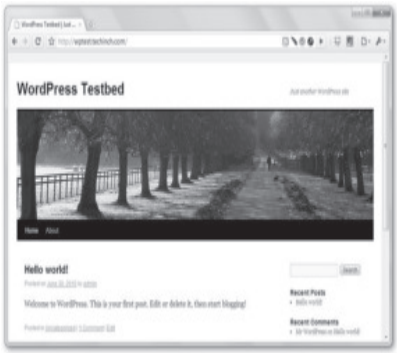
Here's the Dashboard on our new WordPress site. You can now add posts, change the theme, and more, just like normal in WordPress.

You can now change the theme of your website. The best place to start looking for themes is http://wordpress.org/extend/themes/ Instructions on how to install the themes are here:

» http://codex.wordpress.org/Using_Theme



You can access your new WordPress site at your domain. Notice that it has a default premade post, but you can remove or change this if you like.



HOW TO IMPROVE YOUR RANKING IN SEARCH RESULTS?

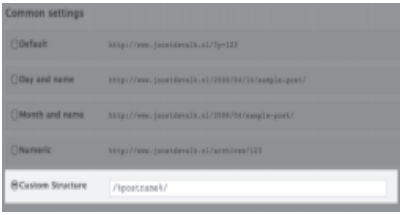
Now that you have your website up and running, the next technical thing to do is to start thinking about how to help people find you. This art is called Search Engine Optimization (SEO), and there are tons (or gigabytes) of tips and guides lying around on the internet to help you. In this handbook, only some very basic (but effective!) methods will be covered. Note that SEO rules change from time to time as hackers find new ways to exploit the rules and search engines are forced to change their algorithms to display relevant search results and weed out the bad sites.

For a comprehensive SEO overview, you could take a look at http://scribeseo.com/downloads/How-to-Create-Compelling-Content.pdf
For a well-structured guide on optimizing WordPress see:

» http://yoast.com/articles/wordpress-seo/

1. Good domain name

Domains that end in .com are generally considered most relevant by search engines. .net and .org come next, and then everything else. It is also a big plus if the domain includes the main keyword.



2. Descriptive permalinks

This means you need to configure your website to use links that say something about the content they are linking to. For example, it is much better to have a link look like http://www.bpjournalism.eu/romania/155/grafitti-as-an-art-form/ than http://www.bpjournalism.eu/romania/?p=155

Unfortunately, the latter is the default setting in WordPress for compatibility reasons, but you can easily change it using a function called mod_rewrite, which should be supported by most hosting providers. In WordPress, you will find this page under Settings > Permalinks. The default permalink is ?p=<postid>, but it is better to use either /post-name/ or /category/post-name/. For the first option, you change the "custom" setting into /%postname%/:

3. Name images and files with names describing content

An often overlooked part of SEO is how you handle your images. By doing stuff like writing good alt tags for images and thinking of how you name the files, you can get yourself a bit of extra traffic from the different image search engines. For a WordPress plugin that does this and many other things automatically, check

» http://wordpress.org/extend/plugins/all-in-one-seo-pack/

4. Enable comments

Search engines like it if your content is being updated. Enabling users to comment on your articles is thus not only a good way to build a community and interact with your readers, but also a way to attract search engine attention. Just make sure you use a good anti-spam filter (the pre-installed Akismet in WordPress does the job)

5. Link to pages with similar content

Linking to websites with a good ranking will make your website more credible to search engines as well.

HOW TO SEE WHO'S READING YOU?

Free blogging services provide some sort of usage information automatically, but generally they give you quite limited information. If you have your own website, you can install your own visitor tracking software: the best to use is Google Analytics. You can install it either manually or simply use a plugin, which not only tracks basic visitor data but also things like views per author and category, automatic tracking of outbound clicks and pageviews, etc., so that you can see what people like to read, who links to you, what is popular and what not. Either way, you need to register for an account with Google Analytics

» http://www.google.com/analytics/index.html

and obtain a tracking code. Once you have it, you can go two ways:

Adding Google Analytics to WordPress manually

1. Login wordpress admin panel
2. Goto Appearance > Editor (theme editor)
3. Select the footer.php or index.php
4. Find the </body> html tag
5. Copy and page the Google Analytics code before the </body> tag.
6. Don't forget to click Update File to save changes.

The only problem with the manual installation is that if you swap WordPress themes you will lose your Google Analytics tracking. That is why it is perhaps better to handle the Google Analytics tracking code within a plugin.

Using a WordPress plugin

The Google Analytics for WordPress plugin

» (http://wordpress.org/extend/plugins/google-analytics-for-wordpress/)

automatically tracks and segments all outbound links from within posts, comment author links, links within comments, blogroll links and downloads. In WordPress dashboard, just go to Plugins > Add New. Then search "Google Analytics for WordPress," and install. Go to the plugin settings; add your Google Analytics code and you are ready to start tracking your readers' activity.

Where to look for more info? Here are some websites that the author of this chapter found very useful:

- 1 http://www.dailyblogtips.com
- 2http://www.howtomakeawebsite.net/
- 3 http://www.dailyblogtips.com/traffic-generation-tips-final-list/
- 4 http://www.journalism.co.uk/news-freelance/how-to-set-up-and-run-a-successful-blog/s12/a51837/
- http://www.lonelymarketer.com/2007/09/05/beginners-guide-to-setting-up-a-first-blog-site/

Chapter 1: How to start a journal 171
Chapter 2: How to bring people together 175
Chapter 3: How to run team-building activities 181
Chapter 4: How to activate and be active 185
Chapter 5: How to work effectively 189
Chapter 6: How to go from spontaneity to strategy 201

part IV Organizational and social skills

In this part you get information about how to work with other journalists and inspiration about how to lead a printed magazine, newspaper, online e-magazine, or webpage in local and international teams of young journalists. If you lead a journal you must consistently perform at a high level. How do you – as a team leader, manager or youth worker – ensure that this happens? To answer that question, we tried to find what is crucial and should be known for each young leader of a journal.

PETR KANTOR, EDITOR

PROD.
ROLL
SCENE
JOURNAL
TAKE
1
DIRECTOR
MANAGER
CAMERA
DATE
NOW!
DAY
NITE
INT.
EXT.
FILTER

Chapter 1

How to start a journal

Author: Petr Kantor

What to do before we start 172

How to find the right colleagues 172

Which questions should be answered at the very beginning? 173

Who works in the journal and what do they do? 173

What to do if something is not working well? 173

What to do when you enter the office? 173

Can you also meet outside the journal? 174

How to lead the journal? 174

How long will it endure? 174

What should you think about during fund-raising? 174

How can you get the best from your journalists? 174

If one wanted someone to run a journal, one would most likely want someone who has passion, creativity and motivation. And you can´t lead without followers - to get them requires organizational competence, talent and charisma. In this chapter you can get information about how to start and what you may have to do.

WHAT TO DO BEFORE WE START

The success of each task depends on the people doing it and on a good network of contacts. Firstly, create your own journal and pay attention to people with whom you can build your own editorial team. Soon you will see that nobody can be forced into cooperation. Explain that anyone can be a journalist, but, on the other hand, it is necessary to identify if he/she really enjoys this work.

Find your future colleagues on a journalistic course, in a creative writing workshop or in a competition for the best articles. Search on the Internet or organize a similar course.

HOW TO FIND THE RIGHT COLLEAGUES

You may already have a group of people who are potential members of your editorial team. Gather them together and try to discuss how you would cooperate. Discuss what is important for them and what their personal motives for working in the editorial office are. This brief discussion will help you get an overview of three groups of people. The first group of people you will meet regularly and you will work together on developing the journal's strategy. The second group will contribute, and the third group of people you will not work with yet.

Look for colleagues among people with equally distributed similarities and differences.

- Pay attention to answering all these questions. Many high-quality ideas for journals disappear after some time, due to an underestimation of its management.
- If you think of other issues, add them.
- It is important to realize whether you have answered the main questions. The question of the overall concept is considered to be the most important question.
- A clear concept and a clear vision of the readership help to address the advertisers.

The more active colleagues you can enlist the better. However, it is important that anyone from outside has easy access to the journal. Various competitions or requests for discussion posts are a well-proven way of….

WHICH QUESTIONS SHOULD BE ANSWERED AT THE VERY BEGINNING?

When you decide to whom to give the opportunity to participate in your journal, ask yourself the following questions:

- What will you attend to in the journal? What is the concept? What is the main goal and what is the reason for its existence. How much space will be given for information, opinions and advice?
- Who will you focus on - who will be your subscribers and readers?
- From where will you gain money?
- Who will be the publisher?
- What will the organizational structure be like?

WHO WORKS IN THE JOURNAL AND WHAT DO THEY DO?

People of different characters, with different skills and from different backgrounds gather in an editorial office. No team succeeds without all the skills needed to meet its purpose and performance goals. Yet most teams figure out the skills they will need after they are formed. The wise manager will choose people for their existing qualities and their potential to improve existing skills or learn new ones.

THE POSSIBLE ROLES IN THE MAGAZINE

- Head of the sections (**editor**), who is responsible for preparing the various sections. He/she takes over the articles from editors, consults about any changes, ensures that nothing is duplicated and nothing is missing.
- **Reporters** who, after consultation with the editors, write articles and provide audio-video material.
- The **manager**, who represents the journal to the outside world. He /she arranges editorial meetings and discusses with sponsors.
- A **graphic designer**, who is responsible for the visual aspect of the journal.
- An **economist** who monitors funds.
- A **corrector**, who is responsible for language and objective accuracy.

When everyone feels that they are working together successfully according to their expectations, they begin to work with more enthusiasm.

People with different interests and expectations should work together. Show them their position and responsibility. Also, remember that a young person requires more freedom but avoid absolute anarchy.

Select members for their skills and skill potential, not their personality.

WHAT TO DO IF SOMETHING IS NOT WORKING WELL?

Name it. If it repeats more often (for example, the required number of articles or photos is regularly missing), write it on a board. When you notice your mistakes, you can create a list of basic rules. By following these rules you will eliminate the repeated mistakes. This list of rules should be based on your practice ... in our case it is based on our notice board. Rules that we define ourselves are more easily observed.

Solve the mistakes within the team and prevent their repetition.

Donotkeepsolvingthesameproblem–youcan solve a repeating problem by a simple rule.

WHAT TO DO WHEN YOU ENTER THE OFFICE?

You are a manager of an editorial staff. Do you think that your job is to dictate and criticize? Quickly change this attitude and look for opportunities to share ideas and praise.

Strengthen the thought that it is a privilege to work on this journal. Whenyouseesomeonenew,engagethemincurrent events.

CAN YOU ALSO MEET OUTSIDE THE JOURNAL?

The number of informal meetings of all the members is a sign of their satisfaction. It is good to prepare some outdoor activities, a get-acquainted party or a birthday party in a club.

HOW TO LEAD THE JOURNAL?

The choice of leadership is crucial within the magazine that is a result of our leisure activities. Young people themselves must choose with whom they want to solve their problems and whose requirements they will fulfill. Therefore, there should be regular elections within the organizational structure to find the right people who have the ability to make decisions.

It is good to create a greater sense of responsibility.

Regular elections give a space for thosewhoknowhowtoaddressotherpeople. Elections should have a festive character. Organizethemin adignifiedplaceandpublishthe resultsformally.Giveelectedpeopleadecree. Thiswillremindthemoftheirresponsibilityinthe future.

HOW LONG WILL IT ENDURE?

Patience and orderliness are the basis of any success. Do not be discouraged by a failure and endure.

Talkaboutwhatsuccessmeanstoyou. Considerwhetheryouwanttobemorefocusedon results or relationships.

WHAT SHOULD YOU THINK ABOUT DURING FUND-RAISING?

Anyone who raises money for a journal must be clear about who to speak to and how to convince this person that this magazine is the best for advertising. Generally we can say that financial resources may result from advertising, sponsorship, grants and sales of the magazine.

Prepare an advertising price list in yourjournal.Forexample,howmuchdoesitcost toadvertiseonthefirstpageofthemagazinein format A7, A6, A5, A4, etc? This will give the potentialadvertisermaterialforcomparisonand reflection for the next meeting.

As for sponsorships, start making a list of companies and entrepreneurs that you know and arrange personal meetings. You can also offer services to large companies, such as: web hosting, printing, etc.

In the case of grants, do not ask for money-onlyforprinting,butalsoforthingsthat can enrich your activities, e.g. exit meetings.

HOW CAN YOU GET THE BEST FROM YOUR JOURNALISTS?

Expect the best. In George Bernard Shaw´s Pygmalion, Eliza Doolittle explains: "You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves but how she´s treated. I shall always be a flower girl to Professor Higgins because he always treats me as a flower girl and always will; but I know I can be a lady to you because you always treat me as a lady and always will." Some leaders always treat their team members in a way that leads to superior performance.

Whenleadersdotheirbestwork,they donotcopyanyone.Theydrawontheirownvalues and capabilities.

Chapter 2

How to bring people together

Author: Anca Ardeleanu

Why, as a journalist, should I work in a team? 176
What do we bring to a team? 176
Which skills and competences are needed for leading a journal? 176
Why is it also important to know the competence of my colleagues? 176
Should we focus on numbers or focus on people? 176
How big is your team effort? 177
Do we share common values? 177
What is teamwork? 177
What is a team all about? 177
What does a team need? 177
What makes the differences between a team that performs and one that doesn't? 177
What could go wrong and how to solve it when creating and working as a team? 178
Do you know your team's strengths and weaknesses? 178
Does everybody know her or his role in the team? 178
How many journalists should be in my team? 179
How to find our leader in a journalist team 179
How many journalists should work on one article or one video or photo story? 179

Creating journalistic team is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive to task constraints). In this chapter we will give you some ideas about how to build your effective journalistic team.

WHY, AS A JOURNALIST, SHOULD I WORK IN A TEAM?

Imagine how much time you spend on publishing one issue of a journal; getting ideas, photos, videos, money for publishing, and much more. It seems to be a lot of work for one person. Yes and it is. That's why we try to put people together to split all these activities across more people. And we try to put together people who have different abilities.

! It is better to have one person working with you than three people working for you.
Dwight D. Eisenhower

WHAT DO WE BRING TO A TEAM?

It seems that, as a journalist, you work alone. It is a simplified imagination. On a journal you work with different people and you need to combine the various individual skills, talents and perspectives of a group of individuals to achieve your journal's goals. And we should ask what we bring to our journal team. It helps us to keep a clear mission for our journal, especially in situations where our team consists of people who are based in dispersed geographical locations, come from different cultural backgrounds, speak different languages and were raised in different countries with different value systems.

WHICH SKILLS AND COMPETENCES ARE NEEDED FOR LEADING A JOURNAL?

Between fundamental competences we consider the main ones to be networking and flexibility. Managers of a journal should be able to find the necessary information, and assess and verify it. Careful work with information is related to building a journal team. It is also important to have availability to finish the work. They should not be ashamed or shy and they should be assertive. They must understand society.

WHY IS IT ALSO IMPORTANT TO KNOW THE COMPETENCE OF MY COLLEAGUES?

Learn about your colleagues' skills, experience, and motivation levels for performing workplace tasks. Then assign the task and follow-up based on your findings. For example, you may need to follow up more frequently with colleagues who are fairly new to the media project as opposed to the "veteran" colleagues who don't need much follow-up. Remember, the most skilled colleagues may not be the most motivated for performing the tasks you request.

SHOULD WE FOCUS ON NUMBERS OR FOCUS ON PEOPLE?

Be focused on people's competence. There are people who have technical competence (doing photos, videos, web pages), language competence (doing correction, translation, editing), critical competence (bringing a logical, analytical and critical view), and communication competence (doing networking, social relationships, conflict communication). The number of people depends on the competence which you have in your journalist team. And remember, your team can get support from outside sources – people who are not involved in your team but are able to help you.

! A team is more than a collection of people. It is a process of give and take.
Barbara Glacel & Emile Robert Jr.

HOW BIG IS YOUR TEAM EFFORT?

If you are not able to find competent people, there is still a chance to do a great job. You need team effort. If you have people who put in effort and want to learn something new, want to be active and believe in what they are doing, you can still succeed.

DO WE SHARE COMMON VALUES?

There is a young, competent team of journalists. They also put in effort to create their journal. It seems everything is all right. Suddenly a big conflict arises. Why? Maybe we forget about sharing common values. Team members must spend a lot of time together, scheduled and unscheduled, especially in the beginning. Successful teams give themselves the time to learn to be a team. This time need not always be spent together physically; electronic, or Skype time can also count as time spent together.

WHAT IS TEAMWORK?

Teamwork is a form of creating common values through different skills. This is why attention has transferred from numbers to people and a great group interaction and effort has become more "profitable" than a reduction in costs. This is true for all activities involving groups of people, but it is maybe even more visible in activities involving young people, as it leads to a very early strong education concerning human interaction and it represents a form of creating common values through individual energy and a form of bringing different personalities and skills together for a better common result.

This form that we are talking about is in fact called "teamwork", and although many people declare to know what it is all about, having to merge different levels of knowledge in different areas, as well as different personalities, it is one of the hardest jobs to bring it about. But if it works, it is of great value both on a common organizational or project level, and on an individual, personal level. And this "teamwork", just like any important task has different methods – team building activities!

The best teams invest a tremendous amount of time and effort exploring, shaping, and agreeing on a purpose that belongs to them, both collectively and individually.

WHAT IS A TEAM ALL ABOUT?

One important distinction needs to be made – if a team represents a group of people, a group of people is not just a team. We go from group to team when we find a common objective, our different skills that can help us contribute to success and the tolerance, patience and understanding needed to work with the others.

A team is a small number of people with complementary skills who are committed to a common purpose, a set of performance goals, and an approach for which they hold themselves mutually accountable.

WHAT DOES A TEAM NEED?

A team is like a mechanism that needs certain elements in order to work smoothly. If these elements are neglected, the whole device will break down and the effort will be useless. That is why, when we want to bring people together in a team, we need to have in mind:

- a clear common vision and goals – a specific team purpose that the team itself delivers
- the skills necessary to meet the goals and to overcome obstacles
- a clear understanding of the roles of each person in the team and the possibility of sharing leadership roles
- individual and mutual accountability
- clear procedures and norms
- effective interpersonal relations including encouragement of open-ended discussion and active problem-solving meetings
- The ability to discuss, decide, and do real work together

WHAT MAKES THE DIFFERENCES BETWEEN A TEAM THAT PERFORMS AND ONE THAT DOESN'T?

It is performance results. A team that doesn't perform well is based on what its mem-

bers do as individuals. A team performance includes both individual results and collective work products. A collective work product is what two or more members must work on together, such as interviews, or cutting a video. Whatever it is, a collective work product reflects the joint, real contribution of team members. Simply stated, a team is more than the sum of its parts.

Find one or two media project where all members of the team are involved and give them the chance to share their ideas.

WHAT COULD GO WRONG AND HOW TO SOLVE IT WHEN CREATING AND WORKING AS A TEAM?

It's never easy to succeed, and even harder when it comes to working with people; but every problem has a solution. It's up to us to see problems and challenges, so…pluck up courage and get down to work.

DO YOU KNOW YOUR TEAM'S STRENGTHS AND WEAKNESSES?

Each team has different strengths and weaknesses, and team building should address these specific strengths and weaknesses. Without doing this, the process used can be useless and irrelevant.

Assess the team first and use specific tools such as a SWOT analysis or let a mentor supervise the team.

DOES EVERYBODY KNOW HER OR HIS ROLE IN THE TEAM?

One of the most important steps in creating a team is clearly setting the roles of each member. Use one or two sentences to describe each role in the team. Name 4 - 6 of each person's responsibilities. The list should describe how they spend 90% of their time. Then ask the following questions for clarification.

- Does anyone have any questions about the role of this team member?
- Are there any concerns about what was presented?
- Do you think something important has been omitted and should be added?
- Are there any changes you would like to suggest that would enhance the contribution of the team member?

Agreeonhowtheteamwillcooperate andestablishagreementsinordertoensurepersonal and mutual responsibility.

HOW MANY JOURNALISTS SHOULD BE IN MY TEAM?

As we said before, there are many variables. Choose 2-3 other people if you want to produce a video, one more in the case of a photo story or an article or a bigger team if you want to produce a whole set of different types of materials. This is important because of time constraints, but also because of the roles needed in the team. While some can go on field work, other members of the team deal with post-production and editing. More does not always mean better, but too few resources or even the refusal to cooperate can lead to bad quality work.

HOW TO FIND OUR LEADER IN A JOURNALIST TEAM

The first thing when choosing a team leader is to set aside our egos or personal ambitions. Some people are just not meant for leadership roles, but not everyone admits it; just like some people are born leaders but by self-proclaiming themselves as the leaders of the team, they lose the respect of the others. That is why, when choosing your team's leader:

- first of all put aside your ego and personal ambition of becoming a leader
- analyze the skills of each of the journalists
- decide what are your expectations from your leader and the traits that he/she should have, and reach a common description within the group
- name as leader the person who has most of these traits, especially the social and organizational attributes, and the one who has gained your respect during your work together.

Then, the most important thing, have regular meetings to make sure the leadership role is suitably fulfilled and, in case of dissatisfaction, try to find solutions as a group or even replace the leader. But, once you have found the right person, give him/her the credit and respect his/her authority as he/she deserves.

HOW MANY JOURNALISTS SHOULD WORK ON ONE ARTICLE OR ONE VIDEO OR PHOTO STORY?

There are articles and stories which only one journalist can work on, but for the best result, it is also useful to work in a team, sharing tasks but reaching a quality final result. When dividing the tasks for writing an article or for creating a video or photo story, we should keep in mind the skills each person has; their strengths and weaker points, creating at the same time the possibility for sharing knowledge. Nevertheless, too many people for a product can influence work in a negative way, preventing the clear and precise fulfillment of the task. The number of people can vary, depending on the extent of the assignment. For example, you can have 1-2 people for an article, but 2-3 people for a video, especially if you consider having interviews included. The exact number depends on the human resources that you have and the skills and dynamics of the group.

Chapter 3

How to run team-building activities

Author: Anca Ardeleanu

How to start the first day of team-building? 182

In this chapter we will try to convince you that team-building activities are the best way for getting to know each other. According to the research of David Kolb, 80% of our knowledge comes from our own experiences that we process to a form of general knowledge, which we then follow. By this approach we activate the personal involvement of each team member. We gain not only an opportunity to know ourselves and others, but also an opportunity to acquire new knowledge.

HOW TO START THE FIRST DAY OF TEAM-BUILDING?

Team-building offers the chance to improve team performance - either through results or as a form of cooperation. Ask members of the team what they would consider to be success when they finish this team-building. At the end of the first day ask the following questions:

- What did you find useful in today's team-building session?
- Were there any points today which have not been adequately resolved?
- Did you like the way the session was led, or can you suggest some changes?
- Which expectations have already been fulfilled? What is still missing

You can start with short ice-breakers as a first step in creating a strong team. So, let's get to know our names and some basic things about each other and build on that for the rest of the time! On the opposite site you will find a list of activities you can use.

Remember, bringing people together is never an easy job, but helping people know each other and getting them to work as a team in smaller activities at first represent crucial steps for a strong team and a productive work dynamic. Skipping these steps and ignoring the possible problems could lead to failure in reaching the goal or making the team effort harder than it really is.

> Coming together is a beginning.
> Keeping together is progress.
> Working together is success.
> *Henry Ford*

HERE IS A LIST OF ACTIVITIES:

Name Game

Break the group into several smaller groups. Designate one of the members in each group to start the activity by stating their name with an adjective beginning with the first letter of his/her first name. For example, "Hi my name is Terrific Tim." The next person then says, "That is 'Terrific Tim' and I am _____ _____." Repeat this process until each person is introduced.

Name Toss (Name Juggling)

Use soft, 'hand-sized' juggling instruments (no knives or combustibles, please) as your main medium for this activity. Start off with one person holding a "ball." This person tosses the ball. Another person catches the ball and tosses to a third. The next round of tossing is accompanied by the names of the people in the group. The tosser calls out the name of the person who catches the ball. So, who's next?

Human Treasure Hunt

Everyone has been on some form of treasure hunt, right? So, on this treasure hunt we're going to search for things we have within us and not necessarily on us. Our goal is to meet as many people as we can and find the similarities between each of us. If you don't know the person(s), be sure to introduce yourself to them. Ready?

- Find another person who has the "same" shoe size as you;
- Find three other people who enjoy the same type of music;
- Find two other people who drink at least one cup of coffee each day
- Find 3 people who have pets, etc

UP CLOSE AND PERSONAL:

Now, it's time to fill the gap between us, gain confidence and feel as a team!

All Aboard!

This activity requires working together in close physical proximity in order to solve a practical, physical problem. It emphasizes group communication, cooperation, patience and problem solving strategy, Basic method: Ask the whole group to try to fit inside a small area which can be marked by:

- small platforms, or
- a circle of rope, or
- a blanket

When the group succeeds, decrease the area (e.g., changing platforms, shrinking the circle, or folding the blanket) and challenge the group again. How far can the group go?

Group Massage

The group forms a circle at the end of the day when everyone is tired. The members of the circle all face the same way (either left or right) so that each is looking at the back of the person "in front" of him/her. Everyone then massages the shoulders of the person in front of him/her. Talking is encouraged. To ensure that everyone gets the type of massage they receive, have the group members turn 180 degrees and give a massage to the person who first gave the massage.

Electricity

Player's stand in a circle and face in towards the center. One player begins the game by doing an action and "sending it" around the circle. After each person in the circle has done the action, the next person sends another action around. You can send two different actions the opposite way!

» http://wilderdom.com/teambuilding/Quotes.html

» http://wilderdom.com/games/eamBuildingExercisesWebsites.html

Chapter 4

How to activate and be active

Author: Anca Ardeleanu

You have a few active people. What to do? 186

How do you motivate journalists? 186

How to get from self-motivation to team motivation 186

How can Maslow help us with motivation? 186

Are you a solution or problem creator? 187

What do you do to motivate your team? 187

How do I motivate journalists in my team to keep deadlines? 187

How do I motivate journalists in my team to write more articles? 188

There is no trick to motivating others. It requires a clear, unbiased understanding of the situation at hand, deep insight into the vagaries of human nature at both the individual and the group level, the establishment of appropriate and reasonable expectations and goals, and the construction of a balanced set of tangible and intangible incentives. In this chapter we will try to give you the idea that the best leaders get the most out of people by appealing to their deepest needs and desires.

YOU HAVE A FEW ACTIVE PEOPLE. WHAT TO DO?

Look for motivation from both your colleagues and yourself. Try to realize for what reasons you and your colleagues want to be a part of a team. Motivation is what causes us to act, whether it is getting a glass of water to reduce thirst or reading a book to gain knowledge. It involves the biological, emotional, social and cognitive forces that activate behavior. In everyday usage, the term *motivation* is frequently used to describe *why* a person does something.

"When the best things are not possible, the best may be made of those that are"
Richard Hooker

HOW DO YOU MOTIVATE JOURNALISTS?

Give them the chance to work on interesting topics and articles. Find the way to get interesting people to do interviews with them. If you work with young journalists give them new challenge (for example, be brave and ask for the opinion of a Member of Parliament) and increase their responsibility for not only their articles but for all media products.

HOW TO GET FROM SELF-MOTIVATION TO TEAM MOTIVATION?

The first step towards getting team motivation is to work on a motivational leader. Self-motivation is a first step not only in a project or activity, but also in your life. For some people, it may come from a passion for a particular thing; for others from the desire to succeed or to do the best work possible. Regardless of the reason, the important thing is to identify this driving force within each of us, to activate ourselves and then to share our enthusiasm, passion, and desire to do things professionally with those we lead or we work with. This is why one of the most important elements for a successfully motivated team is having a leader/manager/coordinator with great leadership skills who recognizes the motivation needs of the group and takes appropriate measures and has attitudes in this direction.

During your meetings, ask people about their motivation for being part of your team. Remember each reason is legitimate. If you know your colleagues' motivation you are able to work on the team's motivation.

HOW CAN MASLOW HELP US WITH MOTIVATION?

Needs are the basis of our motivation, so it is useful to understand their mechanism to know how to use motivation in the best way. Maslow's Hierarchy can help us understand different levels of needs:

- physiological needs;
- safety and protection needs;
- social needs (these include the need to belong in a group, to associate, to be accepted)
- egoistic needs – which pre-suppose self-esteem (the need for self-respect and self-confidence, autonomy, competence, achievement, knowledge) and status (the

need for recognition, appreciation, respect)

- self-fulfillment (needs for personal growth and self-development).

ARE YOU A SOLUTION OR PROBLEM CREATOR?

Encourage your participants to be solution creators instead of problem creators. When participants communicate a problem to you, look at it as an opportunity to empower the participants. Ask the participants how they would solve the problem, express your confidence that they are the people to solve the problem, give them the tools to solve it, and follow up with them.

"Shallow men believe in luck, strong men believe in cause and effect."
Ralph Waldo Emerson

WHAT DO YOU DO TO MOTIVATE YOUR TEAM?

- **Delegate tasks**. You do not have to control everything. Delegation is one of the most powerful motivational tools for empowering participants in the workplace. Provide your colleagues with ownership of the task; give them the tools to successfully complete the task, express the reward and consequences for completing the task and follow up accordingly.
- **Encourage Ideas**. Ideas are the lifeblood of any team. Empower your participants by creating a safe environment for your participants to share their ideas. Always give your participants credit for the ideas they express. Nothing will decrease participant motivation and dry up the flow of ideas more quickly than having managers take credit for their participants' ideas.
- **Let the members of the team run some of the meetings**. One of the best ways to motivate and empower your young team is to involve them in running your meetings. Of course, you will set the agenda; but there are many opportunities for you, as a leader, to let your participants run portions of, or entire, meetings. During the meeting, you are there to support them and help with any sections of the meeting that may provide a challenge for them.
- **Embrace mistakes**. Without mistakes, there is no growth. Allowing your teammates to make mistakes allows them to grow, be creative, and provides a vehicle for their empowerment. Create a safe work environment so that they can make mistakes without being punished. Use the mistakes you or they make as learning experiences.
- **Assign leadership roles.** Leadership comes at all levels and doesn't require a title. Take the time to align your team's skills with leadership opportunities. Make sure you provide training in the areas of opportunities for each member, so that they are empowered to step up to new opportunities. This is a great asset for young people because it makes them understand your work better, but it also gives them more work satisfaction.
- **Reward initiative.** Create rewards for participants who take initiatives. Publicly recognize participants during meetings, with reward boards, etc., so that other participants are motivated to take initiatives.
- **Let them set the goals.** Your team members will be far more motivated to achieve your goals if they are allowed to help develop those goals. Involve your team in the goal setting process and get their input so that it becomes believable for them. Once they feel ownership of your goals, they will be motivated to move quickly to help accomplish your goals.

"Knowing is not enough; we must apply. Willing is not enough; we must do."
Johann Wolfgang von Goethe

HOW DO I MOTIVATE JOURNALISTS IN MY TEAM TO KEEP DEADLINES?

Deadlines are the most stressful part for a journalist, especially if he or she is really passionate about his or her work. Nevertheless, you cannot ignore the time constraint, so the best solution is to follow a few simple steps:

- divide tasks and set intermediary time goals

for each of them

- make sure the intermediary times are kept to
- be flexible in case problems appear and some tasks are delayed, but make sure you adjust the program so that the entire schedule does not suffer
- regularly check the progress of your team and step in if they need help
- allow your team enough time for both field work and editing or post-production
- allow time for a final check and for last minute changes

HOW DO I MOTIVATE JOURNALISTS IN MY TEAM TO WRITE MORE ARTICLES?

One of the best ways to keep journalists active and motivated is to assign them tasks that are in their field of interest. They will be more motivated to produce more if they tackle subjects that they are interested in. Moreover, if you find the first product interesting, you can offer them the chance to investigate more and to go more deeply into the subject and thus to write more articles. But you should keep in mind that quality is more important than quantity, so too many articles could make your team lose its focus.

"You must know for which harbor you are headed if you are to catch the right wind to take you there."

Seneca

» Read more on http://work911.com/performance/particles/kobmot.htm or http://www.thesykesgrp.com

» What motivates Reporters: http://www.nytimes.com/2006/12/03/opinion/03pubed.html

» Tips for motivating your college newspaper staff: http://voices.washingtonpost.com/campus-overload/2010/01/10_tips_for_motivating_your_ne.html

» What Motivates People: http://www.rajeshsetty.com/2007/09/10/what-motivates-people-beckwith-40/

CRISIS IS A POWERFUL MOTIVATOR

That truth came during our work in international journalist teams. There was a lot of spare time at the beginning. We were discussing about our topics and ideas. Nobody cared about real results. But suddenly we realized there were only six hours to deliver our media work. The urgency of the situation focused our minds sharply. We all knew that our team would be lost if we did not show rapid results. The team met the challenges and delivered. When the team was limited (for example by time), we found it was an important moment for us to do real work. And it was our motivation.

Chapter 5

How to work effectively

Author: Petr Kantor

How to create the long-term vision? 190
Do we share the vision with others? 190
How to define goals? 190
How much time do we have? 191
Why do we not have enough time? 191
What are the signs of poorly controlled time? 191
How to deal with time? 193
How to be more effective? 193
How to get time under control? 193
What is the least valuable use of time? 194
What is the most valuable use of time? 194
The Eisenhower principle 195
How to solve interpersonal relations in a team? 197
How to cooperate effectively with other groups? 197
What are the signs of a team crisis? 198
How to evaluate the team's processes? 199

In this chapter you will have the opportunity to develop your ability to imagine what can happen in a month, in six months or in a year. This ability is important if we want to work on the project effectively. The second step then is to bring this idea closer to our friends and colleagues. The idea is a long-term vision that provides the framework for our project. Short-term goals can achieve this vision. By achieving short-term goals the long-term vision can be approached. People can also see how successful their goals are and that they are always more than just the end of something.

HOW TO CREATE THE LONG-TERM VISION?

Long-term vision is about ideals. You have to aim high and think about how to achieve good results. Creating a vision is more concerned with the possibilities and potential than necessity and realism. Once you start to imagine what you would like to achieve, you have already set the possibility in motion. The next step is to involve your team in this vision.

- What is the vision for your area of operation?
- Think about the ideal you would like to achieve within the next five years.
- Do not think about obstacles.

DO WE SHARE THE VISION WITH OTHERS?

It is important that the team has accepted our vision as its own. From the very beginning, try to get the same enthusiasm for the ideal from all the team members.

- Firstly, describe your vision to them.
- Think about what can make this vision attractive.
- When you present your vision, remember about your enthusiasm and passion.
- Pursuing the vision should not be only rational but also emotional.

HOW TO DEFINE GOALS?

- Ask these questions: Why are we doing this? What is the goal? Why will we succeed? What happens if we chose not to do it?
- Are you doing things right or are you doing the right things in the team?
- Write down 50 things to do in the team.

It is not effective to focus attention only on individual tasks, it is always necessary to bear in mind the broader framework, i.e. a specific goal. The goal is closely connected with the vision. If there is a vision, but a precise goal is not defined, it is usually difficult to manage to meet it. On the other hand, it is absurd to meet some goals without knowing why. During our search for a goal, we must not only focus on what the team wants but also what its resources are (or could be). Goals can motivate the team; if the goals are fulfilled they become an encouragement for further achievements. If a team does not have any goals, a feeling of success does not come and the team gradually loses the motivation and desire to continue in its activities.

HOW MUCH TIME DO WE HAVE?

Time is unlike most other resources, as it is

- It is better not to set a lot of goals at the beginning.
- The goals should not be too high, but rather simpler and shorter.
- The goals, however, cannot be ridiculously low (small), because if a person does not have to make any effort to achieve it, he/she will not make any personal progress.
- SWOT analysis of team strengths and weaknesses can help towards self-understanding and goal setting.

distributed equitably among people. The difference between us lies in how we use it and how much we try to extend it. Everyone can work on themselves. However, we must realize that change comes from within a person, i.e. only a person can change himself or herself. Everyone acts on what is important in their life, i.e. according to their priorities. The essential condition for a happy life is to set up and maintain a balance between its different areas, such as work, entertainment, education, recreation, friends and family.

WHY DO WE NOT HAVE ENOUGH TIME?

This may be because we are too overwhelmed by solving operational matters. We do not have enough time because we keep solving unsolved issues and we delay decisions. One of the big time-eaters is also the people around us. This includes people who never come on time so we must wait for them, people who phone us, people who speak at meetings in an endless monologue, people who email us or those who come to visit us when we least expect it. We also lose a lot of time by looking for things we have lost.

WHAT ARE THE SIGNS OF POORLY CONTROLLED TIME?

Constantly overloaded program.

Use a time management system. Using a time management system can help you keep track of everything that you need to do, organize and prioritize your work, and develop sound plans to complete it. An integrated system is like glue that holds all the best time management practices together.

Plan your work not only for today, but in the context of a whole week in accordance with your goals and aims.

Remember this rule: 60 percent your time should be planned and 40 percent unplanned.

Inability to meet deadlines, constant delays, the constant feeling that something needs to be fulfilled within a certain time period.

Keep a goal journal. Schedule time to set and evaluate your goals. Start a journal and write down your progress towards each goal. Go through your goal journal each week to make sure you are on the right track. Keeping a journal on your computer has never been easier!

Troubles in solving problems

If you solve a problem, do not run away from it but instead finish it. If you cannot solve it, give it to others.

Making hasty decisions.

Think before acting. How many times have you said yes to something you later regretted? Before committing to a new task, stop to think about it before you give your answer. This will prevent you from taking on too much work.

Fear of delegating work or accepting other people's initiative.

Don't do other people's work. Are you in the habit of doing other people's work because of a 'hero' mentality? Doing this takes up time that you may not have. Instead, focus on your own projects and goals, learn to delegate effectively, and teach others how to do their own work. **Short-term profit is preferred to medium and long term profit. People keep solving crises every day.**

Plan your week. Spend some time at the beginning of each week to plan your schedule. Taking the extra time to do this will help increase your productivity and balance your

important long-term projects with your more urgent tasks. All you need is fifteen to thirty minutes each week for your planning session.

Beware of "filler" tasks.

When you have a to-do list filled with important tasks, be careful not to get distracted by "filler" tasks. Things such as organizing your bookcase or filing papers can wait until you have tackled the items that have the highest priority.

Inability to say "no".

Learn to say no. Many people become overloaded with too much work because they over commit; they say "yes" when they really should be saying "no". Learn to say no to low priority requests and you will free up time to spend on things that are more important.

Avoid "efficiency traps".

Being efficient doesn't necessarily mean that you are being productive. Avoid taking on tasks that you can do with efficiency that don't need to be done at all. Just because you are busy and getting things done doesn't mean you are actually accomplishing anything significant.

Feelingthatyoudonothavethesituationunder control, that you lose sight of your goals and priorities.

Prioritize your list. Prioritizing your to-do list helps you focus and spend more of your time on the things that really matter to you. Rate your tasks into categories using the Eisenhower principle prioritization system described later in this chapter.

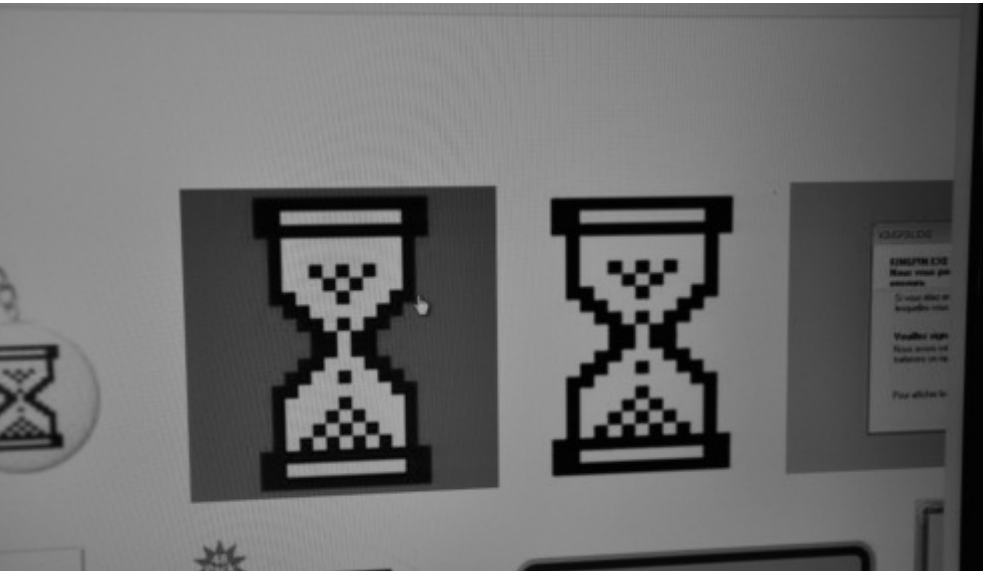
Perfectionism.

Don't be a perfectionist. Some tasks don't require your best effort. Sending a short email to a colleague, for example, shouldn't take any more than a few minutes. Learn to distinguish between tasks that deserve to be done excellently and tasks that just need to be done.

Stress.

Write things down. A common time management mistake is to try to use your memory to keep track of too many details leading to information overload. Using a to-do list to write things down is a great way to take control of your projects and tasks and keep yourself organized.

Thinkaboutwhatyouaregivingupto do your regular activities.



It is a good idea to evaluate regularly how you are spending your time. In some cases, the best thing you can do is to stop doing an activity that is no longer serving you, so that you can spend the time doing something more valuable. Consider what you are giving up in order to maintain your current activities.

Do not omit yourself.

Continuously improve yourself. Make time in your schedule to learn new things and develop your natural talents and abilities. For example, you could take a class, attend a training program, or read a book. Continuously improving your knowledge and skills increases your marketability, can help boost your career, and is the most reliable path to financial independence.

Identify bad habits.

Make a list of bad habits that are stealing your time, sabotaging your goals, and blocking your success. After you have done this, work on them one at a time and systematically eliminate them from your life. Remember that the easiest way to eliminate a bad habit, it to replace it with a better habit.

HOW TO DEAL WITH TIME?

Ask yourself before starting any activity:

- Will it allow me to get closer to my goal?
- Is it worth investing the time for it?
- Is there another task that will move me closer to my goal?

Once you identify activities that do not help you move towards your goals or if you are even moving away from these goals, ask yourself what actions can lead to their elimination.

HOW TO BE MORE EFFECTIVE?

Minimize all the activities that are not profitable or that do not help to achieve your main goal. In keeping with this principle, you can follow The Pareto principle, also known as the 80/20 rule.

HOW TO GET TIME UNDER CONTROL?

- Identify and eliminate your "self-distraction."
- Fight against unexpected disturbances by visits.
- Reduce time spent on conversations with colleagues.
- Diplomatically resolve the situation where you are unnecessarily disturbed by your supervisor.
- Enjoy 'one hour for yourself', so you can better plan and organize work and complete all urgent matters.

WHAT IS THE LEAST VALUABLE USE OF TIME?

- You are forced to do things you do not like.
- People keep still doing things the same way.
- Things you are not good at.
- You do not enjoy doing something that you are supposed to do.
- You are repeatedly interrupted while working.
  Something takes twice as long as you expected.
- Your colleagues do not give you good source materials.
- Things that have a predictable cycle.
- The phone calls.

WHAT IS THE MOST VALUABLE USE OF TIME?

- Things that push forward the purpose of your life.
- Things you always wanted to do.
- Things that meet the 80/20 rule.
- The new methods you promise to reduce the required time or to increase quality.
- Things about which people say that they are impossible to do.
- Things that someone else has done in other areas.
- Things in which you use your creativity.
- Things in which you can easily provide delegation.
- If you work with colleagues who can work effectively.
- Things that apply to "now" or "never".

THE EISENHOWER PRINCIPLE

Using the following tool, the Eisenhower principle, you can divide your activity into either URGENT orIMPORTANT. The following diagram and explanation should help:**Quadrant 1. Both urgent and important**

This quadrant deals with significant results that require immediate attention. They are usually crises or problems. We all have some

Quadrant 1 activities; this quadrant consumes many people. They are crisis managers, problem minded people, deadline driven producers. If you perpetually focus on this Quadrant 1, it gets bigger and bigger and dominates you (and others around you). The effect is to put out fires and suffer burnout and stress.

Quadrant 2. Not urgent but important

This is at the heart of effective personal management; dealing with things that are not urgent but important. This quadrant covers all the things we know we need to do but somehow seldom get round to doing because they are not urgent. It is

round to doing because they are not urgent. It is

the project you know you must start and really deliver – the one that will make a real difference.

Quadrant 3. Not important but urgent

Many people who spend their time in this quadrant react to things that are urgent assuming they are important. But, the urgency of these matters is often based on the priorities and expectations of others. In other words, other people set the agenda - people are reactive rather than proactive

Quadrant 4. Not important and not urgent

Many people feel comfortable operating in this area; but, working here for long periods of time means they are not making any contribution to the organization. The individual who spends a lot of time in this quadrant will say they are "efficient". Efficiency relates to 'inputs' (or activity) - we should be concerned with outputs, or effectiveness. Someone who spends much time in this quadrant will not be effective as they are too busy doing unimportant work.

	URGENT		NOT URGENT	
IMPORTANT	THE QUADRANT OF CRISIS	Demand:	Demand:	THE QUADRANT OF ORIENTATION
		1	2	
NOT IMPORTANT		3	4	
	THE QUADRANT OF ROUTINE	Demand:	Demand:	THE QUADRANT OF ENTERTAINMENT

The separation of urgent from important is something many people don't realize. People tend to focus on urgent activities (Quadrant 1 and Quadrant 3), mistaking them as important. Quadrant 3 activities soak up their time, making Quadrant 1 activities into bigger emergencies than they need to be. This is the "fire fighting" that many organizations experience when they are stuck in chaos. When all the fires are out (temporarily), they relax by spending some time on Quadrant 4 activities like surfing the web, watching TV, etc. They tend to neglect Quadrant 2 activities. Quadrant 4 still consumes 20% of developer time.

chaos. When all the fires are out (temporarily), they relax by spending some time on Quadrant 4 activities like surfing the web, watching TV, etc. They tend to neglect Quadrant 2 activities. Quadrant 4 still consumes 20% of developer time. Stephen Covey advocates allocating time to Quadrant 2 activities. Training is a perfect example of such an activity. As we replenish and rebuild ourselves with Quadrant 2 activities, we build skills and tools to handle Quadrant 1 activities better, which end up freeing our time for our own pursuits. This pattern of behaviour leads to happy, healthy and fulfilled lives.

Task: Order some material you use for your work. Imagine what it looks like when you are in the situation and then make a note about the potential impact for each situation.

ORDER MATERIALS

Stage	Situation	Impact on the outcome
1	Both urgent and important	
2	Not urgent but important	
3	Not important but urgent	
4	Not important and not urgent	

What are important activities?
Those activities that lead to the strategic goals.

What are urgent activities?
Those activities performed under immediate pressure that are forcing us into reactive behavior.

What are not urgent activities?
Activities which are pre-planned. Permanent activities carried out in advance. They facilitate our proactive behaviour.

What are not important activities?
Those activities that do not lead directly to achieving our strategic goals. They are perceived as secondary – minor activities.

RESULTS OF BEING IN THE INDIVIDUAL QUADRANTS:

Quadrant 1:	Quadrant 2:	Quadrant 3:	Quadrant 4:
Stress Exhaustion Crisis management Always in a hurry Poor work	Traditional self-direction target area Idea, perspective Serenity Discipline Self-control Few crises	Minor, but urgent activities The Reputation Chameleon Goals and plans are considered worthless They feel a victim, cannot help it Shallow or disturbed relationships	A common reason for being here - we enjoy it You spend the working time here - sacking You are dependent on others or institutions in fundamental matters

HOW TO SOLVE INTERPERSONAL RELATIONS IN A TEAM?

To understand the situation in the team you should ask the following questions:

- What kind of problems does the team encounter?
- How long has the team experienced these problems?
- Why can the team members not work as efficiently as they want to?
- Do all the team members experience these problems, or are some affected more than others?
- What do the team members prefer?
- What works well and what can be improved?
- What must be changed to alter the performance of the team?
- What must each team member do?
- What must the team leader do?
- Are there any factors outside the team which hinder the performance of the team?

HOW TO COOPERATE EFFECTIVELY WITH OTHER GROUPS?

To understand the situation between your team and another group you should ask the following questions:

- What kind of problems does the team encounter in cooperation with other teams?
- How long has the team encountered these problems?
- Are some of the team members affected by these problems more than other members?
- What works well in the interaction with other teams?
- How could the team work more effectively within the organization?
- What must be changed in the way of working with other teams?
- What must the team members do differently?
- What must the members of other teams do differently?

WHAT ARE THE SIGNS OF A TEAM CRISIS?

Signs of crisis are manifested by the following symptoms:

- Low production and productivity.
- Complaints within the team.
- Confusion in assigned roles.
- Unclear assignments.
- Lack of clear objectives.
- Little responsibility for the goals.
- Lack of innovation.
- Lack of initiative.
- Trouble in working with the team leader.
- People do not listen.
- People do not talk to each other and have no ideas.
- Lack of trust.
- People do not understand the decisions made.
- People do not support the decisions made.
- People feel that their good work will not be seen.
- People feel that teamwork is not appreciated.

Different styles and approaches prevent cooperation.

- People are not encouraged to participate.
- Favoritism is present and dealing with people is not on the same level.
- People do not respect the commitments.
- Only a few individuals decide.
- The problems between the team members remain unsolved.
- Meetings are inefficient.
- Information among team members spreads insufficiently.
- The team does not have good working relationships with other teams.

HOW TO EVALUATE THE TEAM'S PROCESSES?

Have a meeting with all members of your team and try to evaluate the team's processes and note your marks in the chart. Then compare your answers with you colleagues.

Criterion	My evaluation	The specific arguments	The evaluation within the team
Was there a clearly-defined goal?			
Was there a timetable?			
Were the tasks clearly defined for everyone?			
In case someone did not have a defined task, did he/she find it alone and take the responsibility for it?			
Was everyone actively involved in achieving the goal?			
Did everyone have an opportunity to express their opinion?			
Did we listen to each other and did we try to understand?			
Did everyone participate in decision making?			
Did I enjoy being a team member?			
Did we use the potential of individuals within the team?			
Were we equal within the team?			
Did we use feedback and continuous assessment?			
Was it clear to everyone how we fulfil the project schedule and ongoing tasks?			
Did we use up our resources?			

EXERCISE 1: WHAT CAN I DO TO INCREASE:

Profitability	
Quality	
Responsibility	
Flexibility	
Innovative approach	
Satisfaction of clients	
Implementation	
Speed	
Performance	
The use of technologies	

EXERCISE 2: RELATIONS

This exercise helps you to realize the quality and security in relations between individuals in the team. It provides the impetus for uncovering and clarifying the concerns that arise from negotiations with a person in the team.

When I have to speak with this person ...	I know that I can rely on ...	I fear that ...

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Chapter 6

How to go from spontaneity to strategy

Author: Adél Hercsel

Why do we need self-marketing, self-branding and self-management? 202

What does branding constitute? 202

How do I develop a system of co-operation and good connections? 203

What does a good brand need in the case of newspapers? 204

How to develop a business plan? 205

What should an executive summary contain? 205

What should the general overview of the business venture contain? 205

How to reach the marketing plan? 206

How to define the operational plan 209

How to define the Executive board and organization 210

How to prepare the financial plan 210

Which Appendices should I append? 210

How do we start our venture? Where can we get money from? 211

How do I generate income? How and where do I get sponsors? 211

How do we create a media pack for our online portal? What should a media pack contain? 211

In this chapter you will find something for yourself if your initial enthusiasm is over. A media outlet isn't run solely on enthusiasm. The significant role money plays cannot be forgotten. We will acquaint ourselves with the problems of financing a media outlet and how we can create a self-sufficient and marketable product and system. The marketing strategy, the branding of a news product, the hunt for sponsors and the involvement of various sources will be touched upon. We will also discuss how a marketing and advertising strategy should be developed, what factors must be taken into account for financial success and for a wide reader base. In other words, in this chapter we will pave the way from spontaneity to strategy, from naive amateurism to professionalism.

WHY DO WE NEED SELF-MARKETING, SELF-BRANDING AND SELF-MANAGEMENT?

Remember one golden rule: a good brand always sustains and ensures success and a competitive edge whether we are talking about a business enterprise or a personal career. The successful journalist has to develop their own brand. What does this mean, exactly? What does brand mean in the case of a journalist? The journalist becomes a "brand" if they develop a style unique to themself and no-one else in the business. The goal is to achieve a style that is immediately recognizable by reading an article written by them, and perhaps to develop such a wide acclaim as to have others copy that style. As a leader we should suggest that young journalists strive for uniqueness and find their own voice. Let us also tell them that this doesn't happen immediately; that this takes years of hard work before one becomes a distinctive voice, a separate brand, and even then only the most talented, the most diligent and the most tenacious can achieve this.

WHAT DOES BRANDING CONSTITUTE?

If we can choose our own topics and our own interviewees, we should strive to work on as interesting a subject as possible, and work towards something that we refer to in online journalistic terminology as "clickworthy", meaning that if the reader sees the headline, they will definitely click on it. The topic should be special, something that no-one else or very few people have written about or a thoroughly discussed topic from a new perspective. For example, let us use sources that others are sure not to have used in researching the topic. If we want a big splash with an interview, let the subject be a famous public personality (i.e. famous actor, athlete, musician, scientist, writer etc.) or someone in an interesting field of work (i.e. illusionist, deep-sea diver, stuntman etc.). We will make a particularly big impression if our interviewee is a famous person who is known not to give interviews or hates journalists, yet we manage to get an in-depth conversation with them published.

It's important to develop a unique style; if the topic allows, we should write humorously and wittily as that keeps readers' attention. Don't shy away from "tabloid" journalism, feel free to write in a simple, clear and readily understandable manner; your readers will be grateful and will appreciate your articles. You are encouraged to develop turns of phrase particular to your style, and make sure you use them consistently. This is also done by conscious and continuous work and by trying out various things. It's important to read a great many magazines, daily papers, periodicals, journals, online media outlets, classic and contemporary literature as well as to be up to date on popular culture, watch television shows, news programs, late night shows, stand-up comedy routines, etc. If you don't read, you won't have the necessary vocabulary; you won't be able to handle the linguistic obstacles, not to mention spelling mistakes.

HOW DO I DEVELOP A SYSTEM OF CO-OPERATION AND GOOD CONNECTIONS?

Take part in professional happenings such as conferences, press events, first editions, and so on. Get to know your peers, talk with people who work in the business, keep in touch. Listen to everyone patiently and tell as much as possible to as many people as possible about your own media outlet and your work. However, this by itself is not enough, you have to know how to generate interest in your own projects, both among the professionals and potential readers. Sell your product. Always keep in mind who is chief editor and where, who does what, who works where. If you lift mate-

As a beginner journalist if you intend to develop a particular style you are advised to read extensively and without discrimination, and if you find a journalist or journalists whose style appeals to you, try to copy them until you feel comfortable, then start adding your own personal touches. If this is not enough, find another role model and do the same. Once you can mimic other journalists' styles, you can mix and match, adding your own personal tones to build your own style. The important thing is not to feel ashamed—everyone learns the business the same way; learning from the "great masters of the art."

If possible, buy a different newspaper every week. Read a daily paper one day, skim it, scan it, or scrutinize it in whatever way you wish. The next week, take a women's magazine; another week, a journal specialized in sciences; the next, a fishing magazine or whatever you think appropriate, a literary paper, political news outlets with a bias towards various parties, and so on. Many things can be learned from studying the style of the articles in various papers, the structure, the themes, the perspective, the rhetoric, the journalists' names etc.

It is also important in branding to project our opinions in a consistent manner, to build a coherent ideological base that spans our body of work. In addition, the key to success is trustworthiness and co-operation. If it becomes known that you're easy to work with, you can be always counted upon, you always do the task you're assigned conscientiously and by the deadline, you bring life to boring topics, you have a good style, etc. you will be appreciated in any office. For this, all you have to do is really put in the work you feel is necessary for good material and not spare the effort for some additional research and have good relationships with your colleagues both at your current workplace and in the business as a whole. Having good connections is crucial for the up and coming young journalist as well as co-operation with one's colleagues. However you shouldn't be too pushy or aggressive; don't feel an obligation to play nice with everyone—you will come off as superficial and obnoxious.

As a leader, having built a team of journalists with unique styles who are well-trained as well as well-connected, is very beneficial to the actual media product. However as a leader we must also build good connections and develop a system of co-operation within the profession. We should be able to develop good partnership relations and represent our employees and their interests.

rial from other newspapers, always refer to the source lest you be accused of plagiarism. If you are working on an online news portal, you can agree on mutual reference to each other's sites. If, for instance, a partner's paper goes to press with a new issue, write a few lines about it and recommend it to your readers. If you do this for several different newspapers, they're bound to do the same for you. This, of course, can apply both to the online and printed press.

Composealistofpressorganisations! Haveatableofvariousnewsorganswithaddresses and contact information.

When your own newspaper's first issue comes off the press or your online news portal's first articles are uploaded, especially with online press it's advised that you have a couple weeks or up to two months of test run, after which you are advised to write a media pack including a description of your ideals as a news organ, your goals, your target audience and who you are etc. Send this media pack to the newspapers on your list asking for them to write about you. This is the first step to becoming known.

WHAT DOES A GOOD BRAND NEED IN THE CASE OF NEWSPAPERS?

For one, a name with punch that is creative, simple, easy to remember, easy to understand and something that represents the newspaper's style, ideology, theme, and message well enough. It's good to have a motto with similar traits, or multiple interchangeable slogans that also make the paper unique and help develop a distinct identity. A good motto is always short with a punchline. The shorter the better, as it helps to be remembered. If your newspaper's profile allows, make it witty as well. The overall look of the paper also helps in making a distinctive brand: have a recognizable and consistent color scheme or unique layout. This applies to both printed and online papers. One of your more important goals should be distinctiveness. Part of the brand could be regular columns that are unusual in topic or perspective; introduce topics that other papers don't discuss. Part of building a brand is emphasizing the way your product is different from competitors'; how we are special, what we can give readers that others can't. Of course, almost everything has been said by someone somewhere, but that need not be communicated to the public when building your brand lest you want to close up shop before even starting up.

Strongphotographicmaterialissurprisinglyimportant.Trytogetasmanyprofessionalphotographersunderyourcommandaspossible, asreadersadorepicturesandareturnedawaybyunending walls of text.

This is the time to dispel any illusions you might have: most people don't like reading for reading's sake. Most people also prefer tabloids. Consider the reasons: tabloids have big, informative pictures, dominant titles and leads, frequent use of italics and bolding, and the articles are easily digestible and pose hardly any intellectual challenge; all of this is presented in an exciting way that piques the readers' interest. Try to adopt some tricks of the trade from tabloids in the way you design your layout, the way you position the pictures and in giving titles. Don't be afraid of becoming too similar to a tabloid and don't treat "tabloid" as a curse. When we speak of tabloids we don't just mean the nude pictures on the cover page and the celebrity gossip, we also mean the ingenious tricks that make whatever subject more accessible to the public. Your goal is to produce material that can be taken in. Of course there are exceptions, such as when the paper you are writing for demands scientific and thorough material or we are the editors of such a paper. If we are working on an online portal, if possible a good cameraman should be acquired, as video reports are also highly clickworthy.

Anotherversionofbrandinginjournalismiswritingunderanalias;developingan imaginarycharacterfromwhoseperspectivewe write.

Just consider all the star bloggers whose

identity we know nothing about; we don't know their real life personality—what we know is their projected opinions and their virtual self. We can exploit this phenomenon in our online news ventures or even in printed form.

HOW TO DEVELOP A BUSINESS PLAN?

Once we have developed our brand, the next task is to develop a detailed business plan, which is a serious and complicated undertaking. You alone, as the leader, might not be able to handle this, so it might be useful to involve the whole team as well as find professionals who specialize in these tasks. The business plan should include the following:

- Executive summary
- A general overview of the venture
- Marketing plan
- Operational plan
- Executive board and organization
- Financial plan
- Appendices

WHAT SHOULD AN EXECUTIVE SUMMARY CONTAIN?

The executive should present the venture in short; the venture in our case being the media outlet, and detail the history. (We will discuss the founding of associations, companies etc. in a later section.) Following this, it is important to discuss the media outlet's credo and philosophy. The executive summary must make a claim to the paper's position in the market; it must consider the potential competitors and evaluate the current market. A specific market should be targeted; that is, the reader base the paper intends to reach, who you're writing for. The executive summary must contain a description of the operation, the structure and the participants of the project. Goals and tasks in the near future must be conceptualized. An excursion about the financial status should also be made, touching on such topics as why the paper needs money flow and what the money will be used for. As the executive summary is only an introduction, it is not necessary to go into great detail in any given topic—the later sections are for that precise purpose.

WHAT SHOULD THE GENERAL OVERVIEW OF THE BUSINESS VENTURE CONTAIN?

The general overview of the business venture should contain basic information about the venture and the history of the venture. Basic information includes such data as the exact operational format (company, franchise, subsidiary etc.), the owner's name and contact details, the name, headquarters, founding date, main field of operations of the venture etc. If the venture includes side projects, those should be expanded upon in this section. It is important to give contact information: telephone, fax, URL, e-mail address, postal address, skype contact etc. as well as the accountant's and the legal representative's name (company name) and contact information. If these are all accounted for, the history of the venture is next, where you have to explain the motive for and the process leading up to writing the business plan. Such descriptions might include the search for investors, winning subsidies etc. It is important that we also expand upon why the investors would benefit from investing in the newspaper. You can also expand upon the paper's philosophy and mission in this section as well.

HOW TO REACH THE MARKETING PLAN?

Having reached the marketing plan section we must continue with an overview of the market, which requires serious research, and thus involving the whole team can be helpful. First, we must consider what social changes the media and the press went through in the past decades and years. The technological changes must be considered in much the same way.

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Statistics have shown that in the past few years the sales figures of printed papers have been constantly on the decline, while online news outlets' page views are progressively growing; online news is starting to take the place of printed press as the main source of information for the public. For now it isn't quite clear whether this tendency will continue until the printed press is completely marginalised or even disappears—probably not, as there are still niches where printed magazines are clearly winning: art magazines, photo magazines, fashion magazines and any genre where strong visuals are especially important don't really come off as well on the monitor as in printed form, on quality paper. This is partly because monitors are still not yet good enough to rival the quality that can be achieved with good paper and a professional press, and even though there might be computer displays that can achieve a similar quality, the average mid-price display has nowhere near high enough resolution.

We must constantly observe changes in the political environment. If we want to do our work properly and don't want nasty surprises, we must be up to date on laws and regulations relating to our profession. We must adhere to any changes in regulation, as if we aren't careful we might rack up a long list of fines. As a journalist, editor, publisher and manager we must always be aware of the current media laws.

There are still more factors to consider. We must keep up with the ever-changing, quick-paced world. The market environment can change very quickly; papers vanish, new media outlets are born, from out of nowhere we might find a competing newspaper on our tail. Be aware of your situation, read the news, keep up to date on the media business happenings, and have your journalists do the same. Find and frequent the appropriate professional forums, sites, and blogs. A wide web of connections in the business can help you, not just in co-operation, but in getting inside information that might give you an edge in the market. Always strive to be one step ahead of everyone else.

What variables can influence the readership and marketability of our media outlet? For one, demographic changes; that is, changes in population can have an impact, as well as economic changes; if for instance the recession hits the economy all of a sudden, we have to prepare for a decrease in readership. We also have to consider the political and social environment, and weather, yes, weather plays a significant role as well. Take summer: nothing much happens in the summer, so there's nothing to write about, and even if there was, everyone is on vacation, and who wants to read newspapers when on a beach in Malibu sipping cocktails under the scorching sun? Of course, if we have a summer edition specifically written for this audience, we might be able to keep some of our reader base for the summer.

We also have to consider the fact that fashions and trends come and go in rapid succession. Newspapers stand naked before the god that is trends. Lest it become an amusing relic of times past, every newspaper must follow in the wake of trends sometimes and, if necessary, do a complete make-over. If we don't consider the new needs that the trendsetters and those following them pose, we will become marginalized—this could happen through such small things as the paper's design. Of course, on the other hand, don't change the design every other week, as that will only make visual identification of the paper more difficult. Keep up with the changing times as best you can without losing face, both in design and in content; browse through the international media outlets, read trend-watching blogs, go to business conferences where the topic is trends. Don't take only your own country's press and trends into account, look to the West, consider Great Britain, France, and the United States.

The marketing plan should also contain a detailed description of the products and services to be sold. Keep in mind all the way that your paper is a product both in its physical form, be it printed or online, and in the sense of an intellectual product. Describe both in as great detail as you can, as well as the added value the paper has to consumers. Also make

your positioning in relation to your competitors clear and the difference between your paper and others. It might also be helpful to do some research on the success of products similar to yours that have already been tried in the market.

If we want a truly professional business plan and are going for the gold, we might add photos of the paper or sample pages, mention various specific technical information or add diagrams.

Part of the marketing plan is highlighting the targeted reader base. This is called segmentation, as we are dividing the market into segments. When selecting the reader base, we need to consider the following sociological variables: age, financial status and income, gender, marital status, number of dependents, occupation, address, frequency of shopping and average amount of money spent. These are demographic variables, but we have to consider psychological traits as well: a short description of the reader base's lifestyle, what lifestyle needs the products and services offered fulfill, what factors most influence the target demographic's shopping decisions; and of course the economic factors: whether the market is growing, declining or stagnating, the size of the target demographic, the percentage that can be won over in six months, the percentage that can be won over in five years and whether there are secondary target demographics for the product (and if there are, a description).

As an important part of the marketing plan we must consider our competitors. Analyze them according to the kind of paper they publish, their target demographic and that demographic's characteristics as above, and who these competitors are. Do some research on the competing papers' prices and their policy on setting prices. Scrutinize the competitors' marketing and advertising strategies. Find and analyze your competitors' strong and weak points and find out where they are better and where they perform worse than us. As an important strategic step, consider the factors in play that we can exploit to win our competitors' readers to our reader base. Also consider how long your competitors have been on the market, how well-known and acclaimed they are, and what values they represent. It might be useful to research your competitors' distribution channels as well.

Once the analysis is done, the next step is planning the promotion. There are various routes to be taken here, depending on time, energy and capacity; all or some of them can be used. There are online advertisement opportunities; if we're doing an online news portal, we might make a newsletter that we can send out. There is also the option of viral marketing: make a video and send it out to people's e-mails; if the video is funny or interesting enough, they will forward it to their contacts and so on. Of course, there's the more conventional way of making and distributing flyers. Announce competitions and so on bearing the paper's name that draw in the readers. You can put advertisements in co-operating printed papers; you can also use other media outlets such as television or the radio; you can also put up posters. Fill the streets and recreational venues with stickers. If you start up in the printed press, you can hand out free samples on the street, or have the first edition go out completely free—this might pay off as no-one is inclined to buy a completely unknown product; but if they like the free first edition they might readily buy the second edition. Going by the same logic, you can sell the first couple of editions for a much lower price and announce in your paper that after X number of editions you are raising your prices. We can stimulate sales with tricks like "buy one, get one free"; we can also engage in direct marketing tactics and advertise the product personally in casual meetings with people.

Let us mention another form of advertisement separately: sponsoring; that is, when a certain company supports an event or organization, even individuals on occasion, in order to be more visible to the public. If financially possible, we can sponsor other ventures as well as have others sponsor us. We will discuss finding sponsors in a later section of this chapter.

If we deal in printed news, we should also

write about pricing. Various ventures usually use three types of pricing principles: one is pricing on production cost, the second is based on demand, and the third is based on competitors' prices. What do these mean? When pricing is based on production cost, we calculate the sum of all the costs that go into printing a single paper, and adding a certain percentage (or more rarely a fixed sum) to the resulting figure we have our price. This method is simple, but there are at least two faults: for one, it doesn't take into account the market's fluctuation, and it also makes pricing independent of other processes within the company; prices are set when everything's done and the production part is finished.

When pricing is based on demand, the question that seeks an answer is how the customer base will react to various price levels. There are various methods of defining price flexibility. The most well-known is finding the lowest price where all costs are cleared. The greatest fault with pricing based on demand is that it doesn't consider competitors.

With pricing based on competitors the defining factor is the usual price level in the market for the particular type of product. This is also a simple method that doesn't generate any competition.

HOW TO DEFINE THE OPERATIONAL PLAN?

Once you have the marketing plan it's advisable to move on to the operational plan. We can create a so-called development analysis where we discuss what the current situation of the project is in terms of completion and what developments still await. Plan the schedule of these developments and consider the hardships you might face during these planned developments. Consider the strengths and weak points of your team and the rate at which they will become truly professional journalists.

! Don't under any circumstances forget to officially register your paper! Complete the whole process and find out who to contact. Have the paper's name, the brand and the article published protected by copyright.

INTERESTING NOTES

Merchandising is a relatively new phenomenon that is becoming increasingly more popular lately. Essentially, merchandising is about exploiting well-known public identities or phenomena (such as Alain Delon, Gabriella Sabatini, George Clooney or fictive persons like James Bond, Rambo, Kojak, Batman, Superman, Tom & Jerry, Asterix etc.) to make it easier for the target audience to relate to our product. The great benefit of merchandising is that these public figures will essentially be seen as supporting our product. This method is good for gathering attention and convincing potential buyers. We can readily use this same method, but be careful not to infringe intellectual property laws—we can't use the Transformers figures without the copyright owners' consent, lest we incur the wrath of the law. However, what we can do is create a very similar figure where everyone understands the reference; we can no longer be sued this way.

If your intellectual product is used unlawfully, such as quoting from your articles without reference or using your photographer's pictures without prior consent, you should report it to the proper authorities; don't let it slide.

Besides the development plan you should also make a production plan; this is necessary even though obviously we aren't talking about actual factory processes. The production of intellectual products also has certain production costs and needs. In the case of printed press you have a business partnership with some sort of press and a distributional system. We have to name all business partners and classify them according to price and delivery conditions as well as reliability. As an online portal we may also have partners, such as a creative agency which deals with all communications and PR work relating to the portal. In the production plan we can present the production processes, list the associated costs, and we should also mention the tools and space required for the

production and operation of our paper or portal.

HOW TO DEFINE THE EXECUTIVE BOARD AND ORGANIZATION

When writing the business plan we should also include a list of the people involved in the project. We should name the members of the executive board and the various roles that various people fill. Make sure to mention the founders of the venture, the active investors, those employees who have an important role in the day-to-day life of the project, who the directors are, and whether the venture has consultants in the field of accounting and financials, legal representation and so on. If we want to be truly professional, we can include a graph of the organizational schematics in the appendix, although it certainly doesn't hurt regardless to have a visualization of the organization.

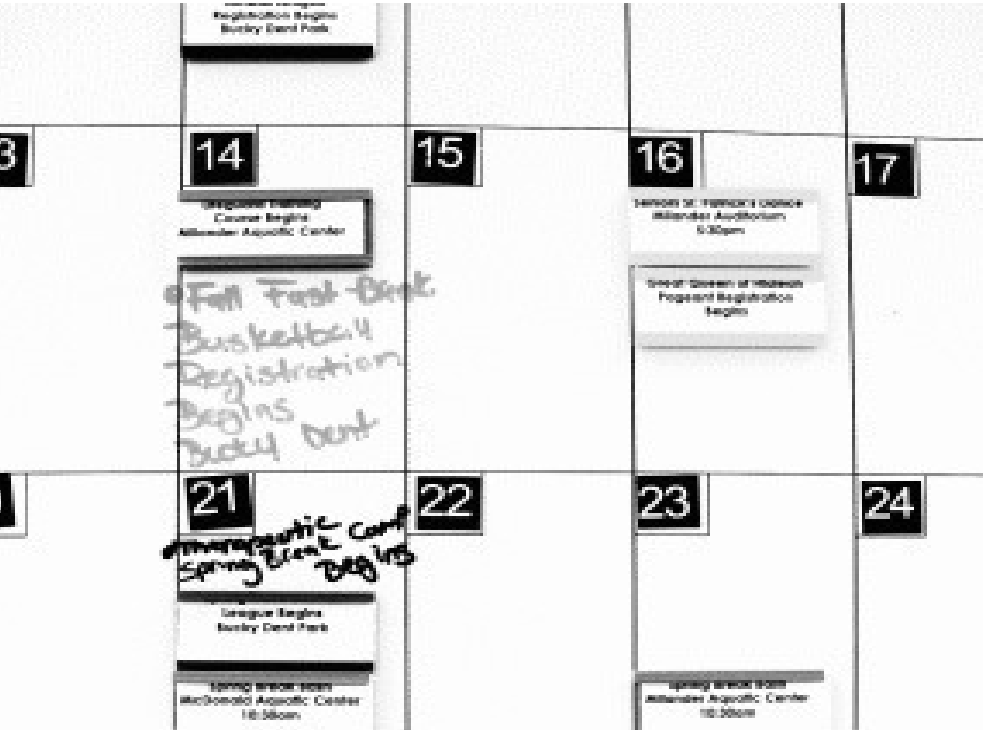
You should also create a personnel and political strategy, meaning, among other things, the timing of the hiring of employees, the method of choosing employees, whether you involve outside companies in choosing employees and whether you should concern yourself with training employees.

HOW TO PREPARE THE FINANCIAL PLAN

The financial plan usually contains the following: budget plan, cash flow statement, achievement statement, balance sheet, list of starting costs, list of production costs, graph of breakeven point and return point, and financial figures.

WHICH APPENDICES SHOULD I APPEND?

Appendices can include graphs, charts, tables, photos of the product, technical specifications, biographies of the executives and anything that relates to, or illustrates, the business plan.



HOW DO WE START OUR VENTURE? WHERE CAN WE GET MONEY FROM?

Financing a paper can basically be done two ways. The first, the gentler one, is when we don't want to burden ourselves with a business plan and we don't want to be at the mercy of the market; then we should found an association or a foundation. Find out about the legal background and the conditions; this will vary between countries, but if you look it up on the internet you will most probably find all the information you need. Usually, to found your own foundation you need a certain number of members, you have to fill out certain forms and send them to the appropriate places, after which you wait for clearance. You will probably need a legal consultant for this process. These kinds of organizations can apply for EU tenders or other international sources. You will have to create a bank account, so find a reliable bank. You will also need an accountant; it's also helpful to consult with people who have gone through the same process and have advice for you on founding and management. If this is the way you intend to finance your paper, find out how you can keep up to date on tenders; with a little internet research you can find sites that keep lists of active tenders. Also, take a look at various specialized sites if you paper's theme is fixed: if you're working on an art magazine, take a look at the professional art forums; you might find tenders that apply to you. Writing tenders is an art in itself too, so you might want to find help from someone who has some experience with it.

HOW DO I GENERATE INCOME? HOW AND WHERE DO I GET SPONSORS?

The paper can be maintained through advertisements, be it an online portal or a printed paper. Once you have planned the content, structure and layout of the paper, plan the positioning of the advertisements as well. If you are doing an online paper, upload the media pack onto the site.

HOW DO WE CREATE A MEDIA PACK FOR OUR ONLINE PORTAL? WHAT SHOULD A MEDIA PACK CONTAIN?

The media pack should include the credo of the portal; the most important characteristics as well as the target audience. Define the paper, for instance: "Such and such is a definitive, quality-oriented, creative and up-to-date news platform based on strong journalistic principles that can expand in today's age of rapidly evolving publicity and new media into a significant press source." You should set your target audience, for example: "Our readers are intellectual men with bachelor's degrees between the age of 25 and 40 mostly in executive positions. Our newspaper is directed at value-oriented, open, active young intellectuals with an express interest in politics and public matters."

This goes for printed papers as well; you can enlist the help of market research agencies and survey agencies who give you the raw data and optionally consult on strategy. If you want to spare the costs of this process, you can have a poll among your readers and have them fill

WHAT IS CASH FLOW?

Cash flow is none other than the movement of cash into and out of a business, project, or financial product. The concept can be understood through the following equation: cash flow=cash in-flow minus cash out-flow. The value of cash flow equals the difference between income and expenditure and as such means nothing more in practice than the change in financials.)

the forms out. Once you have evaluated and analyzed your data, have it included in your media pack. This will be enough information on what kind of advertisements your paper will be able to carry: mostly products and services that have largely the same target demographic as your paper. Include graphs depicting the gender, age, income, residence and education of your readership in the media pack. Always include, if possible, the visitor data of your site spanning the last couple months. Include the placing of advertisements in your media pack, where they will show up in the layout, as well as the precise size and price (for example: superbanner, 920x110 px – 30 €). Make sure that you have many and various advertising opportunities on your layout, but also make sure that the page doesn't become crowded and the layout isn't completely ruined. At the end of the media pack give contact information—name, address, e-mail, telephone etc.—where potential advertisers can turn to for further negotiations.

Investors who buy company stock and take part in the maintenance and production of the paper could be an important source of income. For this you have to make contact, negotiate and, if conditions are mutually acceptable, sign a contract.

The same goes for sponsors as for advertisers. Find people who have the same general target demographic. Your task is to convince potential sponsors that their support is for a good cause, and you have to explain why it's beneficial for them to help you. The hunt for sponsors is easy enough: take a look at papers with similar themes and similar ideology and look at their sponsors. Look at other papers and contact those whose profile matches with your paper's.

Have a separate marketing person who does the marketing plans and the media pack, negotiates advertisements, can constantly be on the phone and writing e-mails for potential sponsors. The employee who works on marketing should be agile and assertive with good conversational and negotiating skills.

If you don't want to waste your energies founding any kind of organization, you still have the option of contacting existing organizations and applying for tenders through them. However, you should be careful and do your research: make sure the organization you intend to use has no debts and can be relied upon. You can also take over organizations; this process also involves some footwork, you have to have an assembly where the organization's members validate the takeover. Again, make sure there are no nasty surprises; you don't want to have to pay off other people's debts.

The other way is through founding a company. Again, you will need legal and accounting consultants. They will be able to tell you what business types are worth your while and what the benefits of each option are. You will need considerable starting funds as a general rule. If you have this, and have gone through all the legal, bureaucratic and other steps necessary and you're ready to found your company, it's time to write your business plan—or rather, some parts of the business plan can be written earlier, some only after having founded the company. It will be fairly self-explanatory.

! It is of great importance for our venture to have a marketing strategy. Even as we start up, we should have a general outlook on our target audience. The paper should have a well-defined credo, specific goals, ideals a philosophy that define and give structure to the whole body of work.

NOTES

backpackjournalism

BEING A BACKPACK JOURNALIST

Professional journalists tend to work in large institutional settings that require complex organizational structures and expensive technology. Computers, internet, and digital technology brought journalistic activities within reach of a common person. You literally can pack everything you need in a small backpack, hit the road, and become a journalist.
This handbook will teach you how to accomplish your mission well.

WHAT'S INSIDE?

What is Backpack Journalism, who is Backpack Journalist?
Part I will help you to see why and how to become a backpack journalist. What is the difference between Backpack Journalism and Citizen Journalism? What is the role of journalism in democracy? How to become active through taking your backpack and telling the stories from other places? What are some basic journalistic techniques? How to remain ethical and obey media law?

How to tell a story through various media?
Chapters of Part II describe the opportunities and limitations of various media, to help you make the most of them. Is the topic complicated or emotionally charged? Is it more suitable for text or for visuals? What's the best way to capture the characters' features? Answering these questions will help you decide what medium you should tell the story in – whether to do a podcast or an article, an interview or an essay. Your skills, qualities and equipment will also influence your choice of medium or technique, but don't be afraid to explore new areas.

How to use equipment?
In part III, you will get an overview of the important modes of media production for backpack journalists. It should help you orientate yourself in the world of technical equipment, provide you with good basic knowledge, and provide you some hints on where you can deepen your understanding of the things you have learned. Our main focus is on photography, audio, video and the internet. You will also learn about specific types of hardware and software, which you can use to capture and edit your material.

Organizational and social skills
Part IV is about how to work with other journalists and how to lead a printed magazine, newspaper, a journal, online e-magazine, or webpage in local and international teams of young journalists. If you lead a journal you must consistently perform at a high level. How do you – as a team leader, manager or youth worker – ensure that this happens? To answer that question, we tried to find what is crucial and should be known for each young leader of a journal.

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