

Welcome to HIKI NŌ: Hawai‘i’s New Wave of Storytellers!

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

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

This handbook provides basic guidelines on journalism ethics for students and teachers. It also outlines the HIKI NŌ production process – the steps which will lead to your students’ new stories being broadcast on television and posted online.

HIKI NŌ means “can do” in Hawaiian. We hope you’re as excited as we are at PBS Hawai‘i about this bold new way students in schools across the state will be connecting and informing viewers about what’s happening in communities throughout Hawai‘i.

Journalism Ethics

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

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

Seek Truth and Report It

Ethical journalism should be accurate and fair. Journalists should be honest and courageous in gathering, reporting, and interpreting information.

Journalists should:

- Take responsibility for the accuracy of their work. Verify information before releasing it. Use original sources whenever possible.
- Remember that neither speed nor format excuses inaccuracy.
- Provide context. Take special care not to misrepresent or oversimplify in promoting, previewing, or summarizing a story.
- Gather, update, and correct information throughout the life of a news story.
- Be cautious when making promises, but keep the promises they make.
- Identify sources clearly. The public is entitled to as much information as possible to judge the reliability and motivations of sources.
- Consider sources' motives before promising anonymity. Reserve anonymity for sources who may face danger, retribution or other harm, and have information that cannot be obtained elsewhere. Explain why anonymity was granted.
- Diligently seek subjects of news coverage to allow them to respond to criticism or allegations of wrongdoing.

- Avoid undercover or other surreptitious methods of gathering information unless traditional, open methods will not yield information vital to the public.
- Be vigilant and courageous about holding those with power accountable. Give voices to the voiceless.
- Support the open and civil exchange of views, even views they find repugnant.
- Recognize a special obligation to serve as watchdogs over public affairs and government. Seek to ensure that the public's business is conducted in the open, and that public records are open to all.
- Provide access to source material when it is relevant and appropriate.
- Boldly tell the story of the diversity and magnitude of the human experience. Seek sources whose voices we seldom hear.
- Avoid stereotyping. Journalists should examine the ways their values and experiences may shape their reporting.
- Label advocacy and commentary.
- Never deliberately distort facts or context, including visual information. Clearly label illustrations and re-enactments.
- Never plagiarize. Always attribute.

Minimize Harm

Ethical journalism treats sources, subjects, colleagues, and members of the public as human beings deserving of respect.

Journalists should:

- Balance the public's need for information against potential harm or discomfort. Pursuit of the news is not a license for arrogance or undue intrusiveness.
- Show compassion for those who may be affected by news coverage. Use heightened sensitivity when dealing with juveniles, victims of sex crimes, and sources or subjects who are inexperienced or unable to give consent. Consider cultural differences in approach and treatment.

- Recognize that legal access to information differs from an ethical justification to publish or broadcast.
- Realize that private people have a greater right to control information about themselves than public figures and others who seek power, influence, or attention. Weigh the consequences of publishing or broadcasting personal information.
- Avoid pandering to lurid curiosity, even if others do.
- Balance a suspect's right to a fair trial with the public's right to know. Consider the implications of identifying criminal suspects before they face legal charges.
- Consider the long-term implications of the extended reach and performance of publication. Provide updated and more complete information as appropriate.

Act Independently

The highest and primary obligation of ethical journalism is to serve the public.

Journalists should:

- Avoid conflicts of interest, real or perceived. Disclose unavoidable conflicts.
- Refuse gifts, favors, fees, free travel, and special treatment, and avoid political and other outside activities that may compromise integrity or impartiality, or may damage credibility.
- Be wary of sources offering information for favors or money; do not pay for access to news. Identify content provided by outside sources, whether paid or not.
- Deny favored treatment to advertisers, donors or any other special interests, and resist internal and external pressure to influence coverage.
- Distinguish news from advertising and shun hybrids that blur the lines between the two. Prominently label sponsored content.

Be Accountable and Transparent

Ethical journalism means taking responsibility for one's work and explaining one's decisions to the public.

Journalists should:

- Explain ethical choices and processes to audiences. Encourage a civil dialogue with the public about journalistic practices, coverage, and news content.
- Respond quickly to questions about accuracy, clarity, and fairness.
- Acknowledge mistakes and correct them promptly and prominently. Explain corrections and clarifications carefully and clearly.
- Expose unethical conduct in journalism, including within their organizations.
- Abide by the same high standards they expect of others.

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

LESSON: Journalism Ethics

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

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

Journalism Ethics

Seek Truth and Report It: Journalists should be honest, fair, and courageous in gathering, reporting, and interpreting information.

Journalists should:

Minimize Harm: Ethical journalists treat sources, subjects, and colleagues as human beings deserving of respects.

Journalists should:

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

Journalists should:

Be Accountable: Journalists are accountable to their readers, listeners, viewers, and each other.

Journalists should:

HIKI NŌ: Hawai‘i’s New Wave of Storytellers

Production Process

HIKI NŌ: Hawai‘i’s New Wave of Storytellers is a half-hour news program that airs on PBS Hawai‘i and is also posted on www.pbshawaii.org/programs/hiki-no/.

Each new episode will premiere on a Thursday at 7:30 p.m. on PBS Hawai‘i and will repeat on Saturday at noon and Sunday at 3 p.m.

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

THE HIKI NŌ SEASON

Each season of HIKI NŌ is built around the school year. There are three rounds of episodes made up of brand new stories. Each round is comprised of six episodes of new stories, ending with a seventh compilation show highlighting the most outstanding stories from the round. After a round is completed, it will repeat over the course of seven weeks until the new round begins. There is a Fall Round (October/November), a Winter Round (January/February), and a Spring Round (April/May). Stories are usually created during the round prior to the broadcast round. For example, stories airing in the Fall Round were usually created during the Spring Round of the prior school year, or during a Summer media training camp. After the stories are approved to air, they are held in a “story bank” and programmed into a specific episode by PBS Hawai‘i’s HIKI NŌ staff.

SHOW FORMAT

A typical episode of HIKI NŌ consists of six stories and one “how-to” video. Each from a different school. A story can either be:

- 1.) A full-blown story that covers a topic and includes more than one interview subject.
- 2.) A Personal Profile, which focuses on an individual who is usually the sole interview subject.
- 3.) A Personal Essay, which includes a first-person spoken essay on the soundtrack accompanied by visuals that express what is being said. The essay is written from the point-of-view of the narrator.

Stories are generally three minutes in length, although they can run slightly shorter or slightly longer than that.

The following are the criteria through which it is determined whether or not a story is approved for air. (The criteria were written from the audience’s perspective.):

WHAT MAKES A GOOD STORY

- 1. Am I compelled to watch (within the first 5 seconds)?**
- 2. Do I care?**
- 3. What is the conflict?**
- 4. Can I follow it?**
- 5. IS IT FAIR?**
- 6. Did the story establish a sense of place for me? (Do I know where we are?)**
- 7. Was I able to witness something change (even if only a small change?)**
- 8. Did I learn something?**

“How-To” Videos are short pieces (usually running between a minute and a minute-and-a half) that illustrate the process of how to do something or how to make something.

The following are the criteria through which it is determined whether or not a “How-To” video is approved for air.

WHAT MAKES A GOOD HIKI NŌ HOW-TO VIDEO

- 1. Is the process you are presenting of cultural significance to your community? If not, is the process one (or more) of the following:**
 - **Fun and creative**
 - **An innovative way of accomplishing a commonplace task.**
 - **Has a positive effect on society.**

- 2. Is the how-to narration script clear, concise, and thorough? It should also be fun.**

- 3. Does the narrator speak clearly, with good diction? Does the narrator sound genuinely interested in the process he or she is presenting?**

- 4. Is the activity shot from a variety of angles (low, high, eye-level) and image sizes (wide, medium, close-up, extreme close-up) in order to make the piece visually interesting?**

- 5. Is the camera showing us exactly what we need to see in order to understand every stage of the process? (i.e. If someone is tying an intricate knot, is the camera close enough to show how the knot is being tied?)**

6. Did you include close-up cutaways of the people doing the activity, which will allow you to cut away from the action and, thus, avoid jump-cuts? (NO JUMP-CUTS ALLOWED)

7. Did the viewer learn something?

HOST SEGMENTS

Six out of the seven schools contributing a full-blown story, personal profile, personal essay, or “How-To” video to an episode will also need to produce what is called a Host Segment. It consists of a short (30-second) vignette showcasing the school’s unique twist on a specially selected theme for that episode. For instance, in one episode the theme was “how does your school serve lunch?” The vignette usually begins with a student host someplace on their campus that is appropriate to the theme (such as in front of the cafeteria), followed by a voiceover about their school’s twist on the theme covered with b-roll that illustrates what is being spoken, followed by a voiceover leading into the school’s story, followed by the story. The host of the vignette should be someone other than the reporter in the story (in order to give more students exposure to HIKI NŌ and avoid the awkward situation of a student leading to themselves). The student hosts are also asked to read the separate lines of the show close into the camera. Here is a sample set of instructions for creating a Host Segment:

HOST SEGMENT ELEMENTS

The theme of your factoid will be:

Your school’s dress code.

WHAT WE NEED FROM YOU:

1.) Student Host on-camera establishing location in a wide shot. Example:

“We’re here on the campus of ‘Ewa Makai Middle School on the ‘Ewa Plain of O‘ahu.”

2.) Factoid Voiceover (by the Student Host).

Example: “The dress code at ‘Ewa Makai Middle consists of....”

3.) B-roll (with nat. sound) of exactly what is being described in the factoid voiceover.

4.) A voiceover introduction to your story (by the Student Host).

5.) Student Host on camera (centered medium shot) reading the separate lines for the Episode Ending, before the show credits. (See script below.)

HIKI NŌ EPISODE ENDING

(Student hosts should read each line to camera, with a pause in between. Someone can “feed” them the lines from off-camera.)

“Well, we’ve come to the end of this episode of HIKI NŌ.”

PAUSE

“Remember, all of these stories were written, shot, and edited by students like us.”

PAUSE

“We hope you’ve enjoyed watching them as much as we’ve enjoyed sharing them with you.

PAUSE

“Stay tuned after the show to find out what *some* students learned working on this show.”

PAUSE

“More proof that Hawai‘i’s students HIKI NŌ...”

PAUSE

“Can DO!”

Unlike stories, personal profiles, personal essays, and “How-To” videos, the Host Segments are NOT edited by the students. They are edited by PBS Hawai‘i’s HIKI NŌ Online Editor/Associate Producer. The reason for this is so that he can manipulate the running time of the show by either expanding or contracting the Host Segments.

HOME-BASE

Some episodes are hosted by a single school, called the Home-Base school. Being a Home-Base school is a very labor-intensive project, but it is a great learning experience for the students involved. Here is what is expected of a Home-Base school:

As the Home-Base school, you are the glue that holds the show together. Without you, the show would be a string of seven unrelated stories. It would pretty much be unwatchable as a TV show. The stories provide the show content, but you provide the show context. You are presenting the show to the state and the entire world.

The script should be place-driven. The format of HIKI NŌ is that of a tour around the islands. Your show will include stories from at least three islands, probably more. But when we come BACK to you, at the start of a factoid, we are returning to your island, your community, and your school. So your anchor must ALWAYS start a factoid with some form of “We’re back, here at _____.” This orients the audience. It lets them know where we are, both geographically and in the context of the show. (With a clear “we’re back, we know that we are no longer in a story. We are back at Home-Base.) The only factoid where you don’t say “we’re back” is Factoid #1, because we have not seen a story yet. (We have not yet “gone away” to a story, so we are not able to “come back.”) However, you could open Factoid #1 with “We’re here at _____”, orienting us to where the anchor is standing.

As host of this HIKI NŌ tour, your anchors should be welcoming, warm, energetic, animated, and engaging—exactly what you would expect from a tour guide. This requires a different skill set than what is taught in the production of HIKI NŌ stories. HIKI NŌ Home-Base anchors really must draw from disciplines outside of your media program: speech, drama, and oral interpretation.

WARDROBE AND GROOMING

Remember that your anchors are representing your school to THE WORLD, so they should dress and present themselves appropriately. For the most part, we would like each anchor to wear the same outfit throughout the program. (This helps create the illusion that the show is unfolding in real time.) School uniforms or school logo-wear are ideal because they identify your school. If you do not have uniforms or logo-wear, then anchors should dress in casual business attire (long pants and button shirt for boys; woman's business suits, slacks, or business length skirts for girls.) Avoid white, black, and very fine prints or patterns. Solid colors work well. What is absolutely forbidden are logos other than your school's logo. Shoes should be worn at all times. PBS Hawai'i is a commercial-free station, so we avoid putting commercial logos on our air within the body of a show.

Girls should be equipped with accessories to pull back their hair (scrunchies, berets, clips, etc.) in the case of wind. To reduce the shine on anchors' faces, carry a box of tissues on location to blot facial oils and perspiration.

If your factoids take place in a rural setting or in the wilderness then, obviously, business attire would not be appropriate. Dress appropriately for the setting, but neatly and in good taste.

PRODUCTION

Put together a crew consisting of at least this many roles:

- 1.) Anchors (3 is a good number, 4 at the most)
- 2.) Director
- 3.) Cameraperson
- 4.) Sound engineer
- 5.) Grip/assistant

AN INDUSTRY PROFESSIONAL WILL WORK WITH YOUR TEAM AS A MENTOR. HE OR SHE WILL BE AT ALL OF YOUR HOST SHOOTS. WE WILL ALSO SEE IF WE CAN SCHEDULE THEM FOR ONE B-ROLL SHOOT SO THAT THEY CAN PROVIDE SUGGESTIONS FOR YOUR STUDENTS ON HOW TO COLLECT SOLID VISUALS AND NATURAL SOUND. FOR THE REMAINING THREE B-ROLL SHOOTS, YOU AND YOUR STUDENTS WILL BE ON YOUR OWN.

Scout your locations days before the shoot for light (the position of the sun), noise, and other factors (such as scheduled activities that will disrupt your shoot.)

Definitely use a clip-on microphone for your talent. The microphone itself can be visible, but the cable MUST be hidden beneath the anchor's shirt. Use a reflector to fill in shadows.

You will NOT be editing your Home-Base segments together. You will be shooting individual clips which you will send to HIKI NŌ Online Editor via the HIKI NŌ Google Drive. (We will send you instructions on this when the time comes.) Brent will be editing all of your factoids and Home-Base segments, so pad at the beginning and end of each clip is very, very important.

THE FACTOIDS

Once again, the factoids should supply the thread that holds the show together. Please number each factoid in order of appearance in your script. Together, they should tell the story of your school and/or your community. If the viewer comes away saying, "Wow, I really got a sense of what it's like to go to that school," then you've done your job as a Home-Base school.

Don't get too promotion-minded for your factoids. Factoids should not sound like a brochure for the school or an enrollment video. They should give us the unique flavor, sights and sounds, values and history of your school or your community. Often, the things that seem the most mundane to you and your students (how lunch is made and

served, how kids get to school, how much time is allotted to get from one class to the next) will be the most fascinating to the viewer. Remember, most of the viewers have never been to your school, so approach your factoids with fresh eyes, as though you are seeing your school for the very first time.

FACTOID SCRIPTS AND B-ROLL

Please send your Home-Base mentor your first draft factoid scripts, numbered from 1 through 4, so that he can review them and give you feedback. The deadline goal will be to arrive at a final draft before you start shooting. You should include the name of the anchor that will read each factoid. Factoids should run approximately 30 seconds, give or take a few seconds. Time each factoid script by reading it aloud at a comfortable, unrushed pace. If a factoid starts going longer than 35 seconds, it will start sounding like a term paper and you will lose the audience. These are factoids, not complete histories.

For a shooting script, we suggest a two-column format, with the spoken-word script on one side and descriptions of the corresponding b-roll shots on the other side. Delivering these factoids on-camera can be very tough on your anchors, so it's perfectly fine to plan for b-roll to "cover" the anchor after the first couple of sentences. Then you can record the "covered" portion of the script (the portion to be covered with b-roll) with the talent reading off the script. Just make sure that the anchor is still looking straight ahead when he or she reads the "covered" portion so that his or her mouth maintains the same relationship with the microphone that it had during the on-camera portion of the read. (Otherwise, there will be a marked difference in the sound quality when our editor cuts from the on-camera read to the "covered" portion of the factoid.) After the anchor's copy has been performed to the director's satisfaction, record one minute of "room tone." Room tone is the sound of the environment, recorded from the anchor's microphone, without anyone talking. It will give our editor audio "glue" or "caulking" as he fills in gaps during the editing of the show.

Plan your b-roll carefully. Make sure you are providing our editor with enough material to build a sequence, not just random shots. ALWAYS, ALWAYS record the natural sound in your b-roll shots. It will make a world of difference in making your factoids come to life. Use a tripod. Make sure each b-roll shot lasts at least 10 seconds, even if you think 3 seconds is plenty. There is often too little b-roll. Rarely are we provided with too much b-roll.

HIKI NŌ HOME-BASE SCHOOL DELIVERABLES

4 Factoids running approximately :30 seconds

Factoid #1 should begin with the host saying:

“We’re here at (name of location/island/school)...”

All other factoids should begin with:

“We’re back, here at (name of location/island/school...)...”

SHOW OPEN

Wide Shot with All Hosts:

One Student: “That’s next on Hawai’i’s New Wave of Storytellers—HIKI NŌ!”

ALL TOGETHER: “Can do!”

A high-resolution still image establishing your campus (at least 1920 x 1080). The HIKI NŌ Online Editor will need this to cover the voiceover in the Show Open that establishes your school.

INSTAGRAM TEASE (voiceover):

Student Host: “HIKI NŌ is now on Instagram! For show updates and a peek behind the scenes, follow us on Instagram at ‘hikinopbshawaii’.”

SUGGESTED SHOW ON-CAMERA CLOSE

(Please have students re-write this in their own words):

(All anchors on camera, broken down into close-ups, with a group shot in the end.)

STUDENT A: “Well, we’ve come to the end of this episode of HIKI NŌ.”

STUDENT B: “Remember, all of these stories were written, shot, and edited by students like us.”

STUDENT C: “We hope you’ve enjoyed watching them as much as we’ve enjoyed sharing them with you.”

STUDENT A: “Tune in next week for more proof that Hawai‘i’s young poeple HIKI NŌ...

ALL: “Can Do!”

You will NOT be editing your Home-Base segments. Our HIKI NŌ Online Editor will edit them, but you need to organize and label your files and send them to our editor via the HIKI NŌ Google Drive. (Instruction on how to organize your files and upload to Google Drive will be sent to you when the time comes).

Provide HIKI NŌ Executive Producer Robert Pennybacker and your mentor with a two-column final draft script of your factoids, with the host audio (the spoken script) in the right-hand column, and b-roll description in the left-hand column. Name your b-roll files exactly as you have named them in your script, so that our editor knows what b-roll shots to place where.

Number each factoid and give the name of the host who is speaking that particular factoid. Here’s a sample script:

VIDEO	AUDIO
McKenna Bryant on-camera	Factoid #2: “Reading Campaign” <u>McKenna Bryant (on-camera):</u> “We’re back at Wai’anae Intermediate School on O’ahu. In our school, students are expected to read one million words by the end of the school year.”

Factoid6_broll_video.mov	<u>(Voiceover):</u> “At the end of each quarter, an assembly is held for all students who meet their quarterly goal of 240,000 words. At the end of the year, the students who have reached their million-word goal are invited to attend a special field trip together.”
Factoid6_broll_assembly.mov	
Factoid6_broll_cheer02.mov	
Factoid6_broll_video02.mov	

STORY-INTRO AND SHOW OPEN VOICEOVERS

Robert will send you the show open and story-intro voiceover scripts. You should have the designated hosts record the voiceovers and upload those voiceovers through the HIKI NŌ Google Drive. This will be the last step in the process, after you’ve shot and uploaded all of your on-location elements.

SHOW FORMAT/TIMING

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

Show Open	1:00
Host Segment	:40
Story #1	3:00
Instagram Tease	:06
Host Segment	:40
Story #2	3:00
Host Segment	:40
Story #3	3:00
Voiceover Intro	:10
How-To Video #1	1:00
Host Segment	:40
Story #4	3:00
Host Segment	:40
Story #5	3:00
Host Segment	:40
Story #6	3:00
SHOW CLOSE	:30
Credits	1:00
TOTAL.....	26:46

GETTING STARTED/DEADLINES

The first step in getting your students' HIKI NŌ project off the ground involves brainstorming story or profile ideas, or topics for "How-To" videos with your students. The beauty of HIKI NŌ is that PBS Hawai'i does NOT assign story topics. The students select the topics they want to do stories on. PBS Hawai'i has never rejected a HIKI NŌ story idea because of the topic. We do, however, vet whether or not we feel the students are prepared for tackling their chosen topic, whether or not they have thoroughly thought through their approach, and whether or not they have done the proper research on the topic before diving in to producing the story.

This is where the PITCH SHEETS come in. Teachers are to submit their students' completed pitch sheet to the Managing Editor (Sue Yim), who reviews them with the Executive Producer (Robert Pennybacker) and the school's mentor.

Each school is assigned a mentor: an industry professional who will mentor and advise the teacher through every phase of the creative process. Their feedback becomes essential during the editing phase, when each rough cut is posted on the school's Weebly site and the mentor critiques and suggests revisions for each cut. (The Managing Editor will provide information on how to get started on the Weebly and will refer you to tech support for that process.)

Once the Managing Editor, Executive Producer, and Mentor have approved the Pitch Sheet, the school is given the "green light" to move forward on the project.

The following are the various pitch sheets:

HIKI NŌ STORY PITCH SHEET

School Name _____ Mentor _____

Please fill out the pitch sheet with BLACK INK.

1. In one sentence: What is the story?
2. Why is it important to the HIKI NŌ audience? Why should they care?
3. Answer the following questions:
 - WHO:
 - WHAT:
 - WHEN:
 - WHY:
 - HOW:
4. Who do you plan to interview? (If your story deals with a controversial issue, how do you plan to represent all sides of the issue fairly?)
5. What research will be done to help you tell the story factually and accurately?
6. What events/activities do you plan to shoot to tell a visual story?

How do you plan to shoot these events/activities so that you end up with the elements needed to build strong, visual sequences?
7. Is anyone on the production team related to a major individual in your story?

HIKI NŌ PERSONAL PROFILE PITCH SHEET

School Name _____ Mentor _____

1. Who is the profile on?
2. What do they do? (Farm, teach, surf, paint, dance, wrestle, cook, raise children, landscape, care for their parents, run a business, etc.)
3. What is their passion? (Could be the same as #2 or a particular aspect of what they do.)
4. What has been their greatest accomplishment?
5. What obstacles have they had to overcome to accomplish #4?
6. Identify the most important characteristic that has enabled that person to overcome these obstacles? (Courage, patience, compassion, a sense of humor, an entrepreneurial spirit, love for what they do, perseverance, etc.)
7. What is the one activity of theirs you will shoot for b-roll? (Be specific)
8. What is your plan for shooting this activity so that you end up with the elements needed to build a strong visual sequence?

HIKI NŌ HOW-TO PITCH SHEET
(A How-To is 60-90 seconds long)

School Name _____

1. Identify your “How-To” Topic.
2. What is the title of your “How-To” video? (How to text, 5 tips for living green, how to play the ukulele, etc.)
3. What kind of information will be presented in the piece? List at least 5 steps that will be involved in the piece.

PRODUCTION DEADLINE SCHEDULE

The Managing Editor will email a production schedule with completion deadlines for story, profile, or how-to to teachers. These will include deadlines for shooting and interviewing, editing, scripting, and rough cuts. The final deadline indicates the completion date for submission to the HIKI NŌ team for approval.

REVISIONS, COLLABORATION

During the days between the above deadlines, teachers and students will receive and respond to guidance from their HIKI NŌ mentors. This collaborative, push-pull process is where a great deal of the learning will take place for all parties involved. The PBS Hawai'i team and mentors will not merely instruct teachers and students on what to do. Everyone involved will work together to arrive at the best possible product.

Good journalism is created in the re-writing; good television is created in the re-editing. Students should be prepared to do some additional shooting and interviewing during the stories, personal profiles, personal essays, and “How-To” videos not only to meet *PBS Hawai'i's* standards for journalism, storytelling, and production quality, but also to remain true to the student's perspective and expression.

To get the most out of the mentoring process, it is highly recommended that teachers also post scripts on the Weebly for each corresponding rough cut. When it comes to revising story elements, it is much more efficient to refer to the script than the actual video.

SCRIPT FORMAT

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

HIKI NŌ Handbook

Story name, rough-cut designation, and date of posting should be in the upper left corner of the page. Also included should be the assigned running time and the actual running time.

(The script template is posted on the HIKI NŌ Resources page for teachers. Go to: pbshawaii.org/programs/hiki-no/ to access the HIKI NŌ page. On the left side of the page, click “Teacher/Student Resources.”)

<p>HIKI NŌ “Law of Gossip” RC 1 (Rough Cut 1) 12/15/10 Assigned Running Time: 2:00 Actual Running Time: 2:15 VIDEO</p>	<p>AUDIO</p>
<p>Girl shoots a basket in an outdoor basketball court, and the ball lands on the ground. Tilt up from the ball on the ground to snapshots attached to the playground chainlink fence Pan along fence to reveal photos of Brittany with her college friends.</p>	<p><u>REPORTER (voiceover):</u> In Newton’s Law of Gravity, what goes up must come down. But Brittany’s Law of Gossip shows that what goes up must come down. Brittany Gomes is an outgoing 19-year-old college student who enjoys socializing with her friends.</p>

<p>Pan along fence to reveal photos of Brittany and her friends from intermediate school.</p> <p>Brittany Gomes interview on camera.</p> <p>SUPER:</p> <p>Brittany Gomes</p> <p>Former Gossiper</p> <p>Shots of Brittany’s Zenga page on a laptop screen.</p>	<p>However, she wasn’t always this way. While in intermediate school, she was tormented by other students. (:17)</p> <p>BRITTANY GOMES:</p> <p>“For some reason, I just got picked on a lot. I used to get called names a lot. I’d get picked on for the clothes I wore, for just little things. But still, when you’re a teenager, you take it to heart.” (:10)</p> <p><u>REPORTER (voiceover):</u></p> <p>Brittany fought back through gossip. By creating a Zenga page called “Gossip Girl 96792,” her words became a weapon.</p> <p>Intending to hurt others, she caused more damage to herself.</p>
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SUBMISSION AND APPROVAL PROCESS

Once the teacher, students, and mentor agree that the story meets *PBS Hawai‘i’s* standards (based in large part on the criteria on pages 8 and 9), the teacher will notify the Managing Editor that the most recent rough cut posted on the Weebly is the version they would like to submit. The Managing Editor will alert the Executive Producer about the submitted rough cut. After the Executive Producer views the cut, he will recommend one of the following:

- 1.) The story is approved as is.
- 2.) The story will be approved after the teacher has the students make final revisions requested by the Executive Producer. (At this point, the Executive Producer will take the revision feedback process away from the Mentor.)

- 3.) The story has some fundamental flaws and the team (teacher, students, and mentor) must either go back to the drawing board or abandon the project.

FORMAT FOR DELIVERY OF FINAL VERSIONS

Once the story has been approved, the teacher will receive the following instructions on exporting the final story, naming it, and uploading it to the HIKI NŌ Google Drive:

[EXAMPLE]:

Dear Leah,

Congratulations! The most recent rough cut of Kaua'i High School's "Dallas" story has been approved to air in the first round of the next season of HIKI NŌ (Season 11). It passed all of our story criteria with flying colors. Please pass along our compliments to your team for their excellent work.

Please export your video as a 1920 x 1080 ProRes 422.mov file. HIKI NŌ will now accept either 60i or 30p as the frame rate. Please avoid 24p.

Please name the MOV:

S11R1_dallas_kauaiHS_A

S11 stands for Season 11. R1 means "to air in Round 1." "A" stands for "approved."

It's *extremely* important to adhere to this naming protocol. With the dozens of stories we're dealing with, there's a good chance yours will get lost in the shuffle without the proper label.

Many thanks to everyone involved for your terrific work.

Aloha,

Robert

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

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

Full name, from (school), for HIKI NŌ

For example:

“This is Emma Jordan from Wai‘anae Intermediate School for HIKI NŌ.”

The HIKI NŌ Online Editor/Associate Producer will add “supers” (graphics identifying people’s names and affiliations, as well as place names). A Supers/Credits Form will be provided to you so you can fill in the information for the editor/associate producer.

You should also email a photo of the students “in production” or posed as a group with your Supers/Credits Form. These should be emailed to the Managing Editor, who coordinates this information for the Online Editor/Associate Producer.

PRODUCTION STANDARDS, AESTHETICS

All programs that air on PBS Hawai'i must meet our high standards for production quality. HIKI NŌ is no exception.

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

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

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

SHOOTING AN INTERVIEW

When it comes to shooting an interview, keep it simple. ALWAYS use a tripod and level the camera frame to the horizon. Keep your subject in focus by first zooming in all the way, focusing, and then zooming out to your final framing. When shooting an interview subject, you'll want to be in the manual focus mode so that you control the focus (not

the automatic focuser, which usually tends to focus on subjects which are in the middle of the frame.)

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

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

During the interview, the reporter should sit or stand on one side of the camera, close to the camera lens, at lens height. This way the interviewee, by making eye-contact with the reporter, will be facing in the general direction of the camera but will be looking slightly to one side of the lens. The interviewee should NEVER look directly into the camera. Once someone looks into the camera lens, they cease being an interview subject and take the role of “presenter.”

Frame your interview subject’s head slightly to one side of the frame—not dead center. If the subject’s gaze is to the right, his head should be framed more to the left to allow for “looking room” on the right hand side of the frame. If the subject’s gaze is to the left, his head should be framed more to the right. (Tutorial on “How to Frame an Interview” and other production and storytelling guidelines are available on the HIKI NŌ Teacher/Student Resources page of pbshawaii.org/programs/hiki-no/)

DON’T CROSS THE LINE

The “line” (sometimes referred to as the “stageline,” “axis,” or “180-line”) is an imaginary line between two people. Regardless of how many different angles the camera operator

wants to get to cover the action, he or she must never cross over to the other side of the imaginary line. If the camera person does cross the line, the resulting shot will have the reverse screen position and screen direction of the shots taken from the original side of the line, resulting in a very disorienting effect when the shots are edited together.

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

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

Think of your b-roll (or visual support) shots as the building blocks from which you build your visual story. Blocks need to be solid and dependable in order to be built upon. So must your shots. Use a tripod, whenever possible, and avoid pans, zooms, and other camera moves used for effect rather than for telling your story. Following the analogy of the building blocks, try the following demonstration: Build a tower with blocks. Now try to move one of the lower blocks. What happens? The tower topples, of course. The same could be said for moving camera shots. Using a moving shot as a building block could topple your story.

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

Wide shots are good for establishing where we are and where the story is taking place. After that, break down the action you are covering into tight shots that show the details of the story being told by the interview subject and the reporter.

Television is the medium of the close-up, and tight shots of details will give your story extra texture, depth, and character. Natural sound should be captured in the same way.

You want the clean, uninterrupted sound of the interview and the reporter track, but you also want to record the different natural sounds that give your scene texture, depth, and character.

Natural sound accompanying a visual detail is often a strong way to start a story and set the scene. A story set in the suburbs on a hot summer day might start with a tight shot of a sprinkler rotating, accompanied by the sound of spritzing water. In just a few seconds, without any words, you can set the scene for your story in a way that will stick with an audience.

AUDIO

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

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

THE REPORTER'S ON-CAMERA PRESENCE & DELIVERY

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

Read your copy, both on camera and in voiceover, in a steady, natural pace. Don't rush through your reads. Remember that you ARE speaking to your peers, but you are also

speaking to a broader and much older audience (your parents' and grandparents' age). So speak clearly and enunciate, especially your consonants.

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

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

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

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

EDITING

A countless number of books have been written about motion picture and television editing. Theories on effective editing will be learned during the back-and-forth exchanges about rough cuts between the HIKI NŌ mentors and the teachers and students. However, a few points are worth mentioning now:

1. **Jump-cuts:** Editors should avoid jump-cuts, which occur when the composition of the incoming shot is too similar to the composition of the outgoing shot. The sole reason to make an edit is to present the viewer with new information. If no new visual information is revealed in the incoming shot (no new angle, no new objects in the frame, etc.) then a jump-cut will occur. A conversation about this between the camera operator and the editor *before* shooting is recommended.

2. Duration of shots: Shots that last a long time result in a slow, methodical pace. Shots that last a short time result in a fast, hectic pace.

Which

pace you choose might depend on the nature of the story you are telling (in other words, a story on skateboarding will likely have a fast pace, while a story on yoga will likely have a slow pace.) Regardless of the pacing you're trying to achieve with your editing, a shot must last long enough for the viewer to comprehend the pertinent information within the shot. To test whether or not a shot is up long enough for the viewers to comprehend, the editor should show the sequence to an informal, randomly selected focus group—preferably made up of people who are not involved in the production. This leads to the third and final point about editing in this handbook.

3. Many Pairs of Eyes: The editor should show his or her story to several different “pairs of eyes” in order to get an accurate sense of how the general viewing audience will perceive the story. Editors often get “too close” to the stories they are working on and need to get alternate perspectives on their stories.

Because HIKI NŌ will be airing on PBS Hawai'i, a PBS member station, all HIKI NŌ stories, How-To pieces, and other show elements must meet the following PBS standards:

PBS STANDARDS

Guiding Principles

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

A. Editorial Integrity

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

B. Quality

In selecting content for any platform, PBS seeks the highest quality available. Selection

decisions require professional judgments about many different aspects of content quality, including but not limited to excellence, creativity, artistry, accuracy, balance, fairness, timeliness, innovation, boldness, thoroughness, credibility, and technical virtuosity. Similar judgments must be made about the content's ability to stimulate, enlighten, educate, inform, challenge, entertain, and amuse.

C. Diversity

To enhance each member station's ability to meet its local needs, PBS strives to offer a wide choice of quality content. Content diversity furthers the goals of a democratic society by enhancing public access to the full range of ideas, information, subject matter, and perspectives required to make informed judgments about the issues of our time. It also furthers public television's special mandate to serve many different and discrete audiences. The goal of diversity also requires continuing efforts to ensure that PBS content fully reflects the pluralism of our society, including, for example, appropriate representation of women and minorities. The diversity of public television producers and funders helps to ensure that content distributed by PBS is not dominated by any single point of view.

Editorial Standards

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

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

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

By placing its logo at the end of a program or hosting a Web site, PBS makes itself

accountable for the quality and integrity of the content. Editorial integrity encompasses not only the concerns addressed in these Standards and Policies, but also the concerns about improper funder influence and commercialism addressed in PBS's funding and production guidelines. If PBS concludes that content fails to satisfy PBS's overall standards of quality or any applicable journalistic standard or production practice, PBS may reject the content for distribution.

A. Fairness

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

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

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

B. Accuracy

The honesty and integrity of informational content depends heavily upon its factual accuracy. Every effort must be made to assure that content is presented accurately and in context. Programs, Digital Content, and other content containing editorials, analysis, commentary, and points of view must be held to the same standards of factual accuracy as news reports. A commitment to accuracy and transparency requires the correction of inaccuracies and errors in a public and visible manner. These principles also require that PBS, Stations and Producers actively respond to feedback and questions from audiences.

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

C. Objectivity

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

Objectivity, however, encompasses more than news and information presented in a neutral way. It also refers to the process by which a work was produced, including work that involves analysis or, as a result of reporting, arrives at conclusions. To begin with, journalists must enter into any inquiry with an open mind, not with the intent to present a predetermined point of view. Beyond that, for a work to be considered objective, it should reach a certain level of transparency. In a broad sense, this spirit of transparency means the audience should be able to understand the basics of how the producers put the material together. For example, the audience generally should be able to know not only who the sources of information are, but also why they were chosen and what their potential biases might be.

As another example, if producers face particularly difficult editorial decisions that they know will be controversial, they should consider explaining why choices were made so the public can understand. Producers should similarly consider explaining to the audience why certain questions could not be answered, including why, if confidential sources are relied on, the producers agreed to allow the source to remain anonymous. And the spirit of transparency suggests that if the producers have arrived at certain conclusions or a point of view, the audience should be able to see the evidence so it can understand how that point of view was arrived at. One aspiration implicit in the idea of transparency is that an audience might appreciate and learn from content with which it also might disagree.

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

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

D. Balance

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

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

E. Responsiveness to the Public

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

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

F. Courage and Controversy

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

G. Substance Over Technique

Advances in production technology carry with them the possibility that technique may overwhelm substance, distorting the information, making it technically inaccessible or distracting the public's attention from its central thrust. Neither people nor ideas ought

to be victimized by technical trickery. PBS will reject content that, in its judgment, disservices the viewer or its subject matter by inappropriately pursuing technique at the expense of substance.

H. Experimentation and Innovation

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

Given that freedom and responsibility, PBS should strive to be a leader in experimenting with innovative techniques for presentation, storytelling, information delivery and engagement with the public, as long as they adhere to the spirit and the understanding of the PBS editorial standards and guidelines.

I. Exploration of Significant Subjects

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

J. Unprofessional Conduct

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

K. Unacceptable Production Practices

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

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

These principles, and the intellectual honesty underlying them, also relate to plagiarism and misappropriation. Even as the distributive power of digital technology makes it easier to pass along other content, PBS, Producers and Stations should not take someone else's work and pass it off as their own. The spirit of transparency and

intellectual honesty dictates that audiences should clearly understand who the true author of any content was.

In addition:

- **Staging.** Producers of news content should not stage events or suggest that others stage events for the sake of media coverage.
- **Re-creations and Simulations.** In instances where re-creations or simulations of actual events are necessary and desirable, they should be clearly identified if there is any possibility that the viewer would be confused or misled.
- **Distorted Editing.** All producers face the necessity of selection -- which material is to be left in, which is to be edited out. Reducing and organizing this information is part of the producer's craft. It is the objective of the editing process to collect and order information in a manner that fairly portrays reality. Producers must assure that edited material remains faithful in tone and substance to that reality. When editing, producers of informational content must not sensationalize events or create a misleading or unfair version of what actually occurred. When significant interruptions of time or changes of setting occur, they should be unambiguously identified for the viewer.
- **Deception.** The credibility of content is jeopardized whenever the audience or a source is duped or feels duped. Deceiving the audience would include such examples as when time is conflated so that it appears that several interviews were actually one. Duping a source would include when a producer misleads an interviewee concerning the purpose of the interview. Honesty, candor, and common courtesy must govern producers' behavior.
- **Pre-trial Publicity.** Our legal system presumes that criminal defendants are innocent until proven guilty. In reporting on crimes and related legal proceedings, producers must be sensitive to the rights of the accused to a fair trial and the effect of pre-trial publicity. Producers should be wary of self-serving statements from both prosecuting and defense attorneys. They should also remain cautious about using alleged evidence in any content to be made available to the public pre-trial.
- **Media Manipulation.** Manipulation can be effected either by the media or by others seeking to use the media for their own purposes. Television is an extraordinarily powerful instrument; the mere presence of television cameras can change or influence events. Producers must minimize and, to the extent possible, eliminate this interference. In crowds, demonstrations, and riots, during terrorist incidents, and in other similar circumstances, camera crews and production teams should seek to be as inconspicuous as possible, and, as appropriate, cap lenses or withdraw completely when their

presence might incite an extreme reaction or unduly influence the course of events.

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

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

L. Objectionable Material

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

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

M. Social Media

Given the mandate of public media as a place to engage citizens, PBS should engage with the public in all appropriate forms of media and be mindful of how audience behavior is changing. Social media is emerging as an important expression of the marketplace of ideas and a powerful venue by which citizens are interacting and educating themselves.

- **User-Generated Content:** Another feature of digital technology and social media is the expanded dimension of the audience participating in and inspiring public discourse. This user-generated content describes a range of different kinds of material. In general, content from the audience has a special value. It allows those involved in media to interact with the audience in a way that enriches and broadens public engagement. There are various levels of user-generated content—from user comments, to eye witness accounts of events, to

video and pictures from the public, to using audiences as sources in stories, and more. PBS and its producers must strive to accurately and transparently explain their practices and policies for each level of this content. The spirit of transparency also suggests that PBS and its producers should anticipate when content may raise questions in the minds of audience members or involve controversy, and in those instances, make some effort to explain why that user content is included. PBS and producers should also be clear about their expectations for the public in participating and producing content, including tone and level of civility. PBS and its producers also have a responsibility to solicit and structure the user-generated content in a way that is fair and responsible.

HIKI NŌ RULES AND OBLIGATIONS FOR STUDENTS

Students participating in HIKI NŌ will follow these rules and obligations:

1. Students will comply with all Federal, State of Hawai'i and Cities and Counties of Hawai'i laws and regulations.
2. Students will not place themselves or anyone they are interviewing or filming into harmful situations.
3. Students will identify themselves to their information sources and interviewees as a student reporting for HIKI NŌ.
4. Students understand the importance of accuracy and will make every effort to ensure accurate information is presented in their work for HIKI NŌ. Students will immediately inform their teachers if a mistake or inaccuracy is reported so it can be corrected promptly.
5. Students will obtain all necessary approvals before going onto private property to conduct any interviewing or filming.
6. Students will strive to report opposing sides of issues presented in their HIKI NŌ stories.
7. Students are responsible for confirming that fellow students whom they feature in or interview for HIKI NŌ have signed their school media consent forms. Students will acquire verbal consent from all persons interviewed on camera for HIKI NŌ.
8. Students will not plagiarize.
9. Students will not alter or distort video images to deceive or mislead the audience.
10. Students should avoid sensational or gratuitously offensive material (scenes of extreme violence and use of racial epithets, profanity, nudity, sexism) and exercise contemporary standards of good taste. Questions of taste will be resolved by PBS Hawai'i in its sole discretion depending on the newsworthiness and overall value of the material and how relevant it is to the news story.