

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

The premise of the half-hour HIKI NŌ news program is: Diverse young voices create a more connected community. Your students will connect, collaborate, and create stories in a virtual newsroom to be broadcast on PBS 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 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.

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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 Tuesday at 7:30 p.m. on PBS Hawai‘i and will repeat on Saturday at noon and Sunday at 3 p.m. A typical episode of HIKI NŌ consists of different segments; all produced by students.

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 consists 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.

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.

HIKI NŌ Handbook

We hold three competitions annually: The Fall, Winter and Spring Challenges. Entry is \$30 per team. We also offer pre- and post-workshops to ensure students get the maximum engagement and learn from the process.

Student teams have five days to produce and submit a story by deadline that best captures the prompt revealed by PBS Hawai'i at the start of the competition. Students must produce stories on their own. Teachers may not write, edit or shoot any part of the story, but may provide advice and feedback to students during the competition. Students test their storytelling and video production abilities, work independently of teachers, meet real-world standards under tight deadlines, and foster school and community pride.

Skills covered include:

- Following and adhering to a production timeline
- Script writing
- Interviewing subjects
- Pre- and post-production technical applications
- Filming interviews and B-roll footage
- Editing
- Submitting a story by the five-day deadline

We accept one story entry per school per Challenge. Schools with stories that did not place may continue their work by revising and finalizing stories with HIKI NŌ to air at a later date. Teachers may also opt to run the Challenge in their classroom with multiple student teams and submit any other videos completed to HIKI NŌ for consideration to air at a later date, separate from the Challenge winners' show. Challenges are a great way to get jump-started on a project.

HIKI NŌ PROJECTS - BEGINNER TO ADVANCED

There are many different types of HIKI NŌ projects. [Watch many more on our Youtube archive here.](#)

1. The Classic HIKI NŌ Story (News/Feature)

[WATCH INTRO TUTORIAL](#)

A HIKI NŌ story is a non-fiction video feature or human interest story. It typically includes two to three interviews and lots of b-roll footage. To develop a strong story, we highly recommend watching this tutorial: [Finding the Story Within Your Idea](#) and the [Three-Act Storytelling Structure](#). Here is a [sample curriculum for teachers to follow](#).

-  [Changes in DNA Science | HIKI NŌ on PBS HAWAI'I](#)
-  [Kua O Ka Lā Public Charter School | eDNA: Tradition Meets Technology | HIKI NŌ](#)
-  [Waiākea High School | Pronouns | HIKI NŌ](#)
-  [Chiefess Kamakahahei Middle School | "Solve for Tomorrow" | HIKI NŌ](#)

Sample script:  [Example Story Script_ "Solve For Tomorrow"](#)

Remember the HIKI NŌ STORY CRITERIA:

Am I compelled to watch? (within the first 5 seconds)

Do I care?

What is the conflict?

Can I follow the story?

Is it fair?

Did the story establish a sense of place for me? (Do I know where we are?)

Was I able to witness something change? (Even if only a small change)

Did I learn something?

2. A HIKI NŌ Profile

[WATCH INTRO TUTORIAL](#)

A HIKI NŌ profile shines the spotlight on someone in the community, at school, or even a family member. It typically includes an interview with the profile subject along with another interview who can share more insight about that person. We recommend watching this tutorial: [Finding Your Story Premise](#)

Here is a [sample curriculum for Teachers](#).

-  [Moanalua High School | "Heart of Gold" | HIKI NŌ](#)
-  [Farrington High School | "Working Mom" | HIKI NŌ](#)

3. HIKI NŌ Personal Narrative

HIKI NŌ Handbook

A Personal Narrative starts as a written autobiographical essay and comes to life as a visual essay. Some students take the challenge of not showing themselves on camera, which makes the final piece very creative visually. [Instructions and Pitch sheet here.](#)

Sample curriculum here:

https://docs.google.com/document/d/1y9VbCoy_0lICXFWcl1H50fTYpZbx7GyuACTKKS-ItDE/edit

Please watch this presentation from HIKI NŌ teacher at H.P. Baldwin High, Trisha Roy:

<https://vimeo.com/showcase/10677172/video/868147868>

- [“Suburbia” H.P. Baldwin High School](#)
- Santana Sebastian
 - [H.P. Baldwin High School | Santana Sebastian - Student Reflection | HIKI NŌ](#)
- H.P. Baldwin High School | Mina Suzuki
 - [H.P. Baldwin High School | Mina Suzuki - Personal Narrative | HIKI NŌ](#)

Here are some sample Personal Narrative prompts:

- *How do you define home?*
- *Tell what you know or have heard about any of your ancestors other than your parents and grandparents?*
- *What did you find amazing as a child?*
- *What kinds of music did you hear as a child? Tell us about a memory that involves music.*
- *What was the reading material in your home? Who read to you?*
- *What did “being good” mean in your family? What work was expected of you as a child? What else seemed expected of you as a child, either stated or unstated?*
- *Tell of time when you gained confidence in yourself.*
- *What were some of your fears? Tell me about a time where you felt extremely frightened? How did you conquer that fear?*
- *What questions did you have that did not seem to have answers?*
- *What were some of the things you wanted to do as a child but could not? Which of them were forbidden to do? Which were unavailable or unaffordable? Which were beyond your abilities as a child?*

4. Student Reflection

A Student Reflection can be completed by students individually or in teams, but it typically includes one student’s story delivered by an on-camera monologue supplemented with creative visual b-roll. We recommend this tutorial: [Crafting a Stellar Student Reflection](#).

Here is a [sample curriculum for teachers](#).

Examples:

- [E.B. de Silva Elementary School | Ivory Chun-Hoon](#)
 - Script: [HIKI NŌ Example Student Reflection Script for Elementary School - Ivory.docx](#)
- [Pearl City High School | Saige Adaro](#)
 - Script: [Example Student Reflection_Script Template_Saige](#)
- [H.P. Baldwin High School | Santana Sebastian](#)

- [Kapa'a High School | Tristyn Rivera](#)

Some example Student Reflection prompts:

- *Write a reflection on words such as hope, inspire, laughter, etc.*
- *What's the toughest thing about being a kid/teenager these days?*
- *Dear Younger Me... (A message to yourself in the past)*
- *How I take care of me/others*
- *The powers within me*
- *The new normal at... (school/home/the community)*
- *I wish my teacher/classmates/parents knew...*
- *Practice Makes Perfect*
- *Inspiration, Influences and Aspirations*

5. How-To

WATCH INTRO TUTORIAL

A How-To is an explainer or process video that typically runs no longer than 1:30 minutes. Pitch sheet here: [How-To_Pitch Sheet_Rev. 11/7/23](#)

- [Hilo Intermediate School | "How to De-Stress" | HIKI NŌ](#)
- [How to Use a Braille Writer | HIKI NŌ on PBS HAWAII](#)
- [Hilo High School | How To Make a Connection | HIKI NŌ](#)

How-To Teaching Curriculum: [How To HIKI NŌ Sample Curriculum](#)

6. Did You Know?

A "Did You Know?" is a 30-90 second video that highlights something interesting that relates to you, the student, your generation, your school or your community. The video starts with an on-camera student reporter "stand up," or introduction, identifying themselves and the school they are reporting for. It then transitions to b-roll that illustrates the fun fact that they have chosen as a topic (sequences are encouraged). It ends with the outcue, "This is [Student Name] for HIKI NŌ on PBS Hawaii!"

Format: 2 Versions 1920x1080 Horizontal and 1080x1920 Vertical QuickTime Mov.

Length: 30-90 seconds

Here's the [project description](#) and here's the [pitch sheet](#).

Did You Know Teaching Curriculum:

- [HIKI NŌ Sample Curriculum -DID YOU KNOW? - 6-10 Weeks](#)
- ['Alae 'Ula | HIKI NŌ - PBS HAWAII](#)
- [Honowai's Recording Studio | HIKI NŌ - PBS HAWAII](#)

7. On-Camera Commentary (Op-Ed)

An op-ed or HIKI NO Commentary piece is a short video that represents the strong, informed, and focused opinion of the writer on an issue of relevance to a targeted Audience.

[Project Description and pitch sheet](#)

Example:  Institutional Bias | HIKI NŌ on PBS HAWAI'I

WATCH AN EXAMPLE OF A FULL HIKI NŌ EPISODE:

<https://www.pbshawaii.org/hiki-no-on-pbs-hawai%ca%bbis-pricy-produce-dog-pawsitivity-and-of-her-stories/>

 From Roller Skating to a Community Garden and More | HIKI NŌ #1319

Find more story inspiration and teaching resources from national peers at PBS NewsHour's Student Reporting Labs: <https://studentreportinglabs.org/lesson-plans/>

HIKI NŌ CRITERIA: WHAT MAKES A GOOD STORY?

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?**

GETTING STARTED/DEADLINES

The first step in getting your students' HIKI NŌ project off the ground involves brainstorming story or profile ideas, or topics. The beauty of HIKI NŌ is that PBS Hawai'i does NOT assign story topics. The students select the topics. 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 (Eleni Avendaño), who reviews them with the team and assigns your HIKI NŌ team with a professional storytelling 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 Google Classroom and the mentor critiques and suggests revisions for each cut. (The Managing Editor will provide information on how to get started.)

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.

PRODUCTION DEADLINE SCHEDULE

A typical project can take 8-20 weeks, sometimes more, depending on skill level. To keep things moving, the Managing Editor will provide production schedules upon request with completion 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

Teachers and students will receive and respond to feedback and 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 rewriting; good television is created in the re-editing. Students should be prepared to do some additional shooting and interviewing 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 post scripts on the Google Classroom 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.

RESOURCES

TRANSCRIPTION SERVICES

We offer free transcription through [Otter.ai](https://otter.ai) for student projects - just upload the file and a written format is provided. Contact Eleni eavendano@pbshawaii.org for the password and username.

MUSIC

Music is not required on HIKI NŌ videos. However, We have an account with deWolfe for projects that benefit from music - please contact Eleni eavendano@pbshawaii.org for the password and username.

SCRIPT FORMAT

Students should use a simple, split-page format with the left column for VIDEO descriptions and the right column for AUDIO. Students must think about what shots they'll need in advance and describe them (close up, medium, wide, high angle, low angle, etc.)

Here is an example excerpt from a two-column script:

HIKI NŌ Script Template

STUDENT NAME(S):

School:

Teacher:

Mentor:

VIDEO <i>(Describe who and what we'll see)</i>	AUDIO <i>(What we hear, including what narrator and interviewees say)</i>
Close up of kalo lo'i stream Wide scenic shot of Lo'i	The sound of water trickles
Wide shot of Mr. Velasco working in lo'i Medium Interview shot of Mr. Velasco	Mr. Velasco: "I never thought I'd be here, with my own lo'i, but every ounce of energy I put into it has been worth it."
Mr. Velasco prepares to close his classroom for the day to head to his lo'i	NARRATOR: Mr. John Velasco is a science teacher at Pacific Academy, but in his free time, he is also a kalo farmer. (AND SO ON)

SUBMISSION AND APPROVAL PROCESS

Once the teacher, students, and mentor agree that the story meets *PBS Hawai'i's* standards, the teacher must notify the Managing Editor that the most recent rough cut posted on the Google Classroom is the version they would like to submit. The students and teacher should expect some additional notes from the HIKI NŌ team before publication.

FORMAT FOR DELIVERY OF FINAL VERSIONS

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

Please name the .MOV file like this: **DATE_TITLE_SCHOOL NAME**

...and upload the file or provide a downloadable link to your Google Classroom assignment.

PAD TIME and OUT CUE

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.

[Here is an online video explainer for how to do the out cue and proper pad time.](#)

Most stories end in an out cue:

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

PLEASE DO NOT HAVE THE STUDENTS ADD NAMES/TITLES ON INTERVIEW SUBJECTS.

Fill out the Supers/Credits Form instead. It will be provided to you in your Google Class assignment – double check that your students have collected the proper spelling of first and last names of anyone they interview. The HIKI NŌ Editor will add PBS-Style “supers” (graphics identifying people’s names and affiliations, as well as place names).

EQUIPMENT, PRODUCTION STANDARDS, AESTHETICS

There is no required equipment to participate with HIKI NŌ. We will work with what you have, whether that is an iphone, ipad, DSLR or cinema camera.

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.

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.

The teacher-led nonprofit Hawai'i Creative Media has provided a list of equipment you may be interested in if your class budget allows:

 [HIKI NŌ/HCM Equipment Suggestions_2025](#)

CINEMATOGRAPHY GUIDE

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 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

For projects that have an on-camera reporter, 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, at 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 TIPS

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 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.

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.

Because HIKI NŌ will be airing on PBS Hawai'i, a PBS member station, all HIKI NŌ stories, must meet the following PBS standards and journalism ethics.

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. Fact check not only your writing but what others say. A rapid deadline does not excuse inaccuracy. Never plagiarize. Always attribute.
- Use original and direct sources. Cite them in your reporting. For example, "According to The Honolulu Advertiser in 2015, xx."
 - Identify sources clearly. The public is entitled to as much information as possible to judge the reliability and motivations of sources.
 - Seek to interview subject matter experts and do not rely solely on opinions or commentary.
- Provide context. Take special care not to misrepresent or oversimplify in summarizing a story.
- Refrain from making promises to interviewees about your coverage.
- Avoid anonymous sources. Reserve anonymity for sources who may face danger, retribution or other harm, and have information that cannot be obtained elsewhere. If your editor agrees they deserve anonymity, explain in the report

why anonymity was granted. This anonymous source must provide crucial information to the story, not speculation or opinion, and the journalist must be confident that this source is credible.

- Ask news subjects to respond to criticism or allegations of wrongdoing. Reach out multiple times, and if they decline to comment, indicate that in your report. If you are unable to reach them, state so in your report and explain what efforts you made to reach them. This goes for anyone who may be portrayed in a negative way in the story. Whenever possible, allow them some time to respond, such as 24 hours.
- Be vigilant and courageous about holding those with power accountable.
- Seek out people who are underrepresented. Boldly tell the story of the diversity and magnitude of the human experience. Seek sources whose voices we seldom hear.
- Include various points of view, not just one. Support the open and civil exchange of views.
- Journalists have 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.
- Avoid stereotyping. Consider how your own values and experiences shape your reporting.
- Label advocacy. If you interview someone at an organization, acknowledge that organization's mission or advocacy in your reporting.
- Never deliberately distort facts or context, including visual information. The editing of soundbites must not change the speaker's meaning. Clearly label illustrations and re-enactments.

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. 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.
- 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. Be specific about legal accusations and allegations. For example, a person suspected or accused of committing a crime may be referred to as an "alleged burglar."
- Consider the long-term implications of the extended reach and performance of publication. Provide updated and more complete information as appropriate. If you expect something to change after publication, indicate so in the report.

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. Are you related to the subject? Have you spoken publicly on social media about the subject? Consider these things before pursuing a story.
- 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. If you include content from outside sources, identify it and where it came from.
- Deny favored treatment to advertisers, donors or any other special interests, and resist internal and external pressure to influence coverage.
- Do not be promotional. 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>

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 composed 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, disserves the viewer or its subject matter by inappropriately pursuing technique at the expense of substance.

H. Experimentation and Innovation

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

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 pretrial 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 affected 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 eyewitness 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.

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. Discuss your story ideas and whether they meet these standards.

Journalism Ethics

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

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

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

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

JOURNALISM ETHICS ASSIGNMENT

1. A school vice principal is charged with stealing \$10,000 from the student activity fund that covers trips and club projects.

1A. Should this story be covered? Why or why not?

1B. The VP's daughter is a student. Should that influence the decision on whether or not to cover the story?

2. A local community club has never had a woman member in the 100 years it has existed. The club promotes community projects and social activities and also has political influence. You, the reporter, want to interview club officers and find out why no women have ever been admitted as members. The superintendent of schools, a past president of the club, asks you to wait to cover the story until after the town votes on a school referendum two months away. The superintendent says he is worried a controversial story about the club could cause some people to vote against the referendum in retaliation. The referendum is unrelated to the community club.

2A. Should you agree to delay coverage? What are the advantages and disadvantages of delaying coverage?

2B. What risks do editors take if they go ahead with the story despite the superintendent's request?

PBS Student Reporting Labs Worksheet: Journalism Ethics

Jim Lehrer's 10 Rules of Journalism for Students:

1. *Do nothing I cannot defend.*
2. *Do not distort, lie, slant or hype*
3. *Do not falsify facts or make up quotes*
4. *Cover, write and present every story with the care I would want if the story were about me.*
5. *Assume there is at least one other side or version to every story.*
6. *Assume the viewer is as smart and as caring and as good a person as I am.*
7. *Assume the same about people on whom I report.*
8. *Carefully separate opinion and analysis from straight news stories, and clearly label everything.*
9. *Do not use anonymous sources or blind quotes, except on rare and monumental occasions. No one should ever be allowed to attack another anonymously.*
10. *Acknowledge that objectivity may be impossible but fairness never is.*

Reflect after reading through the 10 rules:

Why is it important for student journalists to follow a code of ethics?

What do you think could be some of the reasons why news organizations have ethics codes?

What Would You Do?

Instructions: You are the editor of your school's newspaper. In each of the following scenarios, you are asked to consider a situation. Make an ethical decision about which stories you will publish and what you won't. Write yes or no and briefly defend your choice. When making your decision, think about Jim's 10 Rules and write down the number of the rule(s) that apply in the scenario.

1. A student at your school is highlighted on the local TV news. A reporter for the school newspaper uses information from the TV newscast without giving credit to the station. It turns out that several facts from the news report are wrong. Do you admit the mistake? Do you tell how you got the incorrect information?

2. A well-known musician is filming an anti-smoking PSA (public service announcement) at your school. The school newspaper photographer gets pictures of him smoking a cigarette during a break. Your photo editor wants to run the photograph with the cutline "Rock Star Filmed Anti-Smoking PSA on Tuesday." Do you reword the caption?

3. The owner of a local business has refused to buy an advertisement in your newspaper. He graduated from your school, so you are really upset that he won't support his alma mater. Later that day, as you look at the sports spread, you notice that the photo of the cross country track event that the sports editor plans to use has a billboard in the background with the local business's name prominently displayed. It would be easy to remove the billboard with photo-editing software. Do you alter the photograph?

Alternate scenario: The student newspaper photographer took an action photo of a sports game, but they want to crop out a person walking in the corner of the frame to make the photo "better" and fit more in the format of the paper. Is this allowed?

4. The daughter of the principal at your rival high school has been arrested for a DUI (driving under the influence). Do you report it? -How could this affect the daughter's reputation? Does the public deserve or need to know about this?

5. One of your best friends says she saw the new basketball coach smoking an illegal substance at a rock concert. You tell the newspaper adviser that someone told you about seeing him and that you plan to report it in your concert review. The coach tells you he wasn't even at the concert. Do you report the allegation?

6. One of the columnists at your student newspaper is covering the campaign for student body president. She is profiling each of the candidates and their policies. But during this time, the reporter posts an Instagram picture showing her hanging out with one of the candidates and the caption implies that they are good friends. Should the reporter be allowed to cover that candidate? Should the reporter be allowed to publish that photo?

7. Your publication accepts letters to the editor from its readers and publishes many of them. You receive one unsigned letter that is highly critical of the selection process for the school's boys basketball team and claims one team member was picked because he was a relative of the principal. You suspect the letter was written by an unsuccessful athlete for the basketball team. Do you publish the letter?

8. Some students organized a protest against armed security guards being stationed at your school. The principal warned students that if they participate in the protest, they could face disciplinary action for not attending class and disrupting the learning environment. Your school newspaper covers the protest and publishes photos of the students protesting. Later, some students complain that the newspaper published photos of them without their permission, and they could face disciplinary action if the school uses the newspaper to identify them. Should you have published the photos? How do you respond to those students? Do you take the photos down?

