

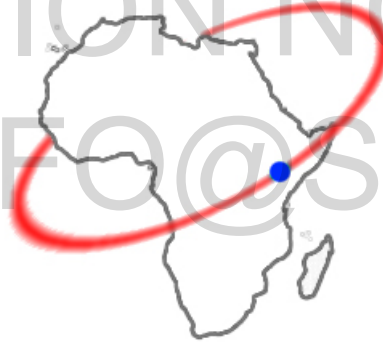
MIZIZI NEWS AGENCY

CITIZEN JOURNALISM

TRAINING MANUAL

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SasaHivi
Media



By Ralf Hubert Graf

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Pre-training preparation for the trainer(s):

How to teach journalism to adults

Good trainings are well organized and run by knowledgeable trainers. Good trainings are relevant to the community from which the participants come and they address the real-world challenges to better journalism within those communities. To make this happen, a good training must be based on a specific theory of learning: **Targeted Practiced Learning**.

The most effective way is to run a training in which the goal is not just to provide information but also to teach a skill and change attitudes about what journalism should be. It is important that trainers embrace these concepts because the trainer is essential to the success of the participants.

Too often the structure used for a course is simply an extension of how we were taught in school when we were children. That's not the best way to run an adult course. In school the model is the teacher talks and the student listens and takes notes. Occasionally there is a question. Success is defined only by the student's ability to memorize and repeat the material exactly as the teacher presented it. This is called 'passive information transfer.' It may be effective for getting people to memorize material but it doesn't work to engage people to really think for themselves and work as journalists.

In a training environment designed to teach adult learners material must be presented in a more dynamic way. An effective model for learning in this environment requires that participants be engaged in their own learning and encouraged to think for themselves. This is accomplished through robust debate, hands-on exercises and directly addressing barriers to learning such as an environment that discourages debate. This is '**Targeted Practice Learning**.'

Targeted practice learning is built on three key steps:

1. A concept is introduced and discussed with ample use of real-world examples.
2. Participants practice the concept during the training by applying it themselves through a carefully designed hands-on activity.
3. The lesson concept is reinforced during a round-up discussion in which participants are shown how to apply the concept to their work after the training.

The key to a good training is organization and an engaging trainer. It is essential that the training trainer be well prepared for this training. Trainers should be:

- Familiar with the content provided in this guide.
- Comfortable with journalism and the techniques which are used in the training.
- Prepared with personal experience, examples, and exercises relevant to the issue prior to the training.
- The training outline and the content presented below is a roadmap for the trainer. The trainer should add material or adjust what is presented as needed. The more comfortable the trainer is with the training content, the better the training will be.
- Trainers should be prepared to organize material prior to a training. This time will include gathering examples of up-to-date, local news content and/or study of the outline content material presented below. It is essential that example content be both timely and relevant to the participants and their communities.

Criteria which should guide assessment of student learning:

- Awareness: familiarity with specific information, including facts, concepts, theories, laws and regulations, processes and effects.

- Understanding: assimilation and comprehension of information, concepts, theories and ideas.
- Application: competence in relating and applying skills, information, concepts, theories and ideas to the accomplishment of tasks.

Desired student outcomes:

- Mastery of non-fiction writing and reporting with clarity and authority in an enticing way.
- Being able to choose a position as journalist, while being based on facts.
- Being able to come up with own ideas for stories.
- Being able to develop a dramatic non-fiction storyline.
- Solid grounding in the ethics of citizen journalism. Understanding of the chances & challenges of citizen journalism.
- An appreciation of the social, political, cultural, and economic issues that define informal settlements in Kenya & any other subjects Mizizi wants to focus on.
- Solid grounding in the habits of critical thinking, research of facts.
- Understand concepts and apply theories in the use and presentation of images and information.
- Evaluate own work and that of others for accuracy, clarity, appropriate style and grammatical correctness.
- Understanding the audience(s) their works are meant for and applying this knowledge into their story making.
- Being able to apply basic numerical and statistical concepts.

Checklist of required supplies:

- Whiteboard
- Internet connection with Wi-Fi
- Desktop or laptop workstation for each participant
- At least per 2 participants 1 camera, possible use of available phone cameras

- If possible: video projector to connect trainers laptop to

Outline for the three-day training on citizen journalism

The outline is based on an eight hour day, including an hour for lunch and time for several breaks. The outline is intended as a roadmap for the training. Trainers should adjust and present the material as they see fit.

The times for each element of the training are approximate and can change depending on the size and pace of the group. In total about six hours of training is to be done each day.

Training outline:

Day One

- Introduction & training overview
- Assessment
- Concepts & history of (citizen) journalism
- Research
- Writing
- Assignments for story making

Day Two

- Photography
- Work in progress review of story making assignments

Day Three

- Review of works - group discussion of each assignment
- Publishing of produced stories

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INTRODUCTION TO CITIZEN JOURNALISM

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Introduction to (Citizen) Journalism

Introductions

The trainer should first provide a very brief introduction to the training and him/herself. The trainer might then ask each participant to say who they are, where they are from and to name one thing they hope to get out of the training.

It can be helpful to write on a whiteboard some of the key examples of what participants say they hope to get out of the training. These can be used during the statement of training goals.

The trainer should clearly present the schedule and the goals for the training. This is also when the trainer should set the rules for the training as it related to mobile phone use, being timely, and being courteous to others in the group.

Participant assessment

It is important to do an assessment of participants at the start of the training. A simple survey or questionnaire can tell the trainer a great deal about the skill level and interests of potential participants. This will help to plan the training appropriately for the specific audience. This is especially important for hands-on training.

Each student should be given the following questionnaire, to be filled in digitally. Part of the questionnaire is the limited space where the students can fill in their answer, to assess if they can give an answer 'to the point' within a limited timeframe of 0,5 hour. The answers should be analysed as part of the assessment. The questions are:

QUESTIONS / STUDENT
What is your motivation to be a journalist?
Do you have an education in journalism?

Do you have work experience in journalism? If so, where?

What is your current employment situation?

Which options do you see to earn your living with journalism?

Do you aim for a specialization in journalism? I.e. writing or photo?

Have your stories been published? If so, where?

Have you published online by yourself? If so, where?

What is your motivation to work with Mizizi?

Describe your working process for a story

How do you decide on the subject of your stories?

How do you research your stories?

How do you interview people?

How long does it take you to make a story?

What is the most interesting story you have made so far?

What makes a story interesting?

How can you capture a reader's attention?
How do you build up a story?
What is the difference between an opinion and a fact?
What makes a good photograph?
When you make a photograph, what are your points of attention?
Have you received feedback on your stories?
Have you ever received bad reactions or even threats on a story?
What will you do if somebody threatens you because of your story?
Are you active in a community organization? If so, which?
Describe the history of your neighbourhood in a short summary
What is your opinion about Kenyan media?
What is your opinion about International media?
Describe your strong points

Professional Journalism versus Citizen Journalism

In newsrooms across the world decisions about what is news and in the public interest, are made within a context marked by unequal power relations. Most often the result of this is news and information products which are defined by the views of those in power. Considering this in a climate in which arguments for media diversity have gained greater currency, the notion of media 'giving voice to the voiceless' takes on significant meanings. In addition, the media is dominated by practices which decrease diversity of content – where the same news item is reproduced on many radio stations – a different voice, but exactly the same content. Further, the current competitive commercial media environment and the emphasis on “bottom-line”, does little to encourage interrogation or analysis of events or news, with a focus on deadlines and copy.

Notions of media diversity and 'giving voice to the voiceless' have been expanded by the rise of citizen or participatory journalism, or the act of citizens being actively involved in collecting, reporting, analysing and disseminating news and information. No longer relegated to the role of consumers of media only, ordinary citizens now have the opportunity to participate in media production and through this, provide a greater diversity of content, as well as possibly contribute towards shifting patterns of representation of the marginalized 'others'. The potential of citizen journalism is to deepen democracy through increasing the extent to which ordinary citizens are able to participate in democratic projects.

People living in disadvantaged situations like poverty are not 'voiceless' – but lack access to the tools and skills they need to make their voices heard. Marginalized voices need advocates to clear the space for their voices to be heard above more powerful ones, and to provide access to the tools and skills they need to make their voices heard.

Proactive participation, interrogation and knowledgeable interventions by active citizens (aka 'activists') is necessary to shape new developments in society and to take advantage of existing opportunities.

The changing media landscape

The internet and mobile tools have changed the media landscape dramatically because traditional news organizations no longer have sole control of the means to distribute information to large audiences. Mobile phones and other tools are now in the hands of large numbers of people with often different stories to tell. Citizen journalists, bloggers and activists often represent communities and issues overlooked or rejected by traditional media or, just as often, communities that traditional outlets could not access. In many cases citizen journalists report on issues that governments and other powerful entities don't want to be covered.

Today's journalism is different than the journalism of only a few years ago in some other important ways, too. Changes in the relationship between journalists and the audience are one example. Traditionally news flowed one way: journalists provided information and the audience consumed it. Today journalism is often more of a dialogue in which the audience participates more directly in how events are covered and publicly discussed. In a social media environment the audience contributes to the coverage.

In a sense, these changes have produced a more democratic kind of journalism in which the news producers and their audience are more closely related. Even the big international outlets such as Al Jazeera and the BBC, not to mention hundreds of regional and national outlets, now support their broadcasts with additional online and social network content, especially for coverage of events to which they do not have direct access.

Neutrality versus Articulation

Mainstream media usually display an image of 'being neutral' which means that besides striving to be factual and fair, they also try to remain neutral towards the subjects they make stories about. Though, in reality, a story might have different conflicting viewpoints or even 'truths', which a journalist has to decide to take and write about.

Often this decision is also influenced by factors from outside, like influence by the owner of the publication or by government pressure. Therefore, professional journalists are also quite often not as neutral as the image their media houses try to uphold.

As an alternative to perceived neutrality, articulated (citizen) journalists, while they also strive to be factual and fair, are on the other hand not claiming to uphold an image of being neutral on the subjects they write about. If a (citizen) journalist decides to take an articulated point of view, he /she should make clear that the point of view is taken without compromising facts and that the story is made from articulated point of view.

Use of information for other than journalistic purposes

As citizen journalists might venture into places at times when professional journalists are not able to do so, they might also gather material which might be used for other purposes than journalistic publishing. Material might be used as evidence in court cases in example and it will be advisable to have set structures in place for this as well. Also to prepare the citizen journalists as well during the training for this possibility.

Exercise

The trainer should screen several examples of recent local/regional media coverage in the local area of the audience. Ideally, these will be examples of good and bad coverage and different (hidden) viewpoints.

Participants should be broken into working groups of three or four and asked to critique the stories. Each working group will then give a 5 minute presentation to the entire group followed by discussion. Each group should critique its story based on the standards presented above.

Defining Citizen Journalism

‘Citizen Journalism’ has become a contemporary buzz word. A deeper look into the meaning of citizen journalism, indicates that what one person or group may define as a citizen journalist differs a lot to how others define the same term.

Therein lies the challenge. The term ‘citizen journalism’ has become a label for a wider trend of a shift in the media in general. The image of the ‘citizen journalist’ conjures up an image of a technologically-savvy person with a citizen journalist toolkit of sorts, consisting of at least a mobile phone with a camera, a laptop and usually a blog onto which the stories are uploaded.

Behind these terms and the images that are conjured up, however, there are varying definitions of what a citizen journalist is and what citizen journalism in fact entails.

The following definition defines citizen journalism as the act of citizens ‘playing an active role in the process of collecting, reporting, analysing and disseminating news and information’. In a general sense, this covers all forms of citizen journalism in existence today.

It is a very over-used term because it ends up being used to describe various interactive tools and communities, rather than the

much more elusive examples of actual citizen reporting.

When removing the politically charged label of the 'citizen', the trend is currently being labelled in many other ways, like:

- Networked journalism
- Participatory journalism
- User-generated content
- Participatory media
- Grassroots media
- Open source journalism

Citizen journalists might have different personal reasons for publishing their stories. A common reason is often dissatisfaction with the mainstream media which seems rather an advertising-and-propaganda machine either pushing commercial products, or distributing crafted political messages designed to manipulate citizens to follow officials in a certain way.

A common goal of citizen journalists is to recapture journalism as a truly democratic practice that is thoroughly rooted in and thus directly serves the real lives and interests of citizens.

Citizen journalists are 'the people formerly known as the audience'. Citizen journalists are those people whose voices usually do not find their way into mainstream media as they are not being recorded by professional mainstream journalists.

In reality, marginalized voices face additional hurdles to getting their voices heard – the digital divide being one such hurdle. This divide refers to the gap between those with access to information and communications tools, and those with limited or not access at all. The gap manifests between people from different groups (like race, age, gender), people from different geographical areas (rural versus urban) and from different political landscapes (where censorship is an issue).

Citizen Journalism gives more power to the people. Citizen journalism offers ordinary people – and activists – the opportunity to present their views, work and everyday experiences for public consumption. The notion that citizens can make their own news challenges large media corporations and the syndicated nature of news-making.

The overall objective of citizen journalism is:

To increase the capacity of citizens to use media to support their social change efforts, by producing & publishing diverse, critical, reliable and relevant information that democracy requires.

Citizen journalism should:

- Entrench democracy and accountability
- Strengthen freedom of speech principles
- Provide alternative views away from the mainstream
- Challenge state controlled and commercially driven media spaces.

Journalism Ethics

What is 'good' journalism?

At its best journalism -- no matter what kind (- professional or citizen) -- is a public service. Good journalists work to gather and share news essential to the public interest. Journalism is a method of asking questions and analysis of the responses. Integrity is essential to good journalism. Journalists should be independent from outside influences, truthful and transparent in their coverage. These principles apply no matter the medium – print, television, radio, computer or mobile phone. These principles also apply to activists and bloggers. As an advocate for an issue a journalist should be truthful in the presentation of an issue.

A good coverage should also be fact-based. Fact-based journalism is a style of journalism that bases coverage on facts rather than opinion or personal belief. It values things which can be proved over personal views or a publisher's agenda. It values things which can be demonstrated over speculation. Fact-based journalism typically begins with answering six basic questions: who, what, where when, why and how (more about this in the writing lesson).

A journalist, citizen journalist, blogger or activist must also be a compelling Storyteller. If a story isn't well produced and presented in a compelling way, no one will be interested.

From elections to natural disasters to funny images of children, good journalists can produce and upload material in real time that audiences might be interested in.

Some points to be a good journalist:

- Be as composed and subtle as possible in the tone of your coverage, no matter how dramatic the event or how passionately you feel about it. The sources you showcase in your story should be passionate, not you.
- Do research prior to an event so you can provide more informed coverage when an event occurs. This will improve your judgment about what questions to ask and what is important about a story and what is not.
- Do some reporting at the scene to contextualize your reporting with basic information about the item covered: exactly where it is, when it is, who is there and other relevant details.
- Be transparent about your coverage techniques as well as any potential conflicts of interest you may have in discussions with editors.
- Attribute information in your narration to specific sources.
- No matter the tool, the presentation should be technically professional. If you use media, good audio & video quality is important. Make sure things like a subject's name and the location are properly spelled.
- Try to understand what sort of story you are doing and how it fits into broader coverage of the issue. What other reports have been done and how might your work complement them?

- Don't present what you don't know or can't verify. A more limited but completely accurate story is more valuable than one that is far-reaching but based on assumptions.
- Good coverage will be well produced, thorough, balanced and fair. Bad coverage will be poorly produced, one-sided, opinionated and influenced by the views of a particular interest group. These viewpoints taken are often covered up, though the news is being presented as 'objective' or 'neutral'.
- Do not attempt to abuse your position in any way. You may not attempt to use your position to gain access to people or institutions you have a complaint with, to threaten or attempt to intimidate anyone or accept gifts of any kind from anyone in return for you writing about them. There are no exceptions to these rules of behaviour.

Exercise

Discuss with the students how the differences in how a certain story is being reported by the mainstream media and by citizen journalists. Have an example of a recent local/regional media coverage in the local area of the audience. Showcase different mainstream media and different citizen journalists' viewpoints on the same incident.

News and Newsworthiness

What makes the news?

Why is bad news stronger than good news?

Why is the unexpected newsworthy?

Why should scale influence an event's newsworthiness?

Why is there a fascination for elite groups and people the audience may never meet?

Why is human interest important in news?

These are questions that those of us that write press releases and those of us hoping to see 'alternative' content ask ourselves. This

section of the training looks at common understandings of 'newsworthiness' and how you might use them to create interest in your own writing.

Some of the most common conditions for newsworthiness:

- Frequency: Events which occur suddenly and fit well with the news organization's schedule are more likely to be reported than those which occur gradually or at inconvenient times of day or night. Long-term trends are not likely to receive much coverage.
- Negativity: Bad news is more newsworthy than good news.
- Unexpectedness: If an event is out of the ordinary it will have a greater effect than something which is an everyday occurrence.
- Unambiguity: Events whose implications are clear make for better copy than those which are open to more than one interpretation, or where any understanding of the implications depends on first understanding the complex background in which the events take place.
- Personalization: Events which can be portrayed as the actions of individuals will be more attractive than one in which there is no such "human interest."
- Meaningfulness: This relates to the sense of identification the audience has with the topic. "Cultural proximity" is a factor here -- stories concerned with people who speak the same language, look the same, and share the preoccupations as the audience receive more coverage than those concerned with people who speak different languages, look different and have different preoccupations.
- Reference to elite nations: Stories concerned with global powers receive more attention than those concerned with less influential nations.
- Reference to elite persons: Stories concerned with the rich, powerful, famous and infamous get more coverage.
- Conflict: Opposition of people or forces resulting in a dramatic effect. Stories with conflict are often quite newsworthy.

- **Consonance:** Stories which fit with the media's expectations receive more coverage than those which defy them (and for which they are thus unprepared). Note this appears to conflict with unexpectedness above. However, consonance really refers to the media's readiness to report an item. **Continuity:** A story which is already in the news gathers a kind of inertia. This is partly because the media organizations are already in place to report the story, and partly because previous reportage may have made the story more accessible to the public (making it less ambiguous).
- **Composition:** Stories must compete with one another for space in the media. For instance, editors may seek to provide a balance of different types of coverage, so that if there is an excess of foreign news for instance, the least important foreign story may have to make way for an item concerned with the domestic news. In this way the prominence given to a story depends not only on its own news values but also on those of competing stories.
- **Competition:** Commercial or professional competition between media may lead journalists to endorse the news value given to a story by a rival.
- **Co-optation:** A story that is only marginally newsworthy in its own right may be covered if it is related to a major running story.
- **Prefabrication:** A story which is marginal in news terms but written and available may be selected ahead of a much more newsworthy story which has to be researched and written from the ground up.
- **Predictability:** An event is more likely to be covered if it has been pre-scheduled.
- **Time constraints:** Traditional news media such as radio, television and daily newspapers have strict deadlines and a short production cycle which select for items that can be researched and covered quickly.
- **Logistics:** Although eased by the availability of global communications even from remote regions, the ability to deploy and control production and reporting staff, and functionality of technical resources can determine whether a story is covered.

Exercise

Several examples of recent local/regional media coverage in the local area of the audience should be analysed by the participants.

Participants should be broken into working groups of three or four and asked which of the above factors they can identify in each article. Each working group will then give a 5 minute presentation to the entire group followed by discussion.

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3

STORYTELLING THROUGH WRITING

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Story Production

In journalism, there are basically two segments:

- Breaking news stories: Latest news, journalist describes the event / subject
- Feature news stories: Investigative news, journalist analyses the event / subject

As Citizen Journalism if most often more about analyzing then describing, we will focus on feature stories.

Feature stories – The concept

What Are Feature Stories?

- Feature stories are human-interest articles that focus on particular people, places and events.
- Feature stories are journalistic, researched, descriptive, colorful, thoughtful, reflective, thorough writing about original ideas.
- Feature stories cover topics in depth, going further than mere hard news coverage by amplifying and explaining the most interesting and important elements of a situation or occurrence.
- Feature stories are popular content elements of newspapers, magazines, blogs, websites, newsletters, television broadcasts and other mass media.

While journalists reporting breaking hard news don't have enough preparation time and copy length to include much background and description, writers of features have the space and time to evoke imagery in their stories and fill in details of the circumstances

and atmosphere.

- A feature story is not meant to report the latest breaking news, but rather an in-depth look at a subject.
- Feature articles range from the news feature that provides sidebar background to a current event hard news story, to a relatively timeless story that has natural human interest.
- Features generally are longer than hard-news articles because the feature penetrates deeper into its subject, expanding on the details rather than trying to concentrate on a few important key points.
- In hard news stories, often referred to as *inverted pyramid* style, the reporter makes the point, sets the tone, and frames the issue in the first paragraph or two.
- In a feature story, on the other hand, the writer has the time and space to develop the theme, but sometimes postpones the main point until the end. The whole story does not have to be encapsulated in the lead.

Typical types

There are many kinds of feature stories. Here are some popular types:

- **Human Interest:** The best-known kind of feature story is the human-interest story that discusses issues through the experiences of another.
- **Profiles:** A very common type of feature is the profile that reveals an individual's character and lifestyle. The profile exposes different facets of the subject so readers will feel they know the person.
- **How-To:** These articles help people learn by telling them how to do something. The writer learns about the topic through education, experience, research or interviews with experts.

- **Historical Features:** These features commemorate important dates in history or turning points in our social, political and cultural development. They offer a useful juxtaposition of then and now. Historical features take the reader back to revisit an event and issues surrounding it. A variation is the *this date in history* short feature, which reminds people of significant events on a particular date.
- **Seasonal Themes:** Stories about holidays and the change of seasons address matters at specific times of a year. For instance, they cover life milestones, social, political and cultural cycles, and business cycles.
- **Behind the Scenes:** Inside views of unusual occupations, issues, and events give readers a feeling of penetrating the inner circle or being a mouse in a corner. Readers like feeling privy to unusual details and well kept secrets about procedures or activities they might not ordinarily be exposed to or allowed to participate in.
- **Non-fiction stories**
Feature stories are journalistic reports. They are not opinion essays or editorials. They should not be confused with creative writing or works of fiction.
 - The writer's opinions and attitudes are not important to the story.
 - The writer keeps herself or himself out of the story.
 - Writing in the third person helps maintain the necessary distance.

Telling stories

Hard news stories report very timely events that have just occurred. Feature stories, on the other hand, are *soft news* because they are not as timely, not as swiftly reported. Feature writers have the extra time to complete background research, interviews and observation for their stories.

Here are some suggestions for polishing feature writing skills and developing an eye for feature story ideas.

- Feature stories give readers information in a pleasing, entertaining format that highlights an issue by describing the people, places, events and ideas that shape it.
- Feature stories are really more like nonfiction short stories than hard news stories.
- While there should be a *news peg* for the existence of a story at a particular time, the immediacy of the event is secondary in a feature story. In fact, sometimes there is no immediate event.
- The power of a feature story lies in its ability to amplify the focus on an issue through first-rate storytelling, irony, humor, human appeal, atmosphere and colorful details.
- Features have a clear beginning, middle and end and are longer than hard-news stories.

Gathering data

Journalists use three tools to gather information for stories: observation, interview and background research.

After completing these, the writer brings the story to life through colorful description, meaningful anecdotes and significant quotes.

- These elements are obtained when interviewing and observing by jotting down everything encountered – smells, noises, colors, textures, emotions, details seen and heard in the surroundings.
- The journalist keeps an open mind while interviewing subjects and researching sources.
- The writer avoids steering the story or imposing personal ideas on the sources.

- The writer avoids deciding on the theme of the story until sufficient information has been gathered to show a direction or point of view.

Story format

The information in a feature is organized differently from hard news stories. Sometimes a writer uses several paragraphs of copy at the outset to engage the reader before getting on with the main elements of the story.

After the title and opening paragraph grab a reader, narrative hooks are used to persuade the reader to continue reading. These hooks are attractive story elements such as action, mystery, drama or appealing characters intended to pull the reader forward through the story. They are complex narratives that come to life through colorful description, meaningful anecdotes and significant quotes.

- In hard news stories, the reporter makes the point, sets the tone, and frames the issue in the first paragraph or two.
- In feature stories, the whole story does not have to be encapsulated in an inverted pyramid lead. The writer can develop the storyline in a variety of ways and choose to postpone the main point until later in the copy or even the end.

A writer can choose to tell the story out of order to engage the reader's interest.

- A story could begin with a dramatic moment and, once the reader is curious, the story could flash back to the history needed to understand it.
- A story-within-a-story could be used with a narrator in the outer story telling the inner story to satisfy the curiosity of readers.
- A storyline could alert readers that the story began in a way that seemed ordinary, but they must follow it to understand what

happened eventually.

As with any news reporting, feature stories are subject to the journalistic standards of accuracy, fairness and precision. The quality of a story is judged on its content, organization and mechanics.

How long is a feature story usually?

- Newspaper features often are 500 to 2500 words in length.
- Magazine features usually are 500 to 5,000 words.
- Features on websites and blogs generally range from 250–2500 words, but hard drive space is relatively inexpensive so the length could vary dramatically through the use of non-linear hyperlinking of content.
- Any medium might use a shorter or longer story than usual, depending on its perceived value.
- Attention spans seem to grow ever shorter so brevity is valued. More than ever, all writing today needs to be clear and concise.

Illustrations

Every story is illustrated, usually with one or more photographs, but the art can be drawings, paintings, sketches, video, graphs and charts, or other creative expressions depending on the medium for which the feature is packaged for.

The techniques to write a story

Basic Story Elements

The five W's and an H: Who, What, Where, When, Why, and How

Reporting is a painstaking process that involves collecting facts and checking them carefully for accuracy. Journalists sometimes witness stories first-hand, but more typically they learn the details from others who have experienced something directly or who are experts in the topic. That information is reinforced or corroborated by additional sources, and checked against documentary evidence in public records, reports, or archives.

The information a journalist collects should answer questions that are commonly known as the five W's and an H: who, what, where, when, why, and how.

Depending on the complexity of the story, a journalist might ask those questions in several different ways.

WHO:

- Who is involved in this story?
- Who is affected by it?
- Who is the best person to tell the story?
- Who is missing from this story? Who has more information about this?
- Who is in conflict in this story? Do they have anything in common?
- Who else should I talk to about this?

WHAT:

- What happened?
- What is the point of this story? What am I really trying to say?
- What does the reader, viewer, or listener need to know to understand this story?
- What surprised me? What is the most important single fact I learned?
- What is the history here? What happens next?
- What can people do about it?

WHERE:

- Where did this happen?
- Where else should I go to get the full story?
- Where is this story going next? How will it end?

WHEN:

- When did this happen?
- When did the turning points occur in this story?
- When should I report this story?

WHY:

- Why is this happening? Is it an isolated case or part of a trend?
- Why are people behaving the way they are? What are their motives?
- Why does this story matter? Why should anyone watch, read, or listen to it?
- Why am I sure I have this story right?

HOW:

- How did this happen?
- How will things be different because of what happened?
- How will this story help the reader, listener, or viewer? The community?
- How did I get this information? Is the attribution clear?
- How would someone describe this story to a friend?

Many reporters use mental checklists like this one to make sure they have covered all of the important elements of a story.

Develop your Story

Pick a topic and lay out a general arc for your story: It doesn't have to be complex, just a way to get your head around the direction of the plot. For example, that classic movie story line: boy meets girl, boy gets girl, boy loses girl, boy gets girl back again.

Question to students: Mention the topic which comes first into your mind. Each student has 1 second to answer.

Know Your Topic: You should know as much as possible about your subject. The more time you spend on preparation, the better

your content will be. When writing highly-technical pieces, you may consider having your expert take a first pass at writing the piece – since they are the expert. Take the back seat as an editor, and your final product may be of higher quality.

Question to students: What are the topics of Mizizi?

Why Am I Writing?: A useful planning tool when preparing to write is to answer the questions “Why am I writing this?” and “What response do I want the reader to have?”

Question to students: Why are you writing at Mizizi?

Who Are You Talking To?: Keep your audience in mind. Speak on their level. Don't use too difficult descriptions unless you're confident that the audience knows what you're talking about. Similarly, if you're writing for a professional journal, you might not want to write in a loose, conversational voice.

Question to students: Who is the audience of Mizizi?

Develop and Maintain Focus: Stay on-topic and avoid trying to cram all your information into one piece, or to cover multiple topics. Consider breaking out multi-topic content into separate pieces.

Question to students: Take two topics instantly and describe a possible relation between them

Show don't tell: Instead of just sitting your readers down for a long exposition explaining a character's background or a plot-point's significance, try to let the readers discover the same ideas through the words, feelings and actions of your characters.

Question to students: Take an fact and describe it differently, in example: The man loved the woman vs The man kissed her tenderly, expressing his love for her.

Write your story

Spelling checker: Make sure to have your spelling checker in your editing software switched on with all possible options concerning spelling, grammar & style. In example, in Microsoft Word go to: FILE -> Options -> Proofing and check the appropriate checkboxes. Do manual counter checking by misspelling a word in your text to see if it is working.

Question to students: Do you know how to switch the spelling checker on?

Write an outline: It can be tempting to just start writing and try to figure out twists and turns of your plot as you go along. Don't do it! Even a simple outline will help you see the big picture and save you hours of rewriting. Start with the basic arc and expand section by section. Flesh out your story, populating it with at least the main characters, locations, time period, and mood. When you have part of an outline that will take more than a few words to describe, create a sub-outline and to break again the sections into manageable parts.

Inverted Pyramid: The inverted pyramid style, as most journalists know, is the approach of including the most relevant information early on in your story. Picture an upside down pyramid, where the greatest mass of the object is up top. When writing a news release or article, you should answer your 5Ws in the first few paragraphs. This approach became popular because news stories were often cut short in traditional print environments, and you'd want your most-important information included.

Though, for feature stories the inverted pyramid is not a necessity always to be used. For feature stories, the storyline might be different structured to add an element of drama and surprise.



Write a great Lead: The lead is your one shot to get your readers' attention. Write a great one, and they're bound to read on. Write a boring one, and they'll pass all your hard work by. The trick is, the lead has to convey the main points of the story in no more than 35-40 words - and be interesting enough to make readers want more.

What Is the Lead?

The lead is the first paragraph of any news story. It's also the most important. The lead must accomplish several things:

- a) give readers the main points of the story
- b) get readers interested in reading the story
- c) accomplish both "a" and "b" in as few words as possible

Typically editors want leads to be no longer than 35-40 words. Why so short? Readers want their news delivered quickly. A short lead does just that. The five "W's and the H" are a good start to be described in the lead.

Example:

Let's say you're writing a story about a man who was injured when he fell off a ladder. Here are your five W's and H:

- Who – the man
- What – he fell off a ladder while painting
- Where – at his house
- When – yesterday
- Why – the ladder was rickety
- How – the rickety ladder broke

So your lead might go something like this:

A man was injured yesterday when he fell off a rickety ladder that collapsed while he was painting his house.

Question to students: Come up with a lead instantly

Use active voice instead of passive: One of the most common manifestations of bad writing is overuse of the passive voice. The passive voice makes the object of an action into the subject of the sentence with verb forms like "X had been attacked by Y" instead of simply "Y attacked X." Using active voice for the majority of your sentences makes your meaning clear for readers, and keeps the sentences from becoming too complicated or wordy. Too much use of passive voice can cloud the meaning of your sentences. Though be aware of not using only active voice. Using the passive voice isn't always bad. Sometimes there is no clear way to make a statement active, or sometimes you want the lighter touch a passive construction allows. But learn to follow this rule before you start making exceptions.

- "The novel had been written by Frank while he was in college" is passive. - "Frank wrote the novel while he was in college" is active.

Question to students: Come describe the same situation in an active and a passive voice

Use strong words. Good writing is precise, evocative and spiced with the unexpected. Finding the right verb or adjective can turn an uninspired sentence into one people will remember and quote for years to come. Look for words that are as specific as possible. Try not to repeat the same word over and over unless you are trying to build a rhythm with it.

- One exception to this is the words used to describe dialogue. Bad writing is filled with "he commented" and "she responded." A well-placed "sputtered" can work wonders, but most of the time a simple "said" will do. It may feel awkward to use the word "said" over and over, but changing it up unnecessarily makes it harder for your readers to get into the back-and-forth flow of

the conversation. When writing dialogue, you want readers to hear your characters' voices, not your own.

- Strong doesn't mean obscure, or more complicated. Don't say "utilize" when you could say "use." "He sprinted" is not necessarily better than "he ran." If you have a really good opportunity to use "ameliorate," go for it—unless "ease" is just as good there.

Question to students: Give examples of word pairs which have the same meaning but are strong versus not strong

Cut the chaff. Good writing is simple, clear and direct. You don't get points for saying in 50 words what could be said in 20. Good writing is about using the right words, not filling up the page. It might feel good at first to pack a lot of ideas and details into a single sentence, but chances are that sentence is just going to be hard to read. If a phrase doesn't add anything valuable, just cut it.

- Adverbs are most often overused, use them careful. A well-placed adverb can be delightful, but much of the time the adverbs we use are already implied by the verb or adjective—or would be if we had chosen a more evocative word. Check if you have to write "screamed fearfully" if the story explains that the scream happened out of fear. Also if you notice that your writing is filled with "-ly" words, it might be time to take a deep breath and give your writing more focus.
- Sometimes cutting the chaff is best done at the editing stage. You don't have to obsess about finding the most concise way to phrase every sentence; get your ideas down on paper however you can and then go through to edit out unnecessary words.
- You write for your readers, therefore it's experienced in conjunction with your reader's imagination. You don't need to describe every detail if a few good ones can spur the reader's mind to fill in the rest. Lay down well-placed dots and let the reader connect them.

Avoid clichés. Clichés are phrases, ideas or situations which are quite unoriginal. They may have been powerful at one point, but

now they have been overused to the point of having little value unless re-imagined in some creative way.

"It was a dark and stormy night" is a classic example of a clichéd phrase—even now a clichéd concept. Compare these similar weather-related opening lines:

- "It was a bright cold day in April, and the clocks were striking thirteen."—*1984*, by George Orwell. It's not dark, nor stormy, nor night. But you can tell right from the start something's not quite right in 1984.
- "The sky above the port was the color of television, tuned to a dead channel."—*Neuromancer*, by William Gibson. For sure the weather was not nice at the port on that day.

Question to students: Give Kenyan examples of clichés

Use The Best Quotes

So you've done a long interview with a source and have pages of notes. But chances are you'll only be able to fit a few quotes from that lengthy interview into your article. Which ones should you use? Reporters often talk about using only "good" quotes for their stories, but what does this mean? Basically, a good quote is when someone says something interesting, and says it in an interesting way.

What Is a Good Quote?

Broadly speaking, a good quote is when someone says something interesting, and says it in an interesting way.

Look at the following two examples:

"We will use Kenyan military force in an appropriate and decisive manner."

"When we take action, we are not going to fire a missile at an empty tent and hit a camel in the buttocks. We are here to win the

war.”

Which is the better quote? Let’s consider this by asking a broader question: What Should a Good Quote Do?

Question to students: Give an example of a good quote

Edit, edit, and edit: There is no such thing as a "perfect" masterpiece in writing. Every author could have found something to change in even their greatest works if they had given it another once over. Editing is one of the most essential parts of writing. Once you finish a piece of writing, let it sit for a day and then read it over with fresh eyes, catching typos or scrapping whole paragraphs—anything to make your piece better. Then when you are done, give it another read, and another.

Break the rules: The best writers don't just follow the rules—they know when and how to break them. Everything from traditional grammar to the writing advice above is up for grabs if you know breaking the writing rules will improve your story. The key is that you have to write well enough the rest of the time that it's clear you are breaking the rule knowingly and on purpose.

Question to students: Give examples of Kenyan writers / articles breaking the rules?

Assignment

Each student has to write an essay about his/her own motivation to be a journalist: ‘Include what/who inspires you, which stories of others have impressed you, how do you see your future, how can your stories make a change, how do you see your role in the Mizizi project and anything else which you consider relevant. Make the story ready for publishing / public use’. The stories will be published through the Mizizi platform. The knowledge acquired from Module 1 should be actively used in writing the story in an interesting way.

3

STORYTELLING THROUGH PHOTOGRAPHY

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The basics of good photography for citizen journalists

(N.B.: Samples to the theory are attached after the theory section with more explanation)

Introduction to visual storytelling

Photos are universal. You do not need to speak a specific language to understand them. A single image can convey more information about a scene than even several paragraphs of text -- a picture is worth a thousand words. Most importantly, good photography captures the universal human drama of important events in a way that allows the viewer to empathize with the people pictured. At the same time, it is faithful to the truth of the event portrayed.

To be successful, citizen journalists must provide excellent photos to news consumers. Mobile devices put the powerful tool of photography in the hands of greater numbers of people and image quality in mobile devices is getting better and better. This has raised expectations of viewers. Today's mobile user is visually sophisticated.

When taking photographs remember the viewer can't see the totality of the scene as you can. They can't know what you don't show them in the photograph. You need to carefully build your image to best capture the scene. The world can look very different in a photograph. Strong photojournalists capture not just the drama and action of an event in their images, but also include visual elements that provide context as it relates to physical location and the causes of the event being photographed. This requires you to 'think visually,' which can be a challenge for even the best journalists.

Photojournalists should be seeing a scene as the component parts of a good photograph. They organize those parts in the frame, to tell a well-composed, visual story. They do this through position, timing and angle-of-view. What is excluded from the frame because it is visually confusing or will make the narrative point of the image unclear can be as important as what is included in the frame.

A good photo starts with thinking through the best way to visualize a story and only after this step, to take LOTS of pictures.

Visualize the story

Planning

Photojournalism is rarely about capturing unexpected events, but rather about capturing unexpected moments at planned events. As a photojournalist, even if you're not working officially for a publication, you need to set yourself assignments, and plan ahead for what you're going to need. Try to follow the storyline of your written story – develop a visual storyline.

Subject

Sometimes it's perfectly obvious what the subject of a photograph should be, but sometimes you have some flexibility. When something dramatic is happening, is the actual event itself as newsworthy as the reaction of the crowd around you? Analyse if the photo is really relevant to the story or expressing something else.

Photograph documents & other artefacts

Don't shy away from photographing documents as evidence for an investigative story. The most important thing is that the words are readable and clear as possible.

Position and timing

If you are in a situation where you know something is likely to happen, the question is what's going to happen, and when. You need to be paying attention constantly. Look for visual details that will explain what's relevant to the viewer.

Position and timing are important tools when telling a visual story. Good photographers anticipate action and position themselves to make the most of it. Don't be afraid to move around as a photographer. Dramatic moments are key to good images.

In news photography you want to move away from posed, static images. Human actions tells stories. Think peak action – the moment at an event when the subject is most animated or demonstrative.

Image Composition

Composition

The composition of an image involves the arrangement of the content of an image to tell a story. Photographers constantly make decisions regarding the selection and arrangement of elements within the rectangle frame in order to create meaningful and powerful images. An image that is well composed draws the viewer's eye from one element in the photograph to another and a story will form in the viewer's mind as to how those elements relate to each other.

On the contrary, photo stories made up of several similarly composed images of the same general subject are boring. No new information is provided as the viewer moves from image to image.

The following are some basic rules of composition. Always remember that rules were meant to be broken under the right circumstances:

Rule of Thirds

The backbone or fundamental principle of good composition is the rule of thirds. It breaks down the frame into three equal horizontal strips and three equal vertical strips by imagining two horizontal lines and two vertical lines in the frame. Many cameras from smartphones upwards will allow you to see the rule of thirds grid in the display screen.

Important elements are placed, instead of, for example, directly in the middle of the frame (often a 'dead zone' of an image), but rather at one of the intersections of the imaginary lines or on one of the imaginary lines. This is better than to just plop the subject in the middle of the frame and ignore much of the remaining space, rather than use it to convey more information and make a more compelling image.

The use of shapes, patterns, and leading lines (e.g. railway tracks, road markings) that occur in the built environment or natural environment create an image that is visually appealing to the eye and lead the eye to the important elements in the image.

Working the layers & Focus

Another important principle for good composition is called working the layers. A photograph is a rectangle, a two-dimensional space into which we compress a visual idea of the three dimensional world. Creating distinct layers in your frame: foreground, middle ground and background (in practice, often just foreground and background) helps you tell clearer, more complex visual stories with your photography. This will give the image a clear subject layer (foreground) and context (background layer).

Dividing the frame into foreground, middle ground and background leads the viewer's eye deeper into the image and gives a more three dimensional appearance. It is important that the photographer make a conscious decision regarding which of these three parts of the image is to be in sharp focus.

Working the edges

In a well-composed photograph, important shapes or information complete themselves in the frame. The cook's hands are not cut off awkwardly. The police truck that provides context to the picture in the background layer isn't chopped in half at the edge of the frame. The ball isn't cut in half after being kicked on goal by the forward. Photographers call this working the edges. On a more graphic level, eye-catching or graphically powerful shapes like door frames or trees or objects of strong colour are used to define the edge of the frame by allowing them to resolve within it.

Post Production

Make a backup

Before anything else: backup the original

Image Enhancement

Image enhancements such as colour balancing and curve correction should be distinguished from image manipulation, which will result

in an image that does not portray reality.

Cropping

Crop / cut the image to remove non-essential parts if it can make the image look stronger

Publishing

Caption

The caption should express what you see, or give additional information like the setting where the photo was made in. It also should include the name of the photographer

Rights

If you are photographing in public, it's important to know the rights of the people you're photographing. While celebrities, politicians, felons, and some emergency workers have essentially given up their rights to privacy as far as photojournalism is concerned, you need to be cautious about taking photographs of ordinary citizens. You also have to be careful where you're taking these photographs. Be also careful when taking pictures made by others from the internet. Many pictures are actually copyrighted. Most often you need the permission of the maker to use them.

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PHOTOJOURNALISTIC GENRES

The following are the most common photojournalistic genres:

Establishing Shot

If readers themselves were at a news event, they would stand in the crowd and move their eyes side to side to survey the entire panorama. A good establishing shot allows viewers to orient themselves to the scene, whether it be a street, a city block, a hillside on campus, or a room. Generally requires a high or a wider angle. Climb a ladder or stairs, get on your car roof.

Medium Shot

Adds drama and tells the story. Shoot close enough to see the participants' actions, yet far enough way to show their relationship to one another and the environment.

Close-Up

Confronts the reader eyeball-to-eyeball with the subject. A close-up should isolate and emphasize one element, which is most often a face but can also be the hands of an aging pianist or the child's doll, mired in the mud of a flash flood.

Mugshot

- Head and shoulders.
- Subject looking directly at the camera or slightly off to the side.
- No emphasis on background, little thought to creativity or content.
- Consistency among subjects is key if more than one.
- Eyes are important. Always have subjects removed sunglasses and caps.

Watch the background to see that a tree branch or pole doesn't appear to stick through the head. Watch for bright sun or too much flash causing a reflection on glasses and for bright sun causing a squint or dark shadows beneath the eyes. The latter can be filled in with flash, or turn the subject's back to the sun or stand in the shade & shoot with a flash.

Also be aware of the colour of the background in relation to the subject. White hair against a white wall will be lost. Likewise, dark hair against a dark wall requires some separation. In such situations, also be careful to meter off the face so the large, single colour background does not throw the light meter out.

Environmental Portrait

- Capturing the subject in his or her natural environment.
- Required when one wants to both show a person's face and say something about what they do or are involved in.
- The background is thus as important as the subject & should say something about the person, or correlate to the article in a direct manner.

Items directly related to the subject or news article may immediately contribute to a good photo. Ask questions – get a good feel for the subject and their activity or profession. Are they linked to a product or activity? If you get a first impression – check or ask that it is accurate, then try to depict that to readers. Secondly, think how you can make good use of light. Use window light, fill in with flash.

Subjects for the most part look at the camera but not as a rule.

Story Telling

- Real people doing real things.
- The subject, action or happening is shown as a moment in time in a particular environment. No propping or posing.

The subject may be large and fill three quarters of the frame. Or the subject may be small & fill a tiny fraction of the frame. The emphasis is on story and content.

Paparazzo

- Basic celebrity photography in more demanding situations, perhaps from within a pressing crowd.

- Often the best you can to get the face or pose.

Get there earlier to stake out a position & anticipate movement. Look for expression or unusual antics. Try for inside information on arrival times etc. Can include long hours of waiting with short bursts of action. So take trial photos in various parts of the location.

Excercise:

Each student should choose three out of the following exercise subjects. Each student should produce three images of each topic for a total of nine images:

1. *Colour: Images celebrating colour. Image can either be monochromatic colour or spot colour, but showing rich, saturated bright colourful scenes. Demonstrate solid technical control*
2. *Light: Dramatic light, early in the morning or late at night using silhouettes, backlight, side light. Nightscape with neon lights.*
3. *Emotion: A photo that gives expression to a single, strong emotion.*
4. *Moments: Photograph interesting interaction between people. Family at park, couples, teenagers hanging together, interaction between people. Can you tell a story?*
5. *Perspective: The view from the highest elevation you can access. Take the same view from the lowest vantage point. (two image series)*
6. *Action: A street performance including action of performers and features of audience OR A sports game with action and feature/moment photographs.*
7. *Portrait: A stranger during a five-ten minute portrait session.*
8. *Shutter Speed: Show movement with panning, blur, freezing the action. Change shutter speeds. Get in close to your subject and move with them.*
9. *Layering: Three scenes with action in the Fore-, Middle and back-grounds.*
10. *Use perspective to help layer the image.*

11. *An Environmental Portrait - Students should find a partner and they should photograph each other. This can be either a candid or posed portrait. It should be well lit, well composed. The environment should provide visual context that tells us something about the story behind the subject.*

Questions for the group discussion on the returned images:

Is the photo sharp?

Is the photo well lit?

Is the composition clean?

Does the photo fulfil the assignment?

What would make it better?

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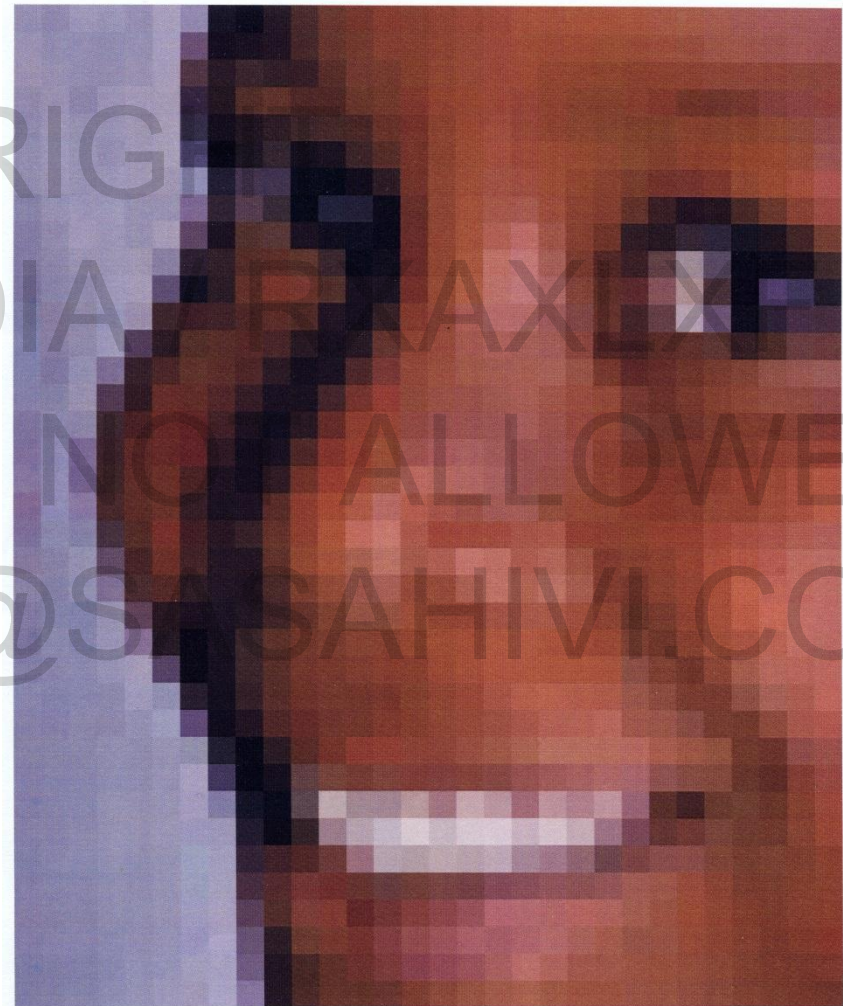
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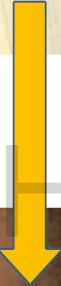
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Photography – Theory by examples

Understanding Pixels

Each image, when enlarged, is seen as a combination of pixels. When pixels are small enough, the human eye cannot detect them and therefore interprets these pixels as natural images.





This image was recorded in very high resolution. Maximum pixels used to record all information.

This image was recorded in very low resolution. Much of the detail and other information has been sacrificed.

Resolution

Resolution is expressed in Dots Per Inch (DPI) or Pixel Per Inch (PPI).

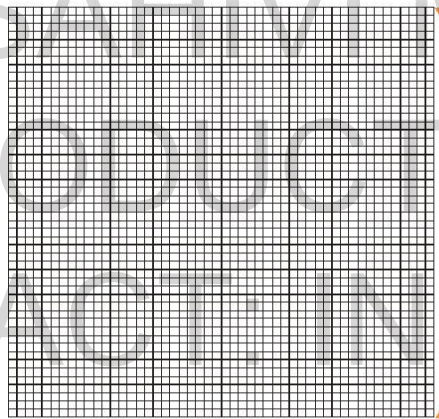
The image should be recorded at the highest possible resolution.

The resolution will then be reduced / adjusted depending on which medium the photo is published. The higher the DPI, the better the technical quality of the image and the larger the physical size (in KB / MB).

Publishing resolution requirements for photos:

Screen: 72 DPI / 100 DPI

Print: 300 DPI



Compression

To reduce the size of an image, compression will identify all pixels which are the same colour and group and record them as 1 pixel of information, greatly reducing its size and processing time.



To save space, compression will identify all similar pixels and record them as a single data of information



Formats

Different formats have been developed to suit different needs. A choice of formats is available in most cameras. It is important for a photographer to understand the advantages and disadvantages of each format.

.TIFF

Tagged Imaged Format

Excellent quality and ideal for masters. Found only in SLR professional cameras
Uncompressed & compressed
Very heavy sizes
Not suitable for the web
Only specialized software can read this format.

.JPEG

Joint Photographic Experts Group

Variable compression
Quality degradation every time you save (de-compress and re-compress), therefore not suitable as a master format
Provides excellent reduction in sizes
Suitable for the web
16 million colours

.RAW

Today's standard for professional photographers
Uncompressed & compressed
Excellent quality
No degradation upon saving
Requires special software to open

.PNG

Portable Network Graphics

High quality Compressed
No Degradation in quality upon opening. Provides good reduction in sizes
suitable for the web
Designed to replace .GIF

Know



Your



Camera

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- TYPE	PROS	CONS
<p>DSLR</p> 	<ul style="list-style-type: none"> - Continuous and manual focus - Interchangeable lenses - Superior optics - Ultra wide and telephoto lenses - Powerful flashes - Superior low light photography - Superior action shots 	<ul style="list-style-type: none"> - Heavy - Needs more space - Expensive - Demands higher technical skills - Not all have live-view
<p>COMPACT</p> 	<ul style="list-style-type: none"> - All Automatic - Compact - Less technical skill required - Less Expensive - Many also provide video 	<ul style="list-style-type: none"> - Inferior optics - Inferior and smaller Sensors. <p>Responds slowly to moving subjects</p>



Mos

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- Always Back up your data
- Always Reformat your card before re-use
- Keep you batteries charged
- Do not remove while saving
- Avoid static handling in very dry areas
- Avoid extreme heat
- Eject properly from computers
- Never edit directly on your card



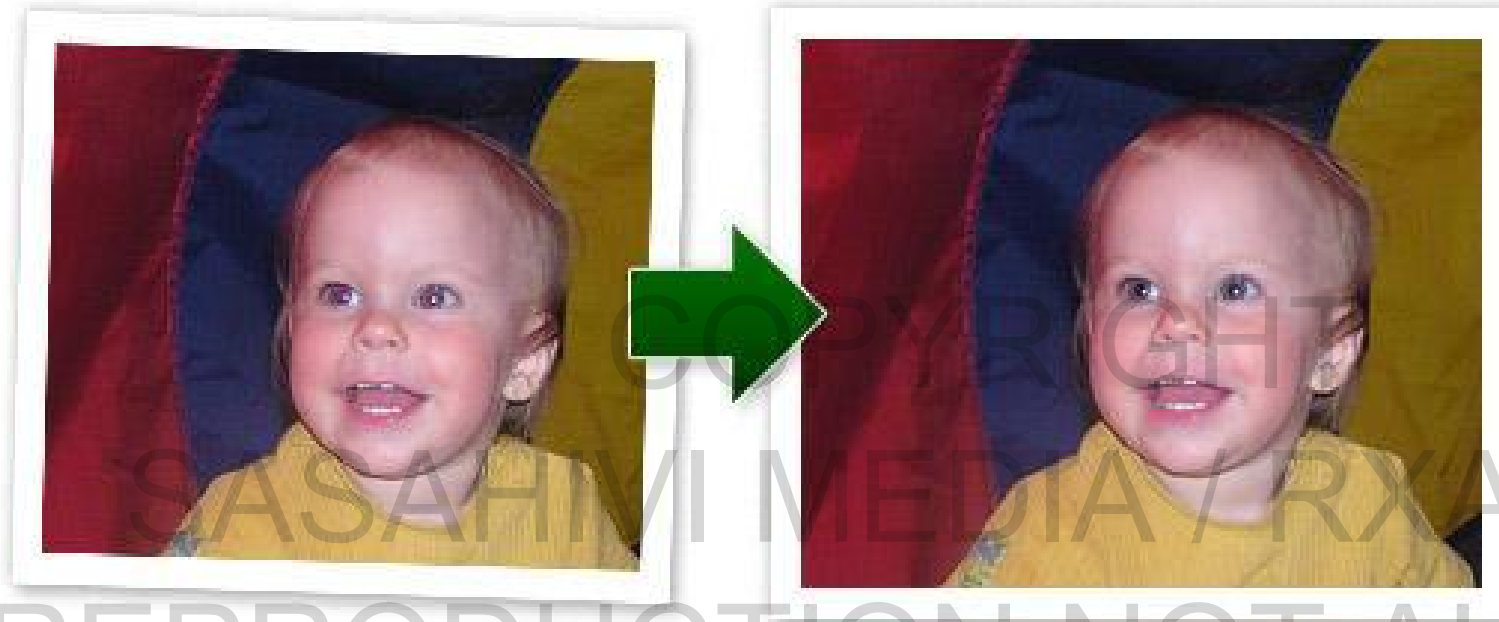
FLASH settings



- **Red-eye reduction** Very effective way of reducing the size of the retina in the eye and avoid its reflection
- **Rear curtain flash** The flash goes off at the very end of the exposure, recording additional details in background
- **OFF flash** The photographer can manually turn off the flash to get more natural lighting effects.
- **ON flash** When photographing in bright sun or dark skin tones, it is advised to manually activate your flash.
- **AUTO** Allows the camera to choose based on available light reaching the sensor.



Example of the red eye effect



As our pupils open wide to compensate for low light situations, the eyes become exposed. When a flash is activated, the retina reflects the red blood colour inside the retina. To avoid this, the red-eye flash sends several quick flashes to cheat the eye and make its retina close, thus avoiding the red-eye phenomenon.

Rear Curtain Flash



NORMAL FLASH WITHOUT REAR-CURTAIN FLASH

The rear curtain flash goes off at the very end of the exposure, illuminating subjects in the foreground, yet after recording additional details in the background as well.



NORMAL FLASH WITH REAR-CURTAIN FLASH

Indoors or outdoors, using a flash is a great way to light up a subject which is lighted by backlight.



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Flash



right sunlight

To use flash during bright daylight, the user must activate it manually. Using a flash on subjects in bright sunlight is necessary to reduce harsh shadows under the eyes and nose.

Soft Flash

Direct flash could be too harsh and depict your subject with high contrast. Adding a diffusion element to your flash will result in a much softer image.



Using regular flash



Using a diffused flash

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Using a TRIPOD

Using a tripod is an effective way to record clear images in low light situations.



ISO (ASA)

Digital equipment has the advantage of being able to change settings and parameters to accommodate your specific needs.

One of these advantages is your control in changing the ISO, or the sensitivity of your sensor to light.

When there is not enough light in the room, you can increase the camera's sensitivity to record information in dim environments. This option is not creating new light, but simply electronically amplifying the signal. Although very advantageous, this process also creates unwanted visual noise at high amplification levels.

ISO

Less sensitive

100

200

400

600

800

1000

1200

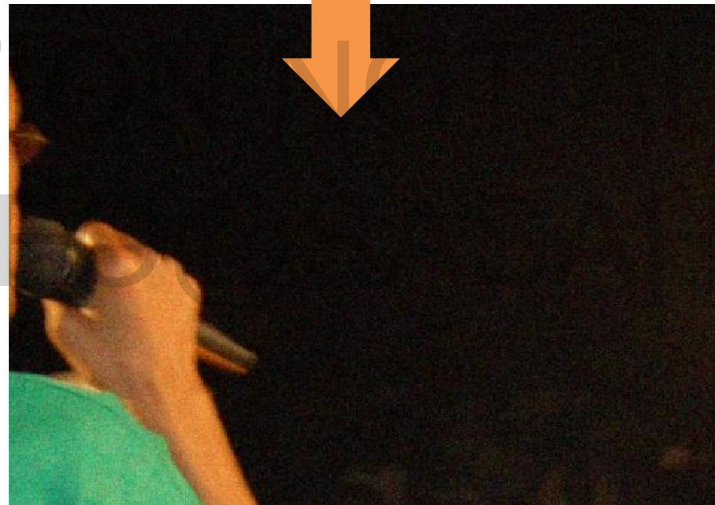
1600

2400

3200

More sensitive

ISO (ASA)



White Balance

White Balance is a process to assure that what is white in the subject, is also white in the photograph.

Although different light sources emit different colours, our eyes psychologically trick us in seeing all different lights as white. The camera however cannot be tricked, and must be first instructed as to what is white and what is black in order to provide you with colour-perfect results.

Most compact cameras are programmed to Auto White Balance (AWB). This mode tries its best to guess the colour temperature as recorded by the camera. Manually calibrating the white balance is the choice of many professionals.











Auto White Balance by the camera



White balance manually calibrated to give much improved natural colour.

White Balance

Increasing color temperature ↓

WB	SOURCE	Colour Temperature
	Custom	Manually calculate
	Kelvin	Manually instruct
	Tungsten	2500-3500 K
	Fluorescent	4000-5000 K
	Daylight	5000-6500 K
	Flash	5600 K
	Cloudy	6500-8000 K
	Shade	9000-10000 K

Rule of thirds

The 'rule of thirds' is a solution to acquire the balance in the composition of an image. The use of virtual horizontal and vertical lines can structure image composition when photographing a subject.

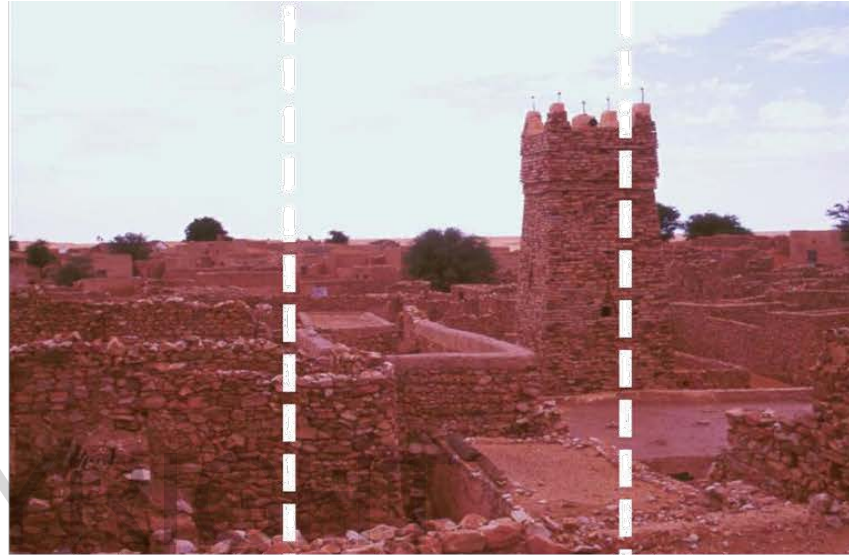
Balanced images are being regarded as more appealing than unbalanced images. The visual balance appeals to how the human brain processes image information.

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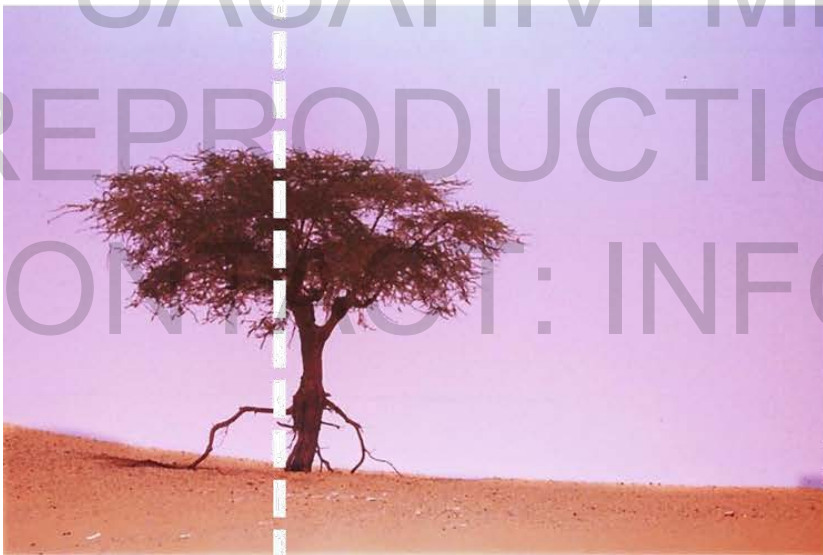
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Rule of thirds



Composition towards the direction of a movement

With the rule of thirds in mind, let the viewer know where the subject in the picture is moving to by balancing its place in the composition.



Keep the horizon straight

When focusing on a subject in the foreground don't neglect the background.

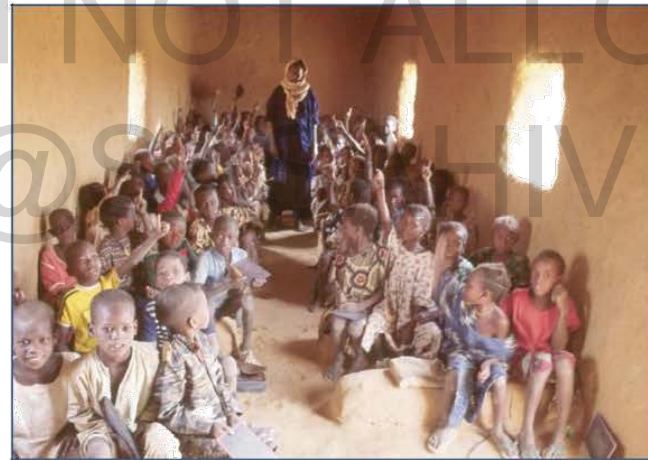
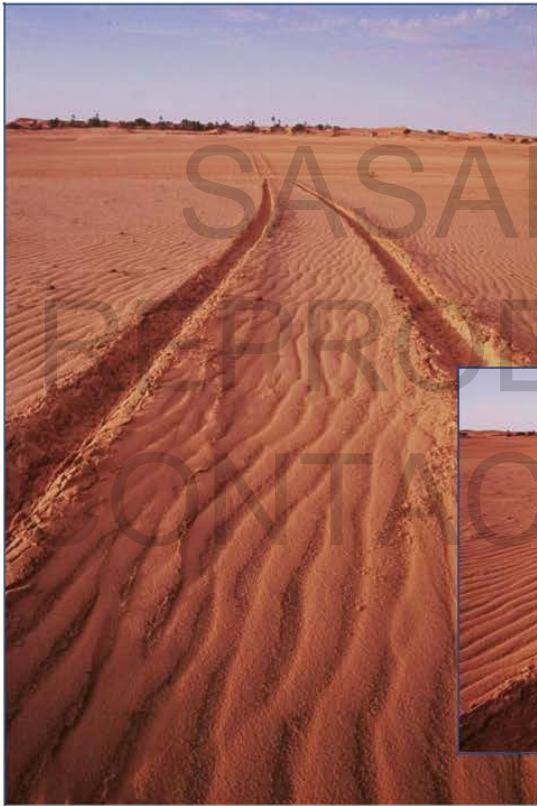
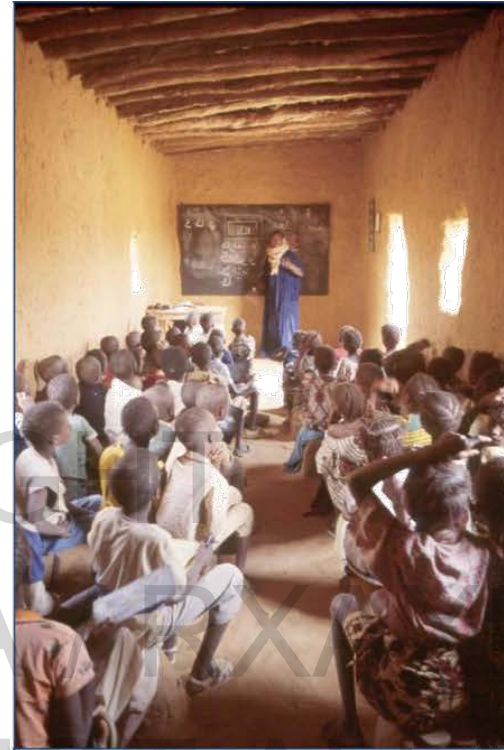
Make always sure that the geographical horizon is straight. Even if the other lines in the photo are not straight.



Vertical / Horizontal

In terms of emotion, the horizontal format creates a rather serene image. The vertical format creates a more emotional approach towards the subject.





Establishing Shot and Filling the frame

The wide establishing shot.

To establish a true feeling for the overall environment and surroundings of the subject at the time of the shot. This also adds additional information and authenticity to the image.



Filling the frame.

A close up can fill the frame with the subject, focusing on the subject alone without surroundings.



Both images can be used to express different messages and purposes.



Adjusting the background

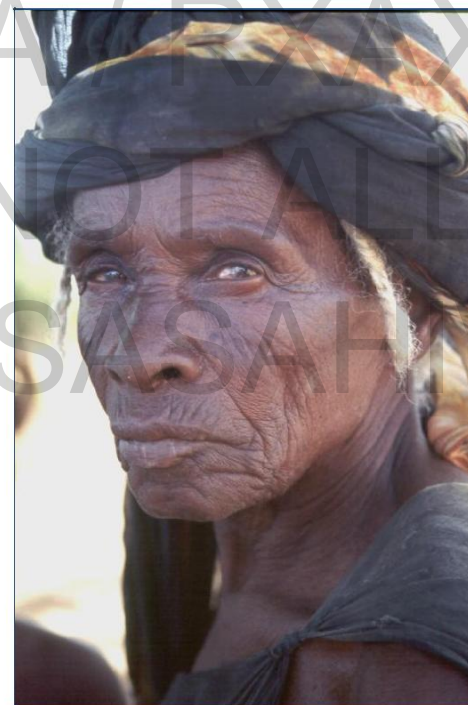
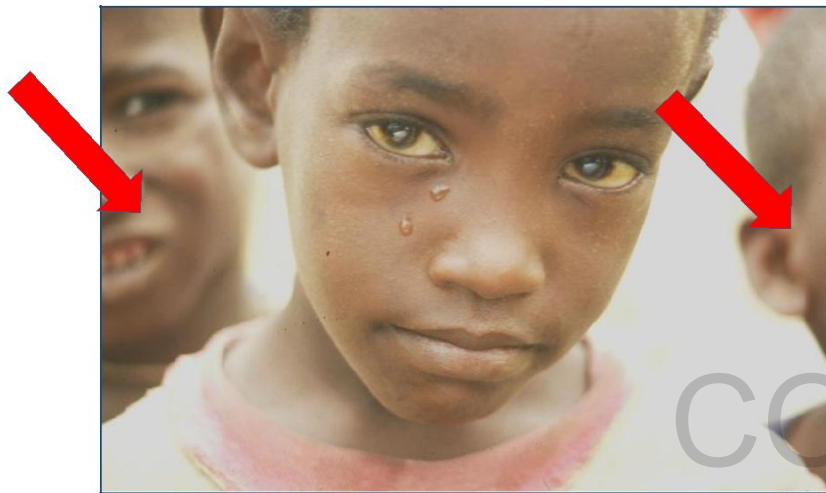
The camera registers all elements which are in its visual field.

Therefore carefully organize your Subject in combination with the background.

Always observe all the side & background elements.



Adjusting the background



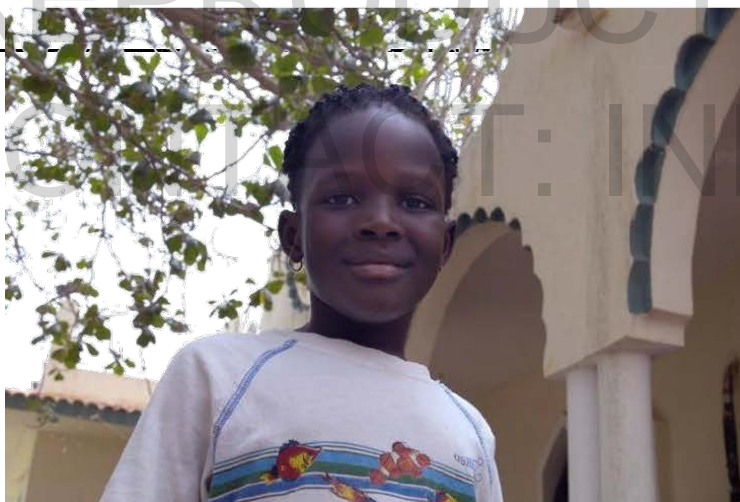
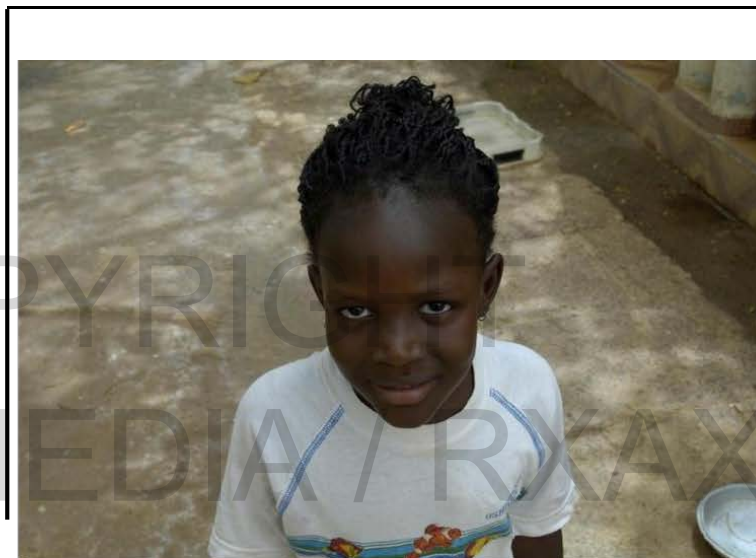
Photographing people

It is important to understand what feelings your photos might generate with your readers.

Shooting your subject from above will diminish the person's dignity and create a look-down perspective

Shooting your subject from too low will place them in a position of power and authority, and may cause visual contradictions if not careful.

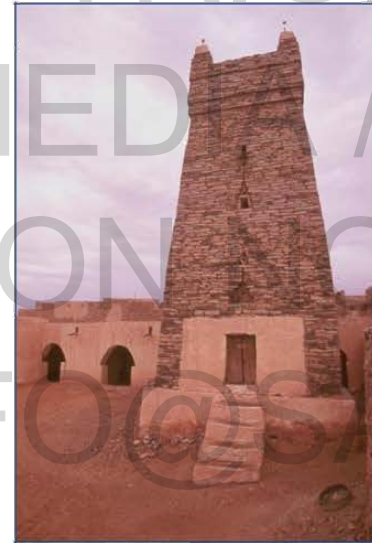
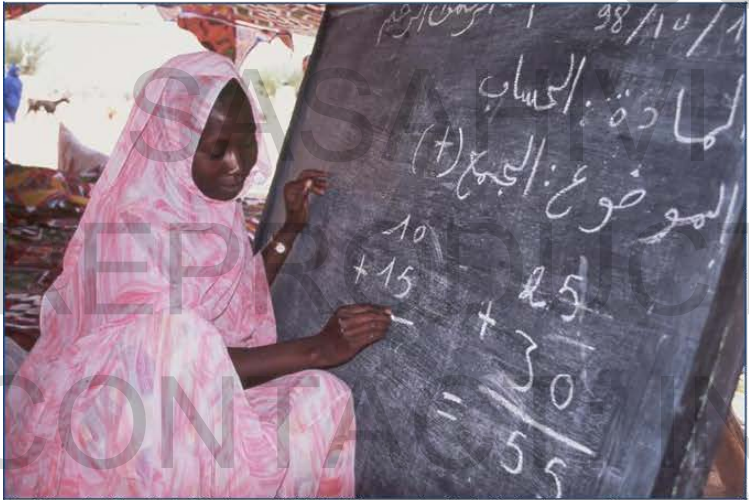
Shooting your subject at eye level will create a feeling that your subject is important, equal and approachable



Change of perspective

Changing the point of view means moving physically around to look at the subject from different angles. The purpose is to remove unwanted elements from the image which can make your photo look stronger.





Change of perspective
(Viewpoint)

Exposure

Perhaps the most difficult challenge for a photographer is where to place the subject for the ideal lighting situation.

One must truly think through his/her options

Think about:

- Where is the light coming from?
- Is there a mixture of natural and artificial lighting?
- Which background is most interesting for the skin tone & clothes colours?
- Can I get any backlighting to separate the subject from the background?



Exposure

Where to place the subject is perhaps the most crucial decision a photographer has to make before photographing his subject.

A very quick analysis of light will help to position the subject on the perfect place. These 2 photos were taken in a doorway of an office with naturally diffused sunlight.



Here the subject is facing the light source, resulting in an even lighting and more common photograph.



In this photo, the light source is coming from the side of the subject. A more dramatic and artistic approach

Action photography

DSLR

- Increase shutter speed (Manual Shutter priority)
- Increase ISO
- Place yourself with sun behind you if possible



Compact camera

- Place subject in most light possible
- Press shutter half way to lock focus
- Set on high speed option to give priority to shutter speed.



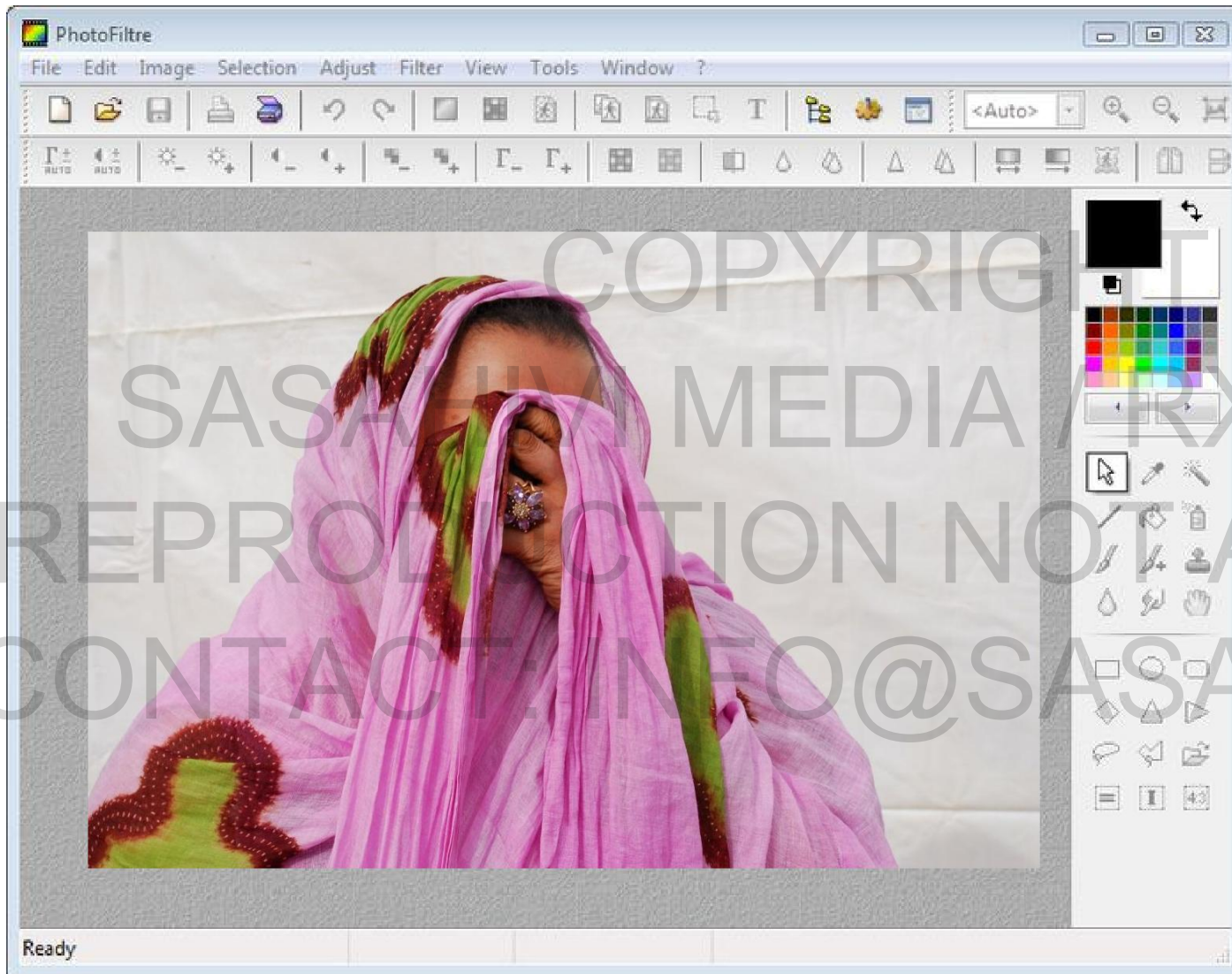
Low light photography

Photographs taken in low light are often dramatic and powerful. Taking good photos in low light is more difficult than in daytime.



INCREASE YOUR SENSITIVITY SETTINGS - USE A TRIPOD

Post-Production



Key tools for a photojournalist

Resizing

Change an image from a high resolution to a lower one to send it via email, to post it on the web, or for newspaper print.

Crop

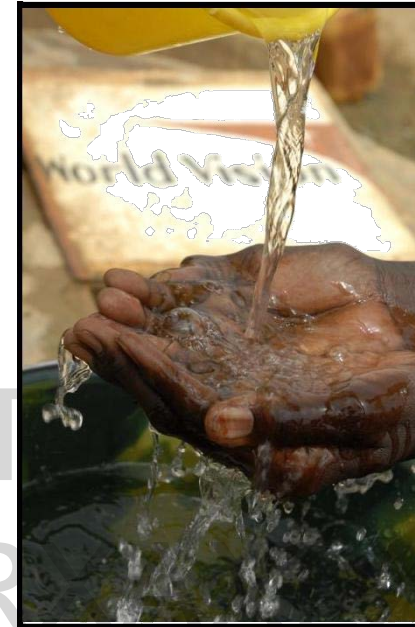
Cropping is a tool that helps the photographer re-compose the photograph to make it more pleasing and interesting.

Convert the file format

Convert one format to another. In example, from a compressed and temporary jpeg format to a permanent .TIFF format for archiving.

Colour correction

The automatic colour option of the camera produces often unsatisfactory results. Corrections can be made with photo software after the photo has been taken.



Exposure

Automatic camera settings have often difficulty in deciding what part of the frame it should choose as reference for exposure. Most printed photographs are post-adjusted via software to assure that the exposure is adjusted to the subject and not to other parts of the picture.

Batching options

The batching tool allows the photographer to make changes to many photos at the same time. In example, if all the photos of the day had a green tint, the photographer can correct them all at once without having to individually apply the changes to each photo.



Without exposure correction



With exposure correction

Photo management software

Photographers may add hundreds of photos to their library after each assignment. This is why all photo journalists use software to help them manage and organize the images they worked very hard for.

Software can organize your photos by key words, type, format, or other parameters.

Recommended software:

- Apple Aperature
- Adobe Lightroom
- ACDSee Pro
- Photo one
- XNView (free)
- Goodle Picasa (free)



Back up all your photos!!!

- Scan hardcopy photos at 300 DPI to convert them into digital format.
- Back up on portable hard disks
- Back up online

Some Online back up services

- Crashplan.com
- Dropbox.com
- Mozy.com
- Jungledish.com
- Carbonite.com
- Google Drive

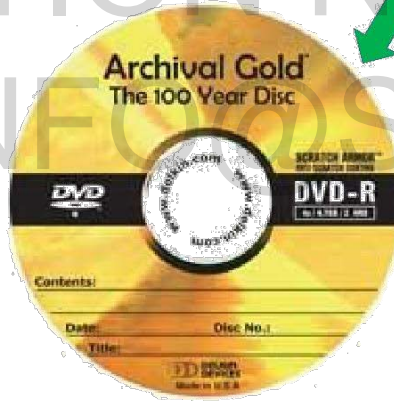


Photo Captions

A good photo makes the reader want to know more. The photo caption adds to the story.

Photo captions are the most read body type in a publication. Of all the news content, only the titles of stories or headlines have higher readership than captions.

Therefore, standards of accuracy, clarity, completeness and good writing are as high for captions as for headlines.



Asdf fdasdf fdsaf

Df asdfh sjkh asdfjh kjh asdfh kjh aksjdfh askdj hakjh
kjha kasjh sadfkjh kjsdf kj kjasfdh kjsfdh kajsdfh j
kjsadf j dafkj asdf a sdf d gh h dfgh h dfgh

Reader behaviour

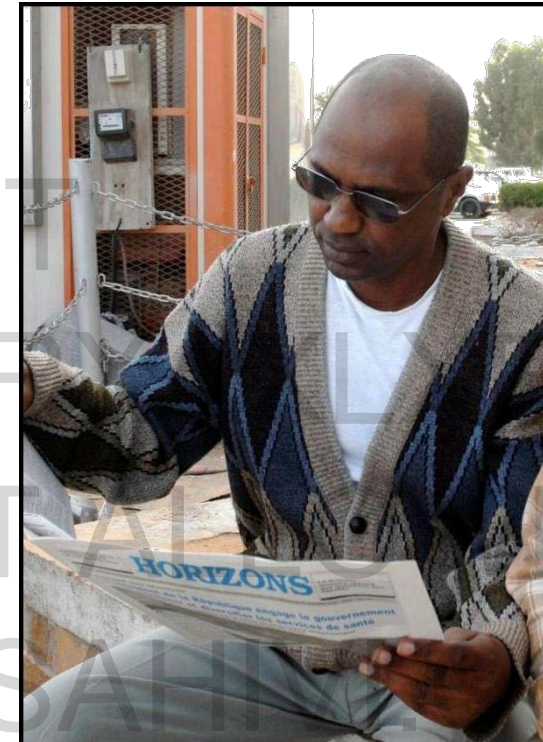
When writing a cutline, it is useful to have clearly in mind the typical reader behaviour when reading a story.

First, the reader looks at the photo, mentally capturing most of the visual information available.

It is often merely a glance, so subtle aspects of the picture may not be registered yet.

If the photo sparks any interest, the reader typically looks just below the photo for information that helps explain the photo.

After reading the cutline, the reader, goes back to the photo.



What to include in a photo caption

- Photo Credit. For legal purposes, who owns the photo, a person, an agency, or both.
- All text should be in the present tense
- Who is in the photo? (Identify people from left to right)
- Why is this picture relevant for the story?
- What's going on in the photo, without being too obvious
- When and where was the event?
- Why does he/she/it/they look that way?
- How did this occur?



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The Code of Ethics

for Photojournalists

- Be accurate and comprehensive in the representation of subjects.
- Resist being manipulated by staged photo opportunities.
- Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
- Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
- While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
- Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images in any way that can mislead viewers or misrepresent subjects.
- Do not pay sources or subjects or reward them materially for information or participation.
- Do not accept gifts, favours, or compensation from those who might seek to influence coverage.
- Do not intentionally sabotage the efforts of other journalists.



The Photographers Code of Conduct

- Ask permission
- Respect people's dignity
- Don't go too close without their consent
- Smile and be patient.
- Win them over by getting to know them. Talk to them first before bringing out the camera.
- Ask yourself, can the photo cause harm?
- Allow them to talk and listen to them.



Photos to avoid



THE "GRIP & GRIN"

Usual victims: Club presidents, civic heroes, honors students, school administrators, retiring bureaucrats.

Scene of the crime: City halls, banquets, school offices — anyplace civic-minded folks pass checks, cut ribbons or hand out diplomas.

How to avoid it: Plan ahead. If someone *does* something worth a trophy, take a picture of him (or her) *doing* it. Otherwise, just run a mug shot.



THE EXECUTION AT DAWN

Usual victims: Any clump of victims lined up against a wall to be shot: club members, sports teams, award winners, etc.

Scene of the crime: Social windings, public meetings, fundraisers — usually on a stage or in a hallway. Also occurs, preseason, in the gym.

How to avoid it: Same as the Grip & Grin — move out into the real world, where these people actually *do* what makes them interesting.



THE BORED MEETING

Usual victims: Politicians, school officials, bureaucrats — anybody who holds any kind of meeting, actually.

Scene of the crime: A long table in a nondescript room.

How to avoid it: Run mug shots and liftout quotes from key participants. Better yet: Find out in advance what this meeting's about, then shoot a photo of that. Illustrate the topic — not a dull discussion about it.



THE GUY AT HIS DESK

Usual victims: Administrators, bureaucrats, civic organizers — anybody who bosses other people around.

Scene of the crime: In the office. Behind the desk.

Variations: The Guy on the Phone. The Guy on the Computer. The Guy in the Doorway. The Guy Leaning on the Sign in Front of the Building.

How to avoid it: Find him something to do. Or shoot a tighter portrait.

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Assignment:

Tell a story in photos. Combine the knowledge of module 1 with module 2 and tell a story in 10 to 15 images. Good captions are as well essential, but the photos should speak primarily by themselves.

Each student should do a presentation of his/her visual story, followed by a group discussion.

5

**CODE OF CONDUCT FOR THE PRACTICE OF
JOURNALISM IN KENYA**

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Code of conduct for the practice of journalism in Kenya

Preamble

As the leading institution in the regulation of media and in the conduct and discipline of journalists in Kenya, one of the major functions of the Media Council of Kenya is to promote high professional standards amongst journalists. Besides promoting and protecting freedom and independence of the media, the Council also works to promote ethical standards among journalists and in the media. The Code of Conduct for the Practice of Journalism as entrenched in the Second Schedule of the Media Act 2013 governs the conduct and practice of all media practitioners in the country.

Interpretation

In this code of conduct "a person subject to this Act" means a journalist, media practitioner, foreign journalist or media enterprise.

Accuracy and fairness

- (1) A person subject to this Act shall write a fair, accurate and an unbiased story on matters of public interest.
- (2) All sides of the story shall be reported, wherever possible.
- (3) Comments shall be sought from anyone who is mentioned in an unfavourable context and evidence of such attempts to seek the comments shall be kept.
- (4) Whenever it is recognized that an inaccurate, misleading or distorted story has been published or broadcast, it shall be corrected promptly.
- (5) Corrections shall present the correct information and shall not restate the error except when clarity demands.

- (6) An apology that results from the determination of the Council shall be published or broadcast whenever appropriate in such manner as the Council may specify.
- (7) A correction under this paragraph shall be given same prominence as that given to the information being corrected.
- (8) A person subject to this Act shall not publish a story that fall short of factual accuracy and fairness.
- (9) A person subject to this Act, while free to be partisan, shall distinguish clearly in their reports between comment, conjecture and fact.
- (10) Headings shall reflect and justify the matter printed under them.
- (11) Headings containing allegations made in statements shall either identify the body or the source making them or at least carry quotation marks.
- (12) A person subject to this Act shall present news fairly and impartially, placing primary value on significance and relevance.
- (13) A person subject to this Act shall treat all subjects of news coverage with respect and dignity, showing particular compassion to victims of crime or tragedy.
- (14) A person subject to this Act shall seek to understand the diversity of their community and inform the public without bias or stereotype and present a diversity of expressions, opinions, and ideas in context.
- (15) A person subject to this Act shall present analytical reporting based on professional perspective, not personal bias.

Independence

- (1) Journalists shall defend the independence of all journalists from those seeking influence or control over news content.
- (2) A person subject to this Act shall —
- (a) Gather and report news without fear or favour, and resist undue influence from any outside forces, including advertisers, sources, story subjects, powerful individuals and special interest groups.

(b) Resist those who would buy or politically influence news content or who would seek to intimidate those who gather and disseminate news.

(c) Determine news content solely through editorial judgement and not the result of outside influence.

(d) Resist any self-interest or peer pressure that might undermine journalistic duty and service to the public;

(e) Recognize that sponsorship of the news shall not be used in any way to determine, restrict or manipulate content;

(f) Refuse to allow the interests of ownership or management to influence news' judgment and content inappropriately.

Integrity

(1) Journalists shall present news with integrity and common decency, avoiding real or perceived conflicts of interest, and respect the dignity and intelligence of the audience as well as the subjects of news.

(2) A person subject to this Act shall —

(a) Identify sources whenever possible. Confidential sources shall be used only when it is clearly in public interest to gather or convey important information or when a person providing information might be harmed;

(b) Clearly label opinion and commentary;

(c) Use technological tools with skill and thoughtfulness, avoiding techniques that skew facts, distort reality, or sensationalize events;

(d) Use surreptitious news gathering techniques including hidden cameras or microphones, only if there is no other way of obtaining stories of significant public importance, and if the technique is explained to the audience.

(3) A person subject to this Act shall not --

(a) Pay news sources who have vested interest in a story;

(b) Solicit or accept gifts, favours or compensation from those who might seek to influence coverage;

(c) Engage in activities that may compromise their integrity or independence.

Accountability

A person subject to this Act shall recognize that they are accountable for their actions to the public, the profession and themselves therefore they shall —

- (a) Actively encourage adherence to these standards by all journalists and media practitioners;
- (b) Respond to public concerns, investigate complaints and correct errors promptly;
- (c) Recognise that they are duty-bound to conduct themselves ethically.

Opportunity to Reply

- (1) A fair opportunity to reply to inaccuracies shall be given to individuals or organizations when reasonably called for. If the request to correct inaccuracies in a story is in the form of a letter, the editor has the discretion to publish it in full or in its abridged and edited version, particularly when it is too long, but the remainder shall be an effective reply to the allegations.
- (2) The summarized version of the reply shall not lose the core content.

Unnamed Sources

- (1) Unnamed sources shall not be used unless the pursuit of the truth will best be served by not disclosing the source who, shall be known by the editor and reporter.
- (2) When material is used in a report from sources other than the reporter's, these sources shall be indicated in the story.

Confidentiality

A person subject to this Act has a professional obligation to protect confidential sources of information.

Misrepresentation

Journalists shall generally identify themselves and not obtain or seek to obtain information or pictures through misrepresentation or subterfuge. Subterfuge can be justified only in the public interest and only when material cannot be obtained by any other means.

Obscenity, taste and tone in reporting

(1) In general, persons subject to this Act shall not publish obscene or vulgar material unless such material contains news.

(2) Publication of photographs showing mutilated bodies, bloody incidents and abhorrent scenes shall be avoided unless the publication or broadcast of such photographs will serve the public interest.

(3) Where possible an alert shall be issued to warn viewers or readers of the information being published.

Paying for news and articles

A person subject to this Act shall not receive any money as an incentive to publish any information.

Covering ethnic, religious and sectarian conflict

(1) News, views or comments on ethnic, religious or sectarian dispute shall be published or broadcast after proper verification of facts and presented with due caution and restraint in a manner which is conducive to the creation of an atmosphere congenial to national harmony, amity and peace.

(2) News reports or commentaries shall not be written or broadcast in a manner likely to inflame the passions, aggravate the - tension or accentuate the strained relations between the communities concerned.

(3) Articles or broadcasts with the potential to exacerbate communal trouble shall be avoided.

Recording interviews and telephone conversations

(1) Except in justifiable cases, a person subject to this Act shall not tape or record anyone without the person's knowledge. An exception may be made only if the recording is necessary to protect the journalist in a legal action or for some other compelling reason. In this context these standards also apply to electronic media.

(2) Before recording a telephone conversation for broadcast, or broadcasting a telephone conversation live, a station shall inform any party to the call of its intention to broadcast the conversation.

(3) This, however, does not apply to conversation whose broadcast can reasonably be presumed, for example, telephone calls to programmes where the station customarily broadcasts calls.

Privacy

(1) The public's right to know shall be weighed against the privacy rights of people in the news.

(2) Journalists shall stick to the issues.

(3) Intrusion and inquiries into an individual's private life without the person's consent are not generally acceptable unless public interest is involved. Public interest shall itself be legitimate and not merely prurient or morbid curiosity.

(4) Things concerning a person's home, family, religion, tribe, health, sexuality, personal life and private affairs are covered by the concept of privacy except where these impinge upon the public.

Intrusion into grief and shock

(1) In cases involving personal grief or shock, inquiries shall be made with sensitivity and discretion.

(2) In hospitals, journalists shall identify themselves and obtain permission from a responsible executive before entering non-public areas of hospitals or similar institutions to pursue enquiries

Gender non-discrimination

Women and men shall be treated equally as news subjects and news sources.

Financial journalism

(1) Journalists shall not use financial information they receive in advance for their own benefit, and shall not pass the information to others.

(2) Journalists shall not write or broadcast about shares, securities and other market instruments in whose performance they know they or their close families have a significant financial interest, without disclosing the interest to the editor.

(3) Journalists shall not buy or sell, directly or through nominees or agents, shares or securities and other market instruments about which they intend to write in the near future.

Letters to the editor

An editor who decides to open a column on a controversial subject is not obliged to publish all the letters received in regard to that subject. The editor may select and publish only some of them either in their entirety or the gist thereof. However, in exercising this right, the editor shall make an honest attempt to ensure that what is published is not one-sided but presents a fair balance between

the pros and the cons of the principal issue. The editor shall have the discretion to decide at which point to end the debate in the event of a rejoinder upon rejoinder by two or more parties on a controversial subject.

Protection of children

(1) Children shall not be identified in cases concerning sexual offences, whether as victims, witnesses or defendants. Except in matters of public interest, for example, cases of child abuse or abandonment, journalists shall not normally interview or photograph children on subjects involving their personal welfare in the absence, or without the consent, of a parent or other adult who is responsible for the children.

(2) Children shall not be approached or photographed while at school and other formal institutions without the permission of school authorities.

(3) In adhering to this principle, a journalist shall always take into account specific cases of children in difficult circumstances.

Victims of sexual offences

The media shall not identify victims of sexual assault or publish material likely to contribute to such identification.

Use of pictures and names

(1) As a general rule, the media shall apply caution in the use of pictures and names and shall avoid publication when there is a possibility of harming the persons concerned.

(2) Manipulation of pictures in a manner that distorts reality and accuracy of news shall be avoided.

(3) Pictures of grief, disaster and those that embarrass and promote sexism shall be discouraged.

Innocent relatives and friends

The media shall not identify relatives or friends of persons convicted or accused of crime unless the reference to them is necessary for the full, fair and accurate reporting of the crime or legal proceedings.

Acts of violence

(1) The media shall avoid presenting acts of violence, armed robberies, banditry and terrorist activities in a manner that glorifies such anti-social conduct.

(2) Newspapers shall not allow their columns to be used for writings which tend to encourage or glorify social evils, warlike activities, ethnic, racial or religious hostilities.

Editor's responsibilities

(1) The editor shall assume the responsibility for all content, including advertisements, published in a newspaper.

(2) If responsibility is disclaimed, this shall be explicitly stated beforehand.

Advertisements

(1) The editor shall not allow any advertisement which is contrary to any aspect of this Code of Conduct.

(2) The editor shall be guided by the advertiser's code of conduct issued under this Act.

Hate speech

(1) Quoting persons making derogatory remarks based on ethnicity, race, creed, colour and sex shall not be allowed.

(2) Racist or negative ethnic terms shall be avoided.

(3) Careful account shall be taken of the possible effect upon the ethnic or racial group concerned, and on the population as a whole, and of the changes in public attitudes as to what is and what is not acceptable when using such terms.

Exercise:

Group discussion about the Code of conduct for the Practice of journalism in Kenya.

- Which articles might affect your work?

- Which articles are controversial?

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