


**Investigative Editors in Bangladesh:
How to Lead an Investigative Team**

Julian Sher
www.juliansher.com

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**OUR GOALS FOR THIS COURSE:
TO HELP YOU**



- MANAGE INVESTIGATIONS**
BEFORE THE REPORTER GOES OUT THE DOOR
- MONITOR INVESTIGATIONS**
WHILE THE REPORTER IS IN THE FIELD, INTERVIEWING AND FILMING
- **EDIT THE INVESTIGATIONS**
ONCE THE REPORTER IS BACK IN THE NEWSROOM


2

**OUR GOALS FOR THIS COURSE:
THREE PILLARS OF TV INVESTIGATIONS**



- HOW TO DO THEM:**
HOW TO FIND, CHOOSE AND CARRY OUT YOUR INVESTIGATIONS
- **HOW TO TELL THEM:**
HOW TO STRUCTURE AND WRITE YOUR STORIES
- **HOW TO ORGANIZE YOUR TEAM:**
PITCHES, WORKFLOW, TEAMWORK

3



- DAY ONE – AUG 9:**
1/WORKFLOW - FROM IDEA TO BROADCAST
2/WORKFLOW – CHOOSING YOUR STORIES
3/ WORKFLOW – WRITTEN PITCHES
- DAY TWO- AUG 10:**
3/ STORYTELLING: CHARACTERS
4/ STORYTELLING: STRUCTURE
5/ STORYTELLING: SCRIPT TEMPLATES
- WORK IN NEWSROOMS – AUG 11-22**
- DAY THREE – AUG 23:**
6/ FOCUS
7/KEEPING A LIST OF QUESTIONS
8/ GOOD WRITING
- DAY FOUR – AUG 24:**
APPLYING WHAT WE LEARNED TO THE WEEK'S WORK IN NEWSROOM
- DAY FIVE- AUG 25:**
9/SETTING GOALS
10/ETHICS
11/FACT CHECKING

4

1. Workflow: From story idea to broadcast



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In your newsrooms now:


- BEFORE THE STORY IS ASSIGNED:
90% of pitches by reporters made orally



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In your newsrooms now:

ONCE THE STORY IS ASSIGNED:




>> **30% of newsrooms monitor the reporter's work** in the field only "occasionally" or not all until script is finished

>> **80% of news editors do not discuss** with reporters at all or only "sometimes" what to film, the characters or structure **BEFORE** filming starts or during

7

In your newsrooms now

ONCE THE STORY IS IN EDITING:




>> **80% of news editors do not see the footage before they edit the script**

>> **90% of the reporters do not write the video descriptions in their script**

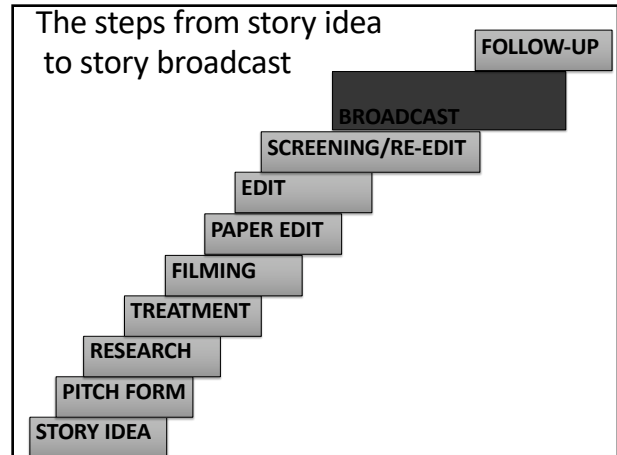
>> **for final approval, 80% of the time the editor does only sees the video "occasionally" or only "rarely"**

8

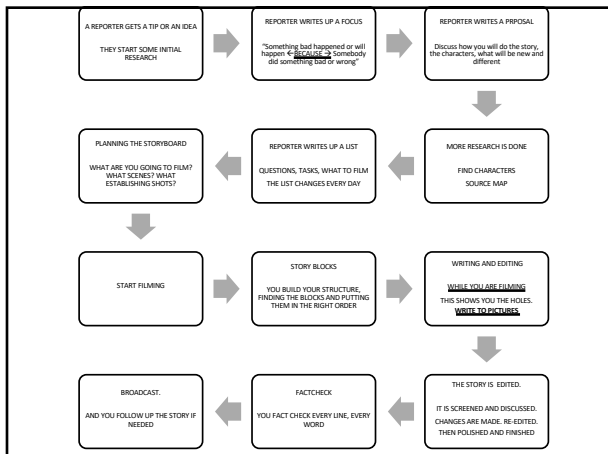
What's wrong with that?



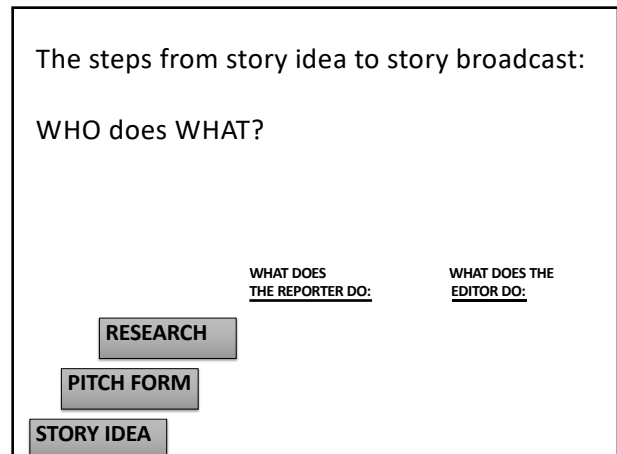
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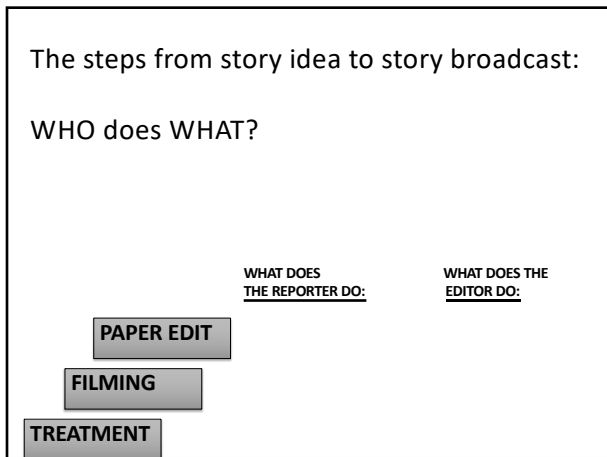
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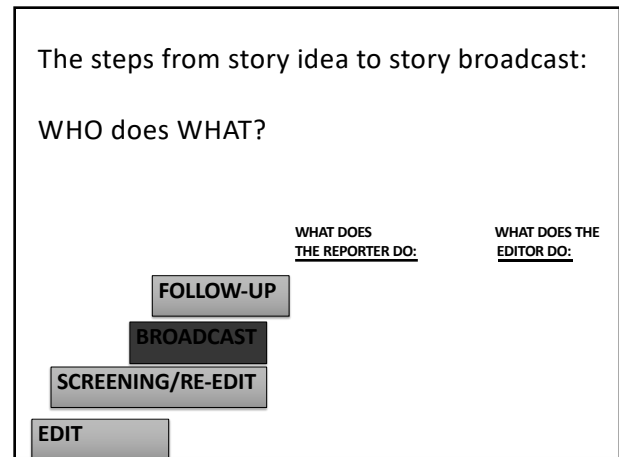
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Group Exercise – **WORKFLOW:**

- Divide into three groups
- Each group comes up with at least FIVE current problems with their workflow right now and how to fix it

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2. HOW TO CHOOSE YOUR STORIES

- ✓ 2-A: IS IT INVESTIGATIVE?
- ✓ 2-B: HOW EXCLUSIVE IS IT?
- ✓ 2-C: DOES IT FIT YOUR PRIORITIES?
- ✓ 2-D: WHAT ARE THE RISKS?


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2-A: WHAT MAKES AN INVESTIGATIVE STORY?

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WHAT DO YOU NEED FOR ANY GOOD TV STORY (NOT INVESTIGATIVE)?

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ALL GOOD STORIES NEED  **THREE BASIC BUILDING BLOCKS:**

- **GREAT CHARACTERS**
- **GREAT PLOT (structure)**
- **GREAT WRITING**

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WHAT EXTRA, SPECIAL THINGS DO YOU NEED FOR AN INVESTIGATIVE TV STORY



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AN INVESTIGATIVE STORY NEEDS THREE ADDITIONAL BASIC ELEMENTS

- ✓ **ABUSE OF POWER**
[A powerful person or organization/ victims]
- ✓ **A NEW REVELATION**
[Often about something someone wants to keep hidden]
- ✓ **EVIDENCE (THAT CAN BE SEEN)**



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WHAT IS ABUSE OF POWER?:

- CAN BE A WORLD LEADER...
 
- OR A HUSBAND WHO BEATS HIS WIFE


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WHAT KIND OF ABUSE OF POWER?

- CAN BE EXTREME, VIOLENT....
Tea seller dies of burns
A finger suspended over his chest after he fell to his death
Staff Correspondent

The 60-year-old tea seller, who had worked since he was an 18-year-old boy, died after being scalded by a hot liquid. He was hospitalized for 10 days and died on Monday.
- OR CORRUPTION...
Bangladesh dirty money fight complicated by coronavirus twist
Corruption in Bangladesh is complicated by the coronavirus pandemic, as the government has to deal with the health crisis while trying to track down the country's dirty money.



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2-B: HOW EXCLUSIVE IS IT? 

- **BEST: NEVER BEFORE TOLD**
A brand new investigation
- **GOOD: A NEW DEVELOPMENT IN AN OLD STORY**
Part of it told already
But you bring it to new heights
- **OKAY: BRING IT IN A NEW WAY TO A NEW AUDIENCE**
It was told by another media outlet, another language, another country
You do it in a new way

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2-C: DOES IT FIT YOUR PRIORITIES?




- DOES IT FIT YOUR MANDATE? (You need a mission statement for your station)
- DOES IT FIT YOUR TARGET AUDIENCE? (You need to know your existing and intended audience)
- DOES IT FIT YOUR NEEDS RIGHT NOW? (You need to know your mix of stories)

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2-D: WHAT ARE THE RISKS?


- PERSONAL
- LEGAL
- CORPORATE
- TIME, MONEY



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RECAP: HOW TO CHOOSE YOUR STORIES?


- ✓ IS IT INVESTIGATIVE?
- ✓ HOW EXCLUSIVE IS IT?
- ✓ DOES IT FIT YOUR PRIORITIES?
- ✓ WHAT KIND OF INVESTIGATIVE STORY IS IT?
- ✓ WHAT ARE YOUR GOALS?
- ✓ WHAT ARE THE RISKS?



→ **ONLY AFTER YOU HAVE CHECKED OFF THE ANSWERS TO ALL THESE QUESTIONS ARE YOU READY TO START THE STORY**

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Group Exercise – HOW TO CHOOSE YOUR STORIES:



Divide into three groups


Each group takes a story from a Dhaka newspaper and writes up:

- >> Do you have the **3 elements** for a good investigative story? [abuse of power/ revelation/ evidence]
- >> Does it **fit your priorities**?
- >> What are the **risks**?

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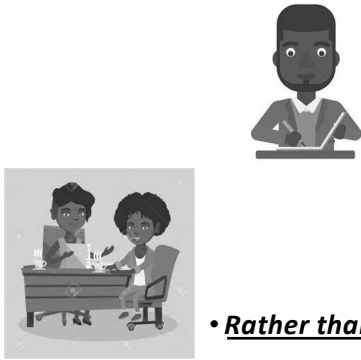
3. HOW REPORTERS PITCH THEIR STORIES

- Insist that all your reporters make a clear and concise pitch for their story – in writing



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- Why is it better to pitch stories in writing:



- Rather than orally??

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A written pitch:



- Forces you to focus your thoughts
- Forces everyone to submit to the same standards
- Allows you to share the ideas more easily
- Give you a record of what was promised and what was the goal

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- **Why is it better to pitch stories in writing:**




- **Rather than orally??**

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THE PITCH FORM
Sample Story Pitch Form

Here is a sample "pitch" form. All journalists have to answer these questions before their story is approved

- > **FOCUS: WHAT IS THE BIG QUESTION YOU ARE SEEKING TO ANSWER? SO FAR BASED ON YOUR RESEARCH, WHAT DO YOU THINK THE ANSWER IS?**
[What's your focus? Usually in the form of: Why is something bad happening and who is to blame?]
- > **HOW DOES YOUR STORY FIT THE MANDATE OR MISSION OF YOUR MEDIA OUTLET/NEWSPAPER/TV SHOW?**
- > **WHO ARE YOU HOLDING TO ACCOUNT — AND FOR WHAT?**
- > **WHAT MIGHT BE THE ONLINE NEWS HEADLINE FOR YOUR STORY?**
[If you can't summarize your story in a short and snappy headline, you're in trouble]
- > **WHO IS YOUR MAIN PROTAGONIST?**
- > **WILL YOU HAVE ANY EXCLUSIVE INTERVIEWS OR INFORMATION?**
- > **WHAT WILL SHOCK, OUTRAGE OR ENTERTAIN PEOPLE THE MOST?**
- > **WHAT IS YOUR SUGGESTED STORY TREATMENT?**
[How long will it be, how will it look/read, what will be different, what will be the style?]

DOWNLOAD THE FORM AT: WWW.JULIANSHER.COM/TRAINING

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THE PITCH FORM

স্টোরি পিচ ফর্ম

এখানে একটি নমুনা পিচ ফর্ম দেয়া হলো। সকল সাংবাদিককে তাদের স্টোরি অনুমোদনের আগের আগে অবশ্যই এই প্রশ্নগুলোর উত্তর দিতে হবে।

- > স্টোরির নাম:
- > ফোকাস: **কোনটি বড় প্রশ্ন** যার উত্তর আপনি খুঁজছেন? যতদূর সম্ভব আপনার গবেষণা অনুযায়ী, উত্তর কী বলে আপনি মনে করছেন? [আপনার ফোকাস কি? সাধারণ কাঠামোয় : কেন ঘরোয়া কিছু ঘটছে এবং কে দোষী?]
- > আপনার স্টোরি কিভাবে **আমাদের সিনিয়র ম্যানেজারের** (অনুশাসন) সাথে মিলবে?
- > আমরা কাকে জবাবদিহিতার আওতায় আনতে যাচ্ছি – এবং কি জন্য?
- > আপনার স্টোরির জন্য অনলাইন শিরোনাম কী হতে পারে?
- > আপনার স্টোরির প্রধান চরিত্র/ শায়ক কে?
- > আপনার কী কোন এককম্পূর্ণ সাপ্তাহিকার কিংবা তথ্য রয়েছে?
- > কী সবচেয়ে বেশি মানুষকে **আমাদের সিনিয়র ম্যানেজারের** করে?
- > আপনার **কোন** কী? [কত পাতা, কত লেখকে কেমন হবে, ছবি কি হবে, কিভাবে গা সংকিত হবে?]

DOWNLOAD THE FORM AT: WWW.JULIANSHER.COM/TRAINING

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WHAT NEEDS TO BE IN YOUR REPORTER'S PITCH?

- > স্টোরির নাম:
- > ফোকাস: **কোনটি বড় প্রশ্ন** যার উত্তর আপনি খুঁজছেন? যতদূর সম্ভব আপনার গবেষণা অনুযায়ী, উত্তর কী বলে আপনি মনে করছেন? [আপনার ফোকাস কি? সাধারণ কাঠামোয় : কেন ঘরোয়া কিছু ঘটছে এবং কে দোষী?]
- > STORY NAME:
- FOCUS: **WHAT IS THE BIG QUESTION YOU ARE SEEKING TO ANSWER? SO FAR BASED ON YOUR RESEARCH, WHAT DO YOU THINK THE ANSWER IS?**
[What's your focus? Usually in the form of : Why is something bad happening and who is to blame?]

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WHAT NEEDS TO BE IN YOUR REPORTER'S PITCH?

- > আপনার স্টোরি কিভাবে **আমাদের সিনিয়র ম্যানেজারের** (অনুশাসন) সাথে মিলবে?
- > আমরা কাকে জবাবদিহিতার আওতায় আনতে যাচ্ছি – এবং কি জন্য?
- > আপনার স্টোরির জন্য অনলাইন শিরোনাম কী হতে পারে?
- > HOW DOES YOUR STORY FIT **OUR SPECIFIC MANDATE?**
- > WHO ARE WE **HOLDING TO ACCOUNT** — AND FOR WHAT?
- > WHAT MIGHT BE THE **ONLINE NEWS HEADLINE** FOR YOUR STORY?

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WHAT NEEDS TO BE IN YOUR REPORTER'S PITCH?

- > আপনার (স্টোরির) প্রধান চরিত্র/ নায়ক কে?
- > আপনার কী কোন এক্সক্লুসিভ সাক্ষাৎকার কিংবা তথ্য রয়েছে?
- > কী সবচেয়ে বেশি মানুষকে আঘাত, অবমাননা কিংবা বিনোদিত করে?

- > WHO IS YOUR **MAIN PROTAGONIST**?
- > WILL YOU HAVE ANY **EXCLUSIVE INTERVIEW** OR INFORMATION?
- > WHAT WILL **SHOCK, OUTRAGE OR ENTERTAIN** PEOPLE THE MOST?


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WHAT NEEDS TO BE IN YOUR REPORTER'S PITCH?

- > আপনার **প্রস্তাবিত স্টোরি ট্রিটমেন্ট** কী?
[কত দীর্ঘ, এটি দেখতে কেমন হবে, ভিন্ন কি হবে, কিভাবে তা সংক্ষিপ্ত হবে?]
- > WHAT IS YOUR **SUGGESTED STORY TREATMENT**?
[how long, how will it look, what will be different, how will it be shot?]

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Group Exercise – THE WRITTEN PITCH:




Divide into three groups

Each group takes a story from a Dhaka newspaper and writes up:

- >> What would be acceptable goals (Bronze/Silver/Gold)
- >> What kind of story will it be (People/Documents/Access)

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The Grammar of TV Story-Telling



- **4/ CHARACTERS ON A JOURNEY**
- **5/ DRAMATIC STRUCTURE**

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We are born story-tellers



Until daily news reporting killed the art of story-telling •

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What Makes a Great Story?
Oprah Winfrey at the Golden Globes:



Watch full video: <http://tinyurl.com/yak9euzj>

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Why do you think Oprah's story works so well?

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OPRAH'S STORY HAS A BEGINNING, MIDDLE AND END:

In 1964, I was a little girl sitting on the linoleum floor of my mother's house in Milwaukee watching Anne Bancroft present the Oscar for best actor at the 36th Academy Awards. She opened the envelope and said five words that literally made history:" The winner is Sidney Poitier."

Up to the stage came the most elegant man I ever remembered. His tie was white, his skin was black—and he was being celebrated. I'd never seen a black man being celebrated like that. I tried many, many times to explain what a moment like that means to a little girl, a kid watching from the cheap seats as my mom came through the door bone tired from cleaning other people's houses. But all I can do is quote and say that the explanation in Sidney's performance in *Lilies of the Field*: "Amen, amen, amen, amen."

In 1982, Sidney received the Cecil B. DeMille award right here at the Golden Globes and it is not lost on me that at this moment, there are some little girls watching as I become the first black woman to be given this same award.

Watch full video: <http://tinyurl.com/yak9zuzu>
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What Do You Think Makes a Great Story?

CHARACTERS COLLECTION
(c)www.juliansher.com

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THE FOUR BASIC BUILDING BLOCKS FOR A GOOD STORY:

- **A.GREAT CHARACTERS**
- **B.GREAT PLOT (structure)**
- **C.GREAT WRITING**
- **D.GREAT ACCOUNTABILITY**

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What makes a good story?


- **A. CHARACTERS ARE KEY**

✓ They must go on a journey, a quest, a struggle

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What makes a good story?

- **B. GREAT PLOT**
- ✓ Action
- ✓ Suspense
- ✓ Surprise
- ✓ Even Humour




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What makes a good story?

C. GREAT WRITING



- It has to be Clear and Understandable
- ✓ Simple language
- ✓ turn signals


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What makes a good story?

D. ACCOUNTABILITY

- And in investigative journalism, you need to hold power to account




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4.CHARACTERS ARE KEY



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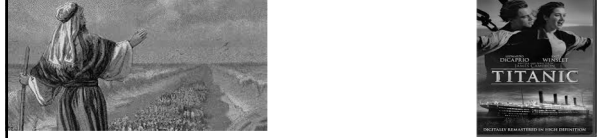


Your characters have to go on a journey

- ✓ They struggle
- ✓ They win, they lose...
- ✓ They discover ...
- ✓ In other words — **they grow and change**

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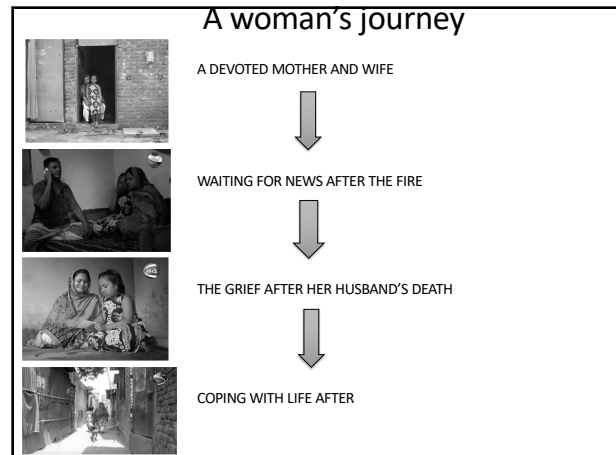
- Characters need to change on that journey (even if you have to “recreate” that change)
- ✓ If they are dead, bring them back alive
- ✓ If they are angry, go back to when they were happy
- ✓ If they are beaten, go back to when they had hope
- ✓ If they did something bad, go back to when they were good.

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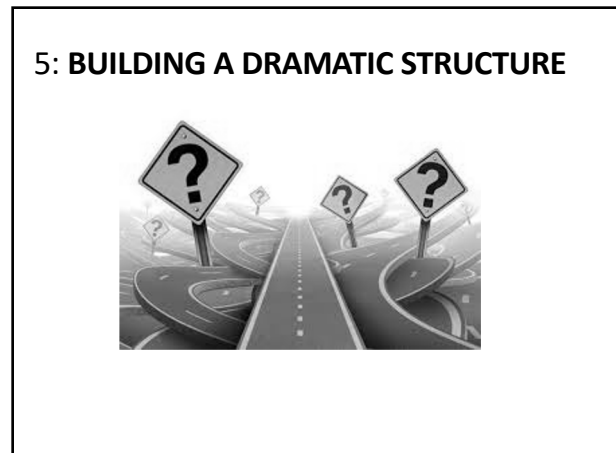
Group Exercise – CHARACTERS ON A JOURNEY:

Divide into three groups

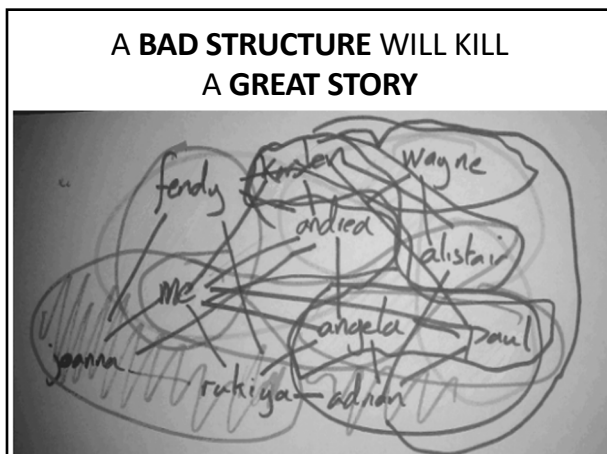
Each group takes one of the **four sample TV stories** from Channel 24, Jamuna, Ekattor TV and Maasranga and looks at:

- >> **WAS THERE A MAIN CHARACTER?**
- >> **DID THE CHARACTERS GO ON A JOURNEY?**

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GET RID OF THE CLUTTER: 3 KEY ELEMENTS OF GOOD STRUCTURE

- A STORY ARC THAT HAS A **BEGINNING, MIDDLE AND END**
- A **CLEAR FOCUS**
- YOUR STORY FOLLOWS A **CHRONOLOGY**

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Oprah's story




- ✓ BEGINNING: "When I was a little girl..."
- ✓ MIDDLE: Watching Sidney Poitier
- ✓ END: Inspiring a little girl today

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THE STORY ARC :

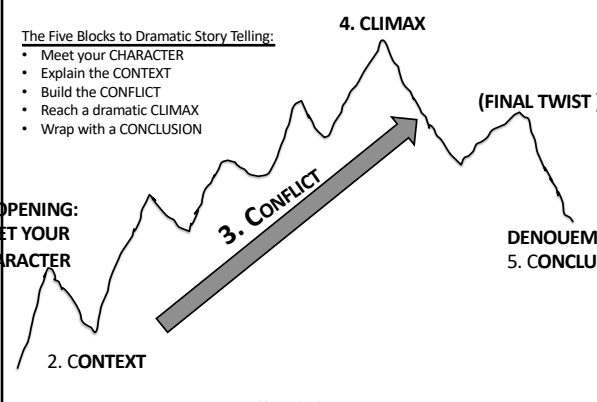


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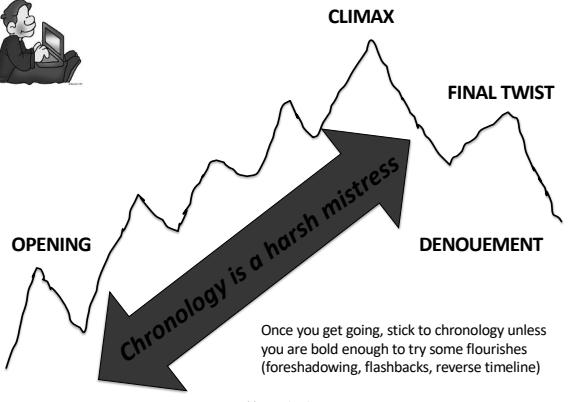
The Five Blocks to Dramatic Story Telling:

- Meet your CHARACTER
- Explain the CONTEXT
- Build the CONFLICT
- Reach a dramatic CLIMAX
- Wrap with a CONCLUSION



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Once you get going, stick to chronology unless you are bold enough to try some flourishes (foreshadowing, flashbacks, reverse timeline)

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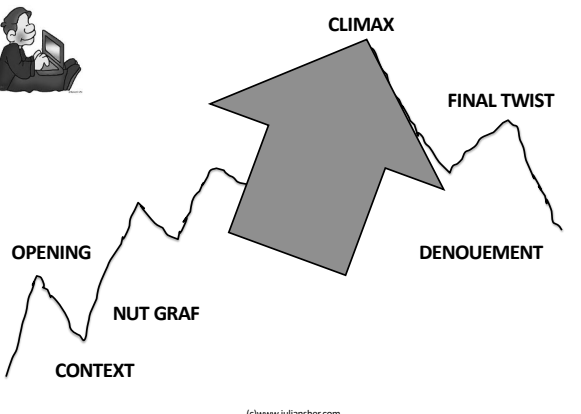
The Chronology of a Journey



- Remember – Your Characters are on a journey
- ✓ If they are dead, bring them back alive
- ✓ If they are angry, go back to when they were happy
- ✓ If they are beaten, go back to when they had hope

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Group Exercise – DRAMATIC STRUCTURE:




Divide into three groups

Each group takes one of the **four sample TV stories** from Channel 24, Jamuna, Ekattor TV and Maasranga.

- >> **DID THE STORY HAVE A CLEAR BEGINNING, MIDDLE AND END?**
- >> **DID THE STORY FOLLOW A CHRONOLOGY?**
- >> **DID THE STORY BUILD TOWARDS A CLIMAX?**
- >> **HOW WOULD YOU RE-STRUCTURE THE STORY?**

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5. STORY-BOARDING TOOLS: BLOCKS AND SCRIPT TEMPLATES



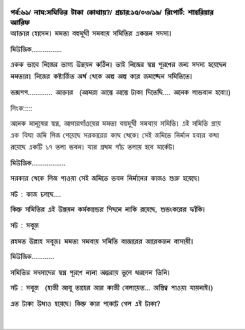
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6. THE SCRIPT TEMPLATE



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NOT a good way – all words



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THE PROPER WAY – VISUALS, SOUND AND THEN WORDS

SCRIPT TEMPLATE

VIDEO:	SOUND:	NARRATION:

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THE PROPER WAY – VISUALS, SOUND AND THEN WORDS

SAMPLE SCRIPT TEMPLATE

VIDEO:	SOUND:	NARRATION:
Wide shot – Alleyway, children playing	Traffic noise in background,	In this neighbourhood in Old Dhaka, there is always a worry...
Close up: children's faces	Children playing	Who will be the next child lost in a fire?
Close up: woman's hands folds a child clothes Close up: her sad eyes	Sound of washing	(NO NARRATION, LET PICTURES BREATHE)
Tilt up to reveal face of mother		Banha Choudhury puts away clothes for her 6-year-old daughter who is never coming home again
	CLIP: She tells us about the day of the fire	

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Group Exercise – WRITING TO PICTURES:




Divide into three groups

Each group takes the written script from one of the **four sample TV stories** from Channel 24, Jamuna, 71 TV and Maasranga

>> **REWRITE IT USING THE SCRIPT TEMPLATE**

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#7: FIND YOUR FOCUS




WHAT IS GOING TO OUTRAGE PEOPLE?


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WHAT IS A FOCUS:



- A simple, single declarative statement a five-year old can understand
- Action/reaction. Cause and effect. Conflict. Drama
- Human beings on both sides of the equation




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Carmelo Bruzzese: wanted in Italy, in legal limbo here

Published on Wednesday October 03, 2012



1 of 3
Carmelo Bruzzese

Julian Sher, Rob Cribb and Peter Edwards
Toronto Star
Recommend 34

The name Carmelo Bruzzese conjures two very different narratives.

The slight, white-haired 62-year-old is a husband, father and doting grandfather who, by some accounts, leads a quiet life in Woodbridge, where he's frequently spotted socializing at a popular Italian restaurant.

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SHARPENING YOUR FOCUS AS YOU DIG INTO YOUR STORY:

- Mafia in Canada
- Mafia in Canada **flourishing**
- Mafia in Canada flourishing because???
- Mafia mobster Carmelo Bruzzese lives free in Toronto because Canadian and Italian police not cooperating and we have no anti-Mafia laws



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thestar.com
WORLD

News / World

Toronto sex offender could be first Canadian convicted of child sex tourism in Cuba

Toronto man James McTurk, 78, has been convicted twice on child porn charges, and now faces charges of child sex tourism for abusing children in Cuba.



The Miami Herald | Cuba
Sunday, 03-11-13

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The Miami Herald - News - Americas - Cuba
Posted on Sunday, 03-11-13

How Cuba became the newest hotbed for tourists craving sex with minors


HAVANA -- These stories are the result of a joint investigation by Toronto Star reporters Robert Cribb, Jennifer Quirk and Julian Sher, and El Comercio reporter Juan O. Torres.

The 50-something Canadian...

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**SHARPENING YOUR FOCUS
AS YOU DIG INTO YOUR STORY:**

- Child sex tourism
- Canadian child sex tourists **flock to Cuba**
- **Convicted pedophile James McTurk repeatedly travels to Cuba to abuse children because Canada does not track its sex offenders and the Cuban government ignores the problem**



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Fire in Old Dhaka



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FOCUS: More people will die in fires < - -- because --- >

- Mayor refuses to remove dangerous plastics [we need to prove they are dangerous]
- Fire hazards still rampant [we need to see if wires and other things are dangerous]
- Most chemicals are stored with no permits and no inspection!!!
- Chemicals should NOT be in residential area



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FINAL FOCUS: More people will die in fires <--- because ---> Mayor and plastics merchants refuse to remove dangerous fire hazards



- Saying plastics are "not flammable" ignores toxicity and other dangers, like being next to ignition sources
- Chemicals and plastics should NOT be in residential area in violation of building code
- no permits and no inspection means Mayor does not even know what is there
- chemicals being secretly moved elsewhere


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The "Searchlight" story:



83

Group Exercise – FOCUS:




As a group, we look at the **four sample TV stories** from Channel 24, Jamuna, Ekattor TV and Maasranga:

- >> **WHAT THE FOCUS SHOULD BE**
- >> **DID THE TV STORY REFLECT THAT FOCUS CLEARLY?**

84

8. KEEP A LONG LIST OF QUESTIONS THAT ARE ALWAYS CHANGING



85

WHAT WE KNOW – AND WHAT WE DON'T KNOW

- A MADE-UP EXAMPLE: You get a tip that a baby died in a local hospital under mysterious




THREE KINDS OF LISTS WE NEED TO MAKE:

- > THINGS WE KNOW
- > THINGS WE KNOW WE DON'T KNOW
- > THINGS WE DON'T KNOW WE DON'T KNOW: THE UNKNOWN UNKNOWNNS

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WHAT WE KNOW – AND WHAT WE DON'T KNOW

- **5-A: THINGS WE KNOW**
Let's assume we have the age of the baby, name of the mother, date of death

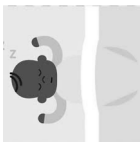


- **WHAT ARE SOME THINGS WE KNOW WE DON'T KNOW?**

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WHAT WE KNOW – AND WHAT WE DON'T KNOW

- **5-B: WHAT ARE SOME THINGS WE KNOW WE DON'T KNOW?**
What was the cause of death?
Who was responsible?
Did the doctors or nurses make an error?
Did the hospital cover it up?




- **WHAT ARE SOME THINGS WE DON'T KNOW WE DON'T KNOW: THE UNKNOWN UNKNOWNNS?**

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WHAT WE KNOW – AND WHAT WE DON'T KNOW

- **5-C: THINGS WE DON'T KNOW WE DON'T KNOW: THE UNKNOWN UNKNOWNNS**

The story could be bigger than you thought
The story could be wrong and quite different




BIGGER: The baby died because the drugs used by thousands of hospitals are contaminated and more babies will die...

WRONG or DIFFERENT: The mother killed the baby

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THINGS WE DON'T KNOW WE DON'T KNOW: THE UNKNOWN UNKNOWNNS


- YOU NEED TO BE OPEN FOR SURPRISES



- YOUR STORY MIGHT CHANGE COMPLETELY!!

90


THINGS WE KNOW WE DON'T KNOW



- MAKE YOUR LIST EVERY DAY
- IT KEEPS CHANGING AS YOU FIND SOME ANSWERS... BUT ALSO MORE QUESTIONS
- DECIDE IN THE END: IF I DON'T KNOW THE ANSWER TO A QUESTION, CAN I STILL DO THE STORY?

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Group Exercise – A LIST OF QUESTIONS



Divide into three groups

Each group takes a story from a Dhaka newspaper OR from their newsroom:
 >> Write up a list of questions, from **basic facts** you need to know to **more complicated accountability questions**


92

9. GOOD WRITING FOR TV STORY-TELLING




93

Write for all five senses:



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This is telling, not showing:
 “They were outraged”
 “The people felt sorrow”
 “Many were angry”

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Group Exercise – WRITING TO SHOW, NOT TELL

TRY THESE EXAMPLES ... REWRITE THESE SENTENCES AND LIST THE VISUALS YOU WOULD USE IN A TV SCRIPT SO THAT YOU ARE SHOWING THE STORY, NOT TELLING:

- “The people in Old Dhaka are worried that another fire could kill more people the next time”
- “She was so happy when she learned that despite her family’s objections she had been accepted into the university’s law school.”
- “The students are frightened about crossing the dangerous street after so many accidents.”

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Hand Signals are Important!
YOU HAVE TO TELL THE VIEWER WHERE YOU ARE GOING!!


Please Notice This






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In TV, three ways to signal a turn:

Please Notice This 

- SOUND 
- VISUALS 
- SCRIPT 

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Investigative Editors in Bangladesh

[Break]

Julian Sher
www.juliansher.com

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Review of Home Work 


Develop with a reporter a story idea

- Work with reporter to write out a **PITCH FORM**

Then work with the reporter to develop:

- -**THE FOCUS**
- -**THE GOALS** (Bronze/Silver/Gold)
- -**CHARACTERS** and **STORY STRUCTURE**
- -Use the **NEW SCRIPT TEMPLATE**

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Investigative Editors in Bangladesh

[Break]

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10. ETHICS




- USING AND PROTECTING **SOURCES**
- **ANONYMOUS** INTERVIEWS
- **HIDDEN** CAMERAS
- **PAYING** FOR INTERVIEWS

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USING SOURCES

- HOW TO YOU EVALUATE WHETHER YOU CAN RELY ON A SOURCE?


Discuss



103

JUDGING THE RELIABILITY OF YOUR SOURCES

- HOW **CLOSE** ARE THEY TO THE STORY?
(first hand, eyewitness, hearsay?)
- WHAT IS THEIR **MOTIVE**?




104

PROTECTING YOUR SOURCES

- HOW **FAR** ARE YOU WILLING TO GO TO KEEP YOUR SOURCE HIDDEN?


Discuss



105

PROTECTING YOUR SOURCES

- HOW **FAR** ARE YOU WILLING TO GO TO KEEP YOUR SOURCE HIDDEN?
- MAKE IT CLEAR FROM THE BEGINNING
- ANY DEAL IS OFF IF THE SPURCE LIED



106

WHEN CAN YOU USE ANONYMOUS SOURCES/ SHADOW INTERVIEWS?



Discuss

107

WHEN CAN YOU USE ANONYMOUS SOURCES/ SHADOW INTERVIEWS?



- ONLY AS A LAST RESORT – IF THE PERSON IS IN DANGER SOMEHOW
- A SENIOR NEWS MANAGER MUST KNOW EVERYTHING ABOUT THE ANONYMOUS SOURCE

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WHAT SHOULD BE THE RULES ABOUT USING HIDDEN CAMERAS?



Discuss

109

WHAT SHOULD BE THE RULES ABOUT USING HIDDEN CAMERAS?



- ONLY AS A LAST RESORT WHEN ALL OTHER OPTIONS ARE IMPOSSIBLE
- MUST BE CLEARED BY A SENIOR NEWS EDITOR

110

PAYING FOR AN INTERVIEW, INFORMATION OR ACCESS?



DISCUSS THE RISKS

111


PAYING FOR AN INTERVIEW, INFORMATION OR ACCESS?



- IT COMPROMISES YOUR INDEPENDENCE
- IT COULD DAMAGE YOUR CREDIBILITY
- IT MAY ENCOURAGE YOUR SOURCE TO EXAGGERATE OR LIE

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Group Exercise – ETHICS




Divide into three groups

Discuss the following three scenarios:

- >> **A top official in a government department wants money and offers to copy secret files and give them to you. What do you do?**
- >> **A woman fired from a hospital wants to reveal fatal mistakes by a doctor but insists on anonymity (shadow interview). What do you do?**
- >> **You find out dangerous chemicals are being stored in a factory in a residential area. Your reporter wants to sneak inside to film. What do you do?**

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11. BEFORE YOU ARE READY TO PUBLISH OR BROADCAST, FACT CHECK EVERYTHING!!!



EVERY LINE, EVERY WORD, EVERY PICTURE

114

WHAT ARE SOME KINDS OF FACTS YOU NEED TO CHECK?



115

THREE THINGS YOU ALWAYS NEED TO CHECK?



A. IS THIS FACT ACCURATE?

B. HOW DO WE KNOW IT'S ACCURATE
WHAT'S OUR SOURCE – A PERSON? DOCUMENT? OUR OWN EYES?
 HOW RELIABLE IS THE SOURCE, DOCUMENT OR OUR EYES?

C. IS IT FAIR?
DO WE NEED TO REPORT IT?
 WHAT IS THE CONTEXT, THE BALANCE?

116

ALWAYS, ALWAYS ALWAYS KEEP QUESTIONNING YOURSELF




117

NEVER FALL IN LOVE WITH YOUR STORY



118

AVOID TUNNEL VISION




119

*Be ready to **kill** your story*



120

Group Exercise – FACT CHECKING:




Divide into three groups

Each group takes one of the **four sample TV stories** from Channel 24, Jamuna, 71 TV and Maasranga and looks at:

- >> **WHAT FACTS NEED TO BE CHECKED?**
- >> **HOW?**

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12. SETTING YOUR GOALS AND LIMITS






- ✓ **WHAT KIND OF INVESTIGATIVE STORY IS IT?**
- ✓ **WHAT ARE YOUR GOALS?**

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WHAT KIND OF INVESTIGATIVE STORY IS IT?

*The best stories have **all three**. Usually you need **at least two** of these:*

- **PEOPLE:**
A STRONG CHARACTER
A whistleblower, a victim, or a powerful target in your story
- **DOCUMENT/INFORMATION/PICTURES**
A SHOCKING NUGGET OR REVELATION
Leaked or hidden documents
- **ACCESS:**
TAKE US SOMEWHERE FEW HAVE GONE
Example: A Police raid, a hidden part of society
It can be cooperative – or undercover

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FIGURE OUT WHERE YOU ARE GOING TO START


- **START BY FINDING PEOPLE ?**
[victims of corruption, your target’s enemies?]
- **START LOOKING FOR DOCUMENTS?**
[court documents]
- **START TRYING FOR ACCESS**



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IT’S A VIRTUOUS CIRCLE: ONE ROAD WILL LEAD TO ANOTHER

- **FINDING PEOPLE**
[Interviews will lead you to documents]
- **LOOKING FOR DOCUMENTS?**
[Documents might lead you to people]
- **TRYING FOR ACCESS**
[Access to a police investigation for example will get you people and documents]




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WHAT ARE YOUR GOALS?

- **YOUR TOP, DREAM STORY –THE GOLD**
- **YOUR MIDDLE GROUND – SILVER**
- **THE ACCEPTABLE MINIMUM – BRONZE**



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YOUR TOP, DREAM STORY –THE GOLD
YOUR MIDDLE GROUND – SILVER
THE ACCEPTABLE MINIMUM – BRONZE


Other things to consider:

**SOMETHING MIGHT BE TRUE BUT
> IS IT PROVABLE?**

**SOMETHING MIGHT BE PROVABLE
BUT
> IS IT DOABLE?**

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**Group Exercise –
SETTING GOALS:**



Divide into three groups


Each group takes a story from a Dhaka newspaper and writes up:

- >> What would be acceptable goals (Bronze/Silver/Gold)
- >> What kind of story will it be (People/Documents/Access)

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To recap:
THE INVESTIGATIVE CHECKLIST

YOU CANNOT DO THE STORY UNLESS:




- ✓ YOU HAVE ABUSE OF POWER
- ✓ YOU HAVE A NEW REVELATION
- ✓ YOU HAVE REAL EVIDENCE
- ✓ IT FITS YOUR MANDATE
- ✓ IT TARGETS YOUR AUDIENCE
- ✓ IT FITS YOUR PROGRAM PRIORITIES

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THE INVESTIGATIVE CHECKLIST


NEXT, DECIDE HOW YOU ARE GOING TO START INVESTIGATING YOUR STORY:



- ✓ IS IT PEOPLE BASED?
- ✓ IS IT DOCUMENTS BASED?
- ✓ IS IT ACCESS BASED
- ✓ [TRY FOR ALL THREE]

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THE INVESTIGATIVE CHECKLIST
AS YOU ARE DOING THE STORY, KEEP IN MIND:



- ✓ **WHAT KIND OF EXCLUSIVE STORY IS IT?**
(NEVER BEEN TOLD; ALREADY TOLD BUT YOU CAN BUILD ON IT; AN UPDATE)
- ✓ **WHAT IS YOUR BAR OF SUCCESS:**
GOLD – SILVER-BRONZE. PROVABLE? DOABLE?
- ✓ **THE RISKS:**
PERSONAL, LEGAL, CORPORATE

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THE INVESTIGATIVE CHECKLIST
AS YOU ARE WRITING THE STORY:




- ✓ **KEEP A LONG LIST OF QUESTIONS?**
- ✓ **KEEP IN MIND YOUR FOCUS**
- ✓ **BUILD YOUR CHRONOLOGY**
- ✓ **TAKE YOUR CHARCATERS GO ON A JOURNEY**
- ✓ **BUILD A DRAMATIC STRUCTURE**
- ✓ **AVOID TUNNEL VISION**
- ✓ **FACT CHECK: BE READY TO CHANGE OR KILL THE STORY**

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Julian Sher
 investigative journalist, author and trainer



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