



CONSTRUCTIVE
INSTITUTE



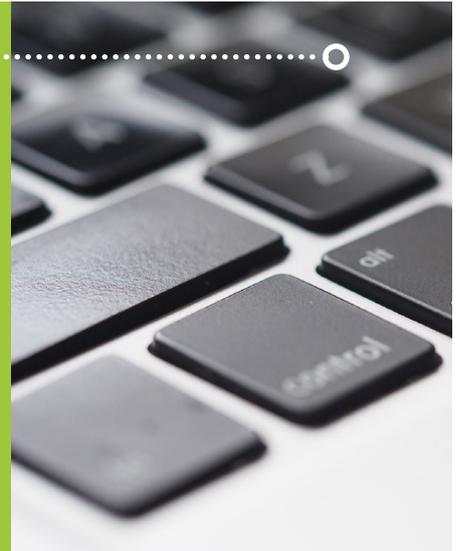
IMS Media Learning Hub

By Kristina Lund Jørgensen & Jakob Risbro

Handbook for Constructive Journalism



PREFACE



October 2021

Hello and welcome to our Handbook for Constructive Journalism.

The unique strength of constructive journalism is that it complements the reporter's vital role of 'watchdog' by promoting democratic conversation and suggesting solutions to problems; this helps society to develop in a positive way. Constructive journalists continue nevertheless to interview, research, and analyse critically. This is important in our approach. Constructive journalism is just one resource in the editorial toolbox and should be available to each journalist as appropriate.

As the authors of this handbook and as journalists at a regional TV station in Denmark, we have each been involved in developing a practical approach to constructive journalism. Our handbook is a work-in-progress based on lessons learned; we hope it will function as a step-by-step guide through the reporting process.

Partners:

Our two partner organisations share our aim of making constructive journalism tangible, practical, and accessible to journalists around the world.

Constructive Institute (CI) is the engine driving the constructive journalism movement and developed some of the key models in this handbook. CI also runs a fellowship programme wherein journalists are allowed ten months' leave from their newsrooms to study, talk, and reflect on their professional mindset, culture, and content. The programme offers them time and space to assess changes that might be needed to create a better news industry. We were both fellows at CI and regard our time there as the start of a rewarding professional journey, which we will share with you in the pages below.

International Media Support (IMS) is a non-profit organization assisting highly vulnerable local media. IMS promotes quality journalism, challenges repressive laws, and works to safeguard media practitioners.

We believe that peaceful, stable, democratic societies rely on ethical and critical journalism that aims to include, not divide.

We hope that our Handbook for Constructive Journalism will help you in your work. Thank you for reading.



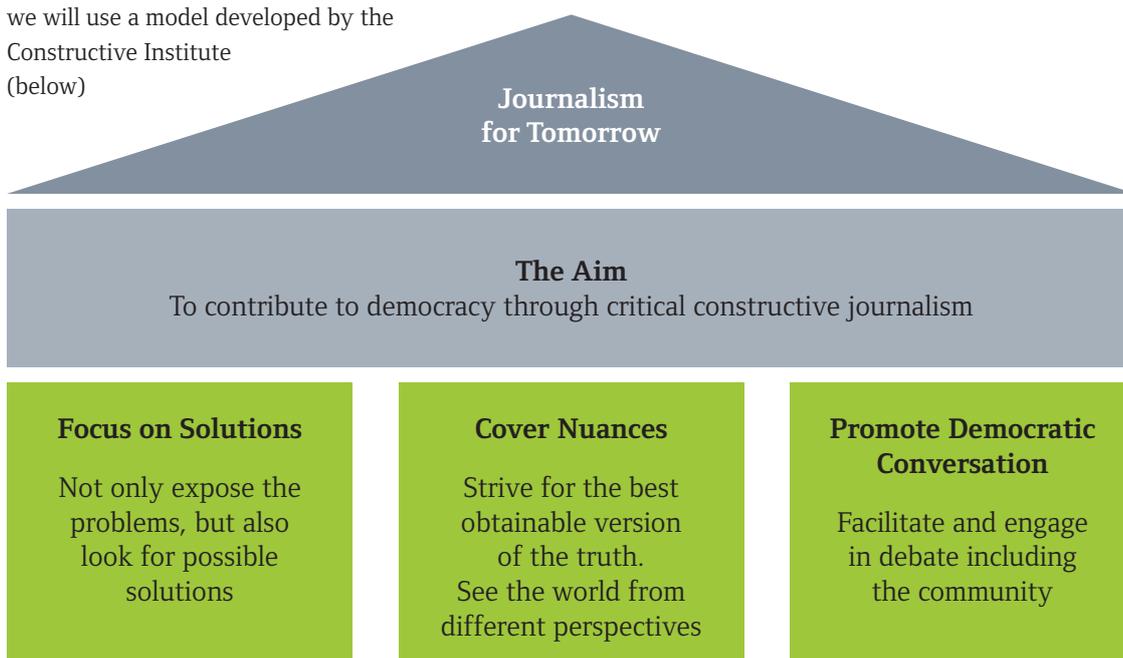


Constructive journalism has its origin in Northern Europe and the pioneer, the Constructive Institute from Århus in Denmark, has challenged the news criterias journalists have been brought up with. Danish journalists have so far learned to identify and produce ‘a good story’ using a tool called AVIS-K. These letters stand in Danish for five news criteria: **Timeliness, Importance, Identification, Sensation, and Conflict.**

In recent years, these criteria and their limitations have been discussed extensively. As a result, many Danish media outlets have adopted different criteria and values, thus modifying their approach to news.

Almost all of these organisations have embraced editorial principles that incorporate a constructive approach. Moreover, they stress the importance of coming up with new ideas on how journalists might identify ‘a good story’, i.e. one which builds trust between the media and citizens, strengthens democratic dialogue, and fosters the cohesion of communities.

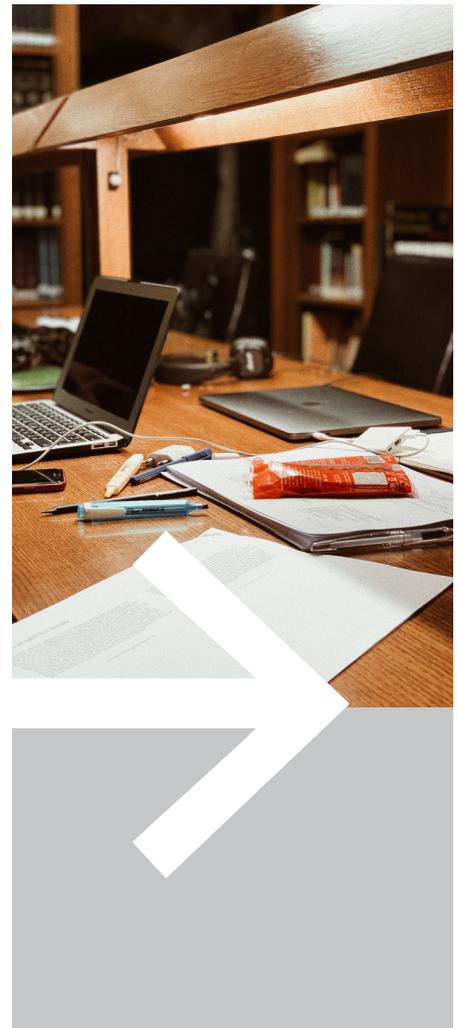
To explain the theory and practice of constructive journalism, we will use a model developed by the Constructive Institute (below)



Constructive journalism responds to the increasing tabloidization, sensationalism, and negativity bias of the news media. It complements the traditions of both 'breaking news' stories and of investigative journalism, as illustrated in this model developed by Constructive Institute (see below).

	Breaking News	Investigative Journalism	Constructive Journalism
Time	Now	Yesterday	Tomorrow
Goals	Speed	Blame	Inspiration
Questions	What? When?	Who? Why?	What now? How?
Style	Dramatic	Critical	Curious
Role	Police	Judge	Facilitator
Focus	Drama	Crooks and victims	Solutions and best practice

In the following chapters, we will examine the use of the three-pillar model at every stage of the reporting cycle.



IDEA DEVELOPMENT



Turn the idea into a constructive story

Idea development is the starting point for constructive journalism. This is where we formulate a question that will be crucial to our research into the story. At this important stage, to help us work in a constructive direction, we develop our idea within three pillars from the model at page 5.

Pillar 1: Focus on solutions

In pillar 1, we identify a problem with known consequences. When we decide to focus on a possible solution, we approach it with the same sharp, critical attitude we would adopt when exploring a societal problem. Once we identify any replicable, scaleable solution(s), we present our findings to those responsible for solving the problem. After a while, we follow up to see if the issue has been resolved.

Key questions to ask:

- How do we move forward?
- Who has solved a similar problem before?
- Does it work everywhere?
- Who can solve the problem?
- Do the stakeholders offer a solution?
- Should a new solution be developed?
- Can we help citizens and experts to find solutions or develop them together?

Pillar 2: Focus on the overview and the nuances

In pillar 2, we work with context and nuances. Our idea development is based on a specific problem with consequences. We start by looking at the development of an issue over time, by analyzing comprehensive data, and/or by adopting multiple perspectives for a particular case.

Key questions to ask:

- Which data and facts might provide an overview and offer a deeper understanding of the problem?



- Could additional sources reveal nuances in the problem?
- How has the problem developed over time?
- What is the historical background of this issue?
- What is the wider context of the story?
- Are there stories we can revisit to find out how things went?
- Are there myths that can be confirmed or refuted?

Pillar 3: Democratic Conversation

Pillar 3 is about generating and developing an idea by involving citizens, stakeholders, and decision-makers in this process.

As journalists, the aim here is to discard our traditional role of descriptive and passive observer and play a more active role in getting all parties to reach out to each other, to discuss difficult and divisive issues, or to bring different actors together to develop solutions or nuance the story. Our new role takes two forms.

- First, even before we find our story, we concentrate on involving the citizens. This is because they must identify with issues that concern them. This is what we call public-powered journalism.
- Second, once we have found the story or stories that we want to cover, we involve the citizens again. This is dialogue journalism.

Key questions to ask:

- Can our media play an active role in involving citizens, stakeholders, experts, and decision-makers?
- Should we involve them before or after the story is developed?
- Is there an opportunity for live journalism - can we set up a debate, workshop, or similar event?
- Can we engage and involve our audience in developing solutions, in nuancing the story, or in building bridges between opponents, and thus create a better understanding of the issue?

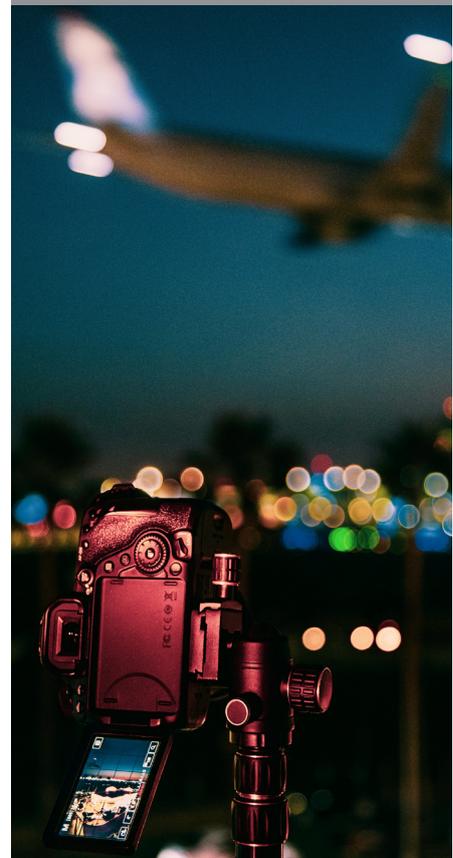
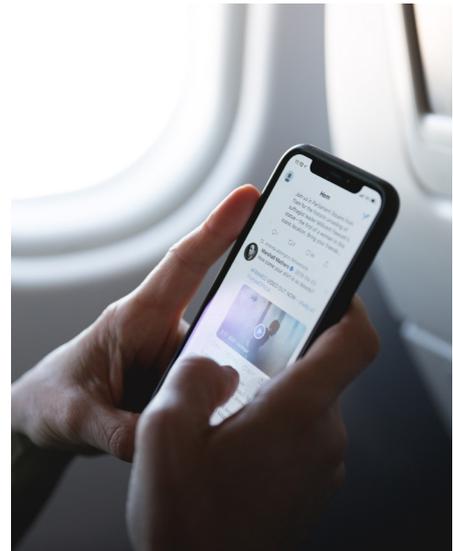
Involvement before the story is identified

Here, we ask citizens which problem(s) they want us to investigate. We can collect their concerns via social media, surveys, newsletters, or any platform where we might engage with them.

We can also ask them in person at a live event for specific parties or the general public. Alternatively, we might first decide on a particular theme, in our newsroom, as part of a framework for their participation and input on this selected topic.

Involvement once the story is identified

The second type of involvement occurs after we have defined the specific issue that we want to cover and formulated our research question. At this stage, citizens can ask questions about the issue, seek solutions, or nuance the development of the story.



Key questions to ask:

- Do we have a suggestion for solving this problem?
 - Might we find solutions or add nuances to the story through a workshop or similar meeting with citizens, stakeholders, experts, and decision-makers?
 - Can we help build bridges, in a debate between dissenting parties?
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Group or solo exercise: Find a constructive story

Let's find a news story from a newspaper, radio, or TV broadcast which describes a problem. Next, we can develop the idea rigorously within one of the three pillars.

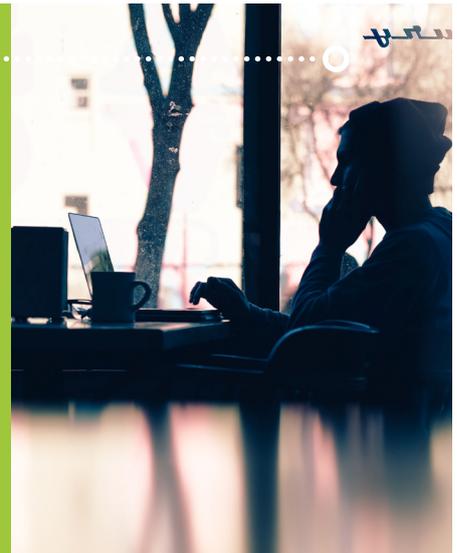
1. Focus on solutions.
 1. Focus on nuances.
 1. Focus on involvement.
-

**Group discussion:**

We present the original stories then ask: how would using a constructive angle impact them?



RESEARCH IN A CONSTRUCTIVE WAY



In the research phase, we seek facts and documentation to answer the research question that we formulated when developing our idea. We can divide this stage into our three established approaches: we seek solutions, we seek nuances, and we seek conversation.

Pillar 1 - Research for solutions

When we research a solution, we must analyse it critically. For example, is there any documentation on the effects of the solution? Why does it work here? Has it worked elsewhere?

When we engage in constructive journalism, we must be as critical towards a solution as we are when investigating societal problems and challenges.

Key questions to ask when researching a solution:

- Is the solution scaleable?
- Does the solution work in other places?
- Can experts or researchers validate the solution?
- Who is responsible for this solution?
- Who can work with this solution?
- How and when could the solution be used?
- Will decision-makers use the solution?

Pillar 2 - Research for nuances

Here, we must search broadly and deeply. We need the courage to explore nuances and to find sources that offer more than the simplistic, 'he says/she says' model. We should seek out sources and data that challenge or complicate our hypothesis. While this approach might result in a story with the traditional sharp news angle, it should also offer a wider perspective. In short, we must strive to offer the most accurate picture and overview of a situation.



Key questions to ask when researching nuances:

- What does an overview of all available data show?
- How does the data reflect ‘normality’, as opposed to extremes of success or failure?
- How do the findings in the data compare to other areas of debate?
- What has developed over the years?
- What is the reason for that development?
- Is anyone responsible for that development and, if so, who?
- Who or what might explain the problem from different sides?
- Is it better or worse than before?
- Why now?

Pilla 3 – Research with engagement

Here, we engage in journalistic research in two distinct phases: before we choose the story and after we choose the story.

Research before choosing the story

While conducting journalistic research which engages citizens before the story is chosen, we try to ascertain their agenda. For example, which of their problems need attention from those in power? We try to involve citizens in our research. This is also known as public-powered journalism. By engaging extensively as journalists, we can access and use any collective knowledge and curiosity that citizens may share as regards a particular issue.

Key questions to ask in public-powered journalism:

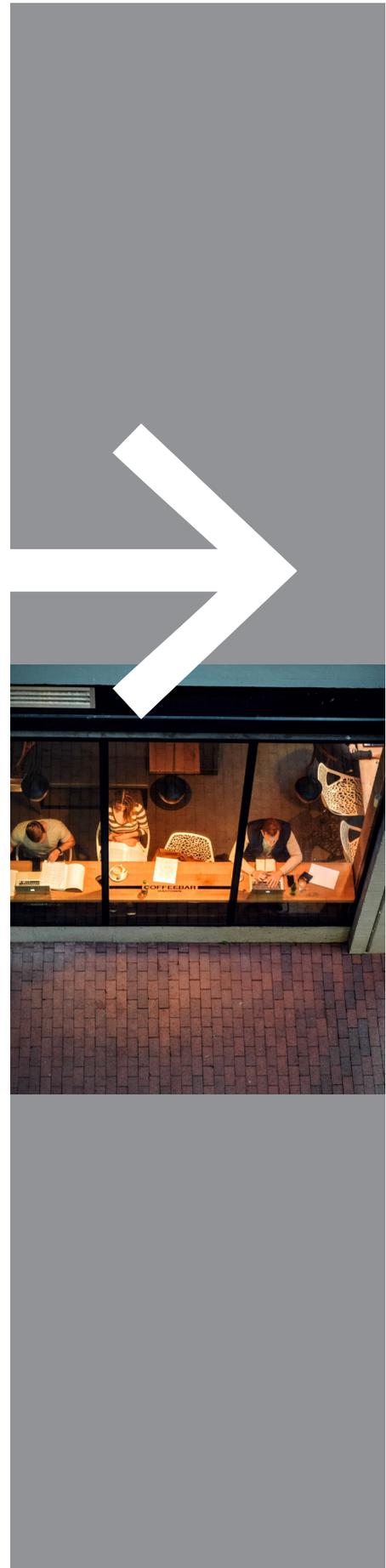
- What is on the agenda for the public?
- What issues do citizens wonder about or struggle with?
- What is our audience curious about?

Research with engagement after the story has been chosen:

By involving our audience after we identify our story, we may give the story a longer shelf life. We can access new knowledge, fresh input, and gather key actors to work on a mutual understanding of the problem and how to resolve it.

But we must choose carefully: should we engage a broad group of citizens? Or should we engage only a small group of key stakeholders, experts, and others most affected by the story?

We must also be clear about our goal: do we want a wider public perspective? Are we hoping to mediate and build bridges between those who disagree? Is it time to explore solutions?



Questions when researching for pillar 3:

- What are the most important challenges for the people involved?
- How do we engage stakeholders, citizens, experts, and decision-makers?
- Who has the power to make changes?
- What is the goal of our engagement?

Group exercise: Are there nuances?

Let's go to an online news site and find a story based on a problem.
Who are the sources of the story?

Do our own research:

Can we access data that reveals development over a longer period?

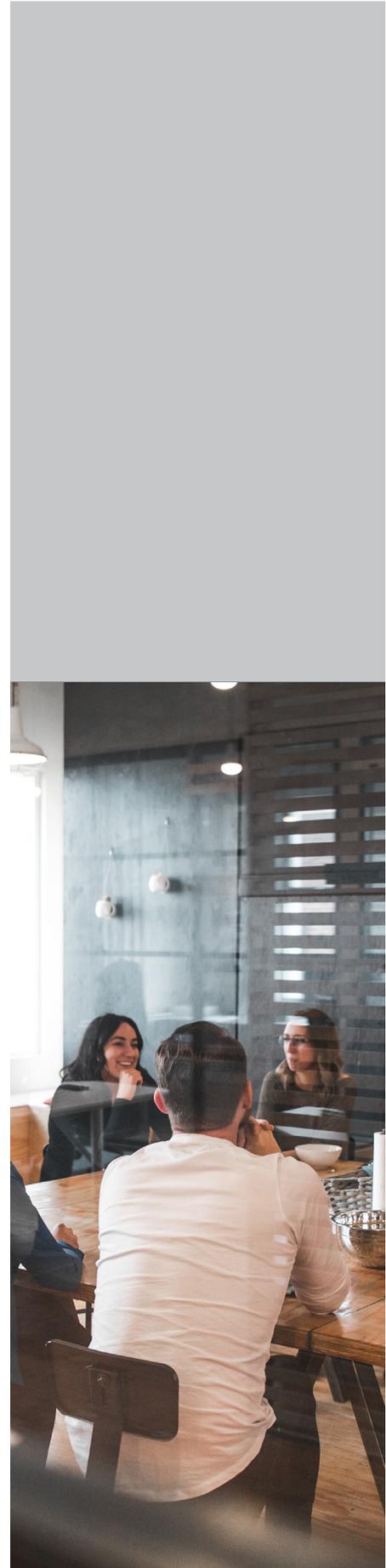
Can we find other studies on this topic?

Do other sources offer different points of view?

What opportunities can we see for engaging in further research?

Now we can write a proposal for a new angle and structure to this story.

Finally, let's discuss as a group: what happens to the story – and our angle on it – in the light of additional data and more sources?



CONSTRUCTIVE SELECTION OF SOURCES



When selecting sources, it is important that we include voices representing all sides of a story, voices that point to solutions, and might add nuances. It's about being aware of the choices we make and how to avoid reproducing stereotypes.

We must ensure that our sources reflect the composition of the general population, including those who have experience of the issue as well as experts offering academic knowledge or professional insight.

When seeking sources for constructive journalism, our basic requirements are the same as in traditional journalism. Thus, we must pay attention to the source's:

- Credibility
- Special interests or motives for participating
- Status - whether based on party affiliation, on experience, or on expertise.
- Representativeness – who or what does the source represent?
- Special bias by virtue of profession or privacy.

Avoiding false balance

As stated above, when selecting sources, it is important to include voices that represent all sides of a story, that point to solutions, and that might add nuances.

However, if we lend equal weight to sources whose argument is not supported by data and/or relies merely on opinion, then we run the risk of endorsing 'false balance'. We must avoid this. Instead, we must identify the strongest evidence and reveal the complexities of any story for our audience. These tasks are among the most important for a journalist.



We face another risk in coverage of certain communities, countries, or regions. For example, if our stories about a particular minority group focus on specific issues – such as crime or religion – and reduce people to stereotypical characters, we fail to convey the successes and subtleties of their communities. In international news, when ‘parachute journalism’ adheres to a particular editorial agenda, such coverage may reduce entire regions to convenient, key themes like war and poverty, and thereby fail to convey the range of experience in such regions as sub-Saharan Africa.

Be aware of framing

As we develop our story - by identifying problems, formulating questions, and finding sources - we can nudge it in a constructive direction. However, we should remain aware that an unconscious process occurs at the same time: this is known as framing. When we choose our angle, our sources, and our words, we are being subjective. Someone else might make different choices.

Journalism is the filter between reality and peoples’ conception of reality. The language and context we choose will influence our audiences’ understanding of the world.

Therefore, it is important to choose language carefully and accurately. When we frame in a constructive perspective, we avoid presenting our sources as helpless victims; we do not seek out an extreme or worst case. When deciding on the sources we will consult and cover, we look for examples of courage and determination that might inspire others to solve issues. We counter lazy, simplistic stereotypes by challenging the default framing of a story, of individuals, or of a community.

Questions to ask to avoid framing:

In our approach to the story:

- How are we framing the story or the actors?
- Are we aware of our own bias?
- Do we ask questions without prejudice?

In our approach to cases:

- Is the case representative of a group?
- Is the case a helpless victim or brave and powerful?
- Do we select our case based on a sought objective or on neutral criteria?

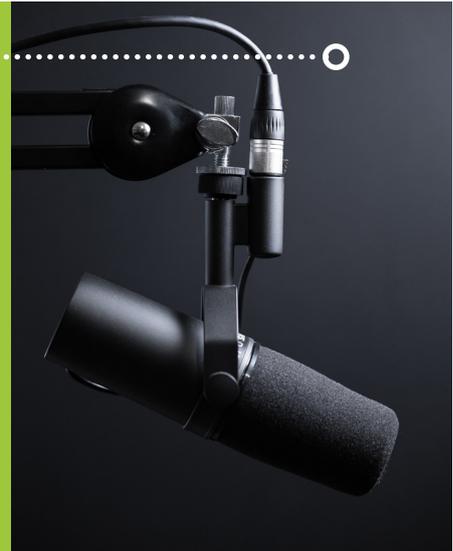
Group exercise: False balance?

Let’s find a story that has been framed in a stereotypical way through its selection of sources, images, or cases. After 15 minutes of analysis, we can present our example for a group discussion which will focus on:

- How the framing of the story is expressed - is it through the choice of images, of sources, and/or of cases?
- How might this framing influence the audience’s perception of the problem?
- What other sources, cases, or images could the journalist have chosen to achieve a less-stereotypical framing?
- If we rewrote the story, how would we avoid framing it in a stereotypical way?



CONSTRUCTIVE INTERVIEW TECHNIQUE



At this stage, we can use a few simple steps to push the narrative in a constructive direction. Overall, as in traditional journalism, we need to remain curious and open-minded in our work, to be a good listener, and to challenge our own hypotheses. A constructive interview enhances both our audience's and our interviewee's understanding of their world and of the issues we raise. Ideally, they become wiser as a result.

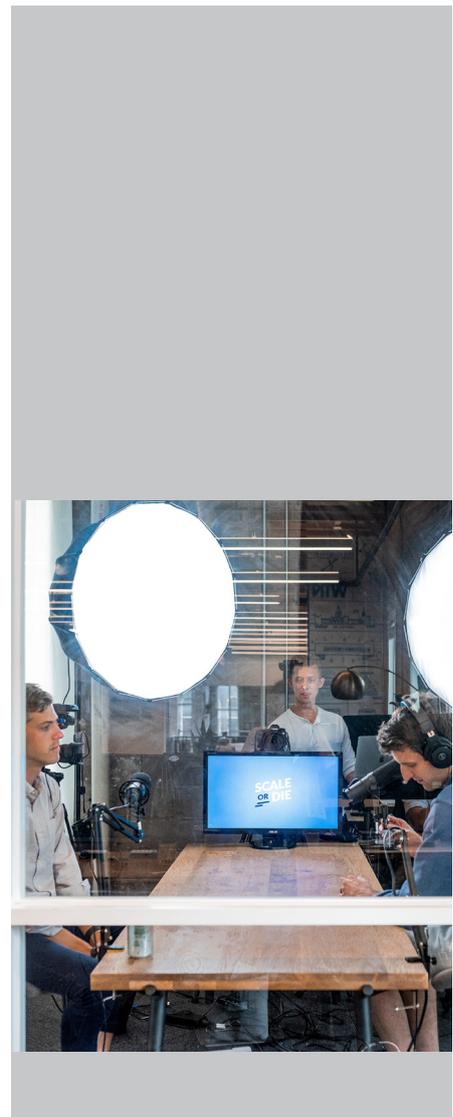
Conversely, if we regard an interview as a battle against those with power and knowledge, we lose an opportunity to learn from the interviewee – 'gotcha' journalism will tend to limit or terminate the conversation.

Nevertheless, we must maintain rigour when interviewing, to ensure both our own credibility and the substance of the story. Whilst our goal is not to be critical, our critical sense remains a crucial tool and we need it in all our interviews.

How to avoid the seven deadly sins

Our constructive interviewing technique is based on 'the seven deadly sins' formulated by Professor John Sawatsky, who warns that we should never:

1. **Make a statement without a question.**
Example: "That was an annoying message."
2. **Ask two questions at the same time.**
"How did you get injured and how are you today?"
3. **Make a statement in a question.**
"You just lost your father; it must be hard!"
4. **Exaggerate in a question.**
"Wasn't it a violent experience that day?"
5. **Use provocative or loaded terms.**
"Is it true you've been unemployed for so long?"
6. **Ask leading or rhetorical questions.**
"Isn't it a pity that it can't be done?"
7. **Ask closed questions.**
"So, you were sorry to be fired, weren't you?"



Interview with a focus on solutions

When our interview seeks solutions, we should ask forward-looking questions to prompt action on the issue, principally: ‘What now?’

If solutions exist, we should seek documentation that proves them to be effective, scalable, and replicable.

Key questions to ask in an interview focusing on solutions:

- What does it take to solve the problem?
- Who can solve the problem?
- Can you help solve the problem?
- Who is responsible for solving it?
- Who can develop a solution?
- Do you know of others who have solved the problem?
- Do you know of any solution that has solved the problem?
- Why is it a good solution?
- Can you describe how the solution works?
- Do you have evidence that the solution works?
- What are the challenges of that solution?
- What can others learn from your experience with that solution?
- Can others use that solution?

To appear constructive yet critical in our interviews, we must challenge ‘heroes’ in the same way that we might challenge ‘villains’. We do this by putting the same critical questions to those who propose solutions, because this provides the best answers.

Interview with a focus on nuances

When preparing for an interview on a complex issue, we must search for an overview, for background, contradictions, and context.

When our interview focuses on nuances, we should allow our source time and space to answer in detail. We might tease out the nuances of a story by asking our source if they have any doubts or reservations about our questions and/or if they have questions of their own.

Key questions to ask in an interview focusing on nuances:

- What is the background to this problem?
- How do you see the issue?
- Has the issue developed over time?
- Why is it difficult to agree or solve the problem?
- What is the principal dilemma in this issue?
- Which actors play key roles in this issue?
- What sort of collaboration might help solve the problem?
- Which of your opponent’s arguments do you think is the best?
- What doubts do you have?
- What’s going to happen now?



Constructive technique in a live interview

We should pay particular attention to our technique for a live interview, whether on TV, radio, or social media.

The angle of a live interview is usually clear from the beginning. We should avoid false balance and be clear why we are choosing different sources to represent different ideas.

If our interviewee fails consistently to answer our question, we can try to tease out any doubts or nuances by asking why they have difficulty answering the question - is there a specific reason? This can be a reassuring way to acknowledge that some questions are indeed difficult and do not have a simple, unambiguous answer.

How to interview in a constructive way:

Approaches to interviews

- Ask for solutions - so what?
- Ask 'heroes' some critical questions
- Ask about nuances, doubts, and contexts.
- Ask about the dilemma.

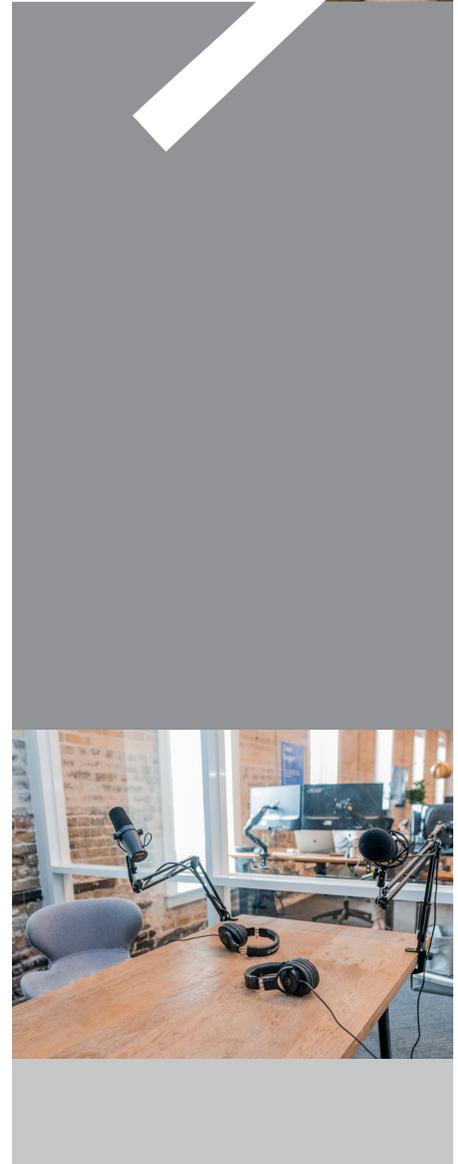
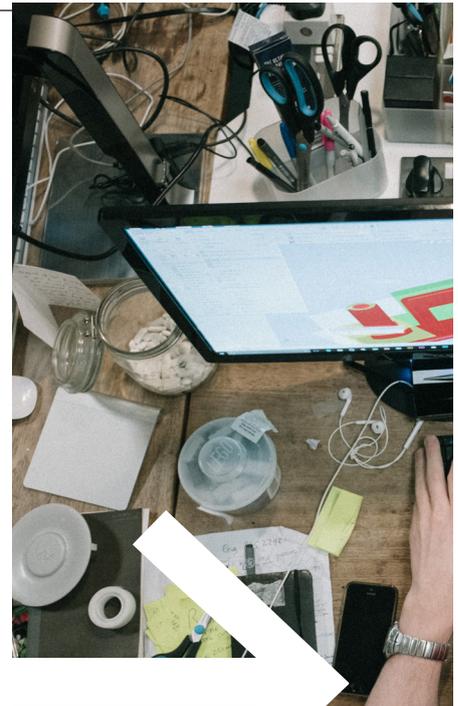
In a constructive live interview, we:

- Determine the angle of our questions so that our audience will understand them.
- Do not repeat aggressively the same unanswered question. Instead, for transparency, we ask our interviewee why they have difficulty answering.
- Consider adding an introductory piece about a viable solution.

Exercise - in pairs

First, let's choose a current story from the media. Then we:

- Conduct an interview, in which one of us plays the role of a hyper-critical and highly-confrontational interviewer.
- Swap roles and the 'interviewer' adopts a more constructive approach that seeks solutions, is more nuanced, or is 'broadcast live'.
- Discuss as a group what happened in the two different interviews.



HOW TO TELL THE STORY



We can use classic storytelling models to convey constructive journalism. The one below offers several ideas that we might adopt.

The Inverted Pyramid

This model provides answers to the following questions:

Who?

What?

Where?

When?

How?

Why?

What now?

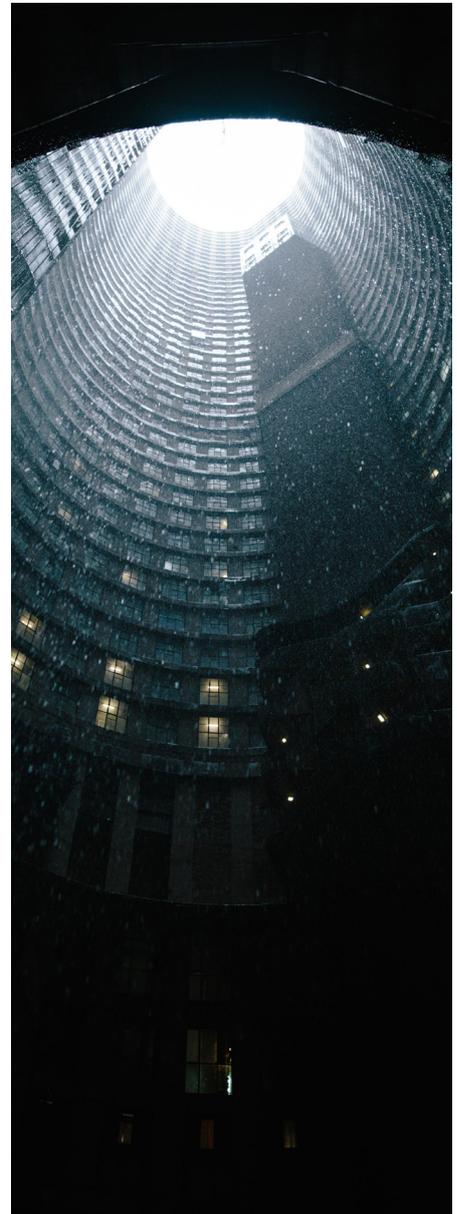


The classic 'inverted pyramid' is especially useful when we wish to convey a brief, clear news report about something that has just happened. In such a story, we provide a quick and precise overview. The most important facts - and the conclusion - come first. The story then unfolds depending on requirements and time available. Our final question is crucial: what now? This lends our report a sense of anticipation, it adds a constructive twist, even a note of hope that the problem might be solved.

CDP – a new model for constructive storytelling

TV 2 Fyn developed a new model for constructive narratives, which is particularly suited to the personal, formative story with a focus on solutions and/or to the success story wherein an individual or group solves a societal problem.

We can also use this model for non-linear narratives, where we might need to include crucial nuances and different perspectives.



The new model is called **CDP**, which stands for **Core - Development - Perspective**.

C: The core and consequence of the problem.

D: The historic development of the problem.

P: Perspective – what lessons does this story offer? Might additional perspectives offer inspiration and/or new information?

Let's look at each stage in more detail.

First, we present the core problem and its consequences.

Next, we focus on the historical development of the problem. This might involve a person's 'journey' to greater awareness or a problem's path to resolution. In this development stage, there may be a turning point (T) or several turning points (T1+T2+T3) where things get difficult yet are overcome step by step. Often, a turning point is where an individual or an idea/issue faces resistance. There may be up to three such turning points and our task is to build them to a climax.

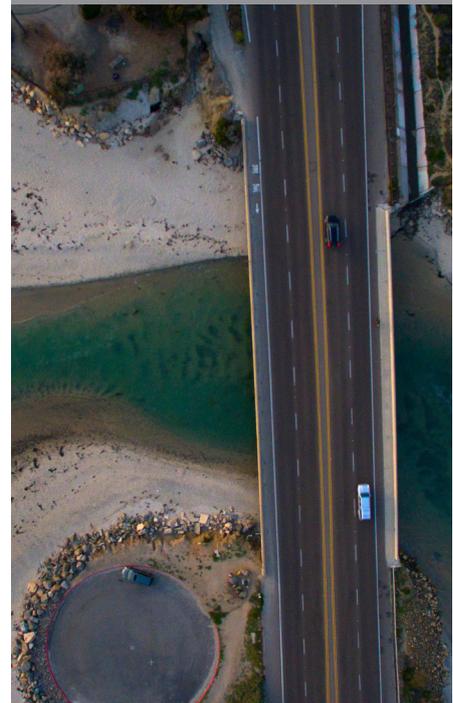
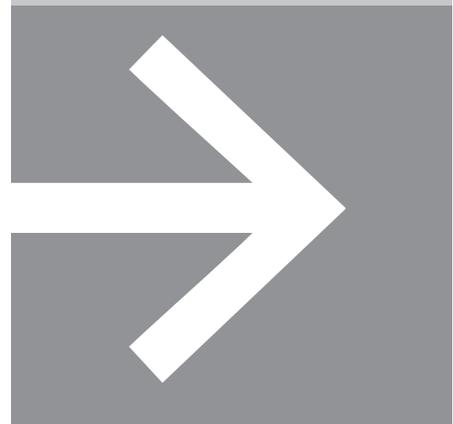
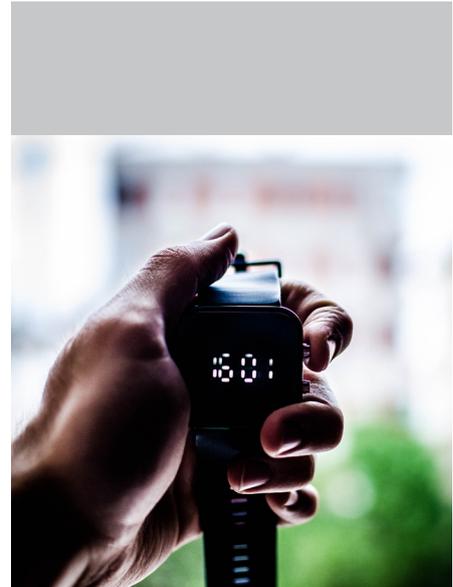
A vital aspect of any turning point is the inspiration or different perspectives it offers as the 'journey' unfolds from problem to solution. These inspirational elements and additional perspectives can help to keep our narrative dynamic and interesting.

Exercise: Is CDP the right model?

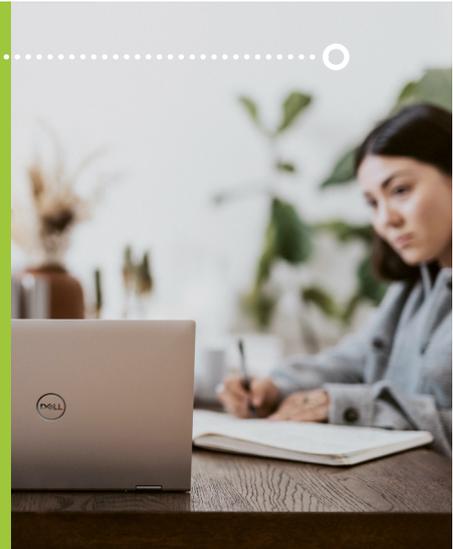
Let's find a story where a source relates a personal experience.

Based on the new CDP model, we can now:

- Draft a new script or storyboard that emphasizes the turning points in the story.
 - Discuss the story's original structure
 - Discuss how the CDP model affects the narrative
-



HOW TO CHANGE CULTURE



To make a successful change in the culture of a newsroom, we need all managers to ‘get onboard’ and a carefully designed transformation process.

External advisors can also play a crucial role – TV 2 Fyn received help from Constructive Institute and from a professor at the local university who followed the process and documented the changes.

The process

Phase I: Introduction

At TV 2 Fyn, the process began with a questionnaire delivered to local people, who responded that local TV focused too often on problems. This valuable insight into audience preferences helped to persuade various skeptics to try constructive journalism.

Next, all staff at TV 2 Fyn took a short course in constructive journalism; this equipped them with a common language of aims, ideas, definitions, and so on.

Phase II: Idea Development

In a crucial step, TV 2 Fyn asked every employee to help draft the definition of constructive journalism and to help devise new formats.

At weekly meetings, they discussed constructive journalism, developed ideas, and identified constructive angles on selected stories.

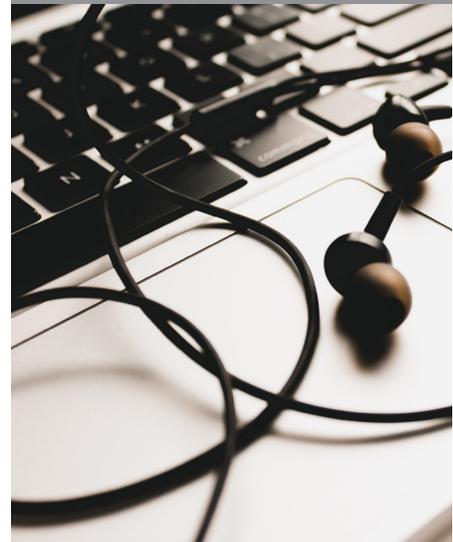
Later, each editorial team formulated a constructive journalism ‘DNA’ and encouraged every member to craft their own approach.

Phase III: The decisive phase

In this phase, editors and reporters worked intensely as constructive journalists and were tasked with producing a constructive series for TV and online content.

The aim was to give full ownership of constructive journalism to those who would practice it daily.

At the same time, everyone soon gained practical experience and – most importantly – everyone reserved the right to fail.



Ongoing input

Following the initial changes, TV 2 Fyn maintained its new momentum by establishing an internal group of journalists, photographers, and graphic designers to act as ambassadors for constructive journalism in their respective editorial offices. Another group worked on formats, including for new live debates during the imminent elections.

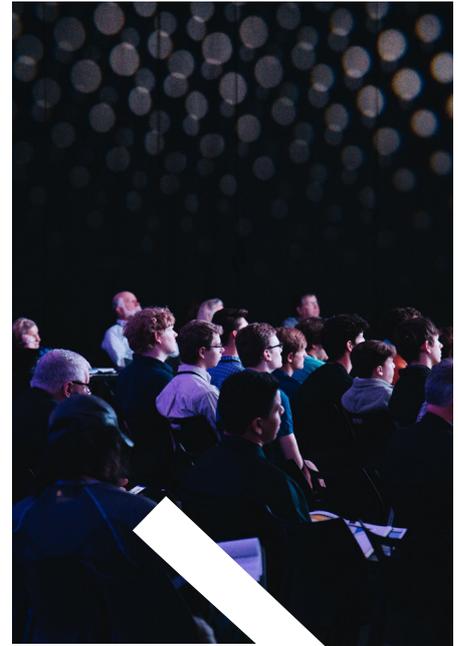
Top 3 challenges

Each phase of change faced challenges. The most significant were:

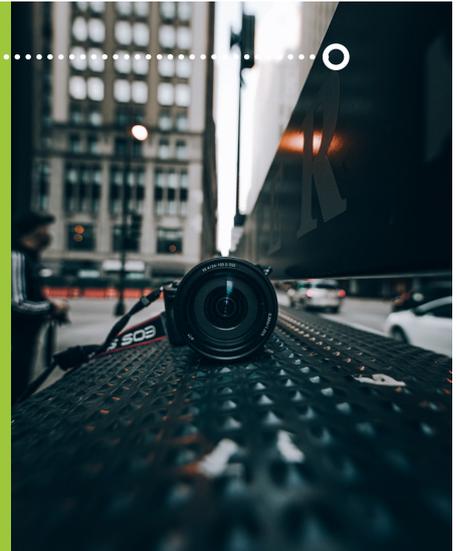
1. Involvement and enthusiasm among general and specialist editors: these individuals had to shoulder a great deal of responsibility for turning constructive ideas into practical journalism, so keeping them onboard with the cultural changes was essential.
2. Maintaining goals: at TV 2 Fyn, visual symbols became essential for this and were prominently displayed in every workspace to remind journalists of their daily goals in constructive journalism. Symbols included the 'SNIC constructive compass' (see below) and the CDP narrative model. Ideally, these symbols would have featured earlier in TV 2 Fyn's transformative process.
3. Resistance: this was quite fierce among traditional investigative journalists keen to hold the powerful to account. Whilst we should never underestimate such resistance, we may be able to undermine it by presenting clear indicators, such as positive audience responses, that prove constructive journalism works and is necessary.

How to work within a cultural change:

- Define and set goals for the project.
- Ask the key question: why do we want to focus on constructive journalism? Discuss and share the answers with everyone in the organisation.
- Identify strong ambassadors to lead and maintain the changes.
- Involve everyone in defining what constructive journalism means for the organisation.
- Let individual editors develop their own constructive 'DNA'.
- Maintain focus through regular editorial meetings, during idea development, and in post-production critiques.
- Set practical goals to produce constructive journalism.
- Create or find symbols representing the cultural change and display them prominently in-house.
- Find and communicate evidence that constructive journalism works
- Be persistent: maintain a sharp focus on all points above.



SINC – THE CONSTRUCTIVE COMPASS



SINC – The Constructive Compass

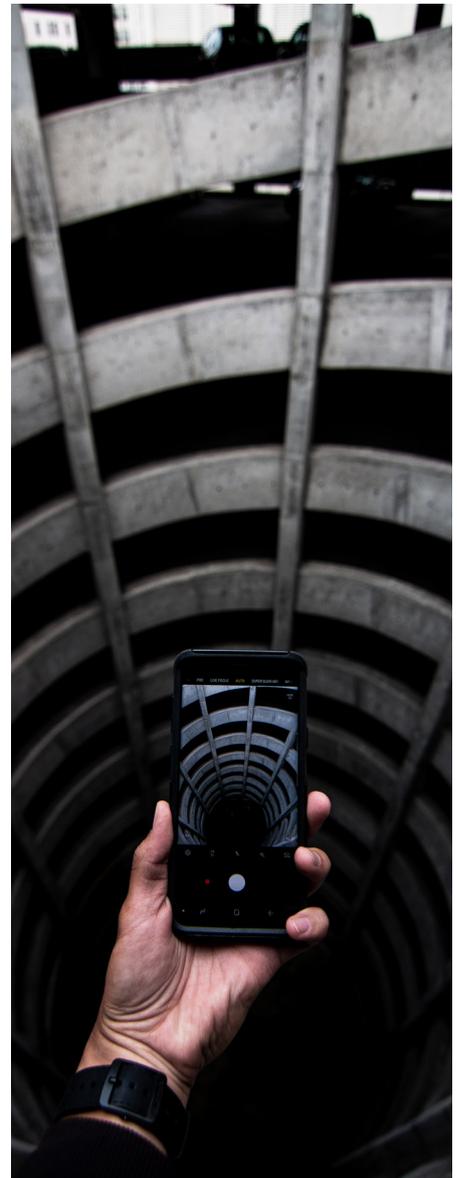
Staff at TV 2 Fyn developed a set of values combined in one model: the Constructive Compass - **SINC**. The compass aims to guide journalists to a constructive starting point or angle for any story, by offering four options:

- ‘**S**’ suggests a solution-oriented starting point or angle.
- ‘**T**’ stands for the involvement of citizens, stakeholders, and those in power.
- ‘**N**’ points to a nuanced overview of complex issues.
- ‘**C**’ is for critical enquiry, essential even in a constructive approach.

At TV 2 Fyn’s daily editorial meetings, the SINC compass guides journalists as they develop story ideas. Some stories allow for all four directions to be explored, but often just two or three may suffice.

The compass also helps journalists to develop ideas for larger projects, such as a themed series, where time and resources allow them to follow all four directions.

Journalists at TV 2 Fyn also worked together to formulate a definition of constructive journalism and it still features on prominent posters in the editorial office, along with the SINC compass, to remind them every day that their media house now practices, cultivates, and disseminates constructive journalism.





The constructive Compass

SINC

SOLUTION-ORIENTED - **I**NVOLVING - **N**UANCED - **C**RITICAL

- *We build on concrete, documented problems and test solutions.*
- *We have the courage to understand the gray everyday life, portray nuances and give an overview of complicated stories.*
- *We inspire, engage, activate and listen to our audiences so we can develop our community in a better direction. Users need to be able to recognize themselves and the reality they are experiencing.*

How to work with new criteria and values.

Cultural change can be difficult. To make it easier in our newsroom, we can:

1. Discuss and formulate our definition of Constructive Journalism
2. Identify core values or criteria that might guide us in the direction of Constructive Journalism.
3. Use visual symbols to announce and reinforce the cultural changes under Constructive Journalism.

Group exercise: Which angle?

Finding the appropriate angle for a story can be difficult. To make this easier, first we can select stories that prioritise traditional news criteria, then we can describe which criterion dominates each story.

In a group discussion, we can ask ourselves:

- When checking news, which stories do we prioritise?
- Why do we prefer those kinds of stories?
- What are the criteria for our choice?
- What criteria are important to us?
- Which angle do we choose?

For example, first we select the latest statistics on a current issue such as employment for immigrants, wage negotiations, education, the labour market, or something else entirely.

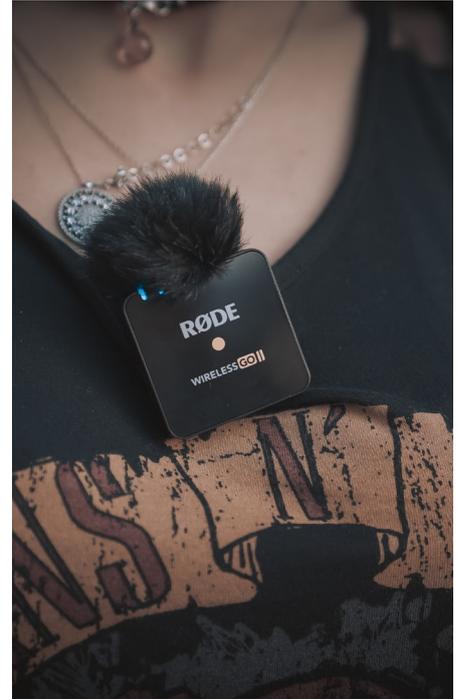
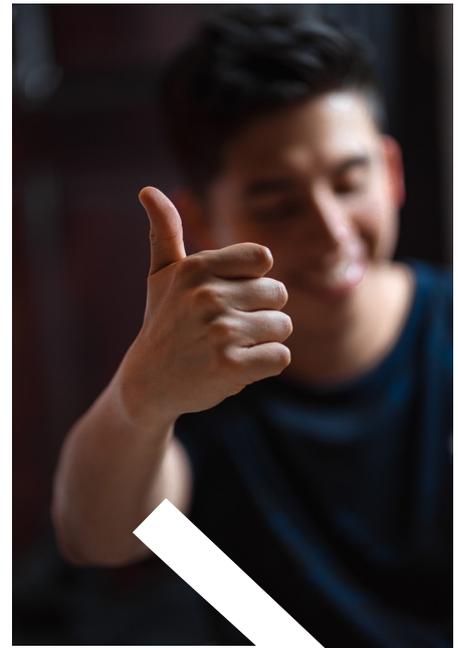
Next, as we look closer at these stats, we can ask ourselves, as constructive journalists: what angles or angles might we apply to them? How might the SINC compass guide us?



Group discussion:

We present to the group our choice of story, angle, and the model that inspired us. Then we discuss each other's choices and preferences.





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If you would like to combine this Handbook with a one-week course in Constructive Journalism, please contact us:

International Media Support

Nørregade 18, 1165 Copenhagen K, Denmark

Attn: Senior Adviser Henrik Grunnet, hgr@mediasupport.org

Constructive Institute

C/O Aarhus University, Bartholins Allé 16 / Bygning 1328, 1. sal

8000 Aarhus C / Denmark,

Attn: Cynara Vetch, cv@constructiveinstitute.org