

**HANDBOOK FOR**

**RWANDAN**

**BROADCAST**

**JOURNALISTS**

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# **HANDBOOK FOR RWANDAN BROADCAST JOURNALISTS**

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## TABLE OF CONTENTS

<b>INTRODUCTION AND ACKNOWLEDGEMENTS</b>	<b>5</b>
<b>NEWS GATHERING</b>	<b>6</b>
What is News?	6
Storytelling	7
Types of Broadcast Stories	8
Focus	8
Enterprising Stories	11
Interviewing for Television and Radio	12
Working with Sources	14
Working with Translations, News Releases and Wire Copy	15
Covering Events	16
Natural Sound	17
Visual Storytelling	18
Computer-Assisted Reporting	20
Political Reporting	21
Election Coverage	23
<b>NEWS PROCESSING</b>	
Broadcast Writing	25
Attribution and Use of Soundbites	27
Video Editing	28
Performance	29
Delivery	29
Going Live	32
Standups	33
Appearance	33
<b>LAW, ETHICS AND RESPONSIBILITY</b>	
Journalistic Values and Standards	35
Code of Ethics of East Africa	36
Making Ethical Decisions	37
Rwanda's Press Law	38
Definitions and Freedom of Press	38
Running a Press Enterprise	39
Journalist Profession	46
Offences and Liabilities	48
Transitional and Final Provisions	51

<b>THE CONSTITUTION OF RWANDA</b>	<b>52</b>
<b>THE GOVERNMENT OF RWANDA</b>	
Structure	53
Achievements of the Government of National Unity	53
Good Governance	54
National Security	55
Unity and Reconciliation	56
Justice and Genocide	56
Democratization	56
Economic Growth and Development	57
Education	58
The Supreme Court	59
The Rwandan Defence Forces	59
<b>POLITICAL AND HISTORICAL OVERVIEW</b>	
Brief History	61
Pre-Colonial	61
Colonial	61
Post-Independence	61
The Armed Struggle	63
The Search for Peace	63
The Arusha Peace Agreement	64
Genocide	64
The Fall of the Genocidal Regime	65
Highlights of Rwanda’s Recent History	65
Years of Progress	69
<b>GLOSSARY OF BROADCAST TERMS</b>	<b>71</b>
<b>CONTACTS</b>	
Government Ministries and List of Cabinet Members	73
Ministers of State	75
Local Government (Provinces)	76
Other Departments	77
Diplomatic Missions	78
International and Intergovernmental Organizations in Rwanda	82
Media	83
<b>WEBSITES</b>	<b>85</b>
<b>BIBLIOGRAPHY</b>	<b>89</b>

## INTRODUCTION AND ACKNOWLEDGMENTS

We as journalists have one of the most important and exciting jobs in the world and we *do* have the ability to change peoples' lives. In my role as a journalism trainer I try to impart this idea and to encourage journalists to do the best they possibly can under what are often difficult circumstances.

This handbook came about as a result of my working with journalists and journalism students in Rwanda. Despite trying conditions, many of these journalists strive to tell "real" stories and to do "real" journalism. Indeed, many of these journalists have had little, if any, formal journalism training and they have no reference material to guide them. I have put together this handbook in an attempt to fill at least a part of that void.

I would like to thank all of the journalists at TVR and Radio Rwanda that I worked with – you have inspired me greatly. The students at the National University of Rwanda that I taught exhibited the most incredible patience under what were often frustrating conditions. The faculty and staff at the School of Journalism and Communication helped me maintain my sanity and gave me their assistance whenever I asked for it; I would not have been able to accomplish anywhere near as much without them.

In my years as a journalist and a journalism educator, my brief four months in Rwanda were without a doubt the most inspiring, challenging and fulfilling. For this, I thank the International Center for Journalists and the Knight International Press Fellowship Program in Washington, DC for giving me this incredible opportunity.

I hope you will find this volume useful.

Happy reporting!

Michelle Betz  
Butare  
June 2003

# NEWSGATHERING

## What is News?

News is many different things to different people; however, there are some traditional news values that should be kept in mind when deciding what to cover and how. These news values include:

- knowing who your audience is and whether the story is relevant to your audience
- proximity – how close is the story to your community, psychologically as well as physically?
- timeliness
- impact (will it affect people, how many people and how much will it affect them?)
- unusualness
- prominence – are there any prominent people, countries, institutions involved?
- conflict – is there conflict in the story?

When researching your story, don't forget the 5 Ws:

- Who?
- What?
- When?
- Where?
- Why?

And:

- How? What really happened?

Additional questions for news value consideration are:

- Why is it important?
- What does it mean to me?
- What can I do about it?
- What's going to happen next?
- What is the point?

Always ask the money question (Where did the money come from? What is the money being spent on?) and always look for irony.

When covering a story there are several steps you'll have to go through before the story finally makes it to air:

*Researching* means all the preparation work that precedes going into the field to record or shoot material for broadcast.

*Fact checking* is making sure everything to be reported on the air is correct.

*Accuracy* is getting it right.

*Balance* is making sure that the other side/s gets its/their say.

## **Storytelling**

One of our primary jobs as journalists is to be superb storytellers, for if we don't tell compelling stories we don't give our audience any reason to tune in or to stay tuned. We do have the ability to change peoples' lives, but in order to do so we must tell good stories. How do we do that? Let's start with the elements that every story should, ideally, have:

- **Character** (a person or personalization)
- **Plotline** (build viewer interest and then hit them with the story)
- **Surprise** (hold back, hold back and then reveal)
- **Conflict and Resolution** (emotion and drama)

Then you put all of these elements together with a beginning, middle and end.

Clearly, not all stories can be (nor should they be) told in the same way. It is up to you as the journalist to decide how each particular story should be told. Should the story be told in a simple 30 second script story, or is the story so compelling it should be produced into a full package? Below are some possible formats in which we can tell stories. For more tips on writing for broadcast see page 25.

## **Types of Broadcast News Stories**

### **Television Stories**

**Reader/script:** story read by the anchor with no sound or pictures

**Voiceover or VO:** copy that the anchor reads live while video or some other visual element is shown

**Sound Bite, Clip, Sound-on-tape or SOT:** the edited part of the raw or uncut interview that you select for the viewer or listener. The average sound bit runs between 8 and 15 seconds – in other words keep it short, crisp and to the point. It may be the most important or interesting part of the interview or it may simply add color to the story.

**Vox Pops or Streeters:** short for the Latin term *vox populi*, meaning the “voice of the people.” In broadcast journalism it’s the term we use for a collection of very short interviews with a number of people, usually random members of the public. They are an easy way of putting the views of ordinary people into a broadcast story.

**Voiceover sound on tape VO/SOT:** the anchor reads live while video or some other visual element is shown, then pauses as we hear a soundbite before the anchor continues to voice-over the visual element.

**Reporter package or PKG:** visuals, natural sound and sound bites connected together in a report that has a beginning, middle and end. The reporter’s voice-over narration track is pre-recorded to connect and organize the visuals and sound.

## Radio Stories

**Reader/script:** story read by the presenter

**Script and clip:** presenter reads copy but there is also a clip usually in the middle of the story.

**Sound Bite, Clip, Sound-on-tape or SOT:** the edited part of the raw or uncut interview that you select for the listener. The average sound bit runs between 8 and 15 seconds – in other words keep it short, crisp and to the point. It may be the most important or interesting part of the interview or it may simply add color to the story.

**Vox Pops or Streeters:** see Types of Television News stories.

**Reporter package or PKG:** narration (voiceover), natural sound and sound bites connected together in a report that has a beginning, middle and end.

**Wrap:** presenter reads an intro, followed by the reporter package which is then concluded with the presenter again.

## Focus

Focus is, in essence, the angle of a story. Most journalists when pitching stories suggest something which when really thought about is unwieldy. For example, a reporter pitches a story on street kids. But what precisely is the story? What is the angle? What is the **focus**? Let’s take a look at the process of coming up with a focus.

Clearly, any production, like any news report, begins with an IDEA. In the example above, the idea is “street kids”.

**The idea:** For an idea to become a news report or feature it should satisfy certain criteria:

The first and most important question: **Will anyone care?** We can find out by asking ourselves:

Is it relevant to people's health/income, their family or friends, their quality of life, their neighborhood, their country? That's a descending order on purpose.

The second question: Will it hurt or help them? Make them happy or mad? Touch them or leave them cold. The selfish side wins most of the time.

But when the story is not so obvious, what do you do? You must have a reason to do the story and it must mean something to somebody. Let's come up with a process:

**Research:** Fast **proving research** helps you establish the credentials of a story. If after this initial research you can't find a good reason to do the story – again, it should mean something to a good number of people – then you must decide whether to go ahead with it at all. If that proving research tells you the IDEA has a chance, then you can move to the next stage: FOCUS.

**Focus:** So what is focus and why should you care? It is your most valuable journalistic tool – in print, radio, or TV, a short news item or a documentary. A focus statement is a simple sentence that contains three elements: who, what and why. Or simply: someone is doing something because.

Focus is crucial for journalists as it helps you to clearly define what your story is and what elements you'll need in order to do the story. A focus also helps keep you on track as you do your story, it reminds you what the story is about and where you're going. Without a clear focus, your story will be all over the place, will have too many elements and will likely be confusing for the audience.

Focus statements have the following common elements:

- each is a simple declarative statement
- each contains cause and effect
- each is based on research
- each contains a reference to people
- each has an emotional as well as factual side to it
- each defines what should be put IN and what left OUT
- each has a subject, verb and object

Let's go back to the street kids story. Your PROVING RESEARCH will quickly tell you this is an interesting topic about which many might care – but it's an enormous topic, which must be narrowed down or focused. Without a FOCUS you could be researching for months. How do you narrow it down? **Your proving research will offer several choices.** For instance:

- Authorities are concerned because the number of street children is rising.

- Street children are living on the streets because of abuse at home.
- Tourists feel unsafe because the street kids harass them.

Now along with FOCUS there are two other elements: POINT-OF-VIEW (POV) and TONE. This does not mean advocacy but simply the point of view, in other words, through which main character/s will you tell the story? In focus #1 we are telling the story from the POV of the authorities as they are likely to dominate the story. However, this does not mean that we will not hear from other characters. Indeed, we must also speak to street children as they are crucial to the story.

As for tone, this particular story will likely be official and serious in tone with comments from the authorities, but it will also include comments from street children.

*FOCUS: Tourists feel unsafe because the street children harass them.*

The focus is now from the POV of tourists – that means you’ll be **researching** mostly for tourists. Again, this does not mean you’ll lose objectivity! Obviously the claims of tourists will be balanced with those of the street children and perhaps also local officials. The **tone** will be different, more emotional than story #1 as ordinary people will play a larger part.

You can come up with a number of different focus statements for this story with each one suggesting what makes it **in** to the story and what is left **out**. You will also consider how the **research** can be narrowed, how the characters and their **POV** might vary and how the **tone** will change depending on the focus.

After you’ve done your proving research, established your focus, tone and point of view, then you need to do your full **research** for facts. It is important to bear in mind, however, that if your full research shows that your focus is wrong or not precise, you’ll have to change it according to the facts of the story.

So, to tell an effective story you can follow this process:

- Gather all the essential and interesting **facts** – then pare them down to what is needed to tell the story well and honestly...the story of your FOCUS; stay on your chosen route, don’t wander all over the map.
- Seek out, build in, and never waste your **natural sound**.
- Add **context** – by your context shall the great among you be distinguished from the lesser. Use context to show your understanding of the story’s essence and also how it fits into the larger picture.
- The **human drama** to make the story live and breathe and kick up its heels – without dramatic tension your story will be lifeless. (Not hype or faked drama.)
- The **people** with whose story the listener/viewer can identify. Most good reporting has people in it -- just real people like those around you – not the homogenous institutional officials and experts with which most stories unfortunately abound, but real people whose lives might touch you as you shed light on theirs. Real people aren’t afraid of emotion and passion.

- Finally, build the story to a **climax**, or some kind of resolution.

## Enterprising

In many cases there are obvious stories that we need to cover: breaking news, news conferences, policy-oriented stories and the like. However, we often get into the habit of relying on the news releases that arrive by fax or phone calls from government ministries announcing some event or another.

What we often forget, however, is that there are endless stories in our community that often go unnoticed, but which are indeed newsworthy. Too often we spend our time in the newsroom often complaining that there's no news or that it's a slow news day, when in fact we couldn't be further from the truth. There is always news happening, it's just not happening in our newsrooms! We should be outside, in our communities, walking or driving through different neighborhoods, talking to different people and looking around us – that's where the best stories are!

Here are some tips in developing story ideas, to help you move away from covering officialdom and towards covering your community.

- listen – what are people talking about on the streets, in the buses, in the shops?
- always be on the hunt for a story
- be curious and ask questions
- look around you
- talk to your photographers, peers and friends
- if you cover a beat find appropriate discussion groups on-line
- change the focus of a story – often that will give you a new angle
- start with your own experiences
- read everything you can get your hands on
- go wandering (do a “walkabout”)
- listen for a different point of view
- measure change – look at who's affected by the statistics; look beyond the numbers
- don't just cover an event – look at the issue that's behind that event
- compare and contrast – provide context
- localize – look for the local connection of a national or international story
- look towards the future
- follow up; assume every story has a follow up
- always ask (and answer) the question why
- brainstorm
- create new contacts
- go to where the pack isn't
- when out in the field, look in the opposite direction

- arrive early for meetings
- when covering meetings make sure to look at the entire agenda – you may spot something you weren't aware of
- pay attention to advertisements
- drive (or walk) around your beat or community as often as possible. Visit your beat at night.
- vary your commute every now and then
- switch your focus
- turn a story on its head. If the macro view has been done, do the micro view and vice versa
- check in with sources periodically
- always end interviews by asking if there is “anything else going on?”

## **Interviewing for Broadcast**

Interviewing is perhaps the most important skill in the pursuit of journalism, but the one we take the most for-granted and prepare for the least. Below are some tips to keep in mind as you set out to do interviews. These tips are useful regardless of whether you are doing a live television interview or a taped interview in the field.

There are however, some differences to keep in mind if you work in television. You must bear in mind that a television viewer processes information differently than a radio listener or a newspaper reader. Thus, you will have to do the interview slightly differently. You must make sure your questions are on target so you get precisely what you need and/or want; you need to be conscious of getting a suitable soundbite – this is much more crucial in TV than in radio where one can simply edit two segments of a clip together. In TV we need to make sure we get the bite we need, but in all cases it is imperative that we shoot cutaways so that if we do have to edit two clips together we can do so seamlessly on the visual side.

Regardless of whether you work in radio or television, your goal is the same: to get a good clip. In order to do this you need to know what makes a good clip and then you have to ask the questions that will lead to your source giving you good clip.

The most important thing to do during an interview is to listen! Listen to the answer instead of thinking of the next question. If you follow this simple rule your interviews will improve greatly.

## **Interviewing Tips**

- Dress appropriately.
- Arrive a little early. Set up always takes some time. And if you're late, you may have missed your opportunity to interview this person.

- Break the ice and make a good first impression. Make your interviewee feel relaxed.
- Be prepared. Make sure you've researched the topic, prepared your questions and know about the person you're interviewing.
- Know what you want to get from the interview. What's your plan? What's your focus?
- Your interviewee should know what the topic of the interview is, but you should never give your questions in advance unless there is some extraordinary circumstance.
- You are the one in control – never give up your microphone or control of the interview.
- Listen, listen, listen. Don't be a slave to your questions. Listening will lead to follow up questions.
- Mic the questions.
- Always have extra batteries, tapes, mini-disks etc.
- Know how your equipment works. It is embarrassing (and unprofessional) if you don't know how it works.
- Get the spelling and pronunciation of your interviewee's name. This is a good way to begin an interview and to make sure your gear is working. You can also check audio levels this way.
- Be persistent but courteous. Ask, ask and ask again (rule of 3's).
- Ask for clarification. Ask for examples.
- Don't be intimidated.
- Watch your interviewee's body language.
- Take notes during the interview. Note details of the location, what the person is wearing, anything that will add color to your story. Remember, one of your roles is that of observer.
- At the end of the interview, ask if the interviewee has anything to add, if s/he recommends other people you should speak to and whether you may call back later with questions.
- If your source makes requests to speak confidentially or "off-the-record", be prepared to respond in an appropriate way.
- Practice, practice, practice. Interviewing is the toughest skill in journalism, but perhaps the most important. Keep practicing, but also get someone to interview you so you know what it's like to be in the interviewee's shoes.

### **What questions to ask?**

- Always ask the questions that your audience wants answered.
- Avoid closed-ended questions.
- Avoid double-barreled questions. Ask one question at a time.
- Keep questions short and to the point.
- Do not make assumptions.
- Do not argue.
- Never try to cover too much. Remember, focus.
- Have a final question that wraps up your interview.
- Always ask your interviewee if they have anything else they'd like to add.

### **The 10 Deadly Sins (or how NOT to conduct an interview)**

- The non-question (make sure you actually ask a question)
- Double-barreled question (ask one question at a time)
- Overloaded questions (avoid questions with too many parts or too many elements)
- Leading questions
- Comments (don't insert comments into your question)
- Big presuppositions (don't make assumptions)
- Trigger words (people will react to the word rather than the question)
- Hyperbole (less is more so don't exaggerate)
- Complexity (keep it simple)
- Closed-ended questions

*(Source: VJ Handbook)*

### **Three Key Properties (and avoid the 10 deadly sins)**

- Keep questions open-ended
- Keep questions neutral
- Keep questions simple

*(Source: VJ Handbook)*

### **Off-the-shelf questions**

- What happened?
- What do you mean?
- Why is that?
- What are/were the options?
- How would you characterize that?
- What was the turning point?
- What did he/she/they say?
- What is/was it like?
- What went through your mind at the time?

*(Source: VJ Handbook)*

## **Working with Sources**

There are many constants when we practice journalism and one of these is that we deal with sources on a daily basis. Because of this it is important that we learn how to cultivate sources and how to work with them. Perhaps the first question we should ask is: who is or who can be a source? Anyone and everyone, as long as they are providing us with information that is reliable and accurate. Develop contacts with a wide variety of people who may have useful information. In other words, don't simply rely on government ministers or experts and other officials as your sources – speak to the people

living the story or who are affected by the story – they are sources too. In fact, they are the sources that your audience will most be able to identify with and remember.

It is important to cultivate sources from a variety of places but too often when we work under deadline pressure we resort to the same sources time and time again. Try to create a mindset where you are constantly looking for new sources who may have a different point of view, who lend diversity to your story, or who may even give you new story ideas. Develop a source list or rolodex with contact information and notes about the source (availability, expertise, etc.).

But also remember that no matter where or who your information comes from you must find another sources to confirm this information. It is normally not acceptable to rely on just one source.

Finally, you'll often encounter sources who are reluctant to speak to you or are especially reluctant to speak on camera. Don't allow your source to speak "off the record" or anonymously unless that is clearly the only way to get the information. But keep in mind that if you agree to this, not only are you ethically bound to respect any agreement you've made but then you also are in the position of finding another source to confirm this information and to do so on tape or on camera.

Remember, it is part of your job to get these people to speak, to coax them and to encourage them to share their story. Explain to them how important their story is and how many other people will benefit from hearing their story. If they still refuse then ask them if they know someone else that will speak to you. Unfortunately, the reality is that in many countries there is still a culture of fear when it comes to dealing with the media. And unfortunately, it is up to us to try to break through this culture of fear and convince people to speak to us.

See also: Attribution and Use of Soundbites on page 27.

## **Working with Translations, News Releases and Wire Copy**

Much of the information you will use is often not in your working language or is in the form of a press release or wire copy. Each of these situations presents certain challenges, but many of these challenges are similar. First, in each of these cases you have to take ownership of the story. To do this you must first decide whether the information is in fact newsworthy. Second, you should try to develop the story, looking for a second source.

Finally, you'll have to write the story or "rewrite" it for broadcast. To do this you need to read the story, understand the story and then put it away and begin writing *your* version. If you become tied to the original copy you won't be able to write it in broadcast form or in your own words. You need to speak as you write, and write as you speak. Remember that broadcast writing is a different language than writing for print but it's a language you already know – the one you speak every day.

Perhaps one of the simplest methods to do “rewrites” is the following. First, read the story or news release. Second, answer your 5 Ws and H questions and then come up with your focus statement. Then put the original source away and simply begin writing based on your focus and your 5 Ws, referring to the original copy only when you need to check facts for accuracy.

Press releases present their own challenges. Remember that there is usually an agenda behind the release: an organization, institution or government official is likely looking for some publicity for the latest project. It is your role as reporter or editor to assess whether the story is in fact newsworthy. To make this assessment consider the following:

- Check the release for accuracy and for “the other side of the story.” The facts may be accurate but not complete.
- Often what is at the beginning of the release is not the news; read the entire release and then edit.
- Look for ways to be interesting. A story with a human angle will get a lot more attention than one that sounds like an interoffice memo
- Look for the story behind the event.
- Look for additional sources rather than simply speaking to the author of the release.

Finally, when relying on wire copy for information remember that the people writing the copy are reporters just like you and they too make mistakes. Always confirm any information you use from the wires.

## **Covering Events**

One of the most common things we cover is events, whether they are meetings, conferences, hearings and the like. One of the most common things we do every time we cover a meeting is to cover it exactly as we did the last time. Unfortunately, most reporters, after covering countless meetings, get into a rut and simply go to the meeting to cover the meeting, instead of looking for the story behind the meeting and speaking to the people who will, or are, ultimately affected by what’s discussed at the meeting.

For example, if you are told to cover a conference on HIV/AIDS, don’t simply go to the conference, find other locations, such as a clinic, where you might find people living the story.

Here are some tips to help you break out of the meeting “rut”:

- get the agenda early, don’t just cover the meeting, look for a particular aspect of the meeting that your audience would be interested in
- arrive for the meeting early and interview sources before the meeting gets started

- when shooting the meeting, shoot from different angles and points of view. Too often we shoot every meeting in exactly the same way and after a while they all look the same.
- don't simply cover the meeting -- look for the story behind the meeting
- find the people that are affected by the meeting and speak to them
- even if you're in a situation where you are expected to cover a meeting merely because a government official is in attendance, you can still bring back a clip from the official but you can also bring back a real story with real people by looking beyond the event and asking yourself (and then sources) what the story behind the event is.

Clearly, the overriding message we get from these tips is that there is usually an official reason for such meetings, but it is your job to find the real story and the real people behind the meeting. Indeed, often these people will actually be in attendance but they won't be the ones on the stage or in your face. You'll have to seek them out

## **Use of Natural Sound**

Natural or ambient sound is sound that occurs in the environment. Some call it background sound. It is the sound that, when we stop and listen, we hear all around us. It is the birds singing, the traffic roaring, horns blaring, people talking, fluorescent lights humming, kids playing. Natural sound is a crucial aspect of broadcast news stories and helps to not only tell the story, but to illustrate it, to create a visual image in our audience's mind. This is particularly important in radio when we don't have visuals.

Examples of natural sound (or nats, for short):

- a story on traffic congestion would include nats of traffic and perhaps of traffic police blowing their whistles and people honking their horns
- a story on the working conditions of port employees would include nats of the workers at work, general sound at the port, ships' whistles blasting

There are also two types of natural sound: foreground sound and background sound. You can think of the foreground sound as the close-up shot we use in television and the background shot as the wide-shot or long shot. Foreground sound gets close to the source of the sound, while the background sound is broader, encompassing different sounds from a greater area.

In our first example, the background sound would be the sound of the traffic in general. Our foreground sound could be captured by getting close to the traffic police and recording the sound of them yelling or blowing their whistles. In many cases sound in broadcast is used similarly to the way we use punctuation in writing perhaps as an exclamation mark, or is used to set the scene, to bring the audience closer to the story.

Remember, telling a broadcast story involves the weaving together of several elements: visuals (if television), natural sound, narration track and clips. Effectively weaving these elements together will not only tell a story people aren't likely to forget but will also tell the *whole* story.

Collecting natural sound does take practice and some sounds (water, for example) are much more difficult to record than others. Keep practicing and experimenting and use different microphones if you have them available. Ultimately, your stories will be that much richer for the use of natural sound.

## **Visual Storytelling**

*"If your lens doesn't need cleaning at the end of a shoot, you didn't get close enough."*  
- Rich Murphy, photojournalist

Television is not simply radio with pictures. Indeed, pictures are the most important part of our television news stories simply because people will remember what they see before they remember what they hear, so "show, don't tell". Aim to have pictures that are memorable for the pictures are your visual proof.

Visual storytelling is really an art, but it is an art that we can learn and practice. But before you begin to shoot you need to know what your objective is, what is the focus of your story? What is the editorial focus and what is the visual focus. By determining this you can then decide what pictures you'll need to capture even before going out into the field. Also, while it may seem obvious, you need to know what equipment is available, how to use it, and feel comfortable with it or you won't be able to use it effectively or with confidence. This is not something you can learn in the field!

Remember that television is a collaborative effort and in order for that team to work effectively you need to communicate with your team, be it your photographer, reporter or producer so that everybody knows what the story is. You need to discuss what shots are needed and decide the best way to do the story in the available time

When you do go into the field to begin shooting, you should strive to do several things. First, remember your goal is to prove the focus of your story with sound and pictures. The pictures are the visual proof of the story you are telling. Ask yourself "what pictures will tell this story with a minimum of words?" and strive to capture mood and emotion.

Second, remember that we are storytellers and that stories have 3 basic elements: beginning, middle and end and your visuals also need to illustrate those elements. The opening shot, or beginning, of a story is usually illustrated with a wide shot. The middle of the story is made up of medium and tight shots and the story will usually end with another wide shot.

Third, some shots are better for telling stories than others. The shots that best tell stories include close-ups, faces, action and reaction and detail. Television is a close-up medium so shoot lots of close-ups. When you do shoot close-ups don't shoot from across the room – you need to get close to whatever you're shooting!

It may seem strange, but perhaps the most difficult aspect of shooting is to gather good, usable audio. What usually happens is that we become so consumed with getting all the right shots and sequences that we forget all about sound. Remember, television storytelling is composed of pictures, clips, narration or voiceover and natural sound so always monitor your audio. You need to listen for, and then capture, good, vivid natural sound.

In the field make sure that you discipline your shooting -- know what you're shooting and why. Once you have the technique down then you can enhance your visual storytelling by finding unique compositions and experimenting. If you have a tripod, use it.

While shooting is part of the production process, what you shoot will ultimately need to be edited and thus you need to shoot accordingly. There are a couple of things you should always make an effort at shooting. First, don't forget to shoot cutaways or you'll have a difficult time when it comes to editing. A cutaway is a brief shot used to establish visual continuity between two shots. They are most commonly used when editing together two clips from the same interview.

Second, make an effort at shooting sequences everywhere you go. A sequence is a series of shots that, when edited, gives the impression of continuous action. In essence, a sequence tells a mini-story in compressed time and helps explain a key story idea in a more effective fashion than could be done using random shots.

Sequences are easy, they just take practice. The basic three shot sequence is composed of an opening wide shot followed by a medium shot and then finishing with a close up.

Finally, understand that there is a corresponding reaction to every shot you make and always ask yourself what is the corresponding reaction to the shot you're making now? You need to think ahead and anticipate where the action is going next and position yourself to make the shot.

A few more photography tips:

- shoot what is going away first (because it's not coming back!)
- shoot and move
- remember, the eye does not zoom so be judicious in your use of zooms
- interviews can be visual too; try to shoot your sources in their natural environment
- shoot at the subject's level, so if you're shooting a child get down to your knees and shoot on their level

## **Computer-Assisted Reporting**

One of the most useful tools in journalism today is the internet. But, just because it's online doesn't mean it's true. Indeed, there's a lot of bad, biased and simply incorrect information on the net. In order to use the internet effectively you need to know where to look and to be familiar with what's available and where to find it.

According to the Radio and Television News Directors Foundation "Wired Journalist" guide, there are several things you should consider when evaluation information found online. First, look for the source and make sure it's legitimate and there is a clearly identifiable person or organization behind the site. Second, look carefully at the website address; if there's a tilde (~) the site is likely to be a personal web page. Third, as with any source used in journalism, make sure whatever you use is attributable. Finally, beware of pages that have incorrect spelling or grammar.

Once you've found a site that you consider reliable and will likely use frequently, you should "bookmark" it or add it to your "favorites". This will make it easy to access these sites in the future.

To access the web, we use a program called a browser, the two most common are Internet Explorer and Netscape Navigator. Both can be downloaded for free. Every webpage can then be accessed by typing in its URL (uniform resource locator) which begins with <http://>. Because this is common to all web addresses, it is usually omitted.

Interactivity on the web is achieved through "hyperlinks" or "links" as they are more commonly known. Links are usually identifiable on a webpage by the use of blue type and underlining.

Searching the web is one of the most common uses of the internet, but also one of the most difficult tasks to do efficiently. In order to do an effective search, you must be precise in the use of keywords you use, but not so precise that you get no results at all. Some of the most common search engines are: [www.google.com](http://www.google.com), [www.altavista.com](http://www.altavista.com), [www.lycos.com](http://www.lycos.com) and [www.yahoo.com](http://www.yahoo.com).

For more information on computer-assisted reporting check out the National Institute of Computer-Assisted Reporting at: [www.nicar.org](http://www.nicar.org). There is also the Online News Association which you might find useful. Their website is: [www.onlinenewsassociation.org](http://www.onlinenewsassociation.org)

Also, keep in mind that more and more journalists are using email to gather information from sources who may be on the other side of the world. Of course, this presents

challenges for the broadcast journalist who usually requires a soundbite for their story, but as a means for gathering background information it can be very useful.

See page 85 for a list of websites that you might find useful.

## **Political Reporting**

Political reporting is covering government at both the local and national levels, but it is also covering political candidates and politicians. In any case, remember that the first premise in reporting is: fairness, accuracy, balance. This is especially important to keep in mind when doing political coverage. Covering politics, however, does not mean simply using politicians as sources. Often political coverage that is more effective is coverage that includes real people, people that are affected by political decisions. The president or government ministers are not our only sources for political stories.

Government engages in many essential activities:

- authorization of public improvements, such as streets, new buildings, bridges
- adoption of various codes, such as building, sanitation, zoning
- issuance of regulations affecting public health, welfare and safety
- consideration of appeals from planning and zoning
- appointment and removal of city officials
- authorization of land buys and sales
- awarding of franchises
- adoption of expense and capital budgets.

Group participants in local government process as follows:

- political party leaders - they have a strong hand in nominating process. These people have a political agenda
- elected and appointed officials - have key roles in implementing policy. Elected usually member of political parties with political agenda
- Interest or pressure groups. Every aspect of government is affected by these. Business interested in government spending, rules and regulations. In Mauritius, concerned about tourism taxes and levies. Banks scrutinize debt policies. Contractors urge public improvements. Even private citizens have a stake in government though often not as organized. Religious groups and educational organizations keep track of school policies. Medical and health professionals examine the activities of the health dept.

In all this mix is the media, often referred to as the government watchdog and like it or not, the media often play a direct part in the political process. The media highlight personalities, are fond of exposes, and will do stories about public works projects that appear too ambitious or expensive. The media often do stories about government as simply a succession of events. Instead, journalists should tell people about how

government works, how it affects them, and how they can influence it. This goes back to the “informing” role the media play.

There are a variety of different stories that measure the well-being of a community, just don't forget to come up with a focus and to find people that are “living” the story, that are affected by the story. Some of these stories might include:

- employment and unemployment rates
- health data
- social conditions - diversity and harmony
- literacy rates
- education statistics
- housing starts, telephone and utility connections, automobile sales
- hotel and motel occupancy rates
- sales tax revenues

When covering political campaigns - there should be at least four elements to your coverage:

*Candidate:* do a profile, interview friends and associates of the candidate

*Money:* always ask the money questions. Examine political fundraisers, campaign funding disclosure reports, advertising programs. Who is giving money to the candidate? How much are they spending? What are the candidates spending their money on?

*Issues:* more important than the politics. candidates platforms, public's input. Remember, candidates go where the votes are. Watch where your candidates are going, how often, who they are appealing to. Just by looking at a candidate's weekly schedule you can detect much of his strategy. For example, reporters are concerned with accountability. If they see a campaign is skirting relevant issues or only addressing them with generalities, it's the reporter's job to press the questions that will force out the issues. The public is entitled to know the candidate's stance on taxes, welfare, education and health care. This is more substantive reporting that "horse-race reporting" - which merely tells who's up and who's down in a political race. Most political reporters know what the public considers important and so press the candidates on these issues. Don't just accept slogans and generalities: what do they mean? For example a campaign uses as a slogan: Your congressman is there when you need him. What does that mean? Political reporters should see through these substitutes for the specific, calculated devices by which the candidate or official avoids taking a position.

*Organization:* key figures, campaign plans. Remember: no campaign is not planned. Assume that every decision is made for a reason. A reporter's job is to cull from the campaign rhetoric those few words, incidents and impressions that convey the flavor, the mood and the significance of what occurred.

## Election Reporting Tips

*(From an article by Thomas Winship, chairman of the International Center for Journalists and former editor of The Boston Globe. Written for Editor & Publisher, Oct. 3, 1992)*

- **Stick to the issues.** Watch out for candidates who employ clever public relations tactics that have nothing to do with real election issues. Some candidates find they can call more attention to themselves by launching a hate campaign against their opponents (personal family values is a favorite topic) rather than addressing important issues like the economy and jobs.
- **Beware of exaggerating controversy.** Too often on a day when a story doesn't hit us in the face, some reporters and editors create and then exaggerate a potential conflict. Better to let that day pass without a 20-second sound bite or a byline.
- **Equal time for all.** Keep a meticulous running score on space and play (front page, inside) given to each candidate. Uneven reporting is the most certain way to lose credibility and readers.
- **Don't forget the voter.** Reporters should keep up with what the voters are thinking, not only through polls and man-in-the-street quick quotes, but by meaningful probing of how families are surviving. Remember to cover the regions and not just key areas of the country.
- **Beware of "poll-itis."** Polls can be useful, but they can be overused and manipulated. A reader will be better served by more old-time regional reports with interviews and predictions from voters and field experts.
- **Don't over analyze.** Much of the energy and time devoted to analyzing the candidates' every move would be better utilized telling readers what voters think rather than what a desk-bound dreamer, with a license to sway, wishes would happen.
- **Beware of "creeping legitimacy."** Creeping legitimacy occurs when one news organization (usually a not-so-reliable one) publishes a story based on a rumor or one source and other media houses follow suit out of fear of missing the story. News organizations should apply the same reporting standards of their own investigative efforts (double-check every fact) to any political campaign rumors

and scandals. The reporter must never serve as a mere conduit for unchecked personal information on a candidate, especially from a questionable source. Stick by your own standard of fact-checking before pulling the trigger.

## **Covering Budgets**

This requires knowledge of how money is raised and how it is spent. Money fuels the system and the relationship between money and the workings of the government can be seen in the budget process.

The budget is a forecast or estimate of expenditures that a government will make during the year. Revenues are needed to meet those expenses and the budget is the final resolution of the conflicting claims of individuals and groups to public money.

All sorts of pressures come to bear on the budget makers. Good reporters check to see if politicians seek to reward constituencies and fulfill campaign promises.

Here is a checklist of budget stories:

- amount to be spent new or increased taxes, higher license and permit fees and other income that will be necessary to meet expenditures cuts, if any, to be made in such taxes, fees or fines. (Comparison with preceding years) Justification for increases sought, cuts made
- Rate of current spending, under or over budget of previous year
- Patterns behind submission and subsequent adjustments, such as political motives, pressure groups, history
- Consequences of budget for agencies, departments, businesses, public
- Per-person comparison of costs for specific services with other areas or schools
- Check of one or more departments to see how funds are used, whether all funds were necessary.

There are five major interest groups that seek to influence budget making and constitute a reporter's sources:

1. government - executives who submit the budgets, officials, party leaders outside government often helpful
2. Money-providing constituencies - local real estate associations, property owners associations, chambers of commerce, taxpayer organizations, merchants and business groups, banks
3. service-demanding groups - education, health, welfare and other services
4. organized bureaucracies – public employees, municipal unions
5. independent groups

## NEWS PROCESSING

### Broadcast Writing

Writing for broadcast differs from print because our brains process the information differently when it comes from radio or television. Most importantly, we must remember that our audience has only one chance to understand the story, whereas in print the reader can linger over a story or go back and re-read if something is not clear. We do not have that luxury in broadcasting. Our audience has one chance, and only one chance, to understand.

But, while this does pose some challenges, we have to remember that when writing for broadcast we're using a language we already know – the spoken language. This is true no matter what language you work in. We often get so tied to our scripts, ie. the *written* portion of our stories, that we forget that these scripts are going to be read *aloud*. Herein lies the difficulty, but also the simplicity, of broadcast writing. Indeed, we are writing, but we are writing for the ear, writing simply, the way we speak. Thus, perhaps the most important thing to remember is to write conversationally, to write the way we speak and to speak while we write! But beware of using slang or colloquialisms.

Once we've ascertained the focus of our story (see page 8), we need to decide on the story's structure. A simple 4-step process, called a grid, can be useful: hook, context, development and wrap.

The hook is the beginning of the story where we use good pictures and natural sound to grab our audience and compel them to stay tuned; it's where we establish the story's theme and tone. The context is the information-heavy part of a story and in television it is often not very visually exciting. The context calls for great writing and for you to get into the next section, the development, as quickly as possible. It is now that we develop our characters, write less, build tension, explain motivation and provide analysis. While we develop the story we rely heavily on the story's characters. Finally, we need to wrap the story. Here we look to the future, tie up any loose ends and return to our original mood. It's important not to linger too long here and not to moralize, simply wrap the story.

If we are to use the street kids story our grid would look something like the following.

	VISUALS	SCRIPT
HOOK	c/u of street kid sifting through a	Story intro

	pile of garbage or begging from someone	
<b>CONTEXT</b>	Shots of street kids; maybe file footage of genocide; shots of local authorities dealing with the street kids	Explain why so many street kids; clips from local authorities
<b>DEVELOPMENT</b>	More shots of kids	Clips from street kids telling their stories – why living on street etc.
<b>WRAP</b>	More shots of the child in his/her environment	Back to our first main character and try to bring the story to the future

Following this simple process helps us decide what elements we need to gather in the field. Remember, you're the one that knows everything about the story while the audience knows nothing. It is your job to keep the story as simple and logical as possible while providing whatever information your audience needs to understand the story in its entirety.

**General rules:**

- don't try to tell the whole story
- be specific and use concrete terms
- focus on one thing at a time
- write conversationally
- write factually and accurately
- write in the active voice
- write a beginning, a middle and an end
- start strong
- simplify
- attribution comes first

**Do's**

- Tell stories in a LOGICAL order.
- Write as you talk and talk as you write. (Keep sentences short. If you have a long sentence, follow it up with a short one)
- One thought per sentence. Just one!
- Use the PRESENT tense.
- Use the ACTIVE voice.
- Paint pictures with your words. (Let the viewer make the conclusion – you tell/describe what's going on.)
- Describe people, don't label them. (Tell exactly what they do as opposed to using their official title.)

- Use verbs as adjectives. (eg. If you say “he struts or saunters” you’re giving a picture without using an adjective.)
- Treasure small words.
- Use numbers carefully and as little as possible. Make numbers mean something.
- Put attribution at the beginning of the sentence.

## **Don’ts**

- No freight trains. (Don’t pile up adjectives)
- No acronyms.
- Stop at danger words like “who” and “which”.
- Don’t say what you don’t need. Be direct.
- No cliches.
- No jargon.
- Avoid vague language. Be specific.
- Avoid synonyms or elegant variations.
- Avoid numbers in your script if possible. If you have to use them, make them mean something. Be sure to write them out in your script and round them off.

## **Attribution and Use of Soundbites**

There are several different ways we can use information in our stories: attribution, clips or soundbites, and our own observation. The information has to come from somewhere, and when it is not directly observed or heard by a journalist, it must be “sourced” or attributed. In other words we need to tell our audience where the information came from. This is necessary for a couple of different reasons. First, attributing the information enables the audience to assess its authority or accuracy. Second, it makes it clear that the particular news organization is not responsible for the information. Third, it assigns responsibility for the information to the source.

Beware, however, that attribution does not relieve the journalist of responsibility. Simply because you correctly attribute information or quote someone does not mean that what they say is true or responsible.

Here are some examples of attribution:

- *According to police*, ten people were injured in the explosion.
- *The President says* elections will take place soon.

Keep in mind that in broadcast writing the attribution goes at the beginning of the sentence.

If we use soundbites or clips (or sots: sound-on-tape) we need to bear a few things in mind. First, for regular news stories soundbites should not be longer than 15 seconds maximum. Second, you need to write into your bites – you need a “clip intro” that

introduces the person we are about to hear from without stealing that person's thunder or repeating what they are about to say. Your clip intro needs to be a full sentence which can be as simple as "John Abdullah is the minister of transport." The clip intro is then followed by the soundbite. Finally, when translating a clip, let the clip run at full sound for the first couple of seconds before bringing the sound down and bringing up the voiceover translation.

Reporters often find it difficult to find the ten best seconds of an interview but you need to ask yourself which is the absolute best part of the interview and best illustrates the story.

Soundbites can be most often placed into one of two categories: informational and emotional. Informational soundbites are usually those we get from officials or experts while emotional sots come from people who are living the story or are affected by the story. It is up to you to decide what kind of bites will best tell your story and then how you need to go about gathering those bites.

Finally, bear in mind that often we will want to use two segments of the same interview. In radio these are easy to edit together, but in television if we edit them straight together we'll get a jump cut. As a result, we need to always shoot cutaways anytime we shoot in the field. A cutaway is a brief shot that will create visual continuity between the two clip segments. Cutaways of interviews could include the following shots: the interviewee's hands or an over the shoulder shot of the reporter listening, anything that will establish a sense of continuity. Also make sure you shoot cutaways that are at least 15 seconds in length or the editor will have a tough time when it comes to editing.

## **Video Editing**

Whenever compelling images, natural sounds and narration are edited into a single story, relationships are established, realities created, questions answered and emotions stimulated. That is the power of editing. When done well, news video editing is invisible to the viewer.

More precisely, editing means to select certain parts of an event or events and put them into a proper sequence. In essence, we're condensing time and space. Of course the specific nature of editing will depend on what exactly you're trying to edit. Are you editing a 20-minute television documentary or a one-minute news package? While this section deals with editing for television, many of the concepts discussed here can be applied equally well to editing for radio (without the visual element, of course).

The basic editing functions are to *combine* various shots, to *condense* the footage, to *correct* production mistakes and to *build* a show or story from various shots.

## **Editing Tips**

- Think about the story in advance and how and what you'll need to edit
- Communicate with your crew
- Think about what the story is and shoot accordingly. Don't overshoot or it will be a nightmare to edit (and will take up valuable time that you don't usually have)
- You need sequences and these cannot be built in the edit room, so make sure they're shot in the field
- Images must be edited so that the main subject is always moving in the same direction throughout a sequence. The only things that might change are camera angle, composition and distance to the subject
- Movement that changes abruptly confuses viewers. Make sure you've got the cutaways you need.
- When using camera movement such as a zoom or a pan, make sure you complete the movement in editing – don't cut a zoom or pan in mid-motion; let it finish.
- Like everything else in broadcast journalism, editing should be motivated by action, dialogue, sound or narration. Each shot should run only as long as it takes the viewer to absorb the information presented. Pacing is crucial.
- Have a shot list to work from and know where you're going.
- Be organized: have your tapes, shot list, notes and script.
- If you're working with the editor (rather than editing yourself) share the focus of the story so you're both working from the same page.
- Be prepared to change the words: words are more flexible than the pictures.
- Let it breathe. Pauses can be very powerful.
- Natural sound – use it!!

## **Performance**

As broadcasters most of us rely on our voices for our livelihood. What many of us don't realize is that we can change our voice – but it takes time and practice. This section will give you practical advice on what you need to work on in order to change your voice. It will also give you tips on how to improve standups and going live.

## **Delivery**

The first step in working on your delivery is to make sure you're relaxed. This may seem like a contradiction for many of us automatically tense up before we perform and to some extent need that rush of adrenaline in order to perform effectively. However, we need to release the tension in our face and neck and shoulders where most of us carry this tension in order to unlock our voices. That means roll your shoulders and your neck, stretch,

move, whatever it takes to relax. You must do this before attempting any type of performance whatsoever.

We also need to learn to breathe properly which will also help us to relax. Most of us are shallow breathers, using only the top third of our lungs, leaving the bottom two-thirds to stagnate. We need to learn to fill not only our lungs with oxygen, but also our diaphragm for ultimately it is from the diaphragm that we will speak – our vocal chords only help to produce the sound...using our diaphragm will lend a richness and resonance to our voice and will also help protect our vocal chords.

How can we find our diaphragm? Well, for many of us that could prove to be a challenge because most of us don't use our diaphragm on a daily basis. Try this: stand tall, feet shoulder-width apart and breathe in deeply through your nose. Feel the oxygen fill your belly and allow your belly to distend. What is actually distending is your diaphragm! Do some of this belly breathing daily and you'll begin to get a feel for where your diaphragm is and ultimately how to use it.

You should also be standing anytime you perform. Clearly, this isn't possible if you're a television presenter, but you should stand whenever possible. You should also hold your copy up or have it in front of you so that you're not looking down. Our goal here is to have the entire pathway, from the diaphragm up through your lungs and windpipe until it's expelled, as clear and straight as possible. If you're looking down, your windpipe will be crunched up, hindering the clear escape of the sound.

You should also stay as hydrated as possible, that means lots of water and cut back on the coffee or sodas as caffeine is a diuretic meaning it simply dehydrates you – the opposite of what we're trying to achieve. The simple act of clearing your throat should also be avoided as it simply will irritate your vocal chords.

You also need to learn to use a microphone effectively. Most of us hold the mic too close to our mouths thus picking up unwanted hissing (sybillance) and popping and often leading to distorted sound pick up.

Finally, always appear confident even if you're not and practice, practice, practice for that is the only way your performance will improve.

**RICE:**

**Relaxed**

**Interested** in what you're saying

**Connected** beyond the mic/lens to your audience

**Energized** because what you give you get back

**Reads:**

- know what you're reading, understand it and visualize it
- make it make sense

- visualize – you may be in a small booth or studio, but you need to put yourself into the place where your story is happening
- keep it conversational; don't sound like you're reading, but rather like you're telling a story
- talk to the audience
- use expression in your performance – yes, that means facial expression. I especially like to see presenters use their eyebrows!
- pauses can help tell the story and can give you a much needed moment to collect yourself
- maintain momentum through every sentence, through every paragraph until the very last word
- watch your audio levels to make sure you're getting what you want
- when giving an audio level test or check, make sure you are reading what and how you will be on air. Do not simply blow into the microphone or count as that will not give an accurate check.
- make sure you articulate and enunciate clearly; many of us have problems with certain words and sounds and it's up to you to ascertain what your problem areas might be and then to work on them
- focus on what you're saying; there are always distractions in any environment and it's your job to ignore them and focus on the job at hand

#### **Script:**

- mark your script – that means any pauses, unfamiliar pronunciations, intonation, expression – anything that will help you do a better read. Do NOT assume you'll remember when you go to mic it, you won't!
- know pronunciations
- always rehearse your script and read aloud using your face and eyes for expression BUT don't over rehearse
- remember, a lot of bad performance stems from a bad script so make sure you can read your script, that it's written for broadcast and that *you* can read it!

#### **Tone:**

- look out for unintentional traps that may make you appear insensitive. ie. A sunny live weather report after a murder story. You need to mentally shift from story to story
- speak with both authority and accessibility
- beware of becoming overly emotional when reading, your tone and emotional expression should match the tone of the story you are reading

#### **Fear of performance or “mic fright” is usually due to:**

- lack of experience or preparation
- fear of failure
- lack of self-esteem
- lack of mental preparation
- dislike of one's own voice

Once you know where your fear stems from you can work to overcome it!

### **Exercises for diaphragm, breathing, open throat:**

- preparing the speech muscles: move the lips in all sorts of ways – push them forward, stretch them back, pucker them, blow through them
- stretch the tongue in and out of your mouth, down over your chin
- work the soft palette (the soft fleshy area above the back of your throat) by saying the phonetic sounds k, g, ng
- repeat these sounds: bah, bah, bah; duh, duh, duh; lah, lah, lah; gah, gah, gah
- the, the, the; ra, ra, ra; mah, mah, mah; yah, yah, yah
- exaggerate vowel sounds before coming back to speaking them normally: OH, OU, OI
- deep diaphragmatic breathing

## **Going Live**

Regardless of whether you're a television or radio reporter, no doubt you'll be going live at some point during your career and likely quite often.

### **Preparation:**

- Organize key themes and ideas first, then insert key supporting ideas.
- Outline the beginning, middle and end.
- Remember: a live should NOT replicate a pre-produced package
- Avoid relaying too much information and too many details.
- Include information not used in later packages or to explore other angles.
- Write ONLY key words/facts on your notepad
- Check appearance/equipment/the scene one last time.
- BREATHE fully from the diaphragm.

### **Performance:**

- vary body language/facial expression
- vary eye contact; look down at notes and survey the scene
- physically interpret the information
- work the scene, if possible
- don't read word for word from notes
- keep copy and delivery conversational
- keep sentences short
- avoid a run-on delivery
- pause when you stumble or to highlight key information
- utilize vocal variety

## Standups

A standup is a short (no more than 15 seconds) taped appearance of the reporter on camera. When edited it becomes a part of the reporter package.

### **A standup can accomplish certain things in a news story:**

- Can bridge from place to place or from thought to thought when it occurs in the middle of a story
- Can summarize and tag a story when it's placed at the end.
- Can be invaluable in making a story less complicated and confusing.
- A standup proves, beyond any doubt, that you were truly on the scene, as an eyewitness, giving you and your newscast vital credibility.

### **Here are some considerations for a standup:**

- Will a standup enhance the telling of the story?
- Will my pictures completely carry the story?
- Will we talk about facts that cannot be visualized?
- Is my video so uninteresting that I'm just using it so I won't put up color bars?

### **Reasons *not* to use a standup:**

- Because we want to see the reporter
- Because a consultant says research indicates we should
- Because you don't have another way to begin or end your story

### **Performance tips for standups:**

- Explain, as opposed to "report" or "read"
- Make clear how the story touches and affects people.
- Relax
- Speak in phrases, in thoughts. Tell your story in natural conversational language.
- Remember that the audience is rarely hanging on your every word. So you must make your story and especially your standup sufficiently clear so as not to confuse people.
- Try to make maximum use of your surroundings for your standups.
- Try to keep your standups interactive.
- Remember standups are not long. Usually a few thoughts or sentences will do the job more effectively than a paragraph. A standup can range from 7 to 15 seconds.

## Appearance

Because television is a visual medium appearance does matter, as much as we may want to resist that fact. As such here are some tips to help you with your on-camera appearance.

- Avoid white and black clothing

- Clothing should have a slim silhouette and not be too bulky
- Avoid clothing with thin stripes or plaid or that is too busy or colors that are too contrasting
- Colors should coordinate with, not blend into, the set you are working on
- Women should avoid wearing big jewelry such as earrings or necklaces. Keep it simple and uncluttered.
- Makeup should be smooth and subtle and not theatrical. When applying makeup be sure to apply it in similar lighting conditions as those to which you'll be performing.
- Hair should be neat and not hanging in your face
- Use appropriate facial expression

# LAW, ETHICS AND RESPONSIBILITY

## Journalistic Values and Standards

In our efforts to be responsible journalists, there are a number of journalistic values that, while not law, may help us in making sound decisions and producing solid news coverage.

- **Accuracy** – get the facts right and get the right facts. The information you gather is not misleading or false. Completeness of information is also crucial – don't be inaccurate by omitting information. Do not assume that information you were given is true. You must verify.
- **Integrity** – The information is truthful and not distorted to justify a conclusion or to present a personal bias.
- **Balance/Fairness** – Reflect the wholeness of communities and report equitably the relevant facts and significant points of view. Deal fairly and ethically with persons, institutions, issues and events.
- **Impartiality** – There are often more than two sides to any issue and impartiality may not be achieved simply by mathematical balance in which each view is complemented by an opposing one. It is also important to keep your opinions separate from those of your sources. In news, your opinions are not part of the story.
- **Accessibility** – Be the eyes and ears of the community – go where the public cannot go. Help citizens connect with each other.
- **Credibility** – depends not only on accuracy and fairness in reporting and presentation, but also on avoidance by both the organization and its journalists of contacts which could give rise to perceptions of partiality. Be accountable. You may at times be required to explain why you do what you do. For example, why a suspect was named in a news story.
- **Privacy** – Journalists should respect the privacy of individuals, recognizing that intrusions have to be justified by serving a greater good. Journalists should not report the private legal behavior of public figures unless broader public issues are raised either by the behavior itself or by the consequences of its becoming widely known.

## Code of Ethics of East Africa

The resolution affirming the code was unanimously approved at the 5<sup>th</sup> Annual East Africa Free Press Assembly in Nairobi in September 2002. Delegates included leaders of press associations from Ethiopia, Eritrea, Somalia, Djibouti, **Rwanda**, Burundi, Kenya, Seychelles, Uganda and Tanzania.

- **Fairness and Right of Reply** – Journalists shall write and the mass media shall publish, broadcast or report fair, accurate, unbiased stories. All sides of the story shall be reported. The right to reply from any person mentioned in an unfavorable context shall be obtained, as appropriate.
- **Acceptance of Favors and Bribes** – Journalists and their employers shall conduct themselves in a manner that protects them from real or apparent conflicts of interest. Such conflicts of interest may arise through accepting gifts, bribes, favors, free travel, special treatment or any other form of inducement or privilege.
- **Discrimination** – The mass media shall avoid prejudiced, pejorative or stigmatizing language in reference to, among other things, a person's nationality, ethnicity, class, religion, political affiliation or sex, or to any physical or mental illness or disability. Such references shall be eschewed unless they are germane to a story.
- **Accuracy** – It is the public's right to unbiased, accurate, balanced and comprehensive information, and the journalist's duty to make adequate enquiries and cross check his/her facts.
- **Disclosure of Sources** – The journalist shall observe professional secrecy regarding the source of information obtained in confidence.
- **Social Responsibility** – In collecting and disseminating information, the journalist should bear in mind his/her responsibility to the public at large and the various interests in society.
- **Respect for Human Dignity** – The journalist will respect and defend basic freedoms and rights of human beings as stipulated in all the international and regional charters and conventions, with sensitivity to socio-economic status and socio-cultural issues.
- **Plagiarism** – It is the duty of the journalist to regard plagiarism as unethical and to always credit the source.
- **Independence** – The journalist shall exercise his/her profession in the public interest without undue interference from any quarter.

*(Source: World Free Press Institute)*

## Making Ethical Decisions

Ethical decisions are not made in a vacuum. Indeed, making ethical decisions involves both the individual and the organization; there is both personal responsibility on the part of the journalist, and organizational responsibility on the part of the news organization. Bearing this in mind, here are some guidelines we can use to help us make sound ethical decisions.

- Consult your colleagues and editors
- Define the ethical problem
- Check codes of ethics and other guides
- Decide what your journalistic objective is
- Identify the people involved in the story (the stakeholders) and how they might be affected by your decision
- Ask yourself what your alternatives might be
- Having a discussion is not enough: you have to make a decision
- Make sure that you can explain your decision and explain the decision if necessary

Finally, when making decisions, you may consider the following checklist from the book *Doing Ethics in Journalism: A Handbook with Case Studies* by Jay Black, Bob Steele and Ralph Barney.

1. What do I know? What do I need to know?
2. What is my journalistic purpose?
3. What are my ethical concerns?
4. What organizational policies and professional guidelines should I consider?
5. How can I include other people, with different perspectives and diverse ideas, in the decision-making process?
6. Who are the stakeholders – those affected by my decision? What are their motivations? Which are legitimate?
7. What if the roles were reversed? How would I feel if I were in the shoes of one of the stakeholders?
8. What are the possible consequences of my actions? Short term? Long term?
9. What are my alternatives to maximize my truth telling responsibility and minimize harm?
10. Can I clearly and fully justify my thinking and my decision? To my colleagues? To the stakeholders? To the public?

## **Rwandan Press Law**

The National Assembly, meeting in its session of April 15, 2002; Given the Fundamental Law as modified to date, especially the Constitution of June 10, 1991, in its Articles 18, 69, 75 and 97 and the Arusha Peace of Agreement in its part on the Rule of Law, in its article 6, and in its part on Power-Sharing in its Articles 6-d, 27-b, 40, 72 and 73;

Given the law of February 23, 1963 establishing the code of criminal procedures as modified to date; Given the Decree-law n° 21/77 of August 18, 1977 establishing the penal code as modified to date, confirmed by the law n° 01/82 of January 26, 1982; Having reviewed Law n° 54/91 of November 15, 1991 on the Press;

ADOPTS :

## **TITLE ONE : DEFINITIONS AND FREEDOM OF PRESS**

### **CHAPTER ONE : DEFINITIONS**

*Article 1:* In this law, press refers to any means or process, whether in print or audio-visual enabling to disseminate/broadcast and make known to the general public facts, opinions and other expression of thought particularly in order to inform, educate and promote sports and leisure.

*Article 2 :* In this law, are considered as press organs, print press publications, radio or television stations and press agencies, presenting continuously or as regular intervals, general or special information units.

*Article 3 :* Press enterprises are trading enterprises subject to both the trade legislation and to the law on the press.

*Article 4 :* A press distribution body means any organ which sells press publications.

*Article 5 :* Are considered print press publications any documents made public, multiplied by whatever method and regularly published: they may include newspapers or periodical, drawings, prints, photocopies, faxes, printed forms, brochures, public notices that conform to the provisions of article one.

*Article 6 :* Are not considered as press publications, publications listed below :

- a. printed forms relating to private, family or company interests;
- b. works published by delivery and the publication of which extends on a limited period or which are complementary information to or an update of works already published;
- c. publications whose main purpose is to search for or develop transactions for commercial, industrial, bank business and for advertising or promotion instruments;
- d. publications whose major objective is the circulation of timetables, agendas, quotations, patterns, plans or estimates;
- e. administrative documents;
- f. specialized publications with research, artistic, cultural, technical or professional aspect.

*Article 7* : Audio-visual press communication means any process of making public kind of signs, written works, images, sounds or messages which do not bear any characteristic of a private correspondence.

*Article 8* : Advertisement in the press means any kind of public announcement meant for communicating opinions, decisions or services be it for promoting an idea, a good, a service, or for advertising for any other element as may be needed by the advertiser.

*Article 9* : The right of reply consists, for an individual or a legal entity, of expressing an opinion opposite to the one that has undermined one's honour, reputation or interests in a press publication. The right of correction means putting right those facts inaccurately reported in a press publication. The right of rejoinder consists in the right to correct what has been said or written in advance.

## **CHAPTER II : FREEDOM OF PRESS**

*Article 10* : The Press is free. Freedom to express one's opinion through the Press in Rwanda is to take place within the provisions of this law.

*Article 11* : Freedom of press includes the right to publish opinions and together, receiver, broadcast information or opinions by the means of press. Censorship is not allowed. Freedom of press is but subject to restrictions expressly provided for by this law and international conventions for the protection of human rights to which Rwanda is a party.

*Article 12* : The Press be it public and private as well as journalist profession are governed by this law.

*Article 13* : The right to set up a press enterprise is recognised to any individual or legal entity in accordance with the provisions of this law. Setting up a press enterprise is allowed provided formalities prescribed by this law are met. Every press publication must function as press enterprise.

## **TITLE II : RUNNING A PRESS ENTERPRISE**

### **CHAPTER ONE : PRESS PUBLICATION**

#### **Section One : Registration**

*Article 14* : Every press publication must have a Publishing Director and a Chief-Editor. A publishing Director of press publication is also its juridical representative. Whenever the publishing Director is not specified, the owner or tenant-manager of a press enterprise or one holds the majority of shares or of voting rights, is considered the Publishing Director.

*Article 15* : The Publishing Director must have the legal capacity and his/her home in Rwanda. The Chief-Editor is compulsorily a professional journalist. He/She must have the legal capacity and his/her home in Rwanda.

*Article 16* : Every launching of a press publication must first be notified by written statement, at least one month before the first issue, by the Publishing Director to the Ministry having information in its attributions, with acknowledgement receipt. This statement must include the following elements :

- a. detailed identity of the owner for an individual or the Charter in case of a legal entity;
- b. detailed identity and full address of the Publishing Director and of the Chief-Editor;
- c. title of the publication;
- d. address of the press enterprise;
- e. periodicity of the publication;
- f. description of the publication;
- g. language (s) of the publication;
- h. terms of reference clarifying the orientations of the publication.

Any modification of the provisions of this article must also be notified within the subsequent 8 calendar days.

*Article 17* : A person that enjoys immunity should not be the Publishing Director or a Chief Editor.

## **Section II : Writing articles and advertisement**

*Article 18* : Any newspaper or periodical must indicate the full names of its Publishing Director and Chief Editor and their full addresses.

*Article 19* : Articles in the newspaper or periodical must bear the signature of their authors. Authors who hand in unsigned articles or use a penname are obliged to disclose in writing, before their articles are inserted in the newspaper, their true identity to the Publishing Director. Photographs published in a separate edition must bear the names or the sign/signature of their makers or of the transferee of the reproduction right.

*Article 20* : In case articles are not signed for by their authors, the Publishing Director may disclose the true identity of these authors to the justice in case of a legal suit; otherwise, he/she is the presumed author of the concerned article.

*Article 21* : The Publishing Director of a press publication must let the general public know the advertisement rates applicable in his/her press enterprise.

*Article 22* : Advertised messages must be direct and presented as a real advertisement for the public. Every editorial advertisement must be preceded by the indication “advertisement” or “announcement”, or any other notice chosen by the press enterprise.

*Article 23* : Free advertisement must be free from all political, religious or commercial considerations and preoccupations, and should not cause any controversy. May be eligible for

free advertisement, programmes involved in first aid activities, promotion of Rwandan culture and justice, fight against diseases and road safety.

*Article 24* : The contract between a newspaper or a periodical and the person who publishes an advertisement is governed by existing regulations on the law on liabilities. A newspaper or periodical is not responsible for the content of advertisements it publishes, except where their publication alone reveals a fraudulent operation, defamation or may result in controversies. A newspaper or periodical has the right to refuse any advertisement likely to engage their civil or criminal liability. A newspaper may turn down any advertisement offer whose content be it service or product, text or illustration is considered as contrary to its own fundamental options or are likely to upset their customers.

*Article 25* : An advertiser may get the advantage of advertisement exclusivity for products or services of the same kind. A newspaper or periodical is responsible for the presence of any advertisement which is likely to denigrate services or goods of the person who previously made the advertisement in that newspaper or periodical.

### **Section III : Printing**

*Article 26* : A press enterprise may have a printing shop of its own, or use independent printing works. The printing contract between the publisher and the printer is governed by regulations relating to professional practices and to provisions of the commercial law.

*Article 27* : The printer must mention his/her name and residence on all printed products made public with the exclusion of town printing works or cup-and-ball games.

*Article 28* : The number of prints is visibly printed on each copy of a newspaper or periodical.

### **Section IV : Registration of copyright**

*Article 29* : Every press enterprise must be subject to the registration of copyright.

*Article 30* : Are subject to the provisions of article 29 of this law any local or foreign printed press publications made to be, sold, circulated or availed for reproduction in Rwanda. Registration of copyright is carried out by the publisher or the publishing Director in the Ministry having culture in its attributions. Registration of copyright for a press publication is done in duplicate of the issued publication. The depositor is given an acknowledgement receipt. Registration of copyright may be done by post, with the date as postmark. Circulated copies must be identical to the registered copies.

*Article 31* : Publication is deemed to be effective as soon as copies of the publication are printed out.

## **Section V : Distribution**

*Article 32* : Every press enterprise must be in charge of distributing its own newspapers and periodicals by the most appropriate means, like bulking, circulation services, hawking and selling on the public highway.

*Article 33* : Whoever wants to work as a hawker or distributor or vendor for press publications on the public highway or any other public or private place, must notify the District authority of the place where these activities are to be carried out. The notification must mention the identity and full address of the person making the statement. He/she must be given an acknowledgement receipt right away.

## **CHAPTER II : AUDIO-VISUAL PRESS PUBLICATIONS**

### **Section one : Establishment and operating convention**

*Article 34* : Every individual or legal entity willing to set up or run a radio or a TV station, shall have an authorization issued, on advice by the National Council for the Press, by the Minister having information in his/her attributions and sign with the State, represented by the same Minister, an establishment and operating convention. This convention must include the following:

- a. identity of the owner of the enterprise or the charter in case of a legal entity;
- b. duration and general characteristics of the programme;
- c. general programming rules for broadcasts;
- d. general conditions for the production of broadcasting reels.

This convention sets out the special conditions of the concerned enterprise as well as prerogatives and contractual penalties the State and the National Council for the Press have in order to enforce conventional obligations. The permission of setting up Radio and Television stations is granted after the benefits of the project for the population, basic conditions relating to population organisation, philosophy and diverse social behaviours, different persons willing to set up the stations, abstaining from monopoly or conditions which hamper competition, have been taken into account.

*Article 35* : Communication enterprises and activities employing hertzian frequencies are subject to a prior authorization from the Minister having telecommunications in his/her attributions.

*Article 36* : Every audiovisual communication enterprise must have a Publishing Director, a Chief-Editor, a programme Director must have legal capacity. The publishing Director and programme Director must be professional journalists.

### **Section II : Publication and advertisement**

*Article 37* : Advertisement by audio-visual press is subject to the provisions of articles 21, 22, 23, 24 and 25 relating to advertisement and article writing in a print press.

## **CHAPTER III : RIGHT OF CORRECTION, REPLY AND REJOINDER**

### **Section one : Right of correction, reply and rejoinder in the written press**

#### **Sub-Section one : Right of correction**

*Article 38* : The Publishing Director is required to insert free of charge, within three days from receipt for daily papers and in the soonest copy of the paper or periodical all corrections which were sent to him/her for correcting facts which were inaccurately reported in it.

*Article 39* : The correction is published in the conditions equivalent to those of the text it refers to. This correction cannot be longer than the offending text, address, greetings, usual requirements and signature excluded.

#### **Sub-section II : Right of reply**

*Article 40* : The Publishing Editor is required to insert, within three days from their receipt for daily papers and in the soonest copy following their receipt, answers by any person implicated in the paper or periodical.

*Article 41* : This insertion is made and put at the same place and in the same prints as those of the article which caused it, and without any insert. The reply is always free of charge. It can reach fifty lines even if the article to which it replies, could be shorter, but it cannot exceed two hundred lines, even if the said article could be longer than that.

*Article 42* : Assimilated to refusal of insertion and punished with the same penalties, without prejudice for legal liabilities is the fact of publishing, in the scope served by the edition, a special edition in which is missing the reply which the corresponding copy of the paper was bound to publish.

*Article 43* : The right of reply may be exercised by Human Rights Associations, when a person or a group of persons, in a paper or periodical, the subject to accusations likely to tarnish their honour or their reputation following discriminations founded notably on ethnicity, appearance, sex, religion, political opinion or any other opinion, country of origin, social origin, fortune, place birth or any other situation. However, when the implication concerns persons considered individually, the association of which they are members will only exercise the right of reply if it justifies to have had their consent.

#### **Sub-section III : The right of rejoinder**

*Article 44* : There is a rejoinder when even the journalist adds to his/her reply or correction some new comments. The rejoinder itself may result in a new right of reply. The rejoinders or the new replies must match the kind of correction or of reply and not contain abusing or slanderous criticisms, in particular against the publishing Director, the journalist or any other person.

## **Sub-Section IV : Common provisions to correction, reply and rejoinder**

*Article 45* : Except where this is no other alternative, no one can claim right of correction, reply or rejoinder when the text to which the correction, reply or rejoinder are related, from the date of the implicated paper's issue, dates back more than :

- a. 1 month for a daily paper;
- b. 2 months for a weekly paper;
- c. 3 months for a fortnight paper;
- d. 6 months for all other periodical publications.

Request for correction, reply or rejoinder are sent to the Publishing Director by registered letter or by ordinary mail with acknowledgement receipt.

*Article 46* : Refusal to insert a correction, reply or rejoinder by a Publishing Director may lead to legal action for damages without prejudice to criminal proceedings. The jurisdiction referred to may, in addition to criminal or civil sentences, order the insertion of the correction, reply or rejoinder within such delays as it determines.

## **Section II : Right of correction, reply and rejoinder in audio-visual press**

*Article 47* : The correction, reply or rejoinder in audio-visual press must be published in the same conditions as those in which the implicated message referred to was published. They must also be published in the same time slot as the implicated message. Except where there is no other alternative, request to exercise the right of correction or reply shall be sent to the station Director by registered letter within 48 hours for the news hour or information chronicle and within a maximum period of a week for a spot programme. The request must contain the date and the time of the concerned programme and specific accusations the claimant was subject to. It must also contain his/her reply elements.

*Article 48* : Where the Director of a television or radio station does not give an answer to the request within 5 days from its receipt, the concerned person may, within thirty working days, refer to the relevant Court, which settles forthwith the case and orders when it finds that the request is legitimate, to the publication of the correction, reply or rejoinder, without prejudice to claims for damages.

*Article 49* : The audio-visual press corporation is compelled to record all its programmes and preserve, for at least three months, recordings and documents related to them. Where within this period, a claim or a complaint relating to one or several programmes is declared, the obligation to preserve recordings and documents ends with the closing of proceedings.

## **CHAPTER IV : SPECIALIZED PUBLICATIONS**

### **Section 2 : Publications intended for the youth**

*Article 50* : Are considered as press publications intended for the youth all publications periodical or not, which, by their nature, presentation or subject, appear as mainly intended for children or teenagers. This article applies also to newspapers, whatever be their periodicity, to

cartoons, albums as well as to radio and television broadcast or publication on internet. Are not subject to this law, official publications for school use.

*Article 51:* Publications meant for the youth shall contain no illustration, story, opinion, likely to defend crime, lies, theft, laziness, hatred, delinquency or any other acts qualified as crimes or offences or liable to demoralize youngsters or the youth or to inspire or incite ethnic prejudices.

## **Section II : Foreign press**

*Article 52:* Printed materials from foreign countries are taken as published in Rwanda whenever they are brought in for circulation and they are subject to this law.

## **Section III : Posting**

*Article 53 :* Posting is the fact of applying a printed-paper on a wall or any other supporting surface as may be specified. It is also one form of the press and posting freedom is also one consequence of press freedom. Posting cannot be subject to prior authorization or declaration, except for restrictions resulting from exercising the right to property an individual and to the building of administrative authority.

*Article 54 :* Private and advertising postings are in principle done in the most complete freedom. Posting may lead to taxes levied with a mere fiscal purpose.

*Article 55 :* Administrative posting is made by a public authority that determines places exclusively intended to receive legal posters and other public authority deeds. In these places, it is forbidden to append particular posters.

*Article 56 :* During the electoral period for all elections, in each District, Town or City special spots are reserved by the District, Town or City Mayor for electoral posters. These posters may be fixed on official buildings apart from notice boards reserved for administrative posting and away from churches.

## **CHAPTER V : FORBIDDEN PUBLICATIONS**

*Article 57 :* The right to acquaint oneself or to publish documents from executive, judicial or legislative powers may be limited where necessary on considering :

- a. confidentiality in the national security, currency and national integrity;
- b. confidentiality of the Government deliberations, judicial proceedings and the trusted authorities coming under the executive;
- c. privacy in private life, confidentiality of medical and individual files;
- d. the prevention and suppression of criminal offences.

The decision to limit access to a piece of information or to a publication may be subject to appeal to competent jurisdictions.

*Article 58 :* Without prejudice to the right of communicating information and ideas on issues brought before courts, it is forbidden to publish bills of indictment or any other court's criminal

procedure deeds before they are read in a public hearing. This also applies to the confidentiality of an individual's private life.

### **TITLE III : JOURNALIST PROFESSION**

#### **CHAPTER ONE : JOURNALIST**

##### **Section One : Definition of the term “journalist”**

*Article 59 :* The term “Journalist” refers to every Rwandan or foreign citizen who, being in Rwanda, occupies the position of a journalist for a press enterprise. sI exercising the function of a journalist that Rwandan or foreign citizen who is fulfilling, in order to disseminate information or opinions into the public, one or several tasks among the following :

- a. collection of information;
- b. information treatment;
- c. information publication;
- d. management of information services, of public affairs or similar services.

##### **Section II : Press Card and Accreditation**

*Article 60 :* The position of a journalist is evidenced by a press card issued by the National Press Council following a request by the press enterprise to which he/she belongs. A format of the press card is set by a Decree of the Minister having information in his/her attributions.

*Article 61:* The National Press Council upon a request by the press enterprise, withdrawal the press card from a journalist who is dismissed in case of:

- a. a serious voluntary or repeated violation of the provisions of this law and/or those of the press Code of ethics;
- b. loss of the capacity of a professional journalist;
- c. disproved collaboration with a press organ for a six month period.

In case of offence, the competent Court may also withdraw the press card from the offender.

*Article 62 :* Decision to withdraw the press card may be appealed against before competent jurisdictions.

*Article 63 :* The press card is issued for a one year renewable period following a decision by the National Press Council.

*Article 64 :* Foreign journalists on mission to Rwanda must before any other activity, be accredited to the Ministry having information in its attributions, which determines the modalities for this formality. Accreditation is refused when the requester does not meet the requirements.

## **CHAPTER II : RIGHTS AND DUTIES FOR JOURNALISTS**

### **Section One : Journalists rights**

*Article 65* : Every journalist has free access to all sources of information and the right to freely inquire on all events of public life and to publish them. Confidentiality for public affairs must not constitute a pretext which would prevent a journalist from collecting information except where this right is obligatorily denied to him/her as provided for in article 57 of this law. Professional journalist confidentiality is guaranteed to him/her as regards his/her sources of information, notes, recordings or film shooting as well as all information collected and stored electronically. But a journalist has, the duty of collaborating with judicial organs when they request him/her to.

*Article 66*: On presentation of a press card, for a Rwandan journalist, or accreditation card , for a foreign journalist, a journalist may :

- a. pass the cordons of security services and get to the spots of an event on which he /she is to report;
- b. get at any moment to airport premises usually reserved for travellers on arrival or departure;
- c. have priority in terms of mission and telecommunication services.

*Article 67* : Every journalist has the right to call within his/her work to any resourceful person whom he/she considers sufficiently competent to analyse or comment on an event of a local, national or international importance, without, however, accounting for opinions put forward by his/her interlocutor and reported verbatim. Every journalist has the right to refuse any pressure and to accept instructions only when given by the editorial or publication director.

### **Section II : Journalists' duties**

*Article 68* : A journalist has the following duties :

- a. collect information;
- b. educate and train people with the aim of developing the country and promoting sports and leisure;
- c. defend the freedom of information, comment and criticism;
- d. only publish verified information or otherwise add the necessary reserves. A rumour cannot be published;
- e. carefully make difference between what comes from his/her personal opinion and factual analysis and information in order not to confuse the public;
- f. rectify all published information which turns out to be false.

*Article 69* : It is forbidden for a journalist to :

- a. use unlawful or reprehensible methods to obtain or disseminate information, photographs and other documents;
- b. cancel essential information or distort texts and documents;
- c. confuse the career of a journalist with that of a publisher or propagandist. He/she should not accept any direct or indirect order from advertisers or be corrupt.

*Article 70:* Every journalist is not allowed to make plagiarism, slander, abuse, defamation and unfounded accusations. He shall receive no advantage for publishing or cancelling any piece of information.

*Article 71 :* Every journalist is not allowed alter a printed or audiovisual document of which the rights of broadcasting and distribution belong to other people.

*Article 72 :* Every journalist is compelled to respect people's private life when the latter does not interfere with their public duties.

## **CHAPTER III : NATIONAL PRESS COUNCIL**

### **Section One : Establishment and functions**

*Article 73 :* There is hereby established a National Press Council which is an autonomous body as far as press. The National Press Council directly reports is concerned and is placed under the supervision of the Office of the President of the Republic.

*Article 74 :* The National Press High Council has the mission to :

- a. guarantee and ensure freedom and protection of the press and of other means of mass communication;
- b. ensure respect for press ethics;
- c. check whether political parties and associations enjoy equal access to official means of information and communication ;
- d. give advice on authorizations as to setting up audio-visual press enterprises;
- e. give advice on decisions to suspend, to ban the publication of a newspaper or periodical or to close down a radio or T.V. station or a press agency;
- f. issue press card.

### **Section II : Structure, organisation and functioning**

*Article 75 :* The structure, organisation and functioning of the National Press Council are specified by a Presidential decree.

## **TITLE IV : OFFENCES AND LIABILITIES**

### **CHAPTER ONE : VIOLATION IN TERMS OF PRESS**

#### **Section One : Violation of procedures**

*Article 76 :* Is punished by a fine ranging from One hundred thousand to five hundred thousand francs any press enterprise which starts a newspaper or periodical without complying with the provisions of Article 16 of this law. Any press enterprise which launches a sound radio or television service without complying with the provisions of Article 34 of this law, is punished by a fine ranging from five hundred thousand to one million Francs. Furthermore, the court may order the closing down of the publication or the station.

*Article 77* : Is punished by a fine ranging from twenty thousand to one hundred thousand Francs any press enterprise which will have published without complying with the provisions of Articles 14, 15, 17 and 36 of this law. Where, notwithstanding the indictment, publication continues before fulfilling obligations imposed by the above articles, the relevant authority may require judicial suspension of the publication or the station.

*Article 78* : Any breach of provisions of Articles 21 and 22 of this law is punished by a fine ranging from twenty thousand to two hundred thousand francs.

*Articles 79* : Any breach of provisions of Articles 18, 27 and 28 of this law is punishable by a fine ranging from twenty thousand to one hundred thousand francs.

*Article 80* : Without prejudice to provisions of Articles 46 and 48 of this law, refusal to include a correction, a reply or rejoinder is liable to a fine ranging from fifty thousand to two hundred thousand Rwanda francs.

*Article 81* : Any breach of provisions of Article 53, 54, 55, 56, 57 and 58 of this law is punished by a fine ranging from fifty thousand to two hundred thousand francs.

*Article 82* : Is punished by one month to a year imprisonment term and a fine of twenty thousand to one hundred thousand francs or one of these penalties, whoever willingly endangers, through the press, the privacy of another person's private life :

- a. by recording, transmitting or recounting words uttered privately or confidentially;
- b. by fixing, recording, transmitting without his/her consent a person's picture from a private place.

Where acts mentioned in this article were fulfilled, openly in the full view of the concerned persons, without their objection whereas they were in a position to do so, their consent will be presumed.

## **Section II : Incitement to crimes and criminal offences**

*Article 83* : Are accomplices in crimes or criminal offences found in the Penal Code and punished by penalties found in this code those who, through the press, have :

- a. directly incited the perpetrator or perpetrators to commit those offences, where the incitement is followed by action or attempt to act;
- b. removed, tore, soiled or altered the documents posted by the public authority in a place reserved for that matter.

However, where the incitement is not followed by action or attempt to act, the author of incitement is punished by half the penalty provided for in the Penal Code for the offences.

*Article 84* : Without prejudice to the provisions of article 83 of this law :

- a. publication of false news, defamations and abuses as well as those publications which endanger public law and order or public decency are punished by the maximum of the related penalties provided for in the Penal Code;

b. contempt of the President of the Republic of Rwanda, through the press, verbal assaults committed through the press to a Head of State and foreign diplomatic officials, defamations and abuses committed through the press towards the public authorities and forces availed to the Government to maintain law and order are punished by the maximum of the related penalties provided for in the Penal Code.

### **Section III : Cautions for offences in press matters**

*Article 85* : In case of a press offence, it is forbidden to remand in custody a journalist on suspicion. Remand in custody may, however, take place in the following cases :

- a. deliberate incitement to an action qualified as a crime or an offence, where the incitement was followed by action or a crime attempt;
- b. apology for genocide and massacres and crimes against humanity, looting, theft, war crimes, treason;
- c. inciting soldiers to disobedience;
- d. publication, dissemination or reproduction of false information, forged counterfeited or false documents blamed on other people, done in bad faith, having caused a breach of the public law and order, or likely to do so, or likely to undermine the discipline or morale of the army, or to hamper the country's war effort.

*Article 86* : Public action in terms of contraventions, offences and crimes provided for in this law is prescribed in accordance with the law in force, unless they are offences for which public action is imprescriptible according to the law in force.

*Article 87* : Where there is a press offence, seizure is exercised only on those documents and audio-visual recordings which are at issue. It applies in no way to the journalist production material. Seizure is only made through legal proceedings without prejudice to judgement on the facts of the matter. Nevertheless, in order to apply a legal indictment condemning a press enterprise, the seizure is made as prescribed by the legal provisions relating to seizure.

## **CHAPTER II : LIABILITIES DUE TO OFFENCES**

### **Section One : Criminal liabilities**

*Article 88* : Are prosecuted, in the following order, as perpetrators for offences committed through print press :

- a. the Publishing Director or Editor;
- b. in their absence, the Managing editor ;
- c. in his absence, the authors;
- d. in their absence, the printers;
- e. in their absence, vendors, distributors or managers of poster display firms.

When the perpetrators for the offence are known, persons referred to under (b) to (e) of this article are prosecuted as accomplices when found as in those cases shown in Article 91 of the Penal Code. Concerning audio-visual, a suspected journalist or interrogated person is prosecuted as the first perpetrator, then the Managing Editor and last the Publishing Director. The last two

may also be prosecuted as accomplices when found as in those cases shown in Article 91 of the Penal Code.

## **Section II : Civil liabilities**

*Article 89* : Action by the victim for obtaining compensation for any damage caused is governed by the legal provisions governing compensation.

*Article 90* : Criminal liability and civil liability are in no way prejudicial to legal proceedings as far as the ethical or disciplinary sanctions are concerned.

## **Section III : Particular coercion measures**

*Article 91* : Where a sentence for violation of print is passed by the court press laws, confiscation of written works or printed forms, display advertisement or posters may be ordered through legal channels, provided that circulation into the public has started. In any case, the court may order the withdrawal or destruction of all copies put on for sale, distributed or displayed to the public. However, withdrawal or destruction may only affect certain parts of copies impounded.

*Article 92*: Where audio-visual press offence is punished the legal authority may order confiscation of audio-visual recording.

*Article 93* : A decision of confiscation is every time made known to the person at whose place the written works were impounded and mentions the reasons which motivated the confiscation.

*Article 94* : In case of a sentence to enforce Article 85, suspension of the press organ maybe ordered by the same judicial decision for a three month period. This suspension has no effect on the works' contracts which bound the enterprise and its employees.

## **TITLE V : TRANSITIONAL AND FINAL PROVISIONS**

*Article 95* : Press enterprises and press publications existing before this law comes into force have to conform to the provisions of Articles 14, 15 and 16 of this law, within twelve months starting from the date of its publication.

*Article 96* : All previous legal provisions contrary to this law are hereby abrogated.

*Article 97*: This law comes into force on the date of its publication in the Official Gazette of the Republic of Rwanda.

# CONSTITUTION OF RWANDA

For complete versions of the Rwandan Constitution, which was passed by national referendum on May 26, 2003, see the following links:

English version

<http://www.cjcr.gov.rw/eng/index.htm>

French version

<http://www.cjcr.gov.rw/indexfr.htm>

Kinyarwanda version

<http://www.cjcr.gov.rw/kinya/index.htm>

# **THE GOVERNMENT OF THE REPUBLIC OF RWANDA**

*(source: Government of Rwanda website)*

Seat of government: Kigali

## **Structure**

There are six political parties represented in the Government of National Unity of the Republic of Rwanda. They are: Rwandese Patriotic Front (RPF), Rwanda Democratic Movement (MDR)\*, the Social Democratic Party (PSD), Liberal Party (PL), the Christian Democratic Party (PDC) and the Islamic Democratic Party (PDI). All regions, ethnic groups and religions are represented in the national unity government. Women are also represented at cabinet level, in parliament, the civil service and in local and regional government.

\*It should be noted that the MDR was in the midst of being dissolved as of June 2003.

The executive arm of government is headed by the President. The President is the Head of State. He also heads the cabinet. The cabinet is the body of ministers responsible for the conduct of national affairs. Ministers are appointed by the President upon consultation with leaders of political parties in the national unity government.

Government departments or ministries are headed by Ministers. Some ministries also have Ministers of State who are junior Ministers. The ministries are staffed by civil servants who are the main instrument for implementing government policy.

The government of national unity will administer the affairs of the State in the interim until a new constitution has been written and parliamentary and presidential elections are held.\*

\* The constitution was passed in a national referendum May 26, 2003.

## **Achievements of the Government of National Unity**

The government of national unity of the Republic of Rwanda was established on July 19, 1994. Two weeks earlier the Rwandese Patriotic Army (RPA), now known as the Rwandan Defence Forces, had taken control of Kigali and put an end to the genocide that had been planned and executed by the MRND government of Juvenal Habyarimana.

The 1994 genocide resulted in the violent deaths of one million people. Earlier cycles of genocide had occurred claiming tens of thousands of lives but failed to attract any interest or concern from the international community. Each life lost over three decades of

oppression and genocide represented unfulfilled dreams and the betrayed hope of the people of Rwanda in their leaders and the international community.

The government of national unity inherited a deeply scarred nation where trust within and between communities had been replaced by fear and betrayal, whose economy had ground to a complete halt, where social services were not functioning, and public confidence in the state had been shattered. Almost the entire nation was either internally displaced or had been forced to flee to neighboring countries by the perpetrators of the genocide.

It was with these enormous challenges that the Government of National Unity set about rebuilding the social, political and economic fabric of Rwanda. Some of the achievements and challenges of the Government are listed below.

## **Good Governance**

The Government of National Unity is committed to ensuring good governance at all levels of public administration. Laws have been passed by the Transitional National Assembly that create checks against the abuse of executive power, mismanagement and corruption. This is a marked departure from the 1962-1994 era.

Institutions have been created and given constitutional powers with which to ensure accountability and transparency. These institutions include the National Tender Board which ensures transparency in the award of government tenders; the Office of Auditor-General which audits all government accounts and expenditure; the Rwanda Revenue Authority which is a semi-autonomous body charged with tax collection.

In addition, the Transitional National Assembly has been empowered as never before to take up its role as a check against the abuse of power, corruption and mismanagement. Government ministers must justify their ministry budgets and account for expenditure to the national assembly.

A Human Rights Commission has also been established to investigate and take action against allegations of human rights violations by the central or local governments and individuals. Given the painful history of Rwanda where violations of human rights and impunity were the rule rather than the exception, the government of national unity has set out to guarantee the rights and liberties of all citizens.

## **National Security**

The security situation in Rwanda was extremely unstable in the aftermath of the 1994 genocide. Almost the entire population was displaced, creating a volatile situation inside the country. Remnants of the murderous Interahamwe and ex-FAR (former Rwandan army) roamed the country looting property and harassing, raping and killing survivors of the genocide. On the western border, the ex-FAR and Interahamwe carried out cross-

border attacks on a daily basis from the DRC. The Prefectures of Gisenyi and Ruhengeri were so badly affected by insurgency between 1994-8 that normal economic and social activity had ground to a halt.

When the government of national unity took office in July 1994, it immediately set out to establish peace and security in all parts of the country. Peace and security were to underpin the political, economic and social recovery of post-genocide Rwanda.

With the exception of Ruhengeri and Gisenyi, peace and security was restored to all other parts of the country by September 1994. The security situation remained volatile in Ruhengeri and Gisenyi because ex-FAR and Interahamwe militia continued to make cross-border attacks from their refugee settlements in the DRC (then Zaire).

When the refugee settlements were dismantled the security situation improved slightly. However, it was only when the Rwandese Patriotic Army (RPA) began operations to seek and destroy Interahamwe and ex-FAR bases in the DRC in 1998 that peace and security were fully restored. The two Prefectures have been totally peaceful now since the fourth quarter of 1998.

The RPA has politicized, re-trained and absorbed 15,000 officers and men from the ex-FAR. Recruitment into the army is carried out on the basis of merit. Recruits are drawn from all parts of the country and all ethnic groups. The RPA also has active programs for rehabilitation of casualties and demobilization. Those due for demobilization are given intensive courses in carpentry, tailoring and animal husbandry at a school in Nyagatare, Mutara. They are also given financial packages to enable them to start small businesses and lead productive lives in the community.

The RPA maintains a high standard of discipline and ensures that its officers and men are well trained and equipped to face the challenges that lie ahead for Rwanda.

## **Unity and Reconciliation**

Rwanda has had a troubled past caused by internal division. It all began when the colonial administration divided the society along ethnic lines in order to weaken it and thereby make its dominance possible. The post-colonial Kayibanda and Habyarimana administrations intensified this policy of divide and rule and devised policies to marginalize and disenfranchise large sections of the community.

Upon assuming office, the Government of National Unity began the challenging task of reversing the effects of decades of division. A national commission charged with the responsibility of educating and mobilizing the population for unity and reconciliation was established in 1998. Since then, the Unity and Reconciliation Commission has conducted seminars, debates and courses across the country aimed at fostering these ideals and rebuilding confidence and trust within and between communities.

Rwanda has already begun harvesting the unity and reconciliation dividends. Across the country, rural and urban communities now live together in greater harmony and mutual respect than ever before. The March 1999 grassroots elections, in which all Rwandans voted for leaders on the basis of merit not ethnicity, are a testament of the success of the unity and reconciliation program.

## **Justice and Genocide**

The 1994 genocide was a carefully planned and executed exercise to annihilate sections of Rwanda's population that did not agree with the prevailing extremist politics of the Habyarimana regime. One million lives were lost in only one hundred days. It is the fastest and most vicious genocide yet recorded in human history.

The Government of National Unity made it among its highest priorities to apprehend and bring to justice the perpetrators of these crimes. Thousands have been arrested and await trial. Others have already been tried and were either released for lack of evidence or convicted and sentenced. It is pertinent to the reconciliation process that the people of Rwanda feel that justice has been done. There can be no reconciliation without justice.

The sheer bulk of prisoners and cases due for trial have placed severe strain on Rwanda's criminal justice system which had already been crippled by the murder of professionals during the genocide. The Government of National Unity decided to ease pressure on the criminal justice system by categorizing genocide suspects according to the crimes they are accused of: Category 1, the planners and authors of the genocide numbering 2,133, will be tried in the conventional courts. Categories 2-4, where involvement was slightly less serious, will be tried in traditional community courts or Gacaca courts. This new process will significantly speed up trials and sentencing which if restricted to conventional courts would take over 200 years to complete.

The Gacaca courts also have the advantage of involving the community in the trial and sentencing process. The Government of National Unity believes that involving the population in the trials can also contribute significantly to reconciliation.

The government has also made it a priority to strengthen the criminal justice system. Special training has been provided to Magistrates and Judges, while courts around the country have been renovated. A national police force has been created and charged with civil security matters and criminal investigations.

## **Democratization**

The Government of National Unity is committed to empowering the people of Rwanda to make policy-decisions and to become masters of their destiny. Despite decades of dictatorship, division and state-inspired violence against the people of Rwanda, they have eagerly embraced initiatives by the government to give power back to them.

In March 1999, grassroots elections were held across the country at the Cellule and Secteur levels. The elections were a great success. They demonstrated the success of the unity and reconciliation program as people voted on the basis of merit, not ethnicity.

In March 2001, the democratization process will move up to the Commune. Officials at this level will be directly elected by the people for the first time in the history of Rwanda.

Rwanda will soon begin the process of drafting a new constitution. The constitution will be based on the views of the people. This will also be unprecedented in Rwanda's history. In the past, constitutions were written by a handful of legal and political experts. Once the new constitution has been promulgated, general and presidential elections will be held.

The constitution was passed in a national referendum held May 26, 2003.

## **Economic Growth and Development**

The Government of National Unity inherited an economy completely destroyed by genocide and mismanagement over three decades. Some regions had been deliberately prevented from realizing their economic potential for purely political reasons. Human resource development was also neglected.

The Government of National Unity immediately set out to create fiscal stability and economic growth. Inflation was brought down from 64% in 1994 to under 5% from 1998-2000. In 1994, annual fiscal revenues were zero while today they stand at nearly 70 billion Rwanda francs. The economy has grown steadily at an average of 11%, while gross domestic incomes have grown at an average of 14.3% per annum since 1995.

The government is also implementing structural adjustment programs which aim to eliminate public sector inefficiency and waste and strengthen the economy.

Most sectors of the economy have surpassed pre-war productivity levels. The main towns around the country have been experiencing an unprecedented construction boom, evidence of confidence in the economy by investors. Foreign direct investment from South African and the east African sub-region have also reached record highs.

The process of privatization of government enterprises has been underway since 1996. Forty-six enterprises have been put up for privatization, and shareholding in another eighteen enterprises will be sold. So far, twenty-five have been sold to local or foreign investors. Another ten enterprises in the banking, insurance, hotels and coffee and tea processing sectors are due for sale soon.

The government of national unity has also made it a priority to diversify Rwanda's economic base. Enormous success has been achieved in the horticultural sector.

## **Education**

Neglect of education by the colonial and post-colonial administrations has left Rwanda with one of the lowest skilled populations in the sub-region. In addition to this, an ethnic quota system existed for entry into schools and the university making access to education limited for sections of the population.

On entering office, the government of national unity immediately instituted meritocracy in the education system and put measures in place to address the country's manpower incapacity.

Since 1994, the number of institutions for higher learning has gone up from one to six in 2000. The total number of students receiving higher education rose from 3,000 to just under 7,000. The number of university graduates between 1963 and 1993 was 2,160. Between 1995-2000, a period of just five years, the Government of National Unity has produced over 2,000 university graduates.

A former military college in the heart of Kigali has been transformed into a modern institute of science and technology. The new Kigali Institute of Science, Technology and Management (KIST) was established in 1997 to provide technical, skill-based training to 2,500 full and part-time students. The institute also hosts the African Virtual University and conducts business and entrepreneurship courses. Licenses and facilitation have been granted to other institutions and colleges to make more training opportunities available to the population.

The number of secondary schools in Rwanda increased more than 30-fold, from 10 in 1994 to 363 in 2000 while the number of students increased from about 3,000 to approximately 124,000, in the same period.

Similarly, from 1994 to 2000, the number of primary schools increased more than one and a half times. The number of qualified teachers rose by 53% between 1994 and 2000. More resources have been made available to build new schools and to develop old ones. In addition, The Government of National Unity plans to introduce universal elementary education soon.

An examinations board has also been introduced to ensure fairness, transparency and uniformity in standards.

The Government of National Unity aims to create a highly skilled and productive workforce that will drive Rwanda towards industrialization and development in the years to come.

## **The Supreme Court**

The Supreme Court directs and coordinates the activities of the lower courts and tribunals in Rwanda. It is the highest court in the land, and is the guarantor of the independence of the judiciary. It also ensures that the professional code of ethics of the legal profession is upheld.

The Supreme Court ensures the constitutionality of laws and statutory orders before promulgation into law. It also makes decisions on appeals emanating from decisions from subordinate (lower) courts and administrative authorities.

The Supreme Court comprises five sections. These are the Department of Courts and Tribunals, the Court of Appeals, the Constitutional Court, the Council of State and the Revenue Court.

Senior Officials of the Supreme Court:

President - Simeon Rwagasore

Vice-Presidents - Pierre Ndolimana, Marie-Josée Mukandamagye, Louis-Marie Mugenzi, Hodari Nsinga, Karugarama Tharcisse and Aloysia Cyanzayire.

President-Gacaca Courts - Aloysia Cyanzayire

Prosecutor-General - Gerald Gahima

## **The Rwandan Defence Forces (formerly known as The Rwandese Patriotic Army or RPA)**

The Rwandese Patriotic Army (RPA) is the national army of the Republic of Rwanda. The RPA was established in 1990 by thousands of Rwandan men and women who had for three decades been denied the right to live in their motherland. They were soon joined by other Rwandans who had faced years of persecution, marginalization and genocide under the Kayibanda and Habyarimana regimes.

The RPA fought a guerrilla war against the Habyarimana regime between 1990-1994. Throughout this period, the Kigali government continued to wage campaigns of terror and intimidation against the population, resulting in increased support for the RPA. National unity, justice, reconciliation, equal rights and opportunity for all were, and still remain, the bases of RPA's core principles and objectives.

After the 1994 genocide began, the RPA launched an offensive aimed at delivering Rwanda from genocide and oppression. On July 4, 1994, the RPA captured Kigali ending decades of state- inspired genocide, division and tyranny.

Security threats to the people of Rwanda did not end. Thousands of Interahamwe militia and ex-FAR (defeated army that had participated in the Genocide) fled to the Democratic Republic of Congo where they launched repeated attacks on civilians in western Rwanda. By 1995, the security situation had deteriorated so badly that the population in parts of Ruhengeri and Gisenyi had to be temporarily relocated to more secure areas. Economic activity in these prefectures had almost ground to a halt as well.

The government of Rwanda made numerous unsuccessful requests to the government of late President Mobutu to control the Interahamwe and ex-FAR. However, it soon became clear that Mobutu was actively supporting the rebels in their activities aimed at creating instability in Rwanda.

The government of Rwanda took the decision to intervene in the situation in Zaire, resulting in removal from power of President Mobutu. His successor, Laurent Kabila soon betrayed his main allies, Rwanda and Uganda, by also remobilizing, retraining and arming the Interahamwe and ex-FAR. This resulted in further insecurity and displacement in western Rwanda. Despite many pleas from Rwanda and mediators, Kabila continued his support for the perpetrators of the 1994 Rwanda genocide. Having exhausted all diplomatic channels running for many months, Rwanda was compelled to intervene in the DRC in August 1998.

After the intervention of the RPA in eastern Congo, security quickly returned to western Rwanda. For the last one and a half years, there have been no major attacks on Rwanda from rebels in the DRC. Rwanda believes that this peace dividend demonstrates the legitimacy of its security concerns in the DRC.

Senior officials:

Head of State and Commander-in-Chief - H.E Paul Kagame

Minister for Defence - Emmanuel Habyarimana (Brig.Gen)

Chief of Staff (Acting) - James Kabareebe (Maj.Gen.)

*(c) The Government of Rwanda*

# POLITICAL AND HISTORICAL OVERVIEW

*(source: Government of Rwanda website)*

## **Brief History**

### PRE-COLONIAL

Pre-colonial Rwanda was a highly centralized Kingdom presided over by Tutsi kings who hailed from one ruling clan. The king ruled through three categories of chiefs: cattle chiefs, land chiefs, and military chiefs. The chiefs were predominantly, but not exclusively, Batutsi, especially the cattle and military chiefs. While the relationship between the king and the rest of the population was unequal, the relationship between the ordinary Bahutu, Batutsi and Bata was one of mutual benefit mainly through the exchange of their labor. The relationship was symbiotic. A clientele system called "Ubugake" permeated the whole society.

### COLONIAL

In 1899 Rwanda became a German colony. After the defeat of the Germans during WW1, subsequently in 1919 Rwanda became a mandate territory of the League of Nations under the administration of Belgium. The Germans and the Belgians administered Rwanda through a system of indirect rule. During this colonial era, a cash crop economy was introduced in Rwanda, and this was administered through harsh methods that further alienated the King and his chiefs from the rest of the population.

In 1935 the Belgian colonial administration introduced a discriminatory national identification on the basis of ethnicity. Banyarwanda who possessed ten or more cows were registered as Batutsi whereas those with less were registered as Bahutu. At first, the Belgian authorities, for political and practical reasons, favoured the King and his chiefs, who were mostly a Batutsi ruling elite. When the demand for independence began, mainly by a political party - Union Nationale Rwandaise (UNAR) - formed by people from the aforementioned ruling elite, the Belgian authorities hastily nurtured another party called PARMEHUTU that was founded on a sectarian ethnic ideology. Under the Belgian supervision, the first massacres of Batutsi at the hands of the PARMEHUTU occurred in 1959. With Belgian connivance, PARMEHUTU abolished the monarchy amidst widespread violence. On July 1, 1962 Belgium granted formal political independence to Rwanda.

### POST-INDEPENDENCE:

From 1959 onwards, the population of Batutsi was targeted, causing hundreds of thousands of deaths, and a population of almost two million Rwandese people in the Diaspora that was to last almost four decades.

The First Republic, under President Gregoire Kayibanda, institutionalised discrimination against Batutsi and periodically used massacres against this targeted population as a means of maintaining the status quo. Some Rwandese groups in the diaspora attempted, without success to stage a comeback through armed means.

In 1965 Rwanda was declared a one-party state under MDR/PARMEHUTU, which was the architect of the racist ideology that was to be consolidated in the Second Republic under President Major General Juvenal Habyarimana.

In 1973 President Kayibanda was deposed in a coup d'etat that brought Major General Habyarimana to power. Subsequently, President Kayibanda and many prominent politicians of the First Republic were killed. More Batutsi were killed.

In 1975 President Habyarimana formed the Mouvement Revolutionnaire National pour le Developpement (MRND), a single ruling party that was to promulgate in 1978 a sham constitution that repeatedly returned him to office by organising "elections" in which he was the sole candidate.

Both the First and second Republics repeatedly stated that Rwanda was a small, overpopulated country that could not accommodate Rwandese refugees if they were to return. Increasingly, the population across the ethnic lines was marginalised and impoverished while Habyarimana's regime became more violently intolerant. The divisions within the ruling Bahutu clique that culminated in the coup d'etat of 1973 became more heightened in the 1970s and 1980s when the clique talked of Bahutu of the north and Bahutu of the south. Political activities remained banned.

## **The Rwandese Patriotic Front (RPF)**

Against a backdrop of entrenched divisive and genocidal ideology, repeated massacres, the persistent problems of refugees in the Diaspora, and the lack of avenues for peaceful political change, the Rwandese Alliance for National Unity (RANU) was formed in 1979 by some Rwandese in the Diaspora with an objective of mobilising Rwandese people to resolve these problems. Almost a decade later, in 1987, RANU became the Rwandese Patriotic Front (RPF), whose objectives were:

- \* To promote national unity and reconciliation;
- \* To establish genuine democracy;
- \* To provide security for all Rwandese;
- \* To build an integrated and self-sustaining economy;
- \* To eradicate corruption in all forms
- \* To repatriate and resettle Rwandese refugees;
- \* To devise and implement policies that promote the social welfare of all Rwandese and;
- \* To pursue a foreign policy based on equality, peaceful co-existence and mutual benefit between Rwanda and other countries.

## **The Armed Struggle**

Most of the world had never heard of the RPF until October 1, 1990 - the day the war of liberation against the military dictatorship in Kigali began.

Taking up arms was not an easy decision to make. War has always been the last option in the consideration of the RPF. However, all efforts for peaceful and democratic change in our country had so far proved futile.

It had become apparent that only by taking up arms could anyone wishing to put an end to the dictatorship and the violation of our peoples' fundamental rights hope to succeed. The regime had amassed a huge coercive state machinery using violence to oppress the people. The taking up of arms against the regime was therefore considered not just a right, but also a patriotic and national obligation.

When the war began, Rwandese peasants and workers, students and intellectuals, men and women from every region and "ethnic" or social group, responded to the call of the Rwandese Patriotic Front to rid our country of dictatorship.

With the beginning of the armed struggle, France, Belgium, and the Democratic Republic of Congo (then Zaire) hurriedly dispatched troops to Rwanda to support the dictatorial regime.

## **The Search for Peace**

As the war for liberation escalated, RPF still attempted to seek peaceful ways of resolving the conflict. On March 29th, 1991, in the Democratic Republic of Congo (DRC), the RPF and the then Government of Rwanda signed the N'sele Ceasefire Agreement which provided for, among other things, cessation of hostilities, withdrawal of foreign troops, exchange of prisoners of war and finally, serious political negotiations to end the conflict. Immediately after signing the agreement, the Government of Rwanda ridiculed the said agreement as the war intensified.

As the regime became more desperate, massacres of Batutsi in various parts of the country became widespread in a deliberate effort of ethnic cleansing. The regime used violence to harass and silence the emerging internal political opposition. Violence was also used to derail the peace process. After a long period of negotiation that took place in Arusha, Tanzania, the Arusha Peace Agreement was signed on August 4th, 1993.

The Arusha Peace Agreement was preceded by the signing of the agreement on a new ceasefire, as well as parties agreeing on the following principles:

- \* That there was neither democracy nor the practice of the rule of law in Rwanda;
- \* That a broad-based government of national unity, including parties of different political persuasions was necessary to oversee the transition to democracy;

- \* That the Rwandese army was not national in character and that it was necessary to set up a truly national army from among members of the two existing armies; and
- \* That Rwandese refugees have a legitimate inalienable right to return home.

## **The Arusha Peace Agreement**

The Arusha Peace Agreement was structured around five pillars:

- I. The establishment of the rule of law;
- II. Power-sharing,
- III. Repatriation and resettlement of refugees and internally displaced people;
- IV. The integration of armed forces; and
- V. Other miscellaneous provisions.

It was particularly the power-sharing arrangements that threatened members of the regime. The Arusha Peace Agreement threatened the basis of their power and privilege, which they had so far enjoyed without serious challenge. Given the fact that they had always relied on the army as the instrument of maintaining their grip on power at any cost, it is clear why they were very opposed to the idea of integration of the armed forces.

The Arusha Peace Agreement was signed on August 4th, 1993 and was supposed to have been implemented within 37 days, beginning with the establishment of the institutions of the presidency, cabinet and the National Assembly. A United Nations force was supposed to oversee this process. RPF honoured all its commitments when in December 1993 it sent 600 of its troops to Kigali, as well as members of the Executive who were supposed to be members of the transitional government. The mind of the regime on the other hand, was focused on the preparation for genocide.

The Arusha Peace Agreement was never implemented although its principal provisions now constitute the Fundamental Law of the Republic of Rwanda.

## **Genocide**

The first massacres in Rwanda took place in 1959. Thereafter, almost in a regular manner, killings of the Batutsi became a habit. In the 1960s, 1970s, 1980s and early 1990s massacres of Batutsi were common. Between April and July 1994, over 1 million Rwandese people, mainly Batutsi and some Bahutu opposition were killed by the genocidal regime. So many people were involved in the killings. Those who planned and organised the genocide include the late President, Major General Juvenal Habyarimana, top government officials, including members of the so-called Provisional Government, the presidential Guard, the National Gendarmerie, the Rwanda Government Forces (FAR), the MRND-CDR militia (Interahamwe), local officials, and many Bahutu in the general population.

Preparation to carry out genocide by these groups involved the training of the militia, the arming of both the militia and some sections of the population, the establishment and widespread use of a hate radio called Radio Television Libre de Mille Collines (RTL),

and the distribution of lists of those who were to be targeted. Repeatedly, these groups prevented the establishment of the Arusha Peace Accords.

When the genocide began, the United Nations had a peacekeeping force - the United Nations Assistance for Rwanda (UNAMIR) - in Rwanda of about 2500 troops. The first reaction of the United Nations, and indeed of other nations that had their own nationals in Rwanda, was to withdraw their troops and their nationals respectively. Under the circumstances the RPF had to fight again in order to stop the genocide.

## **The Fall of the Genocidal Regime**

On July 4th, 1994, the capital city of Rwanda, Kigali, fell to the forces of the Rwandese Patriotic Army (RPA), the armed wing of the RPF. The members of the so-called Provisional Government, the armed groups, and many people who were involved in genocide, fled mainly to the DRC and Tanzania. Over 3 million refugees fled to Tanzania and the DRC. On July 19th, 1994, RPF established the Government of National Unity with four other political parties. These parties are the Liberal Party (PL), the Social Democratic Party (PSD), the Christian Democratic Party (PDC), and the Republican Democratic Movement (MDR).

Weeks later, the National Assembly was formed. Members were nominated by the RPF, the four above-mentioned parties plus three other smaller parties, namely, the Islamic Party (PDI), the Socialist Party (PSR), and the Democratic Union for Rwandese People (UDPR). In this parliament of 70 seats, the Rwandese Patriotic Army (RPA) has 6 representatives.

## **Highlights of Rwanda's Recent History**

1884 - The Berlin Conference is held on the division of Africa between European Nations.

1894 - The German captain, von Gotzen, is received by the Rwandan monarch, King Kigeli IV Rwabugili.

1895 - Rwanda becomes part of German East Africa along with Burundi and Tanganyika.

1896 - King Mibambwe IV Rutalindwa is succeeded by King Musinga Yuhi V in the famous "coup d'etat" of Rucuncu

1900 - King Musinga receives the first group of European Catholic missionaries, known as the "White Fathers" or "Peres Blancs".

1917 - After the defeat of the Germans in WW1, Belgium establishes a political system of indirect administration with the King, effectively working under the Belgian President.

1923 - Belgium officially wins the League of Nations mandate to administer both Rwanda and Burundi under the name of Rwanda-Urundi. Later, in 1925, Rwanda-Urundi becomes an integral part of the Belgian Colony Government under the name Rwanda-Urundi and Belgian Congo.

1931 - Belgium forces King Musinga to abdicate his throne, who is then exiled to Kamembe (current prefecture of Cyangugu), near the Rwanda-DRC border. His son, King Rudahigwa Mutara II, succeeds him.

1935 - The Belgian Colonial Administration issues, for the first time, identification that clearly categorised people as "Hutu", "Tutsi" and "Twa" on the basis of the number of heads of cattle they owned. Those with ten or more cows were categorised as "Tutsi", while those with less were categorised as "Hutu".

1943 - King Rudahigwa becomes the first Rwandan Monarch to become Christianized.

In the same year, Belgium initiates a series of administrative reforms that eliminated local chieftains who were mostly Bahutu and replaces them with chiefs directly appointed by the King, and who were Batutsi.

1946 - Rwanda becomes a United Nations trustee territory.

1952 - King Rudahigwa agrees with the requirement by the United Nations, through the colonial administration, to increase the number of Bahutu representatives at all levels of the Rwanda administration.

1954 - King Rudahigwa abolishes "Ubugake" a clientele system of servitude that was common in monarchical Rwanda.

1955 - Belgium appoints J.P. Harroy as the Governor of Rwanda-Urundi.

1954 - King Rudahigwa demands total independence and an end to Belgian colonial occupation. In the same year, the Vatican appoints Mgr. Perraudin, a Swiss, as the head of the Roman Catholic Church in Rwanda.

1957 - Under the ideological patronage of J.P. Harroy and Mgr. Perraudin, Gregoire Kayibanda, a Muhutu catechist, publishes the "Hutu Manifesto" demanding the political authority be granted to the Bahutu majority. The Catholic Church encourages Gregoire Kayibanda and his associates to form political parties, namely; APROSOMA (L'Association pour la Promotion Sociale des Masses) and RADER (Le Rassemblement Democratique Rwandais), to champion "Bahutu interests".

1959 - At a time of strained relationship between the monarch and the Belgian authorities, King Rudahigwa dies mysteriously in Bujumbura, Burundi. Most Rwandese people believe there was Belgian involvement in his death. King Rudahigwa is succeeded by his half brother who becomes King Kigeli V Ndahindurwa.

UNAR (Union Nationale Rwandaise) political party is formed by the proponents of immediate independence under the Rwandan monarchy. PARMEHUTU (Le Parti du Mouvement de l'émancipation Hutu) is established under the guidance of the Catholic Church by the proponents of delayed independence. PARMEHUTU was also openly sectarian and anti-Batutsi.

A Belgian Colonel, G. Logiest, with Belgian Commandos, organises some Bahutu to kill thousands of Batutsi and send hundreds of thousands of others into exile, mainly in the DRC, Uganda, Burundi and Tanzania. King Kigeli V is forced into exile.

1960 - The Belgian Colonial Administration hastily manipulates communal elections, which were "overwhelmingly won" by PARMEHUTU under Gregoire Kayibanda, who becomes Prime Minister of the provisional government then formed.

1961 - The Belgian Colonial Administration, in conditions of terror, organises a referendum on the monarchy under the auspices of the United Nations.

Belgium declares the end of the monarchy and Gregoire Kayibanda becomes the President and prime minister of the new republic. More exodus of Batutsi from Rwanda to neighbouring countries. Massacres of Batutsi continue.

1962 - Belgium officially grants independence to Rwanda and Gregoire Kayibanda becomes the President of the First Republic.

1963 - Some Batutsi exiles - "inyenzi" - launch futile attacks against the Kigali regime. More massacres of Batutsi take place in Rwanda.

1965 - Gregoire Kayibanda is re-elected President and Juvenal Habyarimana is appointed Minister of Defence.

1969 - PARMEHUTU is renamed MDR (Mouvement Democratique Republicaine), "wins" elections and Gregoire Kayibanda is "re-elected" President.

1973 - Major general Juvenal Habyarimana topples Gregoire Kayibanda in a military "coup d'etat". Massacres of Batutsi take place.

1975 - Major General Juvenal Habyarimana establishes MRND (Mouvement Revolutionnaire et National pour le Developpment). As in the First Republic, political parties are banned in the Second Republic. Widespread massacres of Batutsi take place.

1978 - Major General Juvenal Habyarimana introduces a "new constitution" entrenching MRND as the sole political party.

1979 - RANU (Rwandese Alliance for National unity) is established by a group of Rwandese exiles in Kenya. The objective of RANU was to find a solution for the problem of Rwandese refugees and to struggle against dictatorship in Rwanda.

1982/83 - Several thousands of Rwandese refugees and Ugandans of Rwandese origin are expelled from Uganda to Rwanda by the dictatorial regime of Milton Obote. The then Kigali regime refuses entry to some, detains others in camps within Rwanda, while others are killed.

1987 - RANU becomes RPF (Rwandese Patriotic Front).

1990 - RPF begins armed struggle.

1991 - The N'sele Ceasefire Agreement is signed between RPF and the then Government of Rwanda.

1993 - From 1990 to 1993 widespread massacres of batutsi take place notably in Kibirira, Bigogwe, Bugesera, Kibuye etc. In December 1993, RPF sends a contingent of 600 troops to Kigali as part of the Arusha Peace Agreement.

1994 - April - President Habyarimana dies in a plane crash.

Genocide begins.

RPF launches the final campaign to stop the genocide.

July - the genocidal regime collapses and RPF captures Kigali.

RPF establishes the Government of National Unity together with seven other political parties.

1996/1997 - The Government of Rwanda passes the law for the trial and punishment of those responsible for genocide in Rwanda.

Rwanda gets involved in the first DRC war to liberate and repatriate Rwandese refugees held hostage by ex-FAR and Interahamwe. (Rwanda's involvement in the DRC leads to President Mobutu's removal and the installation of Laurent Kabila as President of the DRC.) The Government of Rwanda repatriates over 2 million Rwandese refugees from the DRC and Tanzania.

1998 - Rwanda gets involved in the second DRC war to deal with insecurity caused by the ex-FAR and Interahamwe (DRC Government supports ex-FAR and Interahamwe).

1999 - Local elections take place at cellule and secteur levels. The Lusaka Ceasefire Agreement, to end the second DRC war, is signed.

2000 - March - President Pasteur Bizimungu resigns

April - Major General Paul Kagame is sworn in as the fifth President of Rwanda.

## **Years of Progress**

Eight years ago, the Government of Rwanda began the difficult task of rebuilding the country. In 1994, no schools, hospitals, factories and government departments were functioning. Public utilities like telephones, electricity and water were also not functioning. There was total displacement of the population, both internally and externally. There was no civil service and the government's administrative capacity had collapsed. Civil servants had either been killed during the genocide or had fled the country. Survivors of genocide were still scattered all over the country and traumatised. Genocide had further polarised the Rwandan society.

The Government of National Unity and the Rwandese people, with some support from the International community, have registered progress in the difficult process of moving from emergency to long-term development.

The first challenge that the government faced was to stabilise the country and create conditions that would enable the whole population to enjoy peace and security.

About three-and-a half million Rwandese refugees have been repatriated and resettled. This is a phenomenal repatriation record in world refugee history. The process of reintegration of refugees and members of the former government army (Ex-FAR) has further promoted reconciliation. About 15,000 elements of ex-FAR have been integrated into the Rwandese National Army, the RPA, at various command levels, as well as within the rank and file.

In promoting reconciliation, a Unity and Reconciliation Commission was established to consolidate the government policy of redressing the legacy of divisive politics that has been a prominent feature of Rwanda for many decades. The commission continues to raise public awareness through civic education initiatives (Ingando). Furthermore, there has been extensive dialogue, which took place under the leadership of the President of Rwanda, touched on unity and reconciliation, justice, democratisation, security and economy.

The Government of National Unity has made progress in building the justice system from scratch. Following the enactment of the Genocide Law, trials have taken place to bring to justice the genocide suspects. Currently, there are over 120,000 genocide suspects in overcrowded prisons. About 12 million Rwandan francs are spent annually on looking after these prisoners. To deal with this caseload expeditiously, the government has initiated a participatory form of justice (GACACA) that draws from the experience of traditional pre-colonial Rwandan society. This will be operational by the end of the year 2000.

Through a Genocide Survivors Fund, the government provides support in education, shelter, health, and income-generating activities to the most vulnerable amongst the survivors. About 5% of government revenue collected each year (approximately 4 billion

Rwandan francs) is contributed to this fund. Donations from the public or private sector, as well as from the international community are welcome.

A Human Rights Commission has been established to promote the rule of law and respect for the fundamental rights of citizens.

On the political front, the Government of National Unity has made progress in maintaining the inclusiveness of the broad-based government as an indispensable component of the new political dispensation. A policy of decentralisation has been initiated to involve people in grassroots communities in decision-making. This will enhance their participation in activities to transform their poor conditions. Local elections have already taken place at the cellule and secteur levels. Elections at the commune and prefecture levels will take place by the end of the year 2000.

A Legal and Constitutional Commission has been established to consult all Rwandese citizens on what kind of Constitution Rwanda should have at the end of the transition period.

Transparency and accountability within government institutions have been identified and promoted as critical ingredients necessary for effective and efficient government. To that effect, a number of institutions have been established, namely the National Examinations Board, the National Tender Board, the Auditor General's Office and the Rwanda Revenue Authority. In addition, government will further require public officials to declare their assets in accordance with a National Leadership Code of Conduct.

Economic recovery has been consistent since 1994 when real GDP declined by 50% and inflation stood at 65%.

Security has been restored to all the 12 administrative prefectures of Rwanda. Undoubtedly, this is a peace dividend from Rwanda's involvement in the DRC.

Rwanda has been welcomed to join the East African Cooperation (EAC), in pursuit of greater cooperation and economic integration. Rwanda is also an active member of the Common Market for East and Southern Africa (COMESA).

*(c) The Government of Rwanda*

## GLOSSARY OF BROADCAST NEWS TERMS

**Reader:** story read by the anchor with no sound or pictures

**OTS:** “over the shoulder” graphic, often a box over the anchor’s shoulder, used to emphasize subject of the story

**Voice-over or VO:** copy that the anchor reads live while video or some other visual element is shown

**Natural Sound or NATS:** ambient sound collected on the scene that enhances the viewer’s “feel” for the story or helps them better understand what happened

**Sound Bite, Clip, Sound-on-tape or SOT:** the edited part of the raw or uncut interview that you select for the viewer or listener. The average sound bite runs between 8 and 15 seconds. It may be the most important or interesting part of the interview or it may simply add color to the story.

**Nat-VO or NVO:** the anchor reads a sentence or two on camera, and then pauses. The tape is rolled and we hear natural sound before the anchor continues to voice-over the visual element.

**Package or PKG:** visuals, natural sound and sound bites connected together in a report that has a beginning, middle and end. The reporter’s voice-over narration track is pre-recorded to connect and organize the visuals and sound.

**Anchor Intro or Lead-in:** an anchor’s on-camera introduction to a reporter package

**Live Intro:** a reporter’s live-in-the-field or in the newsroom introduction to their package

**Anchor Tag:** an anchor’s on-camera remarks immediately following a reporter package

**Live Tag:** a reporter’s live in the field remarks immediately following their package

**Live Wrap Around:** anchor intro, live intro, package, live tag, anchor tag

**Headlines and Teases:** short voiceovers designed to “hook” the viewer, thus bringing them to a newscast or preventing them from changing the channel

**Close-up (CU):** shot of an object at close range and tightly framed

**Medium shot (MS):** shot of an object at medium range; covers any framing between a close-up and a long shot

**Long shot (LS):** shot of an object from far away and very loosely framed

**Pan:** horizontal turning of the camera

**Jump cut:** an image that jumps slightly from one screen position to another during a cut

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## ICFJ Sites

### **International Center for Journalists**

<http://www.icfj.org>

ICFJ has information for journalists around the world including information on programs for journalists.

### **International Journalists Network**

<http://www.ijnnet.org>

A clearinghouse for information on media and journalism training throughout the developing world.

### **Knight International Press Fellowships**

<http://www.knight-international.org>

## General Sites

### **BBC**

<http://bbc.co.uk>

### **Google search engine**

<http://www.google.com>

Great all-purpose search engine

### **I Want Media**

<http://www.iwantmedia.com>

Tons of links to everything.

### **International Federation of Journalists**

<http://www.ifj.org>

The world's largest organization of journalists.

### **Journalism.net**

<http://www.journalismnet.com>

A full service site with dozens of useful links, developed by a Canadian reporter.

### **National Public Radio**

<http://www.npr.org>

### **Next Generation Radio (NPR Training Project)**

<http://www.npr.org/about/nextgen/>

### **Radio College**

<http://www.radiocollege.org>

A useful site for radio resources.

**Reporter.org**

<http://www.reporter.org>

Resources for journalists, including specific beat-related links.

**Radio and Television News Directors Association**

<http://www.rtnda.org/>

Reporter's toolbox from the Radio and Television News Directors Association.

**The Rundown**

<http://www.tvrundown.com>

Resources for television newsrooms, including story ideas and links.

**Society of Professional Journalists**

<http://www.spj.org>

Their code of ethics is available in seven languages.

**World Association of Community Broadcasters**

<http://www.amarc.org>

**The Working Reporter**

<http://workingreporter.com/>

A resource for journalists, with news, media criticism, and quick links to information sources.

**Journalism Training****BBC World Service Education**

<http://www.bbc.co.uk/education/home/>

**InfoDev**

<http://www.worldbank.org/infodev/>

A grant program for the innovative use of information and communication technology.

**JournalismTraining.net**

<http://www.journalismtraining.net>

Site to help journalists cover business and economics in developing countries.

**The Reuters Foundation**

<http://www.foundation.reuters.com/education/index.htm>

Information about their training programs.

**Press Freedom****Article XIX**

<http://www.article19.org>

An international human rights organization which promotes freedom of expression.

**Committee to Protect Journalists**

<http://www.cpj.org>

Updates and information about press freedom around the world.

**Index on Censorship**

<http://www.oneworld.org>

A bi-monthly magazine for free speech with the goal to protect free expression.

**International Freedom of Expression Exchange**

<http://www.ifex.org>

Searchable database of “action alerts” from around the world.

**Network for the Defence of Independent Media in Africa (NDIMA)**

<http://www.oneworld.org/ndima>

Founded in response to increasing assault on the independent media in Africa.

**Reporters sans Frontieres**

<http://www.rsf.fr>

Searchable database on censorship and free press issues worldwide.

**Regional Sites****All Africa.com**

<http://allafrica.com>

News from all over Africa and links to newspapers.

**African Political Resources**

<http://www.politicalresources.net/africa.htm>

Political and election information on all African countries.

**African Women’s Media Center**

<http://www.awmc.com/>

**Canadian Broadcasting Corp. Radio pieces on Congo**

<http://www.cbc.ca/webone/congo/>

Radio stories done December 2002 by CBC

**Media Institute of South Africa**

<http://www.misanet.org>

Training, information, links

**Radio Okapi - Radio run by MUNOC in D.R. Congo**

[http://www.monuc.org/radio/default\\_1.asp](http://www.monuc.org/radio/default_1.asp)

**Radio Rwanda**

<http://www.orinfor.gov.rw>

**Rwandan Government**

<http://www.rwanda1.com/government/>

**Rwanda Constitutional and Judicial Commission**

<http://www.cjcr.gov.rw>

**South Africa Journalism site**

<http://journalism.co.za>

## **Conflict Reporting**

**Center for War, Peace and the News**

<http://www.nyu.edu/cwpmn>

**IMPACS (Institute of Media Policy and Civil Society)**

<http://www.impacs.org/media/>

Mission is to strengthen media's role in peacebuilding and guaranteeing human rights.

**Institute for War and Peace Reporting**

[http://www.iwpr.net/index.pl?top\\_publications.html](http://www.iwpr.net/index.pl?top_publications.html)

**Journalism, Media and the Challenge of Human Rights Reporting**

<http://www.ichrp.org>

International Council on Human Rights publishes a downloadable guide.

## **Competitions**

**Global Health Council Awards**

<http://www.globalhealth.org/awards>

**Reporters Sans Frontieres**

<http://www.rsf.org>

## **News Photography**

**National Press Photographers Association (NPPA)**

<http://www.nppa.org>

The National Press Photographers website.

**TV Cameramen**

<http://www.tvcameramen.com/>

Site for news photogs with lots of tips on shooting

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