(IN)FORMING CONFLICT PREVENTION, RESPONSE AND RESOLUTION:

THE ROLE OF MEDIA IN VIOLENT CONFLICT

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METHODOLOGICAL FRAMEWORK: JOURNALISTIC PRODUCTION

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METHODOLOGICAL FRAMEWORK: JOURNALISTIC PRODUCTION
(EXECUTIVE SUMMARY)

The overall objective of Work Package 1 is to analyse how journalistic professional values and routines, their interactions with sources, audiences and other actors, and various contextual factors shape the production of conflict-related news. Within the definition of news production, the theoretical framing includes story ideation as the key process in story suggestion. Bantz, McCorkle and Baade (1980) have termed this process of story idea generation as "story ideation." The second phase is story narration that refers to the process of the development of a story narrative as well as its narrative context. The third phase in the (partly iterative) sequence of news production is story presentation because once a central narrative (the "story") has been identified the producers of news build their coverage in a way that is consistent with the story line. The theoretical framing also classified the various influences on the news production into two main categories, generic influences on the news and conflict-related influences on the news. Generic influences on the news include social influence, community level influence and individual influences, whereas conflict-related influences include normative, structural and cultural influences on the news production.

To enable deeper research on the subject of news production, the Work Package 1 aims to use interviews as primary methodological tool to collect data from journalists in the respective regions of conflict. These interviews are planned as reconstruction interviews developed as face-to-face interviews and will focus on aspects of journalistic news productions in conflict, as well as on generic and conflict-related influences on the news production. These aspects will be explored through a 'reconstructing narrative' using stories from the past covered by the journalist and seeing how we can reconstruct the making of such news and gauge the importance of generic of conflict-related influences. In addition, the interviews will feature a brief survey in order to gather some relevant contextual information from the journalists. The whole interview will take between 60 and 90 minutes.

The interviews will consist of three stages: The first phase is the introduction and initiation of the interview where a brief explanation of the INFOCORE project will take place along with the information sheet and consent form. The actual signing of the consent form is optional. The journalists may choose to not sign the consent form but give oral consent based on the consent form to the researcher for the interview. The interview will continue with the first phase of the interview, which focuses on generic influences on the news and continues with the second phase of the interview which is reconstruction interviews where selection of one story from recent events and another story from past significant events is to be presented to the journalists for reconstruction. The central part of the interview is the discussion with journalists about substantive aspects of the selected stories. This part focuses the interview on three phases of news production, story ideation, story narration and story presentation. The research focuses also on two general domains of influence: generic influences on the news and conflict-related influences on the news.

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METHODOLOGICAL FRAMEWORK: JOURNALISTIC PRODUCTION

User's manual for interviewers for WP1

Media Sample

The media sample that is required for the WP1 interviews should include prominent media from the press, television and radio depending on the popularity of the media in respective conflict cases. The sample will include 20 journalists from conflict countries (including Palestine), consisting of 15 journalists working for national media and five reporters working for international outlets (such as *CNN International* or *Al-Jazeera*). Additionally, we will interview 15 journalists in each major European "powerhouse" (Germany, France, UK and Brussels). The selection of prominent media in the respective conflict countries should be based on media popularity and agenda-setting influence in the public arena. The selected media should exert substantial agenda-setting influence on the national mediascape, and they should cover conflict issues and have a tangible impact on the conflict in one way or another. Samples of journalists for the various conflict cases will be developed with the help from the respective INFOCORE teams responsible for conflict cases and countries.

Table 1 details the media sample distribution per conflict and country where interviews will take place. On the highest level, we distinguish between interviews in national media (reporting for a national public) and international media (correspondents of foreign media reporting for their audiences back home).

Table 1: Media sample distribution per conflict and country

Country	**National Media including local**	**International media**	**Total** interviews	**Total articles reconstructed**
Macedonia	15	5	20	40
Kosovo	15	5	20	40
Israel	15	5	20	40
Palestine	15	5	20	40
Syria	15	5	20	40
Burundi	15	5	20	40
Congo	15	5	20	40
Germany	15		15	30
UK	15		15	30
France	15		15	30
Brussels	15		15	30
TOTAL			200	400

The media selection for the interviews is the first layer of sampling and needs to focus on several aspects. The most important aspect is the fact that the media should have a traceable impact on public discourses and should act in terms of intermedia agenda setting with regards to conflict coverage and reporting. Furthermore, the composition of the selected media outlets need to be functionally equivalent across the investigated countries and conflict cases. This means that while in some countries (Germany, France) it is national newspapers that drive the political agenda, it is other kinds of media in others (e.g. radio in Africa). For the conflict countries, the selection should also include five international correspondents that gather

news in conflict/country in the sample along with twenty journalists for the reconstruction interviews that are foreseen. These general criteria notwithstanding, each and every conflict case is specific, and the overall sample may need adjustment reflecting the facts on the ground. In this context, the individual teams may rely on the descriptions of media landscapes and conflict as compiled in the early stages of the INFOCORE project. Conflict leaders will still retain some flexibility in making their choice in the selection process, taking account of which media shape the public discourse, set the agenda, and are functionally equivalent with regards to the former two criteria. For the selection of the media and names of journalists, the ultimate responsibility lies with the respective teams of the conflict cases and countries due to the specialized expertise and responsibility to conduct the interviews. Tables 2a-2l below present a preliminary and not final selection of the media and journalists. The selection is based on the conflict profiling prepared in the earlier stages of the project by the respective teams responsible for conflict and country cases.

Table 2a: Target sample for Macedonia

Macedonia	**National Media including local**	**International media**[1]	Media	**Total**
Media	15	5		
Newspapers	7	2	Dnevnik,Utrinski Vesnik,Vest,Nova Makedonija, Vecer, Sloboden Pecat, Koha,Lajm	
Television	6	3	MTV, TV Sitel, TV Kanal 5, TV Alsat M, TV Alfa, TV Telma, TV 24Vesti, TV Sonce, Nasha TV, *AJ, AFP, AP*	
Radio	2		MRA, Kanal 77, Antena 5 Radio, Slobodna Makedonija, Ros	
				20

Table 2b: Target sample for Kosovo

Kosovo	**National Media including local**	**International media**	Media	**Total**
Media	15	5		
Newspapers	7	2	Koha Ditore, Zeri, Kosova Sot, Bota Sot, Epoka e Re, Bota Press, Gazeta Express, Kosova Live, Prishtina Insight, Tribuna	
Television	6	3	RTK1 (Albanian), RTK2 (Serbian), KTV, RTV21, Klan Kosova, TV Dukagjini, Rrokum (cable),TV Mir, TV Most, *AJ, AFP, AP*	
Radio	2		Radio Kosova (RTK), Radio 21, Radio Dukagjini	
				20

[1] International correspondents can also be from the International news agencies such as AP, AJ, AFP, BBC, VOA, etc

Table 2c: Target sample for Israel

Israel	**National Media including local**	**Internation al media**	Media	**Total**
Media	15	5		
Newspapers	7	2	Yedi'ot Ahronot, Israel ha-yom , Ma'ariv, Ha'aretz, Makor Rishon Jerusalem Post, Ha'aretz/ International New York Times, Al-Sinarah, Jewish Telegraphic Agency, Palestine Press Agency	
Television	6	3	Channel 1 (Haarutz Ha-Rishon), Channel 23, Channel 33 (IBA's Arabic language channel), Channel 99, Channel 2, Channel 10, *CNN, BBC, AFP, AP*	
Radio	2		Kol Israel, Galei Zahal	
				20

Table 2d: Target sample for Palestine

Palestine	**National Media including local**	**Internation al media**	Media	**Total**
Media	15	5		
Newspapers	6	2	al-Quds, al-Ayyam, al-Hayat al-Jadidah,	
Television	7	3	al-Aqsa, al-Watan TV, al-Falastenieh, al-Arabiya, al-Jazeera , Jordanian TV, *CNN, BBC, AFP, AP*	
Radio	2		The Voice of Palestine, Radio Amwaj, Ajyaal, Raya, Sama, Radio al-Aqsa[2]	
News agency			WAFA, Ramattan News Agency Ma'an News Agency, Shehab	
				20

Table 2e: Target sample for Syria

Syria	**National Media including local**	**Internation al media**	Media	**Total**
Media	15	5		
Newspapers	7	2	Syria Times, Baath newspaper al-Thawra, Tishrin, (Pro-gov) ,**Enab baladi, Souriatna,** Al**-aed, Syria-oxygen, Al-karameh (anti-gov)**	
Television	6	3	Sama TV, Addounia TV, Syria Satellite Channel	
Radio	2			
News agency			Syrian Arab News(SANA), "dp-news" (pro-gov)	
				20

[2] A Radio station connected to Hamas

Table 2f: Target sample for Burundi

Burundi	**National Media including local**	**International media**	Media	**Total**
Media	15	5		
Newspapers	3	1	Le Renouveau, Ubumwe, Arc-en-Ciel, Iwacu, Ndongozi Y'uburundi	
Television	3	1	RTNB[3], TV Renaissance, TV Salama, Espoir TV, Heritage TV	
Radio	11	3	Radio Isanganiro, Radio Publique Africaine, Radio Renaissance, Rema FM, Radio Bonesha, VOA, BBC, RFI	
News agency	3		Nyabusorongo, Burundi Press Agency, Net Press, Arib.info, Abarundi.org, Burundi Réalités, Burundi Information, Burundi Transparence	
				20

Table 2g: Target sample for the DRC[4]

Congo	**National Media including local**	**International media**	Media	**Total**
Media	15	5		
Newspapers	4		Le Potentiel, L'Avenir, Le Palmarès, La Référence Plus, Le Forum des As, Le Phare	
Television	6		**Kinshasa:** Antenne A, Molière TV, Mirador TV, Digital Congo TV, CEBS TV, B-One FM, TV5 Monde, Télé7, Congoweb TV, RTNC1, RTGA, Numerica TV, Euronews, Raga TV, Télé 50 **Bukavu:** TV Ngoma Ya Kivu, RTNC, Digital Congo TV, Vision Shala TV, RTGL (Radio Télévision Grands Lacs), France 24, TV5 Monde, Canal Futur Télévision **Goma:** TV Ngoma Ya Kivu, RTNC, Digital Congo TV, Vision Shala TV, RTGL (Radio Télévision Grands Lacs), France 24, TV5 Monde, Canal Futur Télévision	
Radio	8		RTNC Radio Télévision Nationale Congolaise, Radio Okapi, Africa n°1, BBC, International RTBF, VOA, Radio Okapi, the RTNC and Digital Congo FM	
News agency	2		ACP, DIA, APA	
				20

[3] Includes two radio stations as well

[4] There are more options in the media sample list than actual need for interviews in order to widen the options for the interviewers.

Table 2h: Target sample for Germany

Germany	**National Media including local**	**International media**	Media	**Total**
Media	15			
Newspapers	7		Frankfurter Allgemeine Zeitung, Frankfurter Rundschau, Süddeutsche Zeitung, die tageszeitung, Die Welt, Westdeutsche Allgemeine Zeitung, Sächsische Zeitung, Rhein-Zeitung, BILD, Die Zeit, Der Spiegel	
Television	5		Das Erste, ZDF, Phoenix, DW-TV, N24, n-tv, RTL	
Radio	2		Deutschlandfunk, DW Radio, WDR, SWRinfo, NDR Info	
News agency	2		DPA,	
				15

Table 2j: Target sample for France

France	**National Media including local**	**International media**	Media	**Total**
Media	15			
Newspapers	10		Le Figaro, Le Monde, Les Échos, Libération, La Croix, La Tribune, L'Humanité	
Television	6		France 2, France 3, France 5, BFM TV, TF1, M6, La Chaine Info, France 24, TV5 Monde, TF1	
Radio	2		Radio France, Radio France Internationale, Europe 1, France Inter	
News agency	2		AFP, France 24	
				15

Table 2k: Target sample for the UK

United Kingdom	**National Media including local**	**International media**	Media	**Total**
Media	15			
Newspapers	8		The Daily Telegraph, The Sunday Telegraph, Financial Times, The Sunday Times, The Guardian, The Observer, The Independent, The Times, The Daily Telegraph, Daily Mail, Daily Express, The Sun, Daily Mirror	
Television	6		BBC World Service, BBC News, ITV, Channel 4, Channel 5, UKTV,	
Radio	2		BBC Radio 5 Live	
News agency	4		Agence France Press UK, Breakingviews, Opta, Press Association (PA), Thomson Reuters	
				15

Table 2l: Target sample for Brussels

Brussels	**National Media including local**	**International media**	Media	**Total**
Media	15			
Newspapers	6		The Economist, The Parliament, Time Magazine, Koha Ditore, La Libre Belgique,	
Television	4		Euronews, Al Jazeera, BBC Africa European News Exchange Sky News	
Radio	2		Euranet, Europe today	
News agency	8		Euro Correspondent, European, Voice, New Europe, EU Reporter Euractiv.com, Agence Congolaise de Presse, Agence Europe, Neue Zürcher Zeitung, The Wall Street Journal Europe, Macedonia Information Agency	
				15

Interviewing journalists

On the basis of the selection of the media sample as described above, the WP1 research teams need to look at the journalists within selected media that are primarily national and local news gatherers for the twenty interviews as well as including foreign correspondents for the five interviews. The news gatherers are typical journalists who participate in the process of collecting and reporting the news for the media they work for. The research teams will select prominent journalists who regularly cover conflicts for the selected media who who have recently published stories (see below for further details).

Along with the prominent journalists covering conflicts, the research teams should evaluate which international media is more important and relevant for the conflict they research on to select and interview five of the foreign correspondents. Foreign correspondents can include local journalists working for international media or by "local foreign correspondents" (Hamilton & Jenner, 2002), as well as "parachute correspondents" who usually cover a wide array of different conflicts. The idea is to get the foreign media perspective with as much as possible expertise on the news production in conflict. The research teams can interview more than one journalist for a newsroom due to diversity in coverage, with journalists often covering conflicts from different angles for one media outlet (in cases of European decision making centers).

The journalists will be given information regarding the nature and structure of interview in advance, so they know that they will be speaking also about generic influences, conflict influences and a small survey on their work and previous stories. Overall, research teams in conflict cases to be researched (Macedonia, Kosovo, Israel, Palestine, Syria, Burundi and DRC) should select journalists who shape the public discourse in and about conflict coverage, and who work for agenda-setting media outlets (conflict cases criteria). The research teams in Germany, France, Brussels and the UK should select journalists who cover conflicts in the focus of the INFOCORE project, who shape the public discourse in and about conflict coverage, and

who for agenda-setting media outlets (country cases criteria). The individual research teams for the European decision making centers should ideally interview correspondents when they happen to be in their respective home countries in order to avoid unnecessarily long travels.

Selection of Stories

News items for reconstruction will be purposively sampled from the interviewed journalists' portfolios. In each interview, we will reconstruct two stories. Ideally, the reconstructed stories should be fairly recent, that is, be published up to three weeks before the interview takes place. This will guarantee that journalists still recollect their decisions and the process by which the story came into being. However, selection procedures depend on the specific context and development of the conflict. For one, a time frame of up to three weeks may not generate enough stories that lend itself to reconstruction when the conflict situation did not trigger any significant reporting. In these (most likely) cases we recommend to select one more recent story (in order to reconstruct "routine coverage") and another story that has left a substantive impact on public discourse (in order to reconstruct the "unusual" story). This research strategy will ultimately allow us to compare routinely covered stories with those produced under extraordinary circumstances. The selection of stories is part of the preparation process for the interview and will be done by the responsible interviewer teams with regard to the respective conflict cases[5] (or country cases[6]).

A defining criterion for the selection of stories is that they are related to recent events and that they can attest to the aspects we are interested in for our analysis. These components should include three main important phases of news production: story ideation, story narration and story presentation along with other important factors that enable discussions about news sources, communication channels, practices etc. Ideally, the selected stories are rather long, multi-faceted and rich to provide enough "material" to be reconstructed in the interview. Table 3 present a checklist for story selection.

Table 3: Checklist for story identification

Covers conflict of interest	
Published up to three weeks before the interview or represents a major conflict event from the past	
Story has a structure (news, sources, facts, quotations)	
Has a storyline (it is placed within conflict time)	
Has elements of the story (who, what, when, where, why, how)	
Has a "story" (material to reconstruct the story)	
Is a real story that can be taken to the interview(photocopy, audio or video to be shown to the journalist)	

All researchers will be guided with clear and concise guidelines in order to enhance the reliability of data collection. Recording devices will be used upon informed consent approval by the interviewees along with good microphone attached for good quality voice recording for the automated transcription purposes. The

[5] Teams of conflict cases will select news items for Israel, Palestine, Syria, Burundi, DRC, Kosovo and Macedonia
[6] Teams of country cases will select news items for Germany, France, UK and Brussels

interviews will be recorded and transcribed for analytical purposes. All names and personal data will be removed and voice recordings will be destroyed at the end of the project.

Technically, the stories should be photocopied and brought in the interview to discuss them with the interviewees. In case of radio and TV journalists, sample stories should be presented during the interview. An additional storyline (or rough story protocol) may be generated to help the journalists and interviewers work through each story. While procedures for print media are sufficiently straightforward, TV and radio news stories may present a challenge when archives are not available (such as in Burundi or the DRC). In these cases where it is impossible to reconstruct stories, the interviews will be focused on the above mentioned general aspects of conflict coverage.

Interviewing process

The interview grid outlines the planned interview in three different phases that are to be taken in each phase. Besides the initiation phase creates the environment for the interview, informs the interviewer of the purpose of the interviews and deals with technicalities such as recording of the interview, language etc., the first phase is the interview part with the generic questions on the generic influences on the news production process while the second phase focuses on the reconstruction interview and third on a small scale survey. This whole interview will take up to 50-60 minutes.

- The first phase focuses on the generic influences on the news production where general questions will be asked.
- The reconstruction interview phase lets the interviewer to present the interviewee with the choice of stories to discuss. This phase of the interview focuses on reconstructing the story via discussion over the phases of news production such as story ideation, narration and presentation as well as looks specifically at the conflict related influences on the news production.
- The survey phase is the ending phase of interview where a small survey with closed ended questions is filled with important information regarding the interviewees.

The interviews will consist of three stages (for an overview see Table 4): The introductory phase is the introduction and initiation of the interview where a brief explanation of the INFOCORE project will take place along with the information sheet and consent form. Subject to approval and signing of the consent form, the interview will continue with the second phase of the interview which focuses on selection of stories to be presented to the journalists for selection. This phase is important because the interview is developed on the basis of discussion over the way the story has been initiated, written and presented.

Table 4: Overview of the interview

Initiation	(1) The initiation phase should focus on creation of good relation between interviewer and interviewee. (2) Presentation of the INFOCORE project, aims and academic nature of the project. Recording of the interview set up. (3) Information and consent form presentation; signing of the consent form.
1. Generic questions	(1) Generic influences on the news without focusing on the conflict news as such but more general subjects on the influences on the news.
2. Story reconstruction	(1) The stories that are previously selected are presented to the journalist for discussion of values, influences, patterns, phases of conflict, interactions, etc. Questions prepared prior to interview that are semi-structured regarding general and specific issues. (2) News Production: Story ideation; Story narration; Story presentation. (3) Generic influences: Social influence; Organizational influence; Individual influence / Conflict influences: Normative level; Structural level; Cultural level, impact of the emerging news actors (local or international NGOs)
3. Survey	(1) Issues such as age, gender, ethnicity, political affiliation (if applicable), media membership can be asked in order to make sure of good representation of the sample.

The central part of the interview is the discussion with journalists about substantive aspects of the selected stories. This part focuses on three phases of news production and the two general domains of influence:

- *News production - story ideation:* Questions will focus on how the story came into being. As in essence there are mainly four ways for stories to initiate, the questions on the first phase of news production will center on whether the journalist has been proactive searching for the story idea or reactive in which the story is initiated through a person or institution outside journalism. Another form of story ideation is the follow-up mode when journalists follow up on their own or on other reporters' coverage. The story therefore is initiated simply by the fact that the issue already receives media coverage and journalists simply continue their reporting or join the crowd. Finally, story ideation can be event-driven, for there are events that do not leave journalists and the media a choice but to report on them.
- *News production - story narration:* With regards to story narration, the interviews will focus on the process of the development of a story narrative as well as its narrative context. This phase focuses on pinpointing the central narrative of the news account or, in other words, identify what story is being told, and how. There are three important aspects of story narration that play out in the production of news: the central narrative (the "story"), the story angle (the perspective from which to tell the story), and the story framing (the embedding of a story within an established interpretative framework). The interview will look at the differences between "important" and "interesting" (Gans 1979, Schudson 1995) news in terms of judgments by journalists when deciding about framing the story of angle they will take to cover the news. Looking at the central narrative,

story angle and story framing, we can further explore patterns, structures and roles of journalists in conflict news production.

- *News production - story presentation:* Here, the interview will focus on how journalists build their coverage in a way that is consistent with the story line. Four elements are central for the process of story presentation: Selection refers to the choice of information (or "facts"), sources, sound bites and any other substantive aspect that get covered in the news account. Emphasis, on the other hand, reflects the fact that not all of these elements are presented as equally important or relevant in the news account. Links and references with other stories will be looked upon because journalists consistently refer to previous coverage – of their own, or of other colleagues/news media – thereby linking their accounts to other news pieces. Cues, finally, link a news account to real-world occurrences and establish an intuitive relationship between the story narrative and an established interpretative framework.
- *Generic influences on the news:* Generic influences on news production apply to all kinds of journalism regardless of beat and medium and focus on three levels of influence: the level of society/community, the level of organization, and the individual level. The potential focus of the questions during interviews will be on these three levels in different sub domains such as: The socio-cultural identity on organizational level which looks at the personal values and beliefs; The socio-cultural identity on organizational level which looks at the personal values and beliefs; The political influences that looks at the state and government intervention over the editorial policy or political stance; The economic influence in form of ownership over the business and editorial resources through control of salaries and payments; Reference groups as audience or competing media or colleagues and sources; Professional structures as the position in the hierarchy within news outlets; Professional ideology as norms and roles; Professional practice as standards, guidelines and ethical views. Employer influence in legal forms such as contracts and responsibilities with such contracts of journalists, space in form of availability of the news outlet to cover stories or arguments based on beliefs and traditions.
- *Conflict-related influences on the news:* Conflict influences on news production also focus on three levels of influence: the normative level that looks at the political and administrative influences[7] on news production and come in various forms, structural influence which is manifested in form of pressures and obstacles, and cultural influences. The potential areas of questions on the conflict news influences to focus during interviews are as following: authorities that impose limits on journalists' autonomy (e.g. press bans, military censorship, accreditation procedures); situations on the ground that limit access to certain conflict regions (e.g. the coverage of rebels in Syria); cultural bonds with the communities involved in a conflict (e.g. journalists often belong to a group that is directly affected by the conflicts which impinges on a reporters ability to report "objectively"); a

[7] Restriction of information through classifying documents, creating unnecessary legal procedures for journalists to access documents that should be public etc.

country's public opinion in a conflict (e.g. the people's belief in the need for protection of national security).

General questions

In addition to the reconstruction of selected stories, the interview will contain some more general questions. Following issues will be focused on:

- Backgrounds and professional orientations of conflict journalist by reflecting on the past (such as previous jobs, education, trainings, etc.) and more general professional experience (news influences, conflict influence on the news, source selection, ethical standards etc.)
- Specific work patterns and routines on different levels of influence such as the level of society/community, level of organization, and individual level
- Other actors involved in influencing news production process such as sources, political actors, NGOs and publics
- Strategies and patterns of interaction between conflict journalists and other actors involved in the news production process
- The main constraints within the news production that impinge on conflict journalists' performance and editorial autonomy in conflict news production
- The influences of contextual factors, the organizational environment, and actor interactions upon the news production process
- The key roles - both constructive and destructive - that conflict journalist's play, under specific circumstances, in the news production process
- Suitable access points and strategies for assisting media in the conflict news production process

It should be noted that clear guidelines and questionnaire will be developed for each conflict case to be provided to the field research teams.

Table 5: Overview of general questions

- What is your background?
- What previous jobs have you had?
- What is your formal education?
- Have you received international trainings?
- How do you start a story?
- How do you select your sources?
- Are your stories influenced by any factors?
- Does your family read your stories?
- Does your community read your stories?
- Do your colleagues read your stories?
- Does conflict have impact on the way you cover events?
- Who is involved in generating your stories?
    - 1. Editors,
    - 2. Colleagues,
    - 3. Friends,
    - 4, Family,
    - 5. NGO activists
    - 6. Economic operators
    - 7. Political institutions
    - 8. Public/audience etc
- Who decides whom to select as a source?
- In which point during the story do you consult your editor?
- What do you think is the role of journalists in conflict?
- How does conflict impacts the way you cover news?
- What contextual factors do you think about when you gather news?
- How do you consider when politicians approach you with news?
- How do you consider when NGOs approach you with the news?
- How do you consider when military approach you with news?
- How do you consider when economic operators approach you with the news?
- How do you consider when someone from public approaches you with the news?
- Do you receive feedback on your stories?
- Do you follow up feedback on your stories?

Table 6: Semi structured aspects of questions

Interview phase	**News production: Level of influence**	**Aspects**
Generic influence	1. Level of society/community	Social/cultural values Government intervention Concentration of ownership Audience National conventions Professional norms Professional standards
	2. Level of organization	Organizational culture Editorial policy Business models/ editorial resources Competing media Editorial structures (beats, desks etc.) Editorial guidelines
	3. Individual level	Personal values and beliefs Political stance Salaries, pay Colleagues, sources Position in hierarchy Professional roles Ethical views
Conflict influences	1. Normative level	Legal influences Pressure (military, security, political, economic, threats) Suing, prosecuting Brown envelope journalism Aid Income cut threat Self- censorship
	2. Structural level	Unavailability of space Advertising, commercial pressure Non-transparency Corruption Leaking "information" High trust in institutions
	3. Cultural level	Beliefs and traditions Access to information, secretive meetings State security beliefs Acceptability Patriotism/nationalism
Survey		

Survey

The qualitative interviews will be complemented by a brief survey to gather relevant information about the journalists' backgrounds and some aspects of their professional views that are relevant to covering conflicts. The questionnaires will be completed either during the interviews and focus on the quantifiable properties of journalists that might have an influence on the news production. The questionnaire will include closed questions about age, gender, education, professional backgrounds, ethnicity, media experience and other information. Further questions will be developed in the next months for the survey part to measure levels of influences in the news production.

Table 7: Survey questions

- Age
- Gender
- Education
- Ethnicity
- Memberships professional associations
- Professional experience
- Time spent in current job
- Professional education and training
- Links to other media
- Professional roles

Reconstruction interviews

The overall purpose of reconstruction interviews is to confront journalists with recent examples of their own work and to explore the processes of story ideation, story narration, and story presentation. The reconstruction interview is a fairly recent technique that has been used in journalism research by Reich (2011, 2009, 2006) and Brüggemann (2012). This method in essence reconstructs the decisions by which each individual article came about. This qualitative method belongs to the group of semi-structured interviews. In the question-response mode the interviewer is imposing structures but allows the interviewee the freedom to explain his/her perspective.

The reconstruction interviews seek to identify typical ways of how journalists generate the topics for their news stories, how they identify the story line, and how they present the story. News production is therefore reconstructed from the perspective of the journalist whose editorial decisions have led to the ultimate news account. The method used for this purpose is the reconstruction of the 'biographies' of news stories by interviewing the authors of articles after their publication: The journalists will be asked to tell the stories behind their news stories. As news production varies between different media organizations and in

different conflict cases, this method will be applied throughout conflict cases and with the media of agenda-setting power for the research period.

The reconstruction of the 'biography' of articles is based on interviews with the authors of selected articles, asking them questions such as: What triggered this particular news story? Why was it published at this particular time? What sources did you approach? This methodology will generate the story behind the news production process drawing on the theoretical ideas of story ideation, story narration and story presentation. Through this methodology, the process of the news production is put in the core of the interview, and not the content itself.

The journalist's perspective is important to understanding news production because it brings light to views of the authors of particular news products early on in creating the story, as well as to factors that influence the story and the process of developing the news story. The strength of this method is that is establishes a link between journalists' ideas and recollections on the one hand and professional practice on the other. In so doing we can generate information about processes as executed in practice rather that about abstract ideas and normative preconceptions.

Ethical issues

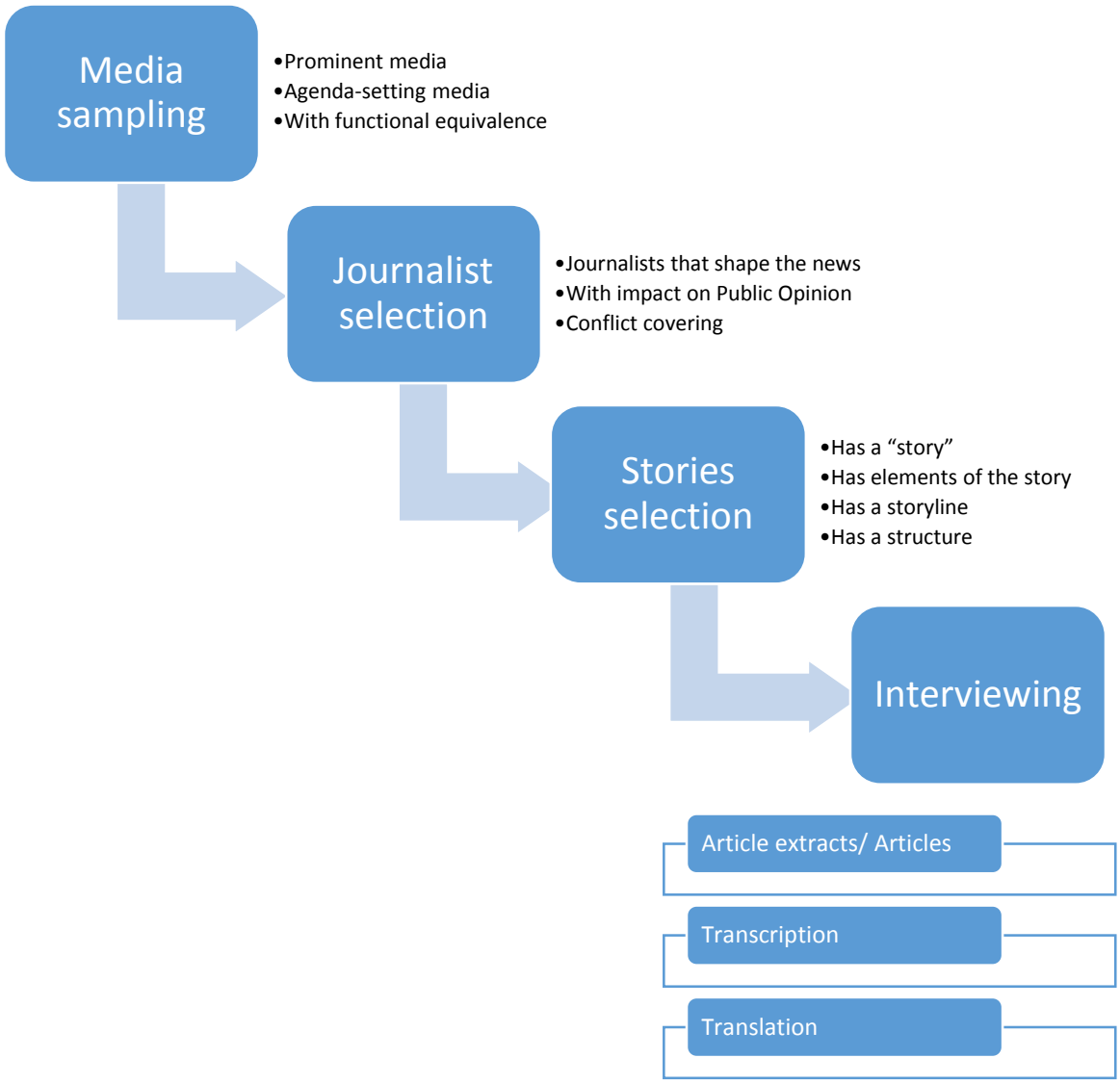
All interviewees will be asked to sign an "informed consent" form. The journalists may choose to not sign the consent form but give oral consent based on the consent form to the researcher for the interview. In order to maintain anonymity, all interviewees will be assigned a code, and only the principle researchers will maintain the list of names that correspond to those codes. No names will be used in any reports, articles, or books that are written concerning the results of the study. The original data will be stored on the LMU server, which meets all of the EU standards for data protection. There will be two additional security procedures carried out to ensure that no one outside of INFOCORE gains access to the list that links the names of the interviewees to the codes that are used in the data set:

First, when the initial lists are being created, all files that list the names will be encrypted in order to prevent any unauthorized access.

Second, after all the materials have been collected, these files will be destroyed and only two hard copies of the list (one for backup purposes) will be kept by the principle researcher.

All this information will be stored on a secure storage area that is disconnected from any network to prevent unauthorized access. The principle researcher will be responsible for issuing the codes and maintaining their secrecy. On further undertakings to ensure anonymity, data protection and develop a data storage solution, the team is looking at best options and practices to apply. Before the fieldwork is undertaken, these issues will be solved and best solution will be brought forward.

Table 8: The process of reconstruction interviews explained in the chart along with expected outcome



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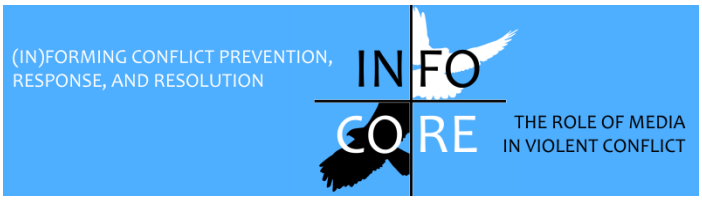

INFORMATION SHEET FOR PARTICIPANTS

(WP1 on Journalistic Production)

Title of study

Informing Conflict Prevention, Response and Resolution (INFOCORE): The Media in Armed Conflict

What is the project about?

INFOCORE is an international collaborative research project that aims to investigate the role(s) that media play in the emergence or prevention, the escalation or de-escalation, the management, resolution, and reconciliation of violent conflict. More specifically, the present Work Package (WP1) focuses on the conditions that deal with the different media roles in mitigating conflicts or strengthening peace building processes.

Who is undertaking it?

The project consortium is made up of eight universities. The study on News Productions is led by LMU Munich, Germany.

Who is funding it?

This project is funded under the 7th European Framework Program of the European Commission.

What is involved for the participant?

Participants have been purposively selected based on their involvement in the process of conflict news production. The interview will take up to 60 minutes of the participant's time answering a series of questions. Participants may refuse to answer questions or to stop the interview at any stage without giving any reason. Participation is entirely voluntary. We prefer interviews to be recorded for transcription purposes subject to your permission, but would alternatively create a transcript from memory or notes if you prefer for the interview not be recorded.

What will happen to the data after research has been completed?

All the answers are collected together for each country and analyzed to help researchers understand the role of the media in conflicts. Results of our research will be published in leading international academic journals as well as presented at international academic conferences and dissemination workshops with practitioners from NGOs, the media, and political institutions. There may also be publications aimed at general audiences, for instance, writing open-ed articles in newspapers.

Will my taking part be kept confidential?

The interview is regarded as strictly confidential and will be held securely. Personal information on participations will be stored separately from the interview transcripts. Unless you give your explicit permission, at all times there will be no possibility of you as an individual being linked with quoted interview statements. For analytical purposes, the transcripts will be shared with other researchers participating in the INFOCORE consortium. All original interview recordings will solely be stored on a secure server at the LMU Munich. If you change your mind, you are free to stop your participation and to have your data withdrawn without giving any reason up to the point when analysis starts in December 2015. You will receive a copy of our research report upon publication.

What are the possible risks of taking part?

We do not ask for information that we know will cause significant risks for you or for your organization when published. We have taken every reasonable precaution to make sure that personally identifiable data will not become public. Thus we ensure that even if you accidentally disclose sensitive personal information related to activities of yourself, your institution and/or your colleagues in areas of armed conflict, such information will remain confidential.

Who is responsible and how can I contact this person?

Detailed information on INFOCORE's research objectives, its members, and its activities is available at www.infocore.eu

If you have at any time any more specific questions or require more information about this project, please contact INFOCORE's Principal Investigator for the study of news production using the following contact details: Professor Thomas Hanitzsch, Department of Communication Studies and Media Research, LMU Munich, tel. +49 89 2180-72016, Fax: +49 89 2180-9443, email: hanitzsch@ifkw.lmu.de.

What if I have further questions, or if something goes wrong?

If this study has harmed you in any way or if you wish to make a complaint about the conduct of the study you can contact LMU Munich using the details below for further advice and information:

Faculty of Social Sciences, Research Ethics Committee Chair, Professor Hella von Unger, unger@lmu.de

Thank you for reading this information sheet and for considering taking part in this research.

CONSENT FORM FOR PARTICIPANTS

(WP1 on Journalistic Production)

Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.

Title of study: *Informing Conflict Prevention, Response and Resolution (INFOCORE): The Media in Armed Conflict*

Thank you for considering taking part in this research. The person organizing the research must explain the project to you before you agree to take part. If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.

Please read the following statements before signing the consent form.

Please tick or initial

☐ I confirm that I understand that by ticking/initialing each box I am consenting to this element of the study. I understand that it will be assumed that unticked/initialed boxes mean that I DO NOT consent to that part of the study. I understand that by not giving consent for any one element I may be deemed ineligible for the study.

Please tick or initial

☐ (1) I confirm that I have read and understood the Information Sheet for the above study. I have had the opportunity to consider the information and asked questions which have been answered satisfactorily. I am fully aware of all of the procedures involving myself, and of any risks and benefits associated with the study.

☐ (2) I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. Furthermore, I understand that I will be able to withdraw the data provided up to the point when analysis starts in December 2015.

(3) Anonymity is optional for this research. Please select from the following two options:

☐ (a) I agree for the content of the interviews to be attributed to my name and current organizational or professional role

☐ (b) I agree for the content of the interviews to be used on the condition that it cannot be linked to my name or current organization.

☐ (4) I consent to my interview being audio recorded.

☐ (5) I have been given a copy of this consent form.

Statement by the Interviewer/ Researcher:

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Name of Participant	**Date**	**Signature/Oral Con.**
Name of Researcher	**Date**	**Signature**

www.infocore.eu