

Content Delivery 21 EDIT COPY

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about editing copy to make sure it is correct and meets the needs of your organisation and target audience.</p> <p>This involves correcting and rewriting copy, checking facts and deciding which material should be given emphasis.</p> <p>You will also need to identify and deal with any legal and ethical issues and delays that may arise and resolve outstanding issues with the relevant people.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The agreed requirements for content, treatment and format b) The target audience and any smaller groups within the target audience c) How to judge the editorial value of material and its ability to meet the needs of the target audience d) The organisation's editorial requirements and production schedule and the relationship of the editorial department with any commercial departments e) The grammar, spelling, punctuation, vocabulary, format, style and story construction in which material should be produced f) The types of emphasis that can enhance published material such as pull out quotes and bullet points and how they can be used (for example to explain complex issues) g) How to use documentary sources such as the internet, reference books and the telephone for checking facts h) The legal and ethical issues likely to arise from publishing material i) How to present ideas effectively to colleagues j) The health and safety issues related to using equipment for editing copy and ways to minimise them 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Resolve any questions you have on the purpose, content and treatment of the material with the relevant people 2) Decide what rewriting you need to do including which material should be given emphasis 3) Check any facts you are unsure about 4) Decide how to deal with legal and ethical issues that arise and check any you are unsure about with relevant people 5) Edit material so that it retains essential content, is clear and correct, is appropriate for the target audience and is in the style, medium, length and format required by your organisation 6) Make sure stories are fair, balanced and accurate 7) Deliver edited material on time and inform relevant people of delays 8) Discuss with the relevant people which material is essential and which material may be cut 9) Identify ideas for potential follow up stories and pass them to relevant colleagues 10) Assess accurately any health and safety risks involved in using equipment for editing copy and make sound decisions on how to minimise them

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22 MANAGE DIGITAL IMAGES

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about the preparation of visual material for publication, on any platform. This requires an understanding of the techniques of digital imaging and digital processing.</p> <p>Today, most photographic images are captured or received by the journalist in a digital form, and are prepared for publication using computer software. However, some photographers still work with film, and other visual material may be received as hard copy, either as prints or artwork. This material has to be digitised and imported into the relevant image editing programme.</p> <p>Journalists making use of digital images require a basic understanding of the processes involved in the capture of images by digital cameras or scanners. They need to be familiar with the editing techniques used in computer software to optimise the images for publication, including online. In print, they need to be able to prepare material for the page make-up system.</p> <p>Digital editing is used to ensure images intended for publication are satisfactory in terms of their technical quality. This may involve adjustments to brightness, contrast and colour balance, and the removal of blemishes caused by dust on an image sensor, or scratches on a print.</p> <p>Editing is part of the creative process. Images may be cropped for editorial reasons, to remove elements of a picture regarded as not relevant to the story. Journalists must adopt an ethical approach to the process of digital manipulation to ensure that the edited image has not been altered in a way that distorts the meaning of the story, or misleads the audience.</p> <p>Working with digital images requires an understanding of technical issues such as image resolution, formats and file sizes. Journalists need to be able to organise a digital workflow. They have to ensure that image files are securely stored as part of a digital archive.</p> <p>Journalists working with digital images for extended periods should be aware of advice about the need to take regular breaks from the computer.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The basic processes of digital capture, editing and storage b) The way in which other visual material can be digitised, using cameras or scanners, and how such material can be imported into a computer programme c) An understanding of image resolution and file formats, and how technical issues influence the appearance of a picture on the page d) The common technical faults in film-based and digital photography and how to recognise them e) How to minimise problems with exposure and colour balance, and how to remove unwanted elements from a picture f) Simple image editing techniques used in industry standard software to optimise images for publication g) The legal and ethical issues that may arise from the manipulation of digital images h) Copyright issues over the reproduction of images obtained from other people or organisations i) How to maintain a secure storage system for digital images j) The health and safety issues relating to using computer equipment for retouching digital images and the ways to minimise them 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Retrieve the required image files from digital cameras, and import the files into a computer system 2) Operate a camera or scanner to digitise other forms of visual material 3) Be able to make an informed choice about image resolution and file formats 4) Recognise common technical faults in photography, and be able to correct or minimise them using image editing software 5) Repair image defects caused by dust and scratches 6) Identify and remove any unwanted elements from digital images, but only when this will not result in the publishing of inaccurate, misleading or distorted material 7) Recognise any legal and ethical issues likely to arise from manipulating digital images 8) Observe copyright and credit image where appropriate 9) Save and store image files securely as part of a digital archive 10) Assess the health risks involved in using computer software to work with digital images and take action to minimise them

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23 DESIGN AND PRODUCE PAGE LAYOUT

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves the design of page layouts to attract attention and interest and make things as easy as possible for the reader.</p> <p>You may be producing layouts for on screen use or for publications. You will need to be able to make the most of the material available. You will work within an existing design style and the publication process.</p> <p>You will deal with the full range of copy and decide when to use techniques such as highlighting, colour washes, boxes or panels to enhance material. You will also need to be aware of the amount and likely placing of advertising copy.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The agreed requirements for content, treatment and format b) The target audience and any smaller groups within the target audience c) How to judge the editorial value of material and its ability to meet the needs of the target audience d) How to present ideas effectively to colleagues e) The format in which material should be created for production f) The principles of page design and typography and colour theory in relation to the medium g) The correct typefaces, measures, point sizes and leading h) How to make the best use of pictures and graphics by cropping and sizing them i) The uses of different page layout techniques such as panels, ragout, sidebars, fact boxes, and pull out quotes j) The design requirements of the different sections of the publication or website k) How to use appropriate software to design page layout l) The organisation's production schedule and the publication's production process m) The operation of the publications commercial departments, and their relationships with the editorial department n) The health and safety issues related to using equipment for designing and producing page layout and ways to minimise them o) The legal and ethical issues likely to arise from publishing material 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Make sure you have all the necessary material in the right formats 2) Recognise any legal and ethical issues likely to arise from the choice of content and layout, and reach agreement with relevant colleagues on how to deal with them 3) Adapt layout plans to take account of changes in: <ul style="list-style-type: none"> • editorial priorities such as breaking news • advertising modifications • the availability of material 4) Keep relevant colleagues informed about any changes in layout or likely delays 5) Make the best use of pictures and graphics and identify opportunities to use techniques to enhance material where they contribute to page design 6) Produce layouts that: <ul style="list-style-type: none"> • meet the organisation's editorial requirements • suit the material and the medium • are in the right format for production • are legible and easy to follow • attract and maintain interest 7) Make sure each page is correctly labelled and laid out and check for any clashes within and between pages 8) Produce page layouts to deadline, save them correctly and forward them to production 9) Assess accurately any health and safety risks involved in using equipment for designing and producing page layout and make sound decisions on how to minimise them 10) Make suggestions about page layout and design that may improve overall design quality

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24 CONTROL THE PRINT PRODUCTION PROCESS

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves the control and management of the production process to ensure that the editorial and advertising material is published on time and to the required standard.</p> <p>This involves determining the editorial production schedule, communicating it effectively to others and then managing the processing of the material. Copy will be coming in from a variety of internal and external sources so you need make sure everybody understands their responsibilities, and the time and resource limits within which you are working.</p> <p>You will also need to make sure that all the material meets the quality standards of the organisation and complies with relevant laws, regulations and codes of practice.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The agreed requirements for content, treatment and format including presentation and visual material b) The readership and any smaller groups within it c) The time and human, financial and technical resources needed to produce material d) How to plan work and monitor progress e) The format in which material should be produced f) The publication's production processes g) The organisation's production schedule h) How to deal effectively with colleagues and suppliers of editorial material (for example agencies, freelancers, correspondents and PR organisations) i) The operation of the publication's commercial department, and their relationship with the editorial department j) The grammar, spelling, punctuation, vocabulary format, style and story construction in which material should be produced k) The types of emphasis that can enhance published material and how to use them l) The legal and ethical issues likely to arise from published material 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Find out about: <ul style="list-style-type: none"> • the volume, position, nature and treatment of the editorial and advertising material to be published • the times at which the material for publication is likely to become available • the deadlines for the dispatch of material to the production system 2) Confirm with relevant colleagues what editorial material needs to be produced and when 3) Identify who is supplying any late or missing copy and take action to secure it 4) Allocate editorial material for sub editing according to: <ul style="list-style-type: none"> • its importance • the amount of work needed to prepare it • the workload of the editorial department 5) Monitor the subbed copy and visual material produced 6) Return all unacceptable material promptly to those who produced it, explain clearly what the problems with the material are and reach agreement on its revision 7) Make sure that all editorial material is in the correct format for production 8) Keep accurate and up-to-date records on the progress of material for production 9) Keep relevant colleagues informed of any changes and the progress of material for production 10) Forward acceptable material to the production system on time or tell people about delays

Content Delivery

25 EDIT AUDIO MATERIAL

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves the editing and sequencing skills whereby an audio narrative is created which conveys a story or feature in an attractive, easily assimilated and unambiguous form to listeners.</p> <p>It involves simplifying often complex audio material, recognising errors (both technical and journalistic) and the need for changes, and knowing how to carry them out. It requires awareness of legal issues such as copyright. It requires awareness of issues of fairness and accuracy in the representation of individuals or social groups.</p> <p>It is about being aware of different audio editing systems and demonstrating competence with whichever audio editing system you are using, and with audio editing techniques.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The editorial brief and the essential and non-essential details of the story b) The editorial requirements of the station, network, programme, bulletin or online output to which you are working c) The house style of the commissioning agent or channel and its target audience d) The legal, ethical, regulatory, health, safety and security restrictions which might affect your editing of the story text e) English grammar, spelling and punctuation, and the requirements and limitations of writing for radio, TV and on-line f) Differing styles and formats for various outlets and organisations g) How to construct a story or feature through sequencing h) The type and variety of material you need to make editing simple and straightforward i) When additional audio material can improve the delivery of the story j) Different editing methods k) How to correctly operate the editing equipment available 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Ensure sufficient material of the required standard is recorded 2) Review the brief in light of the audio material gathered, and decide whether changes in value, treatment or writing are necessary 3) Where necessary, recognise and seek advice about legal or compliance issues 4) Detect and correct technical errors, retaining the essential content of the original material 5) Eliminate unexpected sounds, feedback, echo, hiss and distortion, using appropriate noise reduction techniques and equipment 6) Select audio emphasising the strongest material and disposing of the weakest 7) With relevant colleagues, recognise and resolve any problems in the proposed purpose, content or treatment of material, taking into consideration target audience, house style and time of broadcast 8) Assess and select material which may add emphasis to the story and make it compatible with the overall content and treatment, disposing of weak material if necessary 9) Break down complex material, presenting it in a simple way 10) Integrate material from different sources, where appropriate 11) Cut material to allocated durations 12) Change the sequence of audio material, as required with due awareness to the dangers of misrepresentation 13) Add music and sound effects, or extra material from other sources, if required to enhance the production 14) Assess the edited material correctly for the target audience, house style and time of broadcast 15) Deliver the edited story and completed documentation to meet the brief and the deadline

Content delivery

26 EDIT VIDEO MATERIAL

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves the editing and sequencing skills whereby an audio visual narrative is created which conveys a news story in an attractive, easily assimilated and unambiguous form to viewers. It involves simplifying often complex audio and video material, recognising errors (both technical and journalistic) and the need for changes, and knowing how to carry them out.</p> <p>It requires awareness of legal issues such as copyright and visual libel. It requires awareness of issues of fairness and accuracy in the representation of individuals or social groups.</p> <p>It is about being aware of different video editing systems and demonstrating competence with whichever video editing system you are using, and with video editing techniques.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) How to tell a story or feature through pictures, i.e. sequencing b) The editorial brief, and the essential and non-essential details of the story c) The editorial requirements of the station, network, programme, bulletin or online output to which you are working d) The house style of the commissioning agent or channel and its target audience e) The legal, ethical, regulatory, health, safety and security restrictions which might affect your editing of the story f) How to construct a news story or feature through sequencing g) The type and variety of material you need to make editing simple and straightforward h) English grammar, spelling and punctuation, and the requirements and limitations of writing for radio, TV and on-line i) Differing styles and formats for various outlets and media organisations j) When additional audio materials, images or video materials could improve the delivery of the story k) The house style of the commissioning agent or channel l) The target audience for the commissioned material m) Different editing methods n) How to correctly operate the editing equipment available 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Ensure sufficient material of the required standard is recorded 2) Review the brief in light of the video material gathered, and decide whether changes in value, treatment or writing are necessary 3) Where necessary, recognise and seek advice about legal or compliance issues 4) When editing audio, eliminate unexpected sounds, feedback, echo, hiss and distortion, using appropriate noise reduction techniques and equipment 5) Select footage emphasising the strongest material and disposing of the weakest and where relevant paying attention to the appropriateness of the pictures accompanying voice over 6) Detect and correct technical errors, retaining the essential content of the original clean copy 7) Select shots and images to allow the pictures to tell the story 8) With relevant colleagues, recognise and resolve any problems in the proposed purpose, content or treatment of material, taking into consideration target audience, house style and time of broadcast 9) Assess and select material which may add emphasis to the story and make it compatible with the overall content and treatment, disposing of weak material if necessary 10) Break down complex material, presenting it in a simple way 11) Integrate material from different sources, where appropriate 12) Prepare edited scripts for presentation, including the use of teleprompt 13) Change the sequence of the material shot, emphasising the strongest material and disposing of the weakest as required, with due awareness to the dangers of misrepresentation 14) Cut material to allocated durations

		<p>15) Add music, sound effects, visual effects, or material from other sources, if required to enhance the production</p> <p>16) Pay careful attention to the appropriateness of the pictures accompanying a voice-over</p> <p>17) Assess the edited material correctly for the target audience, house style and time of broadcast</p> <p>18) Deliver the edited story and completed documentation to meet the brief and the deadline</p>
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FIRST DRAFT

Content Delivery

27 EDIT MATERIAL FOR THE WEB & MOBILE PLATFORMS

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard is about editing text, audio, video and graphics. It requires the skills and competences described in Standards J21, J 22, J25 & J26 and that you be competent to edit, maintain and update both existing and original websites.</p> <p>It is about combining a variety of digital content to deliver an interactive service to target audiences on a range of different platforms, including 24-hour news services.</p> <p>It is about using the internet effectively for research, for creating stories suitable for web publication and both internal and external links accompanied by clear navigation.</p> <p>It requires that you be able to detect and correct errors, break down and reproduce complex material to present it in an attractive, easily assimilated and unambiguous way to the internet audience.</p> <p>It requires awareness of legal issues such as copyright, contract law and visual libel and fairness and accuracy in the representation of individuals or social groups.</p> <p>It is about specifying resources and working to a brief with agreed budgets and timescales.</p>	<p>What you need to know</p> <p>a) The requirements of different house, or programme styles, platforms and target audiences</p> <p>b) How to access specialist search engines and the range of sources, information and interviewees available online</p> <p>c) The essential and non-essential details of the story, its editorial brief and how to construct a story online</p> <p>d) The legal, ethical, regulatory, health, safety and security restrictions which might affect your editing of the story, including a thorough understanding of copyright and contract considerations, what licences, clearances and permissions are required and how to obtain them, including the use of music</p> <p>e) When additional images, audio, video or graphics materials could improve the delivery of the story, how they could be adapted or re-versioned for different platforms or a 24 hour news service</p> <p>f) Familiarity with HTML and template-based website design, including current techniques of website architecture, navigation, linkage and current audio, video, image and graphics editing systems, their practical uses and creative potential</p>	<p>What you must be able to do</p> <p>1) Identify clearly the types and relevance of available platform and their relative importance to the brief agreed, the target audiences and their expectations</p> <p>2) Specify and agree the resources needed, ensuring they are sufficient to maintain the content during the specified brief</p> <p>3) Work within the agreed budget and timescale</p> <p>4) Use the full range of internet tools to undertake the necessary research</p> <p>5) After information is gathered, review the brief, recognising and resolving any problems which may have emerged which could affect the proposed purpose, content, treatment or design of your material and confirm the proposed treatment of any contentious issues</p> <p>6) Create a story suitable for multi-platform publication, breaking down complex material and presenting it in a simple, easily understood way, suitable for the target audiences</p> <p>7) Organise a range of additional material into appropriate formats and integrate the material into your story, page or platform, setting up internal and external links, either into different sections of the story or into other relevant sites</p> <p>8) Detect and correct errors, retaining the essential content of the original material</p> <p>9) Monitor the work of others to ensure that any content they produce meets brief and production requirements</p> <p>10) Ensure the use of any music, copyright or contract material is logged accurately</p>

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28 DELIVER CONTENT FROM A RADIO OR TV STUDIO

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves using self-operated (self-op) studios and technical operative (tech-op) driven studios, and being aware of their range of equipment and production techniques.</p> <p>It is about preparing for news presentation, and reading news bulletins. It is about checking materials for accuracy, and legal, ethical and compliance issues, and building comprehensive news bulletins which are relevant to the target audience. It involves ensuring that timings are accurate, and that deadlines are met, while remaining calm and organised at all stages.</p> <p>It is crucial that, before programme deadlines, all rehearsals have been completed and timings worked out and agreed.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The editorial brief of the programme on which you are working and the production budget b) The editorial requirements of different news organisations c) The roles and hierarchy of the studio production team d) The differences between self-op and tech-op driven studios e) The different technical formats and technologies used to link studios f) The operation of the mixing desk and its peripheral equipment and its related hardware and software g) The basic processes for the integration of different outputs in the news presentation (e.g. cameras, sound, lighting and timing, as appropriate) h) The correct and safe use of talk-back and headphones, microphone positions, and line of sight i) The differences between live and recorded news-reading j) How to handle scripts both in hard copy and online k) The importance, in news-reading, of script preparation, pace, clarity, timing, pitch and tone, pronunciation, breathing, and emphasis l) How voice, breathing, posture and appearance can affect studio performance m) The differences in news-reading styles between different news organisations n) The impact of commercial or other planned breaks on running orders, length and content of programme, and item length o) The importance of good studio discipline 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Demonstrate suitable dexterity with studio controls, assessing and identifying problems or equipment failures and dealing with them correctly without distracting the audience 2) Liaise with or brief relevant people including interviewees to establish and maintain working relationships 3) Build bulletins that cover the news agenda comprehensively with summaries that do not sensationalise the story, are easily understood and relevant to the target audience 4) Accept, check and approve scripts from relevant team members for accuracy, and legal, ethical and compliance issues 5) Decide on the running order and prepare the relevant audio material to match news items and scripts 6) Set cut-off points in production while remaining aware of late-breaking news and taking the appropriate action to re-arrange running orders when this occurs 7) Ensure that timings are accurate and that scripts, audio and other material reach the studio in time for transmission, or that they are available electronically 8) Rehearse scripts aloud, checking pronunciations, titles, cues, copy, running orders and timings in good time before the bulletin or programme commences 9) Adopt relevant delivery styles, avoiding repetitive voice patterns and, where relevant, develop eye contact techniques with the camera 10) Meet junctions when presenting news bulletins 11) Monitor the bulletin and conduct or take part in an evaluation of it 12) Remain calm and organised at all stages

Content Delivery

29 DEVELOP VOICE AND PRESENTATION SKILLS

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves the specialist skills required to present audio visual programming, programme items or podcasts. These skills are also relevant to a range of activities undertaken by journalists including public speaking, making presentations or chairing events.</p> <p>At its core is the ability to communicate succinctly, knowledgeably and engagingly.</p> <p>This Standard involves an understanding of how the human voice works, as well as the varied nature of the voice in relation to subject matter, participants, location and the varied nature and demands of the microphone and recording equipment. It also requires an understanding of the nature and the interests of the target audience.</p> <p>An awareness of the power, influence and responsibilities of a presenter as the lead communicator in broadcast content, is also essential.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) How to maintain easy, balanced and safe posture and the benefits of doing so b) The relationship between breathing and voice production c) How to develop vocal dexterity – such as control pace, pause, phrasing, intonation, tone and mood – to hold attention d) How to take care of the voice, keep it healthy, to recognise warning signs and know how to manage them e) How we communicate makes an impact on others, and our awareness of this can affect how we are able to perform f) The importance of listening to others: how to recognise differences in accent, dialect, style and tone of voice in delivery g) The importance of appropriate language – including understanding ethnicity, gender, age and sexual bias h) An understanding of the full range of presentation disciplines, for example as appropriate to: news, sport, music, current affairs, documentary i) The range of music, speech and other programme formats across all media j) The technical process of recording sound and vision and the varying characteristics of recording equipment such as cameras and microphones k) How to relate vocal style and delivery to the microphone and camera, acoustic and visual environment and location, where relevant l) The uses of and how to work with teleprompting and autocue equipment m) The requirements for editorial balance and impartiality n) The appropriate personal presentation, such as hair and dress, for different occasions and locations 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Manage breath efficiently in spoken delivery, breathing appropriately and unobtrusively and allowing voice to flow freely 2) Adopt easy, balanced and safe posture for reading and speaking 3) Adopt tone of voice appropriate to subject matter and target audience 4) Articulate words with clarity and energy and varying pace, pitch, power, mood and energy while communicating the intention effectively to listeners 5) Read aloud at sight with assurance and clarity 6) Adapt delivery to all types of broadcast and recording equipment 7) Demonstrate engagement with and understanding of the content and target audience 8) Where appropriate, prepare, research and undertake commentary of a range of events in an appropriate style 9) Operate studios, recording equipment and other necessary technical equipment 10) Work within production requirements, including those regarding timings 11) Ensure, when delivering to camera, that your body movement is not intrusive and that your positioning to camera is as required 12) Ensure that your personal presentation, such as hair and dress, is appropriate to the occasion and location

Content Delivery

30 EVALUATE THE SUCCESS OF EDITORIAL CONTENT

Overview	Knowledge & Understanding	Performance Statements
<p>This Standard involves assessing the success of editorial content, contributing to any review process and offering and receiving constructive feedback.</p> <p>It involves being clear about the criteria for success on which the editorial content is being judged, and learning from the review process.</p>	<p>What you need to know</p> <ul style="list-style-type: none"> a) The audience and editorial requirements against which any editorial content is to be assessed b) How to develop criteria for judging the success of editorial content c) Methods of providing feedback – and how to offer and receive constructive feedback d) How to identify relevant quantitative data on audiences, marketing and sales e) Sources of qualitative feedback from audiences, advertisers or other key stakeholders relevant to the editorial content f) How to capture and disseminate knowledge gained from reviews of editorial content g) Relevant laws, industry regulations and organisational editorial guidelines 	<p>What you must be able to do</p> <ul style="list-style-type: none"> 1) Evaluate editorial content against established criteria for success 2) Explain clearly the reasons for your judgements 3) Use relevant quantitative and qualitative data to assist in the review process 4) Encourage frank and open reviews of editorial content and contribute to them 5) Give feedback to others about their contribution to editorial content, ensuring that such feedback is appropriate to the context, and to the need to maintain their motivation to contribute to the output of the organisation 6) Establish and participate in processes to ensure that knowledge is gained from the reviews of editorial content 7) Apply knowledge acquired from reviews to improve performance and avoid the repetition of mistakes