



Media and information literacy

A practical guidebook for trainers

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Media and information literacy

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Sylvia Braesel, Thorsten Karg

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Terms and phrases



Terms and phrases used in this guidebook

As you read this guidebook, you will repeatedly encounter some key terms and categories of material:



ESSENTIALS Learning objectives that provide an indication of what trainees should know or be able to do at the end of a training segment, as well as a proposed training schedule.



INTRODUCTION Initial part of the proposed training schedule for each chapter. Designed to familiarize trainees with key terms and issues.



EXERCISE Practical application of knowledge. Exercises help trainees practice skills and process or test what they have just learned.



OUTPUT Creation of a media-related product, such as an interview, photo story, or presentation. An output at the end of a training segment helps trainees summarize the newly learned skills and knowledge and draw conclusions for every-day life.



ENERGIZERS There are group energizers at the beginning of the book that are not directly connected to individual topics. These activities are meant to help trainees relax, laugh, and have fun between more serious training modules.



TOPIC GAMES Energizing games at the beginning of each chapter in the guidebook which are directly connected to the chapter's content and will introduce trainees to the individual topics in a playful way. After playing these games, trainers should make sure trainees see the connection between the game and the media-related topic of that chapter.



WORKSHEETS Handouts, questionnaires, and forms trainers can download and print or photocopy to distribute to trainees. Worksheets help trainees explore topics, practice skills, and build new knowledge.



GUIDELINES Tips and instructions for trainers teaching this topic or conducting the proposed exercises. Trainers can also download and print or photocopy them as handouts for trainees.



CERTIFICATE Incentive for trainees after completing a training segment. An example can be seen in chapter 6 "Internet and social media". Trainers can use this example or create different certificates for their own purposes.

The background is a vibrant blue gradient. It features several decorative elements: a grid of small dark blue dots in the top-left corner; a large pink circle in the top-right; a yellow circle with diagonal lines in the middle-left; a large yellow circle with a pink hatched interior in the bottom-right; and several dark blue and light blue diagonal bars scattered across the page.

1. Media and information literacy

You can download the guidelines and worksheets from this chapter here:
[dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371](https://www.dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371)

A decorative grid of small dark blue dots is located at the bottom center of the page.

What is media and information literacy?

“Literacy” is the ability to read and write. “Media and information literacy” (MIL) is the ability to fully use many types of media safely, wisely, and responsibly. MIL is a set of competencies that enables a person to access media, analyze media content, create new media messages, reflect on existing media content, and take action with media. People who are media and information literate are better able to understand complex media messages from newspapers, books, radio, television, billboards, websites, social media, and all other forms of media. They can better recognize disinformation, know how to verify information, and can produce media messages themselves.

But how do people become media literate? They learn what media is, what its characteristics are, and the different ways it works. Becoming media literate involves sharpening the skills needed to use and understand media, but it also means developing a sense of how to use media responsibly.

In many countries, MIL is now taught in schools. Educators have discovered that MIL is an effective and engaging way to apply critical-thinking skills to a wide range of topics. In fact, many people consider MIL an essential competency in today’s media-saturated world where technologies are developing rapidly and media systems growing ever more complex.

Media and information literacy can help people

- Develop critical thinking skills
- Understand how media messages shape our culture and society
- Identify targeted marketing strategies
- Recognize what the media maker wants us to believe or do
- Name the techniques of persuasion used
- Advocate for changes to the media system
- Recognize bias, disinformation, and lies
- Discover the parts of the story that are not being told
- Evaluate media messages based on our own experiences, skills, beliefs, and values
- Create and distribute our own media messages

Source: medialiteracyproject.org

Why is media and information literacy important?

MIL allows people to better understand different forms of media and their influence on society and individuals. It raises people’s awareness of their culture, their values, and the significance of information and communication. Media systems, societies, and individual human beings are complex and multifaceted. That’s why media-literate people avoid making quick, simplistic judgments. Another objective of MIL is enabling greater access to media and making it easier for people to create their own content. This can give rise to new visions of media access, structure, and control, and develop societies where people are valued as citizens and not treated as subjects.

Today’s technologies allow people to create and analyze messages in a variety of media formats like text, photos, or videos. But the skills needed to do that have to be learned, practiced, and updated frequently. That means staying media literate involves lifelong learning.

Young people in particular need opportunities to engage with educators so they can make sense of their experiences with mass media as well as with newer technologies, such as social media and messaging platforms.

What steps can trainers take to promote media and information literacy?

There are a number of approaches educators can take to train MIL, focusing on knowledge, attitude, and skills. They are, of course, free to vary the suggested curriculum and develop their own individual training methods. Trainers should remain aware of their objectives and how these objectives can be reached. They should also remember to reflect on their training after each session. In addition, it is important for trainers to remain conscious of their own personal media habits and consider how these could influence their training.

Trainers are encouraged to cover five areas when helping trainees develop their MIL skills: Access, Analyze, Create, Reflect, and take Action (AACRA).

Media and information literacy 1 — access

Access is the first step in media and information literacy. It involves learning how to find and understand media messages and how to use media technology. In this step, people learn about finding and sharing relevant, high quality information.

When children learn to read, for example, they learn how to hold a book right side up. They learn that most books are read from beginning to end, instead of starting in the middle and reading a little here and there. They understand the meaning of words,

which are formed by letters, and learn about the relationship between words and pictures. Decoding and understanding the meaning of printed words is an important access skill.

This example can be transferred to all types of media. Access is always media-specific: it takes different skills to use different media. To find information online, for instance, you have to be skilled in using technology. You have to know what keywords to enter into online search engines to get the results you want. You have to also know how to navigate through those results. Using social networks requires the ability to interact with others on the network even when you are physically alone. You should be able to decide what content should be shared and what should not. The ability to multitask is also important.

It is impossible to be an expert at using every technological tool and dealing with every kind of content. The objective is to have better access to online tools, information, and software in order to make sense of media and use information. This is not a skill that can be learned in one day. But once someone knows how to access today's media, they will have fewer problems accessing future forms of media.

Media and information literacy 2—analyze

Being able to analyze information is the second step in media and information literacy. Someone skilled at analysis is capable of interpreting and evaluating various forms of print and non- print messages, such as photos, texts, news, videos, or video games. trainees have to be guided to develop strategies for interpreting, evaluating, and analyzing print media, like books and newspapers; visual media, like video and photography; audio media, like radio and music; and digital media, like video games, websites, and social media.

People with analytical skills know that they have to consider the author, purpose, and point of view of the medium and the message. This is key to understanding what assumptions messages are built upon and how they are constructed. trainees have to learn how important it is to also consider a message's target audience, its quality, authenticity, and credibility. They also should understand the message's potential effects or consequences.

Learning to ask good questions to promote critical thinking is an aim of media analysis and a skill that can be trained. Another goal is to enable trainees to reflect on the social, political, historical, economic, and cultural context of media messages. For example, it can be useful to ask questions about the institutions involved in media production and the role audiences play in creating meaning from media messages. Asking good, open questions stimulates analysis and evaluation skills. The more trainees know, the better and deeper their questions will be, which in turn will lead to new information and discoveries.

Training analytical skills also requires the ability on the part of the trainer to ask critical questions and to refrain from imposing his or her own views and values. Analysis and evaluation are essential for trainees when it comes to understanding media messages 'from the inside' and stepping 'outside' to take a more critical look at media and messages.

Media and information literacy 3—create

Creation, the third step in media and information literacy, involves trainees learning to create their own media messages. These can be anything from a text, a drawing, or a collage to social media posts, photos, videos, or multimedia products. The type of messages they create depends on their access to certain media technologies and their production skills.

Creating media messages used to involve just pencil and paper. Nowadays, trainees can learn to use digital devices like computers or smartphones to produce texts, sounds, music, videos, radio shows, podcasts, images, blogs, websites, cartoons, and computer games. They can create messages to express their feelings, get a point across, participate in a public discussion, or share their knowledge and experiences. But trainees need skills to be able to express their ideas and creativity, and to digitally share what they have created online. trainees should be able to compose meaningful messages for real audiences. Sharing content they have created themselves also boosts their confidence when it comes to self-expression.

It is important to note that creation and composition are increasingly collaborative processes. Teams can work together to plan, produce, and edit the media they produce. This means people with a range of talents and abilities need to be able to work together.

Media and information literacy 4—reflect

Reflection is the fourth step in media and information literacy and builds on the access, analysis, and creation skills. Improving this particular skill requires critical thinking, knowledge about media, and a consideration of one's everyday media experience. When we reflect, we think about the impact of media messages and media technologies on the individual and on society. On the individual level, we may use media to communicate, to be entertained, or to get information. On the level of society, media messages influence public discussions and perceptions. In addition, shared media experiences help shape the identity of a generation or of a society.

It is also useful to reflect on how media technologies change individuals and the societies in which they live. Consider how our lives and ways of interacting with one another have changed since the introduction of smartphones.

Personal media habits and online activities affect people's identity, self-esteem, and relationships with others. This is why it is essential to draw a connection between trainees' MIL skills and their media and communication behavior, and to build social and emotional skills that help them develop a sense of social responsibility and set of ethical principles. To strengthen media and information literacy, trainees should reflect on how they constantly make choices about how to use media, how to interact socially, and how values are conveyed via media messages. Trainees should also become more aware of how media and media technology affect people's attitudes and behaviors.

Trainees should be encouraged to see things from various perspectives and to try to imagine the thoughts, feelings, and ideas of others.

For example, the speed and fleeting nature of digital media may encourage impulsive behavior. Trainees can examine their own social media and texting experiences and reflect on their habits and those of their peers. They can examine how communication via social media—sharing, commenting, or criticizing social media messages—can affect social status, hierarchies, a sense of respect and even power. Trainees can become more aware of the ethical consequences of their behavior, of how anything they post or publish will have desired or undesired effects.

Additional topics for discussions on media ethics include privacy, copyright, fair use, attribution, and new forms of sharing.

Media and information literacy 5—take action

Taking action is the fifth and final step in MIL education and builds on all the previously trained competencies. The idea behind taking action is that trainees use the media to achieve specific goals. For instance, they could create a social media campaign to raise awareness around environmental protection.

The concept of becoming active is included in MIL education because it is important that trainees take what they have learned inside the classroom out into the world where they can have an impact on society. Ideally, training should connect the classroom to local, national, or global social and political issues trainees care about. As members of society, they can use their newly acquired knowledge and skills to work both individually and with others to make their voices heard on a larger scale. In doing so, they can improve the lives of their families as well as their hometowns, schools, universities, communities, and the world.



ENERGIZERS

Group energizers

These energizers will help trainees relax, laugh, and have some fun between the more serious training modules. Trainers can choose to play any of them whenever trainees get tired or distracted.

ICEBREAKER

“Have you ever?”

This game is a fun group activity that explores and celebrates the diversity of people’s experiences. It works well with large groups. Ask trainees to stand or sit in a circle. Explain that you will ask questions about their experiences and that all questions will start with “have you ever...?”. When a question is asked, those trainees who would answer “yes” run into the middle of the circle, jump in the air, and give a “high 5” to someone else who has also run in. Example questions: “Have you ever sung karaoke?” “Have you ever unfriended somebody on Facebook?” If a question is too personal or the answer might embarrass someone, the trainees can “block” the question by making a “stop” sign with their hands.

ICEBREAKER RESPONSIBILITY

“Line up!”

“Line up” gives trainees a chance to organize without someone else being in charge. The members of the group line up or form a circle according to, for example, height, age, date of birth, alphabetical order of names, number of brothers and sisters, etc.

EMPATHY

“Feelings in a hat”

This game fosters interpersonal empathy. Ask trainees to write down personal feelings (fears, wishes, dreams) anonymously on slips of paper that you then collect and mix in a hat. Each trainee then randomly picks and reads someone else’s feeling to the group and responds to it, talking about whether he or she understands the feeling, and offers a suggestion or adds an idea.

BELONGING

“Clapping in a circle”

This activity encourages trainees to listen, respond, and work together. Ask trainees to form a circle, standing with their feet slightly apart and hands out in front of them. Explain that you are going to clap your hands and the group needs to repeat the exact same number of claps in the same rhythm. Start by clapping once, making sure to open your arms first so trainees see the clap coming. trainees then mirror your clap. Repeat a few times, adding claps to create a series to be repeated. Then name a trainee to act as the leader, who repeats the process, and so on. Clapping in a sequence and following various leaders gives the group a sense of togetherness and belonging.

IDENTIFICATION

“Copy me”

In this game, you use a combination of clapping and other sounds to make a pattern that trainees then mimic. You can start with a simple pattern of two or three sounds or claps and then extend it. Speeding up the pattern makes it more challenging for trainees to keep up and remember all the parts. An example pattern could be: clap, slap, snap, click and yell. trainees can also take turns making the sounds to be repeated.

ENERGIZER

“Red elbow”

Begin by calling out a color and a body part. trainees have to find an object nearby or in the room that is that color, then touch the body part to the object. If you call out “red elbow,” for example, trainees need to find a red object and touch it with their elbows.

To make it more competitive, the last trainee to complete each task has to sit down. The last person standing is the winner.

CONCENTRATION

“1, 2, 3—1, 2, clap!”

This game requires concentration and gives trainees an energy boost. Ask trainees to form a circle then count off by ones—i.e. the first person says “1,” the second person says “2,” etc. Now have trainees count again, this time clapping whenever a multiple of three (3, 6, 9, 12 ...) comes up, i.e. “1, 2, clap, 4, 5, clap” etc. Whenever someone makes a mistake, the group has to start over. The aim is to count as high as possible. You can increase the difficulty by also replacing all numbers with a “3” in them (13, 30, etc.) with claps.

COOL DOWN

“Human knot”

Human knot involves getting physically close to others, stretching, laughing, and problem solving. Have trainees stand in a circle and extend their arms into the middle. Everyone then closes their eyes and grabs two different people’s hands. When everybody is connected to two other people, trainees try to unravel the knot without letting go of each other’s hands.

COOL DOWN

“Trust”

Trainees form circles with about 10 members in each group and hold hands with their neighbors. Every second trainee then carefully leans forward while the others lean backwards to maintain balance. Trainees will quickly sense that they have to trust the rest of the group to keep from falling.

COOL DOWN

“Slow down”

Ask trainees to begin walking around the room, randomly but at a fast pace. Clap your hands and give the verbal signal to “run like a panther.” After a while, clap your hands again, or ask a trainee to clap and call out “stop!” and everybody freezes. Give a new signal to walk again after a few seconds, but more slowly, e.g. “walk like a bear.” By the end, trainees are walking very slowly in response to e.g. “walk like a turtle.” At the end, everybody freezes.

COOL DOWN

“Human machine”

Ask each trainee to think of a simple motion they can make with their body accompanied by a machine sound. Then one person starts their machine, making the motion and sound. One by one, the other group members physically connect to the machine until the entire group is joined together, moving and making noise. After a while, you or one of the trainees pushes an imaginary button and the machine slows down. In a bit, another person pushes the button and the speed slows down even more. At the end, the machine grinds to a halt.

What are media?

What is a medium?

The term medium can be defined in several different ways. According to dictionary.com, a medium is “one of the means or channels of general communication, information, or entertainment in society, such as newspaper, radio, or television”. A medium is used to transport messages between people. These messages aren’t shared directly face-to-face, but indirectly via the medium: a letter, a radio program, an e-mail or a billboard. In these exchanges, the messages are encoded by the person sending them (the media maker or makers) and decoded by those receiving the message (the audience). These messages are referred to as media messages.

What are some examples of media?

The emergence of media began with the development of written languages. For the first time, people were able to write down and copy a message over and over again. They were able to share these messages with others who were far away or even who lived years, decades, or centuries later. Different forms of non-electronic print media are used to this day:

- Bulletins and notices
- Newspapers and magazines
- Letters
- Books
- Comics

In the 20th century, media technology developed rapidly. Broadcast media like radio and TV were perfected and became popular. Movies went from silent and black-and-white to sound and color. Since the start of the 21st century, computers and digitalization have enabled new media technologies and experiences. Examples of electronic and non-print media include:

- Radio
- Television
- Cinema
- Computers (CD-ROM, USB flash drive)
- Video games
- E-mail
- Audio recordings
- Mobile phones
- E-books

How can we categorize media?

There are many ways to categorize media. For instance, we can distinguish between broadcast media designed to reach a large audience (radio, TV) and print media (books, billboards, news-

papers). We can differentiate between one-way communication (e.g. print and broadcast media) and two-way communication (e.g. social media), where there is direct interaction between the sender of the media message and its receiver.

You could also categorize media into four types: print, visual, sound, and digital.

- Print: books, newspapers, magazines
- Visual: movies, television, photographs, drawings
- Sound: radio, recorded music, CDs, MP3 audio files
- Digital: internet, email, video games, social media

All these categories only serve as a rough orientation, since many media forms and technologies are fluid. They can spill over into other categories. For instance, radio is a one-way broadcast medium, but call-in programs add elements of two-way communication to it.

What are traditional and new media?

A popular way of categorizing media is between traditional or analogue media and digital or new media. The watershed moment is computerization and digitalization that took place at the end of the 20th and beginning of the 21st centuries. Media that existed before that time are sometimes referred to as “traditional media”, those that were invented later are called “new media”. Analogue media content is printed on paper, recorded on tape, on film, or on a record. It is disseminated as printed material, via radio waves, or terrestrial TV signals. Traditional media include newspapers, books, letters, radio, and TV. These days, however, a lot of media content is digital. It can be reproduced and shared electronically without loss of quality, often through the internet. Media that only evolved thanks to digitalization include social media, blogs, and e-mail.

What are mass media and mass communication?

Mass media are various media technologies that aim to reach a large audience (such as books, newspapers, radio, television, films, recorded music, websites, and advertisements). Usually, the messages of a mass medium are one-way: broadcasters or publishers create media content like radio or TV programs or books and the audience consumes them without having a chance to interact with the creators. In mass communication, the group of media makers creating the media content is small because these media are expensive to produce. They disseminate their media messages to the public in order to achieve specific goals, which range from making money to achieving fame or gaining influence and power. Mass media makers can make profits through advertising or by selling the music, films, television shows, and video games they have produced.

What is interpersonal communication?

Interpersonal communication is the opposite of mass communication. It's two-way communication: the messages are exchanged between two or more people. The receiver(s) can all respond to the sender(s) and ask questions if the message wasn't clear. Interpersonal communication can also use a medium to deliver messages, such as letters, notes, postcards, text messages, photographs, telephone calls or video conferencing.

Online social media platforms combine elements of both mass communication and interpersonal communication.

What are media messages?

Media messages are messages that are sent and received via a medium. They can include text, images, sound, or video. A media message can contain information, facts, experiences, opinions, feelings, thoughts, and impressions on any topic. Media messages are created by media maker(s). These can be professional journalists producing radio or TV programs, or average people sending letters and text messages or posting on social media.

Media messages often use verbal and nonverbal communication. Verbal communication means communication through spoken or written words and phrases. Verbal messages are made up of both the content and meaning of the words and the manner in which they are used. For example, the media message can differ depending on whether the media maker uses long or short phrases, or if the message uses simple or complicated language with foreign words. Non-verbal communication is the process of communicating by sending and receiving messages without using words. It relies mostly on visual and auditory messages. These can include a person's facial expressions, tone of voice and gestures, images, music, sound, emoticons such as :-), and emojis. Non-verbal cues can help people interpret media messages: if someone smiles while saying something, we understand that they are friendly and might even be joking. If they frown or shout, we understand that the message is serious and could involve conflict. In written media messages like letters, books, and text messages, these non-verbal cues are missing. Emoticons and emojis were invented to add an emotional dimension to text messages.

How does "text" differ from "subtext"?

Media messages often contain both text and subtext. Text refers to the verbal or non-verbal communication evident from the "surface" of the message—the words, images, or sounds that the audience reads, sees, or hears. Subtext, on the other hand, is the unspoken or less obvious meaning below the surface.

It's what is implied without being stated explicitly. Media makers often consciously use the subtext to evoke emotions or feelings. Advertising often makes use of text and subtext. Ads are usually made up of text and pictures. The text is the surface level and can easily be read. The pictures in the ad, however, work on another level. They are the subtext, influencing us on an unconscious or emotional level. In advertisements, these pictures often show beautiful models in desirable situations. Through this combination of text and subtext, advertisements try to convince us of the positive effects of a certain product. The subtext of these advertisements often remains in our subconscious, e.g. "the most important goal in our society is to become as beautiful and successful as a model", or "happiness depends on what we consume."

We encounter subtext in every aspect of daily life and we all perceive it differently. That's because our social, cultural, and personal backgrounds, as well as our knowledge, determines how we interpret it. For example, we may not always say exactly what we mean out of politeness or due to cultural norms. So instead of putting our real intention in the text of a message, we communicate it through subtext. The obvious message—the words, the sounds, etc.—may not communicate the whole story. The real, complete meaning might be floating below the surface in the subtext.

What are the goals of media messages?

Media messages and media products are created for a variety of reasons. They inform, entertain, influence public opinion, and help people and companies make money. This applies to traditional media like TV or radio, movies or newspapers created by professional media makers as well as to social media messages posted by average people. Most media messages pursue several aims at the same time. A main goal of a TV show, for example, may be to generate revenue for the TV station and its owners. But further goals may be to entertain the public, shape public discussion, or influence how society thinks about certain issues.

When ordinary people post messages on social media, their goal is usually to entertain, inform, or present a positive image of themselves. Only a small group of "influencers" manage to make money with social media messages or have an effect on how others think or feel.

How does media ownership influence media content?

Most media like TV, newspapers, websites, radio, or movies are expensive to produce. That's why media makers need to attract a large audience who will pay for these products. Therefore, media owners and media makers adapt the content so it suits

the taste of the masses. Commercial TV channels, for example, often completely depend on the money they earn by selling advertising. The amount a channel can charge for a 20-second spot depends on the number of people watching the channel at a specific time. The larger the audience, the more money the TV channel can charge advertisers. Entertainment usually attracts a wider audience than quality information about serious topics. This is one reason why commercial television channels broadcast more entertainment shows like sitcoms than news, documentaries, and serious magazine programs.

But sometimes media owners are not purely motivated by commercial interests. Many countries have government-owned media where messages present and promote the values and viewpoints of the government in office. One aim is to convince people that the government's leaders and policies are serving the public good, and that they deserve to stay in power. Some governments want to educate society by offering access to high-quality information, e.g. television news, special news channels, or documentaries. Nevertheless, government-owned media are unlikely to present information that reflects the entire spectrum of viewpoints or includes dissenting voices and arguments from the opposition.

Public-service broadcasters represent another form of ownership and editorial control. These media usually generate income through license fees that citizens must pay, advertisements, or donations. Their mission is to serve the public and they aim to stay independent from government influence. Well-known examples of public-service broadcasters include the BBC or Germany's ARD network.

In some countries and regions, citizens create, own, and control independent media like community radio stations. The term independent refers to the media makers' desire to create media free from commercial or government influence. Independent media play an important role in society because they often report on untold stories that get little attention elsewhere. They often reflect a variety of viewpoints and give a voice to all parts of society, especially to people seen as powerless and underrepresented.

All in all, it is crucial to know who owns the media, who the media makers are, and to ask questions about their possible aims. These aims and goals of media messages and media products vary depending on many factors: the media form, its impact on society, the amount of money needed to create the medium, the special interests of the media maker, the people financing the medium, and the target audience.

Can media messages be manipulated?

It is important to recognize that media convey ideological and value-based messages. This occurs both because the person

or company financing a medium is pursuing a specific aim, and because the personal point of view of a media maker consciously and unconsciously influences the media messages.

First, media makers decide which stories are covered and which are not. This means the public may never find out about "the other side" of an issue, or may never find out about the issue at all.

Second, it is technically possible to manipulate media messages like photos and videos. There is a fine line between editing a photo to improve its quality with photo editing software and manipulating it, thereby changing its message, impact, or meaning. Videos can also be manipulated using more advanced tools such as facial recognition, algorithms, and artificial intelligence. These forms of manipulated video messages are known as deepfakes.

Third, media use a language of persuasion. Professional media makers have studied the tools and means of enhancing the impact of their media messages. Scientists have found that media are most powerful when they operate on an emotional level. Using music in film or TV scenes is a common way to heighten people's emotions. Other ways include showing people very close up in a photograph, advertisement, or film, and providing information in the form of a personalized story in a news report, newspaper, or documentary. Some media makers will even manipulate messages to enhance their emotional impact and draw the audience into an article, for example, by using a dramatic headline that is not entirely true. The power of emotionalized or sensationalized media messages can also be seen in the rapid spread of disinformation on social media. Stories that evoke strong emotions like outrage, disgust, or even hatred get more attention and are often widely shared.

What are the five key questions to ask when analyzing media messages?

Media transmit messages that are shaped by the values, ideologies, and intentions of the media makers. The audience needs special analytical skills to identify these underlying value systems, motivations, and ideologies. That's why educators should focus on developing trainees' critical thinking skills. trainees should be encouraged to routinely ask critical questions about media messages.

The Center for Media Literacy (medialit.org) has developed five key questions as a starting point for the analysis of any media message or piece:

1. Who created this message? (Authorship)
2. What creative techniques are used to attract my attention? (Format)
3. How might different people understand this message differently from me? (Audience)

4. What lifestyle, values, and point of view are represented in, or omitted from, this message? (Content)
5. Why is this message being sent? (Purpose)

Answering these five questions can lead to further questions that may result in “aha” moments and deeper understanding.

For example, a follow-up question about authorship could be “who else was involved in creating this message and what choices did they make?” For deeper analysis of a message’s format, a question like “what do I notice about the way the message is constructed” can be useful. And to better understand how other people might interpret a media message differently, one could ask “how close is the portrayal to my own experience or to the experiences of others?” A question like “what is the overall worldview this message conveys?” helps analyze its content. One could also ask “who profits from this message and who pays for it?” to critically reflect on its purpose.

Practicing the five key questions will deepen understanding of media and media messages, especially about how and why they are created. trainees will learn to make informed choices about accepting or rejecting explicit and implicit media messages.

What are the five core concepts of media?

The five core concepts of media are directly linked to the five key questions discussed earlier:

1. Authorship: All media messages are ‘constructed’.
2. Format: Media messages are constructed using a creative language with its own rules.
3. Audience: Different people experience the same media message differently.
4. Content: Media have embedded values and points of view.
5. Purpose: Most media are organized to gain profit and/or power.

These concepts sound very abstract at first. trainees will probably need time to understand them. That is why starting with the five key questions is a good idea. Each answer to a question or follow-up question will take the trainees closer to understanding one of the key concepts and thinking critically about media.

What functions do media have for society? What is their impact on society?

Media shape society, but society also shapes media. Media’s impact is never one-directional; there is constant interplay. The resulting effects are often subtle, take place on many levels, and can be assessed in a variety of ways.

Media contents and forms are a central part of the public dialogue in any society. People like to talk about the news, movies, TV programs, and social media trends. So one impact media have on society is determining the topics, or setting the agenda, of the public conversation. In addition, media help define a society’s values and boundaries. What is ok, what isn’t? What views can an individual express publicly without risking rejection or isolation? But media contents and the discussion about them can also change views and perceptions. Movies or talk shows, for instance, can introduce a society to new ideas or values that will become accepted over time. And as the media bring about such changes, they simultaneously reflect and report about them. They are an agent of change, but also chronicle the societal changes they helped bring about.

Media help shape a society’s identity. At the same time, people shape the media landscape by expressing their preferences. For instance, they might decide to use or abandon certain apps, watch certain TV shows or click past them, or pick up some newspapers and not others at the newsstand. If the public ignores specific media or media products, those media will not prosper.

Apart from having an impact on society as a whole, media also help shape groups within that society through shared media experiences—a generation, for example. People who were all born around the same time will have similar media memories, even though they may live in different towns or provinces. Members of the same generation will remember watching the same movies or TV shows, listening to the same music, or using the same apps. These shared media memories create a bond within that generation and help define it.

A society’s media system always reflects the power dynamics of that society. In a dictatorship, for example, independent media are hard to find. Authoritarian regimes tend to monitor and police social media and restrict access to information. In a market economy, on the other hand, you will have many forms of commercial media and a largely uncensored media market and internet. Sometimes, repressive governments allow only one or a few media outlets to operate; in market economies, smaller outlets might not be able to compete. The results is a media landscape with only one or a few players. These (near) monopolies reduce the public’s opportunity to participate in decision-making. Every member of the public, however, should be able to participate in debates about the path a society is taking or should take.

What functions do media have for individuals? What impact do they have on individuals?

Media are part of our daily lives and have a powerful impact on us. That is why it is important to ask ourselves how media messages and technologies affect our daily routines, our thoughts

and opinions, and our worldview. The answers to these questions vary, of course, depending on the individual and the media types, technologies, and messages concerned.

People use media for very different reasons: for entertainment, to stay informed, to learn, to communicate with one another, or to escape into a different world. Many different media compete for our attention around the clock. Social media, music, movies, and video games are key leisure activities for people worldwide. They shape people's daily lives and the way they interact with others.

People construct their own meanings from media. Because messages are coded by media makers, they must be decoded by those who receive the messages. But every message can be decoded and evaluated in different ways, depending on the values, age, experience, knowledge, reflection skills, and special interests of the recipient. This wide variety of factors means that different people will interpret the same message differently and it will have a different impact on each of them. Factors influencing this impact are: Do the individuals believe everything they see and hear in the media? Do they share everything without checking and easily jump to conclusions? Or are they aware of the intentions of the media makers, aware that some media messages may not be truthful, factual, or ethical? The more media literate people become and the more they reflect the media's impact and their own media behavior, the less likely they will be to fall victim to media manipulation and technology hype.

How does the brain process different media types?

Scientists have studied media's effects on the brain as well as how the brain processes different types of media and have found these to be very complex. Interestingly, time-based media (e.g. radio and television) are harder to remember than static media (e.g. newspapers). Also, written or spoken language is processed in a different part of the brain than images are. The left side of the brain, which is thought to be the logic-processing side, handles language, whereas the right side of the brain, which is more closely linked to emotions, processes images and music. This can help to partially explain why images and music seem to have a greater impact because they act on an emotional level.



GUIDELINES

Understanding media

Open questions can be helpful to understanding media. For example: What is typical for the medium? What type of medium is it? Who creates the content? Who finances the medium? How does the medium ensure its own income? How much time is needed to create a message in the medium? Who is the target audience? What options do media makers have for sending their messages? What are typical messages? How can messages be manipulated by the media maker?



Newspapers and magazines

Traditionally, newspapers and magazines were printed media, but nowadays many are also published electronically on the internet. Funding for newspapers and magazines often comes from companies, interest groups or private individuals, and sometimes from the state. Media makers include print and photojournalists, editors, editors-in-chief, typesetters, designers, printers and (online) programmers. They use headlines, written text, different font sizes and colors, drawings, caricatures, and photographs to express their messages. Most print media are published regularly and frequently: daily, weekly, or monthly. Their frequent publishing schedules allow them to report on current stories and events and provide background information. Newspapers and magazines generate income through subscriptions, direct sales, and advertisements. Newspaper and magazine owners, who spend money to finance the medium, often want to influence the selection of topics and steer the direction of editorial viewpoints.



Books

Traditionally, books are a printed medium, but nowadays some are also published as e-books, which can be read on a tablet, computer, or e-book reader. Funding for books often comes from publishers and companies. Media makers include authors, editors, typesetters, publishers, and printers or programmers (for e-books). They express their messages through the contents of the book, which can consist of text and illustrations, but also through the book's title and cover, its composition and design, illustrations, and information about the book and author. Books can be categorized according to their content, e.g. fiction, non-fiction, guidebooks, or textbooks. The time needed to create a book ranges from a few months to many years. Income is generated through the book's sales. To increase sales, many publishers spend a lot of money on advertising in newspapers, radio, television, on posters, and on the web.



Radio

Radio is a non-printed, electronic medium. Nowadays, many radio stations also broadcast via the internet. Funding for most radio stations comes from companies or private individuals. Sometimes the state also owns radio stations, and in rare cases, even local communities do. Media makers include radio journalists, producers, on-air hosts or moderators, editors-in-chief, news editors, and musicians. A radio station can go on air with just a few people involved, sometimes as few as a moderator, technician, and a news editor. Many radio programs are pre-produced before broadcast and moderators often receive introductory texts from journalists to read before their news stories or features are played. Media messages are expressed by the selection of program content, voices, spoken language, music, and sounds and contain (current) information and entertainment. The time needed to create a radio broadcast ranges from minutes to weeks or even longer, depending on the radio show and the particular topic. The station's income comes mainly from advertising slots it sells. Some radio stations receive funding from their owners or through listener fees; community radio stations often rely on donations.



Movies

A movie is a non-printed, electronic medium generally first shown in public movie theaters or distributed through video streaming services like Netflix, Amazon Prime Video, or Disney+. Later, they are often released on DVD or Blu-ray disc, or shared through the internet (often illegally). Funding for movies is complex. Before a movie is made, the author and the director look for someone to finance it. The amount of money needed to make a movie varies, but it is often a very expensive undertaking. Funding can come from private individuals (a producer or producers) or large production companies. Often movies are co-financed by television stations or big companies in return for product placements in the movie (e.g. the hero might drive a Mercedes, BMW, or another specific car brand). Hundreds or even thousands of people are involved in the production of a movie. They include directors and co-directors, authors, actors, camera operators, sound designers, costume makers, location scouts, stuntmen, and special effect editors, to name just a few. In movies, the media messages are expressed via the genre, story, dramatization, setting, characters, acting, costumes, visual feel (brightness or darkness, colors), sound elements (voices, music, sound effects) as well as the editing. The time needed to create a movie ranges from around half a year to several years. Movies generate revenue through tickets sales, DVD or Blu-ray disc sales, merchandising, and fees paid by TV channels for broadcasting rights or by viewers for digital streaming rights. To increase ticket sales, movie makers usually spend a lot of money on advertising (cinema

trailers, posters, television or online advertisements) to attract the widest possible audience.



Television

Television is an electronic medium. Many television shows are also put online and can be viewed on the internet. Funding for television channels comes from the government, from viewer fees, or from companies or individuals. In some countries, citizens donate money to fund television broadcasters. Media makers include program directors, on-air hosts or presenters, television journalists, editors-in-chief, news editors, camera operators, sound engineers, video editors, actors, celebrities, politicians and musicians, to name just a few. Media messages are expressed by the selection of program content, the program content itself, the selection of hosts or moderators, written and spoken texts, visuals, and sound effects. The time necessary to create a television program varies from a few hours to a month or more. Most income comes from the sale of advertising slots. In some countries, tax money is used to support television channels that are owned by the government. If a company or private individual spends money to fund a television channel, they often want to influence the channel's selection of topics and steer its editorial viewpoints.



Video games

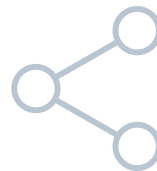
Video games are an electronic medium. They can be played on game consoles, computers, and smartphones. Depending on a game's complexity and scope, the funding for video games comes from the game industry and sometimes from private programmers or start-ups. Media makers include authors, art directors, game designers, programmers, composers, and sound designers, to name just a few. Media messages are expressed by the genre, setting, story, interactive options, the game's objective, and the language used, as well as the audio and visual design of the game. The time needed to create a video game depends on its complexity and the platform it is created for, and ranges from one day to a few years. Most income comes from selling the game to target audiences, advertisements before or during the game, merchandising, and the sale of in-game features.



Internet (computer/smartphone)

The internet is an electronic medium. It can be accessed using special hardware like computers, smartphones, tablet computers, game consoles and e-book readers. The fact that there is no specific funding for the internet sets it apart from other media.

Companies, governments, and private individuals own special websites, blogs, and internet platforms that many people use, such as YouTube, Facebook, and Google. It is hotly debated whether sites like Facebook, Instagram and YouTube are media or just platforms that supply a service for content creators. If they are considered media in their own right, they share the editorial responsibility for the content and comments posted by users. This would increase their responsibility for monitoring discussions and deleting offensive posts, hate speech, disinformation, or fake profiles. Media makers on the internet include average people who provide content, programmers, web designers, and IT specialists, as well as authors, journalists and media makers from traditional media outlets, whose content is reposted on the internet. The interconnection of all media content that can be found on the internet is referred to as media convergence. Media messages are expressed through images, videos, audio, text, and through their design, style, and interactive options, to name just a few. The time necessary to create internet content depends on the content itself and can range from just seconds to months. Most income is generated by on-screen advertisements, and through selling user data. Internet content itself is usually not posted to generate income, but to provide information and spread ideas, as well as for self-expression and socializing with others.



Social media (computer/smartphone)

Social media are platforms on the internet, thus an electronic medium. Social media can be used on computers, tablet computers, and smartphones. Funding for social media comes from companies, individuals, or start-ups. The world's biggest social media platform, Facebook was developed in 2004 by then 20-year-old Mark Zuckerberg and others. It is now operated by Facebook, Inc. Media makers include programmers, web designers, and IT specialists who provide the platform, as well as billions of network users — generally individuals, companies or groups of people — who produce and share content. Media messages are mostly expressed by text and images, as well as shared links, videos and audio. The time it takes to create content for social media is usually short, often ranging from a few seconds to a few hours. Income for programming and managing social media platforms is generated by selling on-screen advertising, and selling user data to companies, institutions or governments willing to pay for the data. Most users do not earn money with their content. Famous bloggers, video bloggers, YouTube stars, and influencers can make money through advertising or when companies pay for product placement. The more followers these individuals have, the more money they can make.



ESSENTIALS

Learning objectives

Knowledge

Everyone has their personal media biography; different media have different characteristics; media have a variety of functions for individuals and society; five key questions can help us analyze media content; media preferences are often country-specific; definitions of media and information literacy.

Skills

Analyzing media; reflecting media preferences; discussing media preferences in society; researching popular media outlets; expressing an opinion, analyzing different viewpoints, pair and group work, active media work, interviewing, presenting.

Schedule

As a trainer, you can choose from a variety of topics, specific approaches, and training methods for educating young people in MIL. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

This collection of materials offers a range of exercises and worksheets to complement your training sessions. Feel free to choose the exercises you consider suitable and adapt them to your trainees' needs. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 1 HOUR

Media biography

Explore and discuss the influence of media during childhood.

EXERCISE | 2 HOURS

Defining media

Define media and search online for information about media and media in your country or region. Create a poster and present it.

EXERCISE | 2 HOURS

Analyzing media messages

Analyze a media message by asking critical questions about its authorship, format, audience, content, and purpose. Create a short video reflecting on why it is necessary to analyze media messages.

EXERCISE | 2 HOURS

One event—different stories

Examine one event described in different stories and imagine how different local media would report the same story. Prepare and present a role-play.

OUTPUT | 1 HOUR + 1 HOUR

Media and me and you

Prepare and do an interview. Reflect and express personal opinions about media and local media, and discuss different aspects and the overall importance of media and information literacy.



TOPIC GAMES

Media

MEDIA: PERSONAL PREFERENCES

“Categories and you”

This game can be used to find out about trainees’ prior knowledge and preferences. It’s a fun and interactive get-to-know-each-other activity. Start by asking the group to divide into smaller groups based on categories such as favorite medium, favorite TV show, favorite movie genres, love-hate attitudes about media content (information and entertainment), or media figures (pop stars, singers, actors). You can provide the topics yourself or have trainees suggest the categories.

MEDIA: PRIOR EXPERIENCE

“Feelings about media — have you ever?”

This game is an active, fun group activity for exploring and celebrating the rich diversity of people’s media experience. It works well with large groups. Have trainees stand or sit in a circle. Start by explaining that you will ask various questions that may or may not apply to each person. If what you say applies to a person, then that person runs into the middle, jumps in the air, and gives a “high 5” to someone else who has also run in. Example questions: “Have you ever felt proud to watch a movie?” “Have you ever cried because of a sad movie?” “Have you ever felt like you didn’t understand the news?” “Have you ever laughed while listening to a radio show?” If a question is too personal or the answer might embarrass someone, the trainees can “block” the question by making a “stop” sign with their hands.

GROUP AND MEDIA: SHARING

“Flying questions — media”

Each trainee needs a sheet of paper and a pencil or pen. Ask trainees to write a question, a problem, or an idea about media at the top of the page and then fold the paper into an airplane. When you call out “let them fly!” everyone flies their planes. When you say “get informed!” everyone picks up another person’s plane, unfolds it, reads it, and writes down the first thought that comes to mind. trainees then refold the air-planes, let them fly and then pick up a different one. Repeat the process several times and at the end, each person briefly summarizes what’s written on the last airplane they picked up.

MEDIA MAKERS: FUN

“Media machine”

This game is an adaption of “Human machine.” Ask the group to select one media type (newspaper, cinema, television) and think about the media makers who produce it (journalists, actors, camera operators, printers, newscasters, etc.) and its audience. Ask each trainee to pick one of these roles and make a simple motion and sound related to it and the media type selected. One person starts and each group member physically connects to the machine until the entire group is moving and making noises.

MEDIA: EMOTIONS

“Feelings in a hat”

This game fosters interpersonal empathy. Ask trainees to write down personal feelings about media (fears, uncertainties, wishes, dreams) anonymously on slips of paper that are then collected and mixed in a hat. Then each trainee randomly selects and reads someone else’s feeling to the group and reacts to it, talking about whether he or she understands it, and then offers a suggestion or adds an idea.



INTRODUCTION

Media biography

Targets	Getting to know trainees' media biographies; reflecting on the impact of media on everyone's life; examining and discussing similarities and differences; drawing conclusions
Duration	1 hour
Preparation	Think of an example from your own media biography and present it to trainees; download and print or copy the worksheet
Materials	"My media biography" worksheet
Methods	Individual work, pair work, open discussion
Technology	—

EXPLORING "MEDIA" AND "BIOGRAPHY" | 15 MIN., ENTIRE GROUP

Welcome trainees and ask them to explain the words "media" and "biography". Invite them to consider what the two words might mean together as "media biography". After explaining the term, introduce your own media biography as an example and talk about its emotional impact.

TASK: MY MEDIA BIOGRAPHY | 20 MIN., INDIVIDUAL WORK, PAIR WORK

Ask trainees to take a mental journey back to their childhoods and reflect on media and specific media content or experiences that were important to them. Explain the worksheet and the tasks:

- Think about your media biography and write down your most memorable media experiences from childhood—both positive and negative. Try to remember how old you were at the time.
- Compare your media biography with that of the person sitting next to you. What are the similarities and what are the differences?

PRESENTATION AND DISCUSSION | 25 MIN., OPEN DISCUSSION

Have trainees explain, visualize, and discuss their media biographies. Open questions can help spark discussion:

- What were the emotional impacts of specific media experiences and why? What has changed as you grew older and why? What is your favorite medium nowadays?
- Why are some of your media biographies similar? Why are some different?
- How did and do media impact us as individuals and why is it important to think about that?
- What functions do media fulfill for the individual?
- What functions do media fulfill for society?



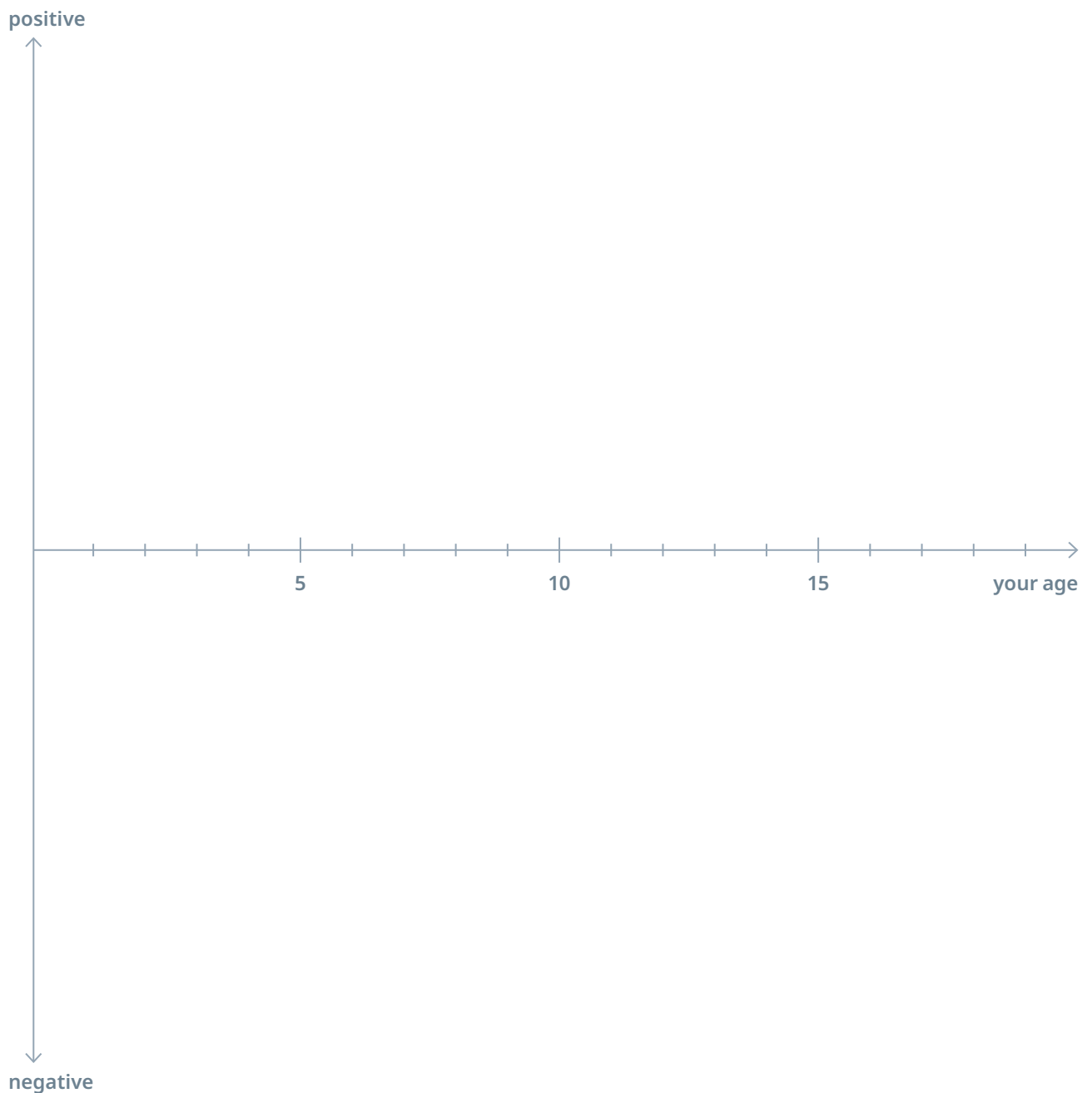
WORKSHEET

My media biography

People around the globe grow up with media. At different ages, we use different kinds of media: books, magazines, comics, music, radio, television, the internet, social media and computer games.

TASK

Look back at your childhood: What media and what specific media content were important to you when you were a child? What left a lasting impression? Try to remember both positive and negative media experiences you had and how old you were at the time.





EXERCISE

Defining media

Targets	Defining media; finding local or country- specific examples; creating a general overview
Duration	2 hours
Preparation	Check if online research is possible; check printer; download and print or copy the worksheet
Materials	Index cards, tape, pens, flip chart paper, scissors, glue, "Online research: media" work- sheet, computers or smartphones for online research, examples of local or regional media
Methods	Pair work, group work, online research, presentations
Technology	Computer, internet, printer, smartphone for research

DEFINING MEDIA | 20 MIN., ENTIRE GROUP, PAIR WORK

Ask trainees to list different types of media (radio, television, internet, newspapers, etc.) and media characteristics (print media, electronic media, mass media, social media, one-way communication, two-way communication, etc.) Write them down on index cards and pin or tape them to a wall. Have trainees pair up, define the term "media", and write their definitions on an index card. Write down a standard definition on another index card in the meantime. Collect and mix all the cards and then have a trainee read them aloud. Have all trainees vote for the definition they consider most accurate or guide them in jointly creating a comprehensive definition together. Here are some standard definitions of the term "media":

- Media are the storage and transmission channels or tools used to store and deliver information to people.
- Media are the means of communication that reach large numbers of people in a short time, such as television, news- papers, magazines, and radio.
- Media are tools used to store and deliver information or data.

TASK: ONLINE RESEARCH AND CREATING POSTERS | 70 MIN., GROUP WORK

Split trainees into small groups. Each group deals with one medium and creates a poster. Explain the worksheet and the tasks:

- Familiarize yourself with your medium and do online research. Use the worksheet as a guide for your research and enter your findings.
- Create a poster that shows a general overview of your medium in your country. Prepare a short presentation of your poster for the other groups.
- *Optional:* Print screenshots of examples of your medium (if possible).

PRESENTATIONS | 30 MIN., ENTIRE GROUP

Each group pins or tapes its poster to a wall and presents it. After each presentation, ask the other groups to provide feedback, ask questions, and add their knowledge. Please remind trainees that feedback always starts with a positive aspect.



WORKSHEET

Online research: Media

Type of medium reviewed: _____

What tools and specific characteristics does this type of medium employ (text, image, sound, interaction...)?

Who are the target groups of this type of medium and what functions does it have in society?

Who produces this type of medium? Who controls the content? How is it financed?

Find a specific example for this medium in your national media market and try to answer the following questions.

Selected example: _____

Who owns this medium? _____

Who makes the media messages? _____

What is the target group? _____

How many people use it? _____

When was it launched? _____

How is it financed? _____

What are typical media messages? _____

Do you like it or not and why? _____



EXERCISE

Analyzing media messages

Targets	Practice analyzing a media message by using the five key questions about authorship, format, audience, content, and purpose. Draw conclusions about why it is important to analyze media messages.
Duration	2 hours
Preparation	Look for media messages that contain ideology or hidden agendas. These can be journalistic messages in a newspaper, advertisements, or suspicious posts from social media; download and print or copy them and the worksheet
Materials	“Analyze! Five key questions to ask” worksheet, post-it notes, flip chart paper, pens
Methods	Brainstorming, input, group work, presentation
Technology	Computer, internet (projector), smartphone

BRAINSTORM: MEDIA MESSAGES | 10 MIN., ENTIRE GROUP

Introduce the term “media message”. Give each trainee a post-it and ask them to write down one media message that they recently received and its source. All trainees stick their post-its onto a flipchart. The lower they place their post-it on the flip chart, the less trustworthy the media message was for them. Outline that media messages are powerful but may contain ideologies, bias, or hidden agendas that influence the public.

FIVE KEY QUESTIONS | 20 MIN., ENTIRE GROUP

Introduce the five key questions about analyzing media messages. Visualize the questions and highlight the keywords authorship, format, audience, content, and purpose. Illustrate how to analyze a media message with the five key questions by going through an example.

TASK: ANALYZING MEDIA MESSAGES | 40 MIN., GROUP WORK

The trainees form big groups of ten. Within their groups, they decide which of the media messages collected earlier they want to analyze. Help them choose a message that is relevant to a broader public. If the trainees cannot access or decide on relevant media messages, introduce examples you have prepared beforehand. Split each big group into two small groups, so that two groups will analyze the same media message. Hand out and explain the worksheets. At the end of the group work, each trainee should present the answer to one of the five key questions. Each group prepares their presentations and visualizations using a flip chart.

PRESENTING/RECORDING WITH A SMART PHONE | 50 MIN., ENTIRE GROUP

Have each group present and compare the results of their analysis. Conclude by discussing why it is necessary to ask critical questions about media messages, especially regarding the impact of media on individuals and society. Recap together why it is important to think about a message’s authorship, format, audience, content, and purpose. Ask five volunteers to each summarize the significance of one of the questions. Record the volunteers’ statements on video in one short take.



WORKSHEET

Analyze! Five key questions to ask

Title of media piece: _____

Source of media piece: _____

What is the media message?

Discuss the questions regarding your selected media piece. Note down key words of your discussions. Visualize the most important results on a flip chart. Decide who will present which question.

1. Authorship

Who created this message? How do we know? What choices were made that could have been made differently?

2. Format

What attracts our attention? What creative techniques were used to attract our attention?

3. Audience

Who is the target audience? How might different people understand the message differently?

4. Content

What lifestyles, values, and points of view are represented in the message? What are omitted? What is the overall worldview?

5. Purpose

Why is this message being sent? Who benefits from it? Who pays for it?

If you have time, discuss within your group why it is important to ask questions about (1) authorship, (2) format, (3) audience, (4) content, and (5) purpose whenever you read, listen to, watch, or share a media piece.



EXERCISE

One event — different stories

Targets	Examining how events are reported differently by various media; role-playing how different media report stories; recognizing language of persuasion
Duration	2 hours
Preparation	Look for a current event that various national media have reported on; prepare an overview of internet resources with alternative versions; download and print or copy the worksheet
Materials	“One event—different stories” worksheet
Methods	Group work, pair work, online research, role-play, presentation
Technology	Computer, internet, smartphone/camera

EXAMINING A CURRENT EVENT | 60 MIN., GROUP WORK, PAIR WORK

Divide trainees into groups and ask each group to examine a current event and how various national media have presented it. You can either assign each group an event or let groups select one themselves. With your assistance, trainees do research online and review different TV channels, radio stations, newspapers, online news outlets, alternative sources of information, different social networks, Google News, YouTube, Facebook, etc. Have trainees select two versions of their event and compare them in a short presentation.

TASK: PREPARING A ROLE-PLAY | 30 MIN., GROUP WORK

Trainees vote on their favorite event from step 1 or choose an entirely new one. All the groups now work on the same event. Each group chooses one type of media or program and prepares a role-play. Explain the task:

Choose an event and a medium and prepare a role-play: How would the medium report this story?

Tip: Have groups consider the following aspects:

- What language would be used?
- What headline and pictures might be used?
- How would the report be structured?
- What would the host’s body language and voice be like?
- What about clothes, setting, and music?

PRESENTING/RECORDING WITH A SMARTPHONE | 30 MIN., ENTIRE GROUP

Have each group present their role-play on the event and record it with a smartphone for comparison. Discuss the presentations and the language of persuasion.



WORKSHEET

One event — different stories

Event reviewed: _____

Medium		
Date		
Content		
Language		
Pictures		
Sound		
Our emotional reaction to it		
Do we believe it?		
The media maker wants us to believe that ...		
What information is missing?		



OUTPUT

Media and me and you

Targets	Expressing a personal opinion about media; getting to know other opinions; learning to ask questions and record an interview; discussing media and media and information literacy
Duration	1 hour, optional: homework (+ 1 hour)
Preparation	Download and print or copy the worksheet
Materials	“Media and me and you” worksheet
Methods	Individual work, interview, discussion
Technology	Smartphone

REFLECTING | 10 MIN., ENTIRE GROUP

Begin by summarizing the conclusions of the exercises the group has already done about media and information. Then provide a short definition and explanation of media and information literacy (MIL) and ask trainees if they think it is important.

TASK: PREPARING AND CONDUCTING AN INTERVIEW | 30 MIN., INDIVIDUAL WORK, PAIR WORK

Explain the basics of interviewing and have trainees prepare questions for a short interview (five to ten minutes) about media, the impact of media, and the importance of MIL. Have trainees interview each other. They can choose whether they want to record sound only (radio interview) or video (YouTube/television interview) with their smartphones. Everyone should be the interviewer and the interviewee at least once.

Tip: Ensure that every trainee is interviewed and has a chance to express his or her personal opinions.

PRESENTATION AND DISCUSSION | 20 MIN., ENTIRE GROUP

Have a few trainees present their interviews. Gather and discuss ideas and arguments from the interviews with the entire group.

Optional:

TASK: PRACTICING AN INTERVIEW AT HOME | HOMEWORK, INDIVIDUAL OR PAIR WORK

Have trainees review their questions, then have them practice some more interviews in their home environments to get to know other points of view.

PRESENTATION AND DISCUSSION | 20 MIN., ENTIRE GROUP

In the next session, trainees bring their recorded interviews to the workshop, compare the various answers, and discuss media and MIL.



WORKSHEET

Media and me and you

All kinds of media influence people and society, at times in an obvious way, at other times more subtly. People are sometimes aware they are being influenced, and sometimes they are not. In today’s world, it is important to know about media, to develop an attitude regarding media that prioritizes informed choices and responsible communication, and to have some essential skills for engaging with media. This knowledge, this attitude and these skills are called media and information literacy (MIL). Just as literacy is the ability to read and write, MIL refers to the ability to access, analyze, evaluate, and create media and media messages of all kinds. But do people reflect on media, media’s impact, and why MIL is important?

My questions:

Lined area for writing answers to the questions.

TASK

Pretend you are a journalist who wants to conduct an interview on MIL for a radio station or a YouTube channel. Prepare four to five questions for your interview with another trainee.

Decide whether you want to record an audio or video interview. Practice your interview with your interview partner and then record it on your smartphone.

Optional:
Interview people at home: your family, friends, schoolmates, and neighbors



2. Information and topics

You can download the guidelines and worksheets from this chapter here:
[dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371](https://www.dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371)

What is information?

Information is anything that informs. It includes such things as knowledge gotten through research or investigation, factual data, or instructions. Information should be timely, accurate, relevant, and increase understanding. Journalists work with information. They analyze and verify it and write it in language that is easy to understand to present their audience with a balanced perspective on a story.

What is an information source?

An information source provides information. Documents, speeches, videos, websites, photographs, and people are all examples of information sources, as are media like newspapers and radio shows. Individual sources of information that journalists might use in researching a story are rarely completely neutral. That's why it is important that the journalist considers where the information is coming from, why it is being shared, and to what extent the information source can be trusted. Because of this, most journalists work with the "two source" principle to check the authenticity of the information they are dealing with. If two sources that are independent of each other provide the same information, it is more likely that the information is true.

When considering the neutrality of media as information sources, it is helpful to look at who provides the information and who owns and controls the media outlet. Is it owned by an entrepreneur, a government, a private company, or is it independent? The owners of private media outlets often have an agenda, such as promoting a political opinion. An independent media outlet can also have its own agenda, such as supporting a political opinion that contrasts with the government's point of view. It can also be useful to consider what motivates an information source. Is the source interested in making money, in pushing through an agenda, or in informing the public?

The rise of social media has made the information landscape more complicated. Social media platforms can be sources of quality information, but also full of disinformation: rumors, lies, hoaxes, propaganda, and clickbait. Users are confronted with a mix of high and low-quality information in their newsfeeds and must individually determine the truthfulness of every post. For this they need basic knowledge about how the platforms work and how to judge if a post is likely to be true or not.

What is news? What is the difference between news and information?

The word news comes from the word "new". News is information that is new, important, and relevant or interesting to a specific audience. The information on social media comes from

a variety of sources: private individuals, groups, professional media organizations, to name just a few. Each of these has a different idea of what is newsworthy and the quality of what they post may differ widely.

In professional journalism, what counts as news depends on various factors, such as the time and location where something happened, the target audience, and an editor or reporter's judgment. The robbery of a shop in a small village, for instance, is important news for a local newspaper because it is relevant to the local community. But the same story is unlikely to be considered newsworthy by the national press or by a reporter in a different country.

What questions should news answer?

News in professional media outlets should inform the audience about **what** happened, **when** and **where** it happened, and **who** was involved. A good news article will also provide information about **how** and **why** something happened. When looking for the answers to these questions, consumers should keep in mind that the answers and the way the news is written might not be neutral. For example, different reporters might have different ideas about why something happened, depending on factors like their political opinions, upbringing, circle of friends, etc. They may also come up with different answers to the key questions depending on whom they interviewed for their news story or how thoroughly they did their research. Good journalists will try to report neutrally and present the different sides of a story. But no one, even the best journalists, is completely neutral. The same piece of information is often seen differently by different people, and can be interpreted or presented in various ways. Media messages reflect the values and points of view of media makers.

What are the ethical standards of journalism?

Journalists are responsible for the accuracy of their work. They must conduct research and consult various sources to verify their story. Journalists also need to be objective when reporting news and should report the facts in a neutral way. It is important that they inform their readers about where they got their information by attributing it to sources or witnesses, for example. This makes their work more transparent and credible. It allows the audience to form its own opinion by seeing where the information came from. Journalists should also strive to present information in a way that their audience will understand. They should avoid using words that sensationalize or evoke strong emotions. They should rather use neutral, factual, clear language. Finally, journalists must think about the effects of their reporting: what will the consequences be for their sources or the people they quote? What feelings or reactions will their writing provoke?

Why is it important for me to be informed?

Being informed about what is happening in your community, your country, and the world is important for understanding society. It also enables you to understand how what happens in other parts of the world can affect you personally. For instance, if there is a bad harvest in one country, the price of certain foods could also increase in your country as people scramble for goods. People who are informed can better identify problems in their societies and take steps to solve them.

How can I become well informed?

There are many ways to become informed. Reading newspapers and news websites, listening to news on the radio, or watching it on TV are all good ways to stay informed about current affairs. It can be a good idea to look at news on a few different media outlets since they will report differently on some news stories. Or one outlet may choose to include news stories that others have ignored. You can also get informed by talking to people and reading posts on social media platforms such as Facebook or Twitter. This will give you an idea of what other people think about what is happening in the news. However, trying to stay informed through social media can be difficult because the platforms contain a lot of false information, rumors, and hearsay. Much of the information on social media comes not from professional journalists, who are trained to fact-check and report objectively, but from individuals who are not trained as reporters.

The job of journalists is to report on significant events. They don't cover a story because they are personally affected or highly emotional about it. Rather, they cover it because they have been trained to understand what topics are relevant for the individual or society. Social media users, however, often spread information for very personal reasons. They might feel very strongly about an issue, even be outraged about it. They could be looking for acknowledgement from others or they might post or share information because they think it will produce a strong reaction or be widely shared. Surprising, sensationalized information often spreads fast and furiously on social media. So, when trying to stay informed, always consider the information source and think about the motivations of the media maker. Do you think you are dealing with facts, personal opinions, or a mixture of both?

What is misinformation, disinformation and, malinformation?

When speaking about false or harmful information, we can be more accurate if we use the terms misinformation, disinformation, and malinformation. UNESCO and many others have appealed to journalists, policy makers, and citizens to use these

three terms instead of "fake news". UNESCO avoids "fake news" because the expression has become politicized. Some people in power are using it to discredit the news industry and undermine reporting that they don't like (see below).

Misinformation and disinformation are nothing new, but they have taken on a new dimension in the era of social media. Throughout history, media have always occasionally reported incorrect information. Sometimes this happened because the journalists made honest mistakes in their research or writing. They are only human after all. We call this misinformation: information that is false, but not intended to cause harm.

Sometimes, however, media, interest groups, and individual social media users aim to manipulate their audience through the spreading of disinformation. They deliberately create one-sided stories, false facts, or half-truths for political, financial, or ideological reasons. Sometimes they also put true facts into the wrong context to create a false impression. Producers of disinformation may want to influence public opinion on certain issues to create public pressure. In other cases, the aim can be to influence people's opinion about a political party or candidate and change the way they vote.

Another form of harmful information is so-called malinformation. This is information that may be true and factual, but that is used to inflict harm on a person, organization, or country. For instance, secret diplomatic documents exchanged between a government and its embassies abroad might be leaked, which can have negative consequences for the government and others. Other forms of malinformation published in order to do harm are hate speech and online harassment.

Social media contains a great deal of mis-, dis- and malinformation, and newsfeeds are generally a mix of high and low-quality information. It often is hard to tell at first which is which. On social media, we must decide for each individual story whether it is quality information or if it falls into the mis-, dis- or malinformation categories. This phenomenon of an unstructured, chaotic supply of information is called information disorder.

Why should we avoid the term "fake news"?

A few years ago, the term "fake news" was a neutral term to describe any kind of made-up or misleading information, especially on social media. Collins Dictionary defined it as "false, often sensational, information disseminated under the guise of news reporting". It encompassed everything from sloppy journalism to satire, hoaxes, clickbait, propaganda, and biased news. In recent years, however, the term has come to mean different things to different people. Some politicians use the term to discredit any kind of information they do not approve of. Former U.S. President Donald Trump, for instance, has called media that are critical of his presidency or any story he does not

like “fake news”. He and many of his supporters see a systematic left-wing bias in the media. Trump includes media organizations like the New York Times, the Washington Post, and CNN in his “fake news” categories. Consequently, trust in these institutions among his followers has fallen.

Politicians in many other countries have followed Trump’s example. They have categorized critical reporting exposing misuse of power or corruption as “fake news”, even using it to justify censorship laws.

Increasingly, the term is being used as a weapon to undermine democratic institutions and independent journalism. It splits societies and therefore, we should avoid it.

Why does disinformation spread so quickly on social media?

In the age of social media, publishing information is not limited to trained professionals. Anyone can post and comment on anything. There are neither fact-checkers nor editors to verify whether a story is true and whether it is ethical to publish it. So, in addition to useful and accurate information, there are a lot of rumors, hearsay, lies, half-truths, satire, and hate speech. People hear something, get emotionally charged or involved, and decide to vent their anger or express their joy by immediately posting or sharing. They often publish or share before checking whether the information is true, having been driven by their hearts, not their heads, to make something public. When other social media users see these highly emotional or sensational stories, they can also get an emotional charge and immediately share the content or comment on it. As emotions build, those comments can become more and more radical.

The more interaction a story or post gets, the more “weight” the social network gives it, meaning it is much more likely to appear on users’ timelines. So, one small false story or allegation with an effective emotional trigger can quickly go viral. It can become an avalanche that buries the truth beneath it.

Some people who are aware of these mechanisms deliberately produce disinformation to make money. They create websites for stories that they know people will get worked up about, comment on, and share. The more exposure these stories get, the higher the revenue is from online advertisements placed on these websites and the more money the creators of the disinformation make.

How do I analyze news written by professional journalists?

As a media consumer, it is important to be able to distinguish between different kinds of content, to understand the differ-

ence between an editorial, for example, and a news article. Editorials express the opinion of an individual, often a journalist or editor, and usually include news and facts to make their case. Professional media clearly separate editorials from news journalism and identify them as opinion pieces so the audience does not get confused. News articles should not include the opinions of journalists or editors. So, when analyzing news, consider whether it is neutral or contains opinion, who wrote the piece, why they are sharing the information, and what might other people think of it. Does it include two sides of the story? Is the audience free to form an opinion after hearing the different sides? Or is the journalist suggesting one way to interpret the facts?

Sometimes what is not reported can be an indicator of manipulation. What stories are not covered? What voices are left out? Another sign of manipulation or biased reporting can be how much time and space the medium gives a certain topic: does the time and space reflect the relevance of the story, or are the media exaggerating the importance of one topic to divert attention from other issues?

What is a topic?

Any subject or issue can be a topic for journalists or social media users to report on. Professional journalists often specialize on specific topic areas that particularly interest them, such as culture, sports, or the environment. Over time, they accumulate expert knowledge in these fields and know where to go to find interesting news in these areas. It is their job to find out whether a certain topic is or is not relevant at a particular time and for a particular media outlet. Topics can become good stories because they are new or contain new facts or ideas that are relevant to media users. Many topics are regularly reported on because they are always of interest to audiences, such as politics, weather, traffic, and crime.

What topics can I find in the news?

Mainstream media outlets (those that don’t specialize in a certain area or produce for a specific target audience) usually cover topic areas like politics, business, culture, and sports. News stories can come from any of these areas, but some topics make the news more often than others. Media makers decide which topics are newsworthy by considering so-called news values.

What are news values?

News must be new, relevant, and interesting. News values are a set of criteria media makers use to determine how important or newsworthy a story is. They can help journalists decide how to report on a topic—for example whether it is so important

that it should fill the front page of a newspaper, or whether it is of lesser relevance and be presented in a smaller column on a page further back in the paper. There are some general news values that help media makers determine how newsworthy a story is. However, individual media also have their own specific news values tailored to their audiences.

- **Timeliness:** Did the story or event just happen? Is it new? Whether a story is new also depends on how often the media outlet is published or broadcast. Media like radio, TV, and websites can update stories live and around the clock. Other media, like newspapers or magazines, only publish once a day or once a week or month. For a weekly medium, a story that happened three days ago may still be timely, whereas media publishing more frequently will consider it old news.
- **Proximity:** Events happening close to the target audience are often the most important to them. A fire or an accident that happened in a nearby town is usually more relevant to the target audience than a conflict or political crisis on the other side of the world.
- **Impact:** The more people are affected, the more important the story is. That's why wars and natural disasters like floods, droughts, and earthquakes are usually big news stories.
- **Consequences:** Events that have an impact on a large number of people or cause other significant events are newsworthy.
- **Conflict:** Conflicts and disagreements disrupt our everyday lives. They often have far-reaching consequences and a major impact. They are often considered newsworthy.
- **Prominence:** Stories involving names that are well-known are newsworthy. Prominence can relate to famous people like politicians or celebrities, but also to well-known companies, like Microsoft, Mercedes, or Mitsubishi.
- **Novelty:** Surprising and unusual stories are interesting because they are out of the ordinary. "Dog bites man" isn't a news story, but "man bites dog" could very well be.
- **Human interest:** People are interested in people and stories they can relate to on a personal level. This can help make stories newsworthy even if they lack some of the other news values.

What is agenda setting?

Agenda setting refers to the way the media affect public opinion and the public's perception of what is important. Media makers try to inform the public about what is going on. But media don't just reflect reality, they also filter it and make decisions about what topics, events and stories they will report on and what they will leave out. Media makers also decide how they will cover topics or individual stories. Do they make a story front-page news or bury it in the back? Do they add a picture or a sensational headline?

Their judgements influence what importance their audience attaches to a topic and how they view an issue. If the audience sees that a certain topic is frequently reported on and in a prom-

inent position, they will consider the topic important. The audience will adopt the agenda that journalists set as their own.

What is human interest?

Human interest refers to the aspect of a story that allows the reader, listener, or viewer to relate to the people involved. A human-interest story focuses on people, their experiences, and emotions in a way that the audience can identify with. Human-interest stories are often about ordinary people who experience something out of the ordinary—for instance, winning the lottery, finding long-lost siblings, or experiencing extreme spells of bad luck. The audience can relate to the drama or joy of these stories. Human-interest stories are often the ones that people remember and talk about more than items from a news bulletin or program.

What topics am I missing in the news?

Media makers choose which topics to report on and how to report on them by considering what is relevant and interesting for their audience. But some topics are not reported on as much as others. Sometimes this is because editorial decision-makers fail to see their relevance. If the editorial team is mostly made up of men, for instance, they might not include as many topics relevant to women as female editors would. Sometimes topics fail to make the headlines for other reasons: journalists might be afraid to report on certain political issues because they fear it could put them in danger. In other cases, they might be under pressure or even receive bribes not to cover certain stories. To some extent, social media have been able to fill a gap here: they offer a platform to voices which might otherwise remain silent or be overheard.

What are my topics?

Like journalists, average media users also have certain topics that interest them more than others. What topics, pages, or YouTube channels do you subscribe to on social media? What websites do you go to regularly? Or which sections of the newspaper do you read first: sports, culture, politics, business? Many media outlets, such as magazines, blogs, and TV programs, are created to focus on certain topics. But media makers also think about other factors when considering topics that are relevant to their audience, such as where their readers, listeners, or viewers live, or how old they are. Media makers usually try to identify the topics that are relevant and interesting to a large part of their audience. However, this may mean that established media neglect topics that are only relevant to a small segment of the audience.

On social media, users influence the choice of topics they see on their newsfeed by who they are friends with or what pages they

subscribe to. If they “like” certain topics or kinds of information, or engage by commenting or sharing social media posts, platforms like Facebook register this, interpreting it as special interest in those topics. The platform will then deliver more of these kinds of stories to the user while hiding others. The results of this can be a so-called “filter bubble,” where users only see posts about similar issues or with similar points of view and are not exposed to different opinions and perspectives.

How can I find my topics in the media?

Media makers are always on the lookout for interesting stories. If you are interested in a topic that is not being covered by the professional media, consider whether it meets any of the criteria from the general news values. If not, why not? How can you make your topic relevant? If the topic does have many of the factors that make it newsworthy, it might be worth posting it on social media or suggesting it to professional media makers. If you want to report on a topic, cover it in a way that emphasizes the news values to ensure it is relevant to others. Perhaps you can place your story in a local media outlet. The more established national media outlets usually keep close track of what local or regional media cover, and if a local story gets a lot of coverage or response, it gradually becomes interesting to bigger media outlets. The same is true for social media: if you post about your topic or story on Facebook, Twitter, or YouTube, it may catch on, be shared, and gain a wider audience. In the end, even the established media may pick it up.

What is important to know when writing news?

News stories should have the most important information at the very beginning. Background information should come later in the story, after the most important questions—**who**, **what**, **when**, **where**, **why** and **how**—have been addressed.

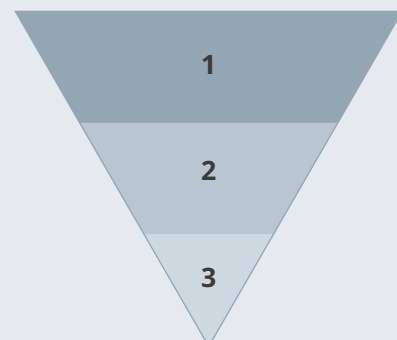
News stories should be clear and factual. They often contain quotations from people who were present at the event (eye-witnesses and those directly involved). News stories also often include statements or reactions from experts or stakeholders, who give their take on the event or issue. If these statements reflect all sides of the topic, the audience can form their own opinion about who they agree with. News stories should not contain the opinion of the journalist. Journalists report the facts but should be very careful with interpreting them and voicing their own opinion so as not to manipulate their audience.

What is important to know when conducting an interview?

Research the person you will be interviewing as well as the topic you want to ask them about. Define the goal of your interview in one sentence. This will help focus your interview and ensure that your questions are relevant. Come up with some short, clear questions so your interviewee will understand what you want to know. Use mostly open questions, questions that cannot be answered with just a “yes” or “no.” Instead, use “how” or “why” questions to elicit longer answers from your interviewee. It helps to have the most central questions prepared in advance but you should stay flexible when conducting the interview. Always listen carefully and repeat or rephrase a question if your interviewee has not answered it properly or ask a follow-up question if they have said something interesting or unexpected and you want to know more. If you do not understand an answer or find it unclear, always try to clarify. As far as the atmosphere of the interview is concerned, it is vital to make your interviewee feel comfortable and ensure that he or she feels taken seriously—otherwise they will not give you good answers.

The inverted pyramid is a popular model for news writing

1. Most important or interesting information: the lead should answer the questions **who**, **what**, **when**, **where**, **why**, and **how**.
2. Details or additional information that explains the lead. Sometimes **why** and **how** are answered here, instead of in the lead.
3. Supporting information: context and background.





ESSENTIALS

Learning objectives

Knowledge

All media messages are constructed using creative language with its own rules; the same media message can be interpreted differently by different people at different times; individual interpretations can be connected to values, lifestyles, and points of view; media organizations may have embedded values, agendas, and points of view; many media messages are produced to make a profit or gain power.

Skills

Experiencing the role of news editor; defining factors that go into news judgment; exploring the constructed nature of news media; becoming aware of the way subjective choices influence the news that gets reported; analyzing, reflecting, discussing, expressing an opinion; analyzing different viewpoints; online research; pair and group work; active media work; interviewing; presenting.

Schedule

As a trainer, you can choose from a variety of topics, specific approaches, and training methods for educating young people in MIL and training important skills. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

This collection of materials offers a range of exercises and worksheets to complement your training sessions. Feel free to choose the exercises you consider suitable and adapt them for your trainees. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 1 HOUR

Word of mouth

Have fun passing on information and seeing how it changes.

EXERCISE | 3 HOURS

Up to date? Information sources

Reflecting on personal information channels and examining the quality and objectivity of different sources of information; online research for alternative sources of information.

EXERCISE | 2 HOURS

Wall newspaper—headlines

Exploring typical media topics and reflecting on the text and the subtext. What topics are missing? What topics are unusual? What topics are important to me? Creating different wall newspapers with headlines.

EXERCISE | 2 + 2 HOURS

Editorial meeting and news

Exploring and evaluating different categories of news in the media; researching and organizing news reports; decision-making in editorial meetings; training journalistic skills.

OUTPUT | 1 HOUR

Presenting my topic



TOPIC GAMES

Information and topics

INFORMATION: CREDIBILITY

“Truth or tall tale?”

This game raises awareness that the information someone presents isn't always the truth. Ask trainees to write down two truths and one lie about themselves. Everyone then presents the three “facts” to the rest of the group. The group tries to guess which “fact” is a lie. Afterwards, reflect with the group on approaches that help distinguish between truths and lies.

INVESTIGATION: ASKING QUESTIONS

“Find the person”

Give each trainee three to five small slips of paper and ask them to write something about themselves on each piece of paper (e.g. “I have a brother named Jules.” “My favorite movie is Avatar.”) These facts should be specific, such as the brothers' names instead of “I have three brothers.” When everybody has finished, trainees fold their slips and place them in a hat.

trainees then pick out the same number of slips as they put in, taking care not to pick their own. Each trainee then has to find the people who wrote the slips in their possession by asking good questions. Each time they find a person, the trainee should ask additional open questions to learn more. The group then reflects on the information they have learned about each other.

INVESTIGATION: TYPES OF QUESTIONS

“Who am I?”

This game trains the skill of asking questions and motivates trainees to investigate. Have trainees divide into two groups and form competing journalist teams. Each group chooses a famous person or figure, writes the name down, and designates one member to represent that person, who then steps out of the group. Now, each group has to investigate the identity of the unknown person from the other group by asking yes or no questions. One group starts and is allowed to ask questions as long as they get a “yes” answer. If the answer is “no,” the other group begins asking questions. The first group to identify the famous person is the winner. Encourage reflection on “closed, yes-or-no questions,” how hard they make it to investigate, and how much easier the game would be if open questions were allowed. Have the groups play again with open questions, alternating after each question. Groups are not allowed to ask the person's name. Then compare the investigations from both games with the group.

TELLING STORIES: CREATIVITY

“Fortunately, unfortunately”

This is a storytelling game. With a ball in your hand, begin a story using “fortunately” or “unfortunately,” then toss the ball to a trainee who has to continue the story. Each trainee must add a phrase or a sentence and flip the central characteristic of the story. If one sentence begins with “fortunately,” for example, the next has to continue with “unfortunately.” “Fortunately, the farmer had a horse.” “Unfortunately, the horse was wild.” “Fortunately, the farmer's son could tame wild horses.” “Unfortunately, he fell down and broke his leg.” “Fortunately, that meant he had more time to read books.” And so on.

INFORMATION: BASIC COMPONENTS

“Report on information”

This energizer calls on trainees to creatively develop information based on their awareness of the basic components of information. Have all trainees form a circle and ask them to come up with and report on a piece of fictional information. Remind them that information should contain the answers to the questions who, what, when, where, why and how. These questions can be written on cards and placed in the middle of the circle.

The first person in the circle sets the topic (sports, politics, economy, health, entertainment, weather) and the next person starts the “reporting” by saying a word or a whole sentence about the topic. The next person continues the report where their neighbor left off and so on, until the report is complete. Reflect on the questions and have the group try again with a different topic.



INTRODUCTION

Word of mouth

Targets	Introducing and defining the concept of information; finding attributes; having fun exchanging information; examining what gets lost when messages get more complex; the structure and speed of information exchange
Duration	1 hour
Preparation	Download and print or copy the worksheet
Materials	"Word of mouth" worksheet, index cards, tape, pens
Methods	Group work, competition, open discussion
Technology	—

DEFINING INFORMATION | 20 MIN., ENTIRE GROUP

Welcome trainees and ask them to describe the word "information" and think of adjectives they associate with information (personal, public, official, important, useless, etc.) Write the adjectives down on index cards and pin or tape them to a wall.

Discuss the question:

- How important is it for me to have access to information and why?

TASK: WORD OF MOUTH GAME | 20 MIN., ENTIRE GROUP, COMPETITION

Explain how the game works. trainees practice it, exchanging different kinds of information. Use either the information given in the worksheet or have trainees prepare their own information.

Standard: Have trainees stand behind each other in a circle and cover their ears. The sender chooses a message and delivers it by whispering it into the next person's ear. After the information has gone full circle, the groups compare the original and the final delivered message. The circle is mixed and reformed after each round.

Variations: (1) Play loud music to distract trainees while they pass on the message. (2) Speed up the game as fast as possible and use a stopwatch (smartphone) to compare times. (3) Have trainees form two rows. Both rows try to pass on the same message. Which group is fastest? Assess how accurate the information is at the end and keep score.

DISCUSSION | 20 MIN., OPEN DISCUSSION

After trainees have sent and received a handful of messages, open a discussion about their experience. Ask leading questions such as:

- What was easy, what was difficult for you?
- How did the type and complexity of the message impact the accuracy of delivery?
- How did the pressure of speed and loud music influence things?
- What conclusions can you draw about everyday information from the game?



WORKSHEET

Word of mouth (blank)

TASK

Write a piece of information that you want to pass on in each square. It can be a name, a sentence, a tongue twister, or an interesting fact. Vary the length, complexity, and how emotional or personal the information is. Cut out and fold the slips of paper in half and let the trainees pick the information they'll quietly tell someone else.





WORKSHEET

Word of mouth

TASK

Cut out and fold the slips of paper in half and let the trainees pick the information they'll quietly tell someone else.



Chilean earthquake characteristics do not meet conditions necessary to generate a tsunami.

Protesters burned an American flag in front of the U.S. Embassy yesterday.

The nation grieves for five children who died in a traffic accident while on their way to school.

Youth should be in touch with their cultural roots.

Unbelievable! Justin Bieber lost 12 kilos in 15 days after he changed his diet completely.

Color of the Year: Blue.
Click here to buy the latest blue jeans!

Facebook has more than 2 billion users all over the world. Each user profile is worth money.

Teachers' salaries should be high enough so they aren't tempted to accept bribes.

In December 2004, a tsunami killed thousands in Southeast Asia.



EXERCISE

Up to date? Information sources

Targets	Introducing and defining the concept of information; finding attributes; having fun exchanging information; examining what gets lost when messages get more complex; the structure and speed of information exchange
Duration	1 hour
Preparation	Download and print or copy the worksheet
Materials	“Weighing information” guidelines, “Weighing information: quality criteria”, “Channels of information” 1-6, “Preparing a press conference” worksheets, index cards, tape, pens
Methods	Group work, competition, open discussion
Technology	—

CHANNELS OF INFORMATION | 15 MIN., ENTIRE GROUP

Ask trainees about the channel(s) of information they use for current affairs. Write them down on index cards, adding the number of trainees who use a particular channel to the card, and pin or tape them to a wall. If you like, ask trainees to think of other ways to get information on current affairs. Write these down as well and pin or tape the cards to the wall. Have trainees consider the question: “Who provides us with this information?” Work with trainees to develop a general overview of the sources of information.

Radio	Social media and blogs
Television	Internet/websites
Newspapers/magazines	Talking to people

TASK: QUALITY OF INFORMATION | 30 MIN., ENTIRE GROUP

Transition to the next topic by asking, “How can we judge the

quality of information?” Ask trainees to evaluate different criteria concerning the quality of information using the “Weighing information” guidelines and corresponding worksheet.

TASK: UP TO DATE? GET INFORMED | 90 MIN., GROUP WORK, COMPLETING A RESEARCH CIRCUIT

Ask trainees to do online research and examine some examples of different sources of information as discussed in step 1. trainees then divide into subgroups and work through a research circuit of online stations, each representing one source of information. Before you begin, put a list of links to examples at each station, and give each group worksheets for all six stations. trainees have 15 minutes to do their research and fill out the worksheet for that station before moving on to the next one. Each group assesses each information source to get to know and reflect on the wide range of possible sources for gathering information.

PRESS CONFERENCE | 45 MIN., ENTIRE GROUP

trainees discuss the results and experience of their research and reflect these in a “press conference”. For this role-play, each group chooses an information source to represent:

Radio	Social media and blogs
Television	Internet/websites
Newspapers/magazines	Talking to people

Explain that all the groups will take turns being journalists who ask questions, and being representatives of their information source. To prepare, each group develops questions they will ask the representatives of other information sources in their role as journalists. They also prepare data for responding to the journalists’ questions in their second role as representatives of their own information source. The worksheet can be helpful here. Walk around as the groups work, offering individual support, encouraging trainees to ask questions and be persistent in asking follow-up questions if the initial answer is not satisfactory.

Everyone then helps set up the room for a press conference. The first group takes the podium, ready to answer the journalists’ questions. Act as the press conference host, giving the opening remarks, introducing the respective groups, and deciding when to end each conference. The groups then switch roles.



GUIDELINES

Weighing information

The “weighing information” method helps raise awareness for the quality of information. It makes trainees think about what quality criteria are important to them when dealing with information.

PREPARATION

Divide the classroom itself into three sections, marked 1, 2, and 3. Explain that each section represents an opinion regarding a criterion for information quality:

1. I consider this somewhat important.

2. I consider this very important.

3. I consider this essential.

You can use the criteria mentioned in the following worksheet, have the trainees think of other quality criteria, or use a combination of both.



WORKSHEET

Weighing information: Quality criteria

TASK

Read the quality criteria aloud. If you prefer to have trainees read the criteria aloud, cut out slips of paper or use cards for the different criteria, fold them in half and let trainees draw the one they will read.

Once a quality criterion is read aloud, trainees decide how important it is to them personally. They rate each criterion by physically going to section 1, 2, or 3 of the room.

On individual index cards, write down a key word for each criterion and the number of points it received, and pin or tape the cards to the wall.

Add up the points for each criterion (i.e. the number of trainees in that section) to show how important this criterion is to the group.

The group then briefly reflects on and discusses the various ratings and the degree of personal importance:

- Why did you rate this quality criterion the way you did?
- Can you give an example from national media to support your rating?

At the end, sort the index cards according to the number of points each criterion received, going from the least important to the most important. If you like, analyze and discuss the results with the group.

The information answers the question:
What has happened to **whom**?

The information answers the question:
Why has something happened?

The information answers the question:
Where has it happened and **when**?

The information answers the question:
What will the **consequences** be?

The information is delivered in **simple** and **comprehensible language**.

The information describes the **reality** as accurately as possible.

The information describes something that has **relevance** for me and my life.

The information refers to a **current event**.

The information cites **reliable sources**.

The information doesn't include **advertising**.

The information doesn't try to **influence** my **point of view**.

The information provides an overview of **several perspectives**.

The information provides an **objective** account of what has happened.

The information doesn't contain **falsehoods** and **prejudices**.



WORKSHEET

Channels of information 1 – radio

Examples: _____

1. What kind of information can you find there?

2. What are typical issues? Mark those that are important to you.

3. How is the information produced?

4. How likely is it that this medium spreads mis-, dis- or malinformation? What would be the reasons?

**WORKSHEET****Channels of information 2 – television**

Examples: _____

1. What kind of information can you find there?

2. What are typical issues? Mark those that are important to you.

3. How is the information produced?

4. How likely is it that this medium spreads mis-, dis- or malinformation? What would be the reasons?



WORKSHEET

Channels of information 3 — newspapers/magazines

Examples: _____

1. What kind of information can you find there?

2. What are typical issues? Mark those that are important to you.

3. How is the information produced?

4. How likely is it that this medium spreads mis-, dis- or malinformation? What would be the reasons?

**WORKSHEET****Channels of information 4 – social media and blogs**

Examples: _____

1. What kind of information can you find there?

2. What are typical issues? Mark those that are important to you.

3. How is the information produced?

4. How likely is it that this medium spreads mis-, dis- or malinformation? What would be the reasons?



WORKSHEET

Channels of information 5 – internet/websites

Examples: _____

1. What kind of information can you find there?

2. What are typical issues? Mark those that are important to you.

3. How is the information produced?

4. How likely is it that this medium spreads mis-, dis- or malinformation? What would be the reasons?

**WORKSHEET****Channels of information 6 — talking to people (firsthand)**

Examples: _____

1. What kind of information can you find there?

2. What are typical issues? Mark those that are important to you.

3. How is the information produced?

4. How likely is it that this medium spreads mis-, dis- or malinformation? What would be the reasons?



WORKSHEET

Preparing a press conference

This group represents: _____

TASK

Prepare for the press conference in two steps.

1. Pretend to be journalists and prepare some questions to assess the quality and topics covered by the information sources represented by the other groups.

2. Prepare some answers for when you represent an information source yourself and have to answer questions from the journalists.



EXERCISE

Wall newspaper: Headlines

Targets	Exploring typical media topics; reflecting on topics that are important to the individual trainees; creating a collage; expressing topics that are important to trainees
Duration	2 hours
Preparation	Ask trainees to bring in old newspapers and magazines, bring some yourself as well; download and print or copy worksheet
Materials	Large pieces of paper (e.g. newsprint, kraft paper, flip chart paper), old newspapers and magazines, scissors, glue, pens, "Creating a collage" worksheet
Methods	Group work, presentation, open discussion
Technology	Optional: computer with printer for headlines from the Internet

TYPICAL TOPICS | 10 MIN., GROUP WORK

Ask trainees to choose a headline from a typical story in an old magazine or newspaper, then read their headlines aloud. Summarize the typical topics covered by the mainstream media and transition to the next task.

TASK: CREATING A COLLAGE | 80 MIN., GROUP WORK

Divide trainees into teams of two or three. Each team creates a collage in the form of a wall newspaper that contains only topics and stories that are relevant to the members of that team. They can use the "Creating a collage" worksheet for support. Remind trainees to consider the following questions as they work:

- What topics do you feel strongly about?
- What kind of stories and information would you like the professional media (print, radio, TV) to cover more?
- What topics are missing entirely?

PRESENTING, COMPARING, DISCUSSING THE RESULTS | 30 MIN., OPEN DISCUSSION

Trainees present their collages. The other groups provide feedback and ask questions. Following the final presentation, discuss the following questions with trainees:

- What are the similarities and the differences between the topics the professional media cover and the topics you are interested in?
- Why are some topics not covered by the professional media?
- Where can you find information about the topics you care about?
- How can you introduce these topics into the public discussion and make your voice heard?

If they like, trainees can photograph their collages or wall newspapers and post them on Facebook or Instagram.



EXERCISE

Editorial meeting and news

Targets	Exploring and evaluating typical categories of news in the media; researching and organizing news reports; decision-making in editorial meetings; training journalistic skills
Duration	2 hours + 2 hours
Preparation	Ask trainees to bring in current newspapers and magazines, also bring in some yourself; download and print or copy worksheets
Materials	“News and categories”, “News: brief, initial inquiry”, “Research and news writing” worksheets, “Broadcast structure” guidelines, flip chart
Methods	Group work, input, research, open discussion
Technology	Computer, smart phones (apps for TV/radio), radio (if possible)

**KICK-OFF MEETING |
30 MIN., ENTIRE GROUP, INPUT**

Trainees will act as presenters and journalists for an imaginary new TV channel or YouTube channel. Young people are the target audience of this channel, whose main objective is to provide its audience with high-quality news and information. You are the editor-in-chief who welcomes colleagues to the kickoff meeting. Introduce the tasks by asking these questions:

- What is news and what are its characteristics?
- What conditions must we fulfill to create high-quality news for a young audience?

Focus on news as a media message that communicates information on selected current events. Use examples to explain the terms *information*, *selected*, and *current events* to make sure trainees understand them. The answer to the second question above should contain the keywords *understandable*, *descriptive*, *credible*. It should also express the need for both important topics for a general audience and specific youth-related topics.

- What categories of news should be included in broadcasts?

Either have trainees work alone using the corresponding worksheet or write the categories on a flip chart, such as important events, international affairs, national affairs, politics, economy, entertainment, romance and relationships, society, culture, science, technology, sports, and weather. Then ask trainees to find examples for each category and vote for the importance of broadcasting news and information from each category. Each trainee can vote for a total of five categories to be included in the broadcast. Organize the categories according to the number of votes, selecting the most popular, then compare these to news from real TV channels and discuss trainees' choices. Then, the group picks out what they consider the five to ten most important categories (depending on the number of trainees) when it comes to investigating current events and topics.

**INITIAL INQUIRY INTO TOPICS |
45 MIN., GROUP WORK**

Set the length of time for the news broadcast that all trainees will be working on (e.g. five minutes). To shorten the time needed, all items will take the form of spoken reports (voicers). There should be anywhere from five to ten or more reports, depending on the size of the group. The first step is for each trainee to conduct research into topics and current events for the chosen categories. Split trainees into smaller groups and have each group work on one or more categories. Two different groups can work on the same category (e.g. international events and politics). The aim is to gather information and prepare a brief overview of the events taking place in a particular category. trainees should (if possible) use different sources of information (different TV channels, newspapers, radio broadcasts). The time available should be limited, since news journalists often have to research quickly to remain up-to-date and have their reports ready when the program goes on air. Encourage trainees to “scan” the news, not go into too much detail at this point, and choose events that seem important (using the corresponding worksheet).

While the groups do their research, prepare a flip chart with an empty schedule for the news broadcast. The length of the broadcast and the number of items it contains will depend on the number of trainees.

CHOOSE TOPICS AND STRUCTURE BROADCAST | 45 MIN., ENTIRE GROUP, EDITORIAL MEETING

Each group presents the results of their research in each category, providing the others with a brief overview of the events by answering the following questions:

- Who? What? Where? When? Why? How?
- This topic is important because ... (e.g. expected consequences)

Write all the topics down on index cards and mark those with the greatest significance. After the groups have presented their topics, discuss the broadcast itself:

- What topics will definitely be part of the broadcast because they are relevant and interesting to young people?
- How much time do we allot for each topic?
- Which topic should be the opener?
- What order should the other topics be broadcast in?
- What else is needed to create an interesting broadcast?

By the end of the meeting, the broadcast should have a clear structure showing the sequence of reports as well as the time allotted to each report (between 15 and 60 seconds).

Reflect on this structure by asking trainees questions like:

- How do you feel about the structure of the broadcast?
- Looking back on the process to this point, what have you learned about how news broadcasts are put together?

Discuss the characteristics of news:

- Journalists mainly use other media (or news agencies) to get information. This is why many media offer the same stories although there are many more stories happening in the world.
- News media cannot cover all topics and categories in a given broadcast.
- Individuals working in the media influence the choice of topics and the way they are reported in the news.
- The opener should be a strong, interesting topic so the channel does not lose its audience.

The decision to offer several different categories of news adds color to the broadcast, but also has disadvantages. For example, if there always has to be a culture story, a sports story or a business story, events of minor importance in these categories might be included just to fulfil the requirement. As a result, there might not be room in the broadcast for important topics from other categories.

INPUT: RESEARCH AND NEWS WRITING | 30 MIN., ENTIRE GROUP

To introduce the new tasks, present a very poor example of research and news writing, such as:

A young and inexperienced journalist is on the way to the office and sees a shared message on Facebook. This message alerts the public to stay home because a bank robber with a gun is on the loose and police haven't been able to arrest him. The journalist runs into the office and immediately types the headline:

"Public panics as police fail to protect citizens."

Talk about the journalist's behavior in order to motivate trainees to think about the ethics of journalistic research, writing, and publishing. Write down the essentials of journalistic behavior. Make sure that trainees understand them and can also provide positive and negative examples.

Essentials of news

A journalist is free to use various means of research. These include research interviews, public records, reports by the government, NGOs, and institutes, as well as news reports published by other media like newspapers, radio and television, apps, the Internet, even social networks and blogs.

But: journalists should never rely on just one source. Information must be checked and compared among various sources.

News should never express the journalist's opinion; it should always be objective in describing a fact or event.

News about controversial issues should offer more than one point of view.

News writing should as neutral as possible, avoiding loaded or highly emotional words.

After research on various sources and viewpoints is complete, the information has to be structured and organized.

News consists of two parts: the lead and the body.

- The first part—the lead—provides brief information about an event that has happened, is happening, or is about to happen. This information addresses the main “who, what, when, where, why and how” questions.
- The second part—the body—contains additional information and explanations, and addresses the consequences of the event.

News writing requires simple, easy-to-understand language as well as specific topic-related vocabulary.

RESEARCH AND NEWS WRITING | 60 MIN., GROUP WORK

After the input phase, have trainees split into smaller groups. Each group chooses a topic from the structured broadcast they want to investigate. trainees should use half of their time to do research and the other half to write up their reports. Move around the room and offer individual support. In your role as editor-in-chief, check the news reports once they have been written.

THE BROADCAST: PREPARING AND GOING ON AIR | 30 MIN., ENTIRE GROUP

Now it is time to prepare the broadcast. The entire program should be recorded on audio or video with a smartphone.

Each group designates a presenter who will read the group's report, and a partner to help him or her rehearse his or her presentation.

Meanwhile, the other trainees prepare a “studio”—a table, props as desired, and a place for a person to stand and film or record the broadcast.

When everyone is ready, the broadcast starts and trainees take turns reading their reports.

The editor-in-chief or a designated trainee makes sure the broadcast runs smoothly during the recording session.

When the program is over, the group reflects on the overall experience and the broadcast.

- How did you experience your role?
- What were the challenges?
- What was fun?
- Do you consider this a high-quality broadcast that would interest a young audience?
- Compare all aspects of your broadcast (quality, topics, language) with those you have seen on TV or heard on the radio.



WORKSHEET

News and categories

TASK

Read the definition and discuss the most important words from the definition:

News is information on current events that is selected and communicated by the media.

Media makers often categorize and structure the information they want to publish in newspapers, on TV and the radio (e.g. politics, sports, entertainment).

TASK

Think of different categories and write them in the empty blocks. Mark your five favorite categories with a star. Next to each block you've filled in, write down one example of news that fits the category.



WORKSHEET

News: Brief, initial inquiry

Now it's time for the initial inquiry: basic research into current national or international events in various categories.

TASK

Research different media sources if they are available. Use newspapers, TV news (apps on smartphones), radio news (apps on smartphones), websites, and social media. Scan the media for current events and select those that are considered significant.

Don't forget the target audience. Don't get too detailed; basic information is enough. Take notes and write the information sources down in the table as well.

Category	Basic information	Sources
	What: Who: Where: When:	
	What: Who: Where: When:	
	What: Who: Where: When:	
	What: Who: Where: When:	



GUIDELINES

Broadcast structure

TASK

Hold an editorial meeting to determine the topics to be covered. Real media organizations have at least one person who works only on the time schedule, structure, and organization of the broadcast.

How the broadcast in this exercise is structured depends on the number of trainees and groups. There should be at least five different topics from the various news categories, and the total broadcast should last from five to ten minutes. Set a fixed length for each report.

VISUALIZATION

Draw the structure of the broadcast on a flip chart and visualize the number of reports, the sequence, the topics and categories, the duration of each report, and the names of the presenters. Also write down other responsibilities as needed.

PRESENTATION

You can choose to have an additional presenter to introduce the reports or just let the groups read their reports out loud like in a radio broadcast. Record just audio or with video using a camera or smartphone.

Example for a broadcast structure

#	Topic	Category	Presenter	Duration	Time
1	Protests in Hong Kong	International, Top!	Sarah	45 s	00'00" – 00'45"
2	President's speech	National, Politics	Tabea	30 s	00'46" – 01'15"
3	Increasing salaries	Economy	Thomas	30 s	01'16" – 01'45"
4	Homeless monkey	Entertainment	Michael	15 s	01'46" – 02'00"
5	New movie theater	Culture	Mariam	45 s	02'01" – 02'45"
6	Death of a famous actor	Entertainment	Michael	15 s	02'46" – 03'00"
7	International soccer	Sports	Mohamed	30 s	03'01" – 03'30"
8	Results of other sports	Sports	Mohamed	30 s	03'30" – 04'00"
9	Weather report	Weather	Sofia	15 s	04'00" – 04'15"



WORKSHEET

Research and news writing

TASK

Research your current event and write down key words. Use different sources of information, compare, and verify them. In addition to collecting basic information, find information about

different viewpoints as well as the causes and possible consequences of the event. Remember to stay objective and investigate various points of view and sources.

TASK

Now write your news report in your own words. First, structure your information. Keep the two parts in mind, the lead (who, what, where, when, why, and how) and the body with additional information, explanations, and statements.

Measure the time that you need to read the report aloud and keep to the allotted time. Try to figure out how many sentences are possible and report as much information as possible in the given amount of time.



OUTPUT

Presenting my topic

Targets	Working on different information sources when presenting a topic; learning to explain a topic; getting to know useful online presentation tools
Duration	Introduction: 1 hour; active media work: 1 to 2 weeks; output: 1 hour
Preparation	Familiarize yourself with a useful online presentation tool, e.g. pinterest.com , padlet.com
Materials	—
Methods	Group work, input, research, open discussion
Technology	Smartphones

CHOOSING A TOPIC | 15 MIN., GROUP WORK, ENTIRE GROUP

Trainees divide into small groups and each group thinks about a topic that they want to research and present online. The groups should choose a topic they can gather information on by talking to people in the vicinity.

Possible topics include: “daily life in our hometown,” “opportunities for the future,” “young people’s dreams,” “the significance of money,” “education in our country,” “family life,” etc. Encourage trainees to choose a topic that is important to them for testing research and online presentation options. Offer individual support and advice.

BRIEFING: INVESTIGATION AND ONLINE PRESENTATION | 45 MIN., ENTIRE GROUP

Present an overview of the various sources of information. Encourage trainees to investigate directly by interviewing people or taking photos. Demonstrate how to use software or an app that makes it easy to present their research online. Use an app or software you are familiar with, such as Padlet, Pinterest, or a closed Facebook group, and help trainees learn how to use it.

INVESTIGATION AND ONLINE PRESENTATION | 1–2 WEEKS, GROUP WORK, ACTIVE MEDIA WORK, PRESENTATION

Trainees research their chosen topic, using a variety of information sources (print, internet, etc.) and conduct research interviews. They are free to use their cell phones for interviewing people and taking photos. Ask them to create posts or an online wall where they present the results of their research (specifying the sources of information).



3. Photography

3.1 Your photos

3.2 Photojournalism



You can download the guidelines and worksheets from this chapter here:

[dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371](https://www.dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371)



What is photography?

What is a photograph?

A photograph is a still image that only contains visual information. It is a record of light falling on a subject (a person, object, event, landscape, etc.) Photos can be made using a camera, a webcam, or a smartphone. These devices have a lens that lets in light for a certain time—typically for just a fraction of a second. The light is recorded on photosensitive material, usually an electronic chip. Photos appear in many media, both in print media (newspapers, magazines, posters, advertisements) and electronic media (websites, web applications, social media). Since the invention of photography in the 19th century, people have loved photos because they like to keep them as memories of people and experiences.

What is the difference between analog and digital photography?

In the 19th and 20th centuries, the light that entered the camera through the lens was recorded on light-sensitive material—usually film. The light changed the chemistry of the film material: where a lot of light hit the film, the chemical reaction was different than in darker parts of the picture, where less light hit the film. These chemical changes in the film's surface formed the recorded image. Today, most cameras record images electronically on a digital chip. A digital picture is made up of millions of small dots called pixels. It's almost like a mosaic of these tiny dots. For each pixel, the camera electronically records how light or dark it is and what color it is. All of these tiny pixels seen together make up the digital image. One characteristic of a digital photo is that it can be copied repeatedly without any loss in quality.

What makes pictures so powerful?

Photos deliver visual information—information we perceive with our eyes. For human beings, the visual sense is usually dominant—more significant than hearing, smell, or touch, for instance. More than 80 percent of the information that reaches our brains is visual information. We process visual information like photos and images much faster than text and images can leave strong and lasting impressions. They evoke strong emotions and emotions have a powerful pull on us.

Social media is impossible to imagine without pictures. Pictures attract people's attention and social media users often post pictures of themselves ("selfies"), their family, and their friends on different platforms. People love to look at photos other users have posted. As attention spans grow shorter overall, photos serve as eye-catchers, helping you decide whether to just scan something or look at it in more detail.

Who determines the message of a photo?

The message of a photo is determined by the photographer, the subject, and the viewer. The photographer can shape how we see a picture by employing certain composition rules. The subject, in turn, often evokes a certain feeling or emotion in the viewer—for instance, the picture of a starving child will usually evoke sympathy and make viewers feel sad. The viewer also determines the message of a photo because everyone perceives and interprets a photo differently. This is due to the individual viewer's cultural context, education, or societal norms.

What do photojournalists do?

Photojournalists are media professionals who use their cameras to document what is happening around them through pictures. The photos they take of wars, disasters, celebrities, or political events appear in newspapers, magazines, or on the internet to illustrate or tell news stories.

How can you describe and interpret pictures?

For a media literate person, it is important to distinguish between the objective description and the subjective interpretation of a photo. When describing a picture, the focus is on facts, not on a subjective impression or emotions. Facts that describe a photo can include the subject, what colors we see, or whether the photo provides an broad overview of a scene or event, or if it shows a small detail of something.

When you interpret a photo, you describe the message you think the picture delivers or the emotions it evokes in you. But everyone sees images differently and has their own associations due to their educational background, culture, age, gender, experiences, and interests. That's why everyone interprets a photo, and the media messages it contains, differently.

What are the most important camera field sizes?

The camera field size is determined by the distance between the camera and the object. To some extent, this can also be simulated by zooming in or out or using different lenses. The further a photographer steps back from the subject or zooms out, the more of an overview of a scene they capture. The closer the photographer gets to a subject or zooms in, the more detail they capture. It is important to understand that each field size has a certain purpose. A long shot gives the viewer a lot of information about where the action is taking place. Close-ups and details direct the viewer's attention to a person's emotional state or a certain object.

What are composition rules for photos?

Composition rules for photos are guidelines and quality criteria that can help a photographer enhance the impact of a photo. Some of the key composition rules are contrast, perspective, field size, and the rule of thirds.

- **Contrast:** Stark differences between dark and light or contrasting colors make shapes and contours easy to recognize.
- **Perspective:** Is the picture taken from above (bird's-eye view), eye level or below (frog perspective)? With a bird's-eye view, the subject appears small, cute, or even powerless. The frog's perspective makes the subject appear big and powerful, perhaps even dominant or menacing.
- **Field size:** Is the picture a long shot, a medium shot, or a close-up?
- **Rule of thirds:** Imagine that two vertical and two horizontal lines divide your image into nine equal segments. According to the "rule of thirds," pictures seem more pleasant and interesting if key visual elements are positioned approximately where the lines intersect. This adds a certain tension to the picture and makes it appear more interesting than if the subject were positioned right in the middle of the frame.

What is photo editing?

Photo editing is changing the original photo in a postproduction process for a certain purpose, e.g. to enhance its impact. You can easily edit a photo taken with a digital camera or a smartphone on any computer or smartphone. But photos taken with an analog camera can only be edited in a traditional photographer's darkroom or by scanning them and then editing the digital scan. You can crop digital pictures, adjust their brightness, contrast, or colors, or save the picture in a reduced image size. If you like, you can even add a caption or text to your photo. In order to edit digital photos, you need editing software. Most computers and smartphones come with some basic photo editing software pre-installed. More elaborate editing software can be bought (e.g. Photoshop) or downloaded for free (e.g. GIMP, PIXLR, Snapseed). Some photo apps like Instagram have their own editing software included.

Where is the line between editing and manipulation?

When you edit a digital image, you usually try to improve it by enhancing the elements of the original photo that aren't perfect. For example, you can increase the brightness, improve the contrast, add saturation to the image and shift colors, or optimize the composition by cropping the picture. However, some modifications can actually change the story the photo tells. For instance, if you decide to crop important people out of the picture, you change the picture's message. Some people would say you are tampering with the image and even lying. Digital editing technology makes this kind of falsification very easy. We can digitally remove unwanted objects from the image, eliminate imperfections from people's faces, or change the features of their bodies. The person editing the photo can basically manipulate the image to match their imagination. Manipulating an image means—consciously or unconsciously—changing the original message. Photo manipulation is often used to make a product or person look better for commercial or propaganda purposes. Photojournalists consider photo manipulation unethical, especially when it is used to deceive the public.

Photos and copyright

You hold the copyright for each photo you take. Those ownership rights mean that only you can decide whether to allow your photograph to be reproduced, used as the basis for derivative works, and published, transferred, or sold. If others store your photos privately on their devices, they are not infringing on your copyright. But if they make your pictures available to others or sell them, they do violate your copyright. Since technology makes it easy to copy and distribute digital photographs, the risk of copyright infringement is high and it occurs often. If an owner of a photograph learns of a copyright violation, he or she can sue the offenders, who may have to pay a fine. To be on the safe side, you should only publish or post photos that you have taken yourself or ones that have a Creative Commons license (CC). You can find Creative Commons photos that you are allowed to copy, distribute, or edit by using the 'advanced search' option in search engines like Google or on platforms like Wikimedia and Flickr. When you redistribute a CC-licensed photo, you normally have to credit the owner of the copyright. The specific CC license the owner of a photo gives it determines what you can and cannot do with it.



3. Photography

3.1 Your photos

3.2 Photojournalism



ESSENTIALS

Learning objectives

Knowledge

Observing composition rules for photographs helps increase their impact; the human brain processes images and words differently; information can be conveyed in pictures without words; apps, websites and software make it possible to edit photos digitally.

Skills

Being able to analyze photographs; recognizing composition criteria and identifying the effects they have on the viewer; taking photos and consciously employing composition rules; digitally editing photos so that they work on the web.

Schedule

As a trainer, you can choose from a variety of topics, specific approaches and training methods to educate young people in media and information literacy and train important skills. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

This collection of materials offers a range of exercises and worksheets to complement your trainings. Feel free to choose the exercises you consider suitable and adapt them to your trainees. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 1 HOUR

Description and interpretation

Introducing the topic; distinguishing between objective description and subjective interpretation; recognizing why people interpret photos differently

EXERCISE | 6 HOURS

Photos — applying composition rules and editing

Increasing self-confidence in taking pictures; learning composition rules for photos; digitally editing photos; reflecting on photo editing and manipulation

EXERCISE | 4 HOURS

Photos as storytellers

Increasing self-confidence in taking pictures; learning to conceptualize and visualize a short photo story; producing the story; editing photos digitally; using offline/online tools or apps

OUTPUT | 1 HOUR

Photographer's quiz

Summarizing knowledge about photography; identifying concepts mastered and room for improvement; planning future pictures



TOPIC GAMES

Your photos

AWARENESS

“A camera subject”

Ask trainees to walk randomly around the room or in an outside location. Walk with them to ensure they don't form a circle or all walk in the same direction. Then ask the trainees to pay attention to their surroundings (i.e. trees, posters, chairs, houses, grass, shoes, hands, noses, etc.) Start by playing the role of a photographer and loudly call out, “Look! I want to take a picture!,” then point to whatever has caught your attention, form a virtual camera with your hands and say, “click.” Everyone else then also runs to the object, forms a camera with their hands and says, “click.” Then everybody disperses and walks randomly around the space until the next person calls out, “Look! I want to take a picture!” and so on.

CONSENT

“Zip zaaap boing”

Form a circle with trainees. Have participants take turns taking pictures of each other. The person playing the active photographer can select a person to be photographed. Each subject (the person photographed) is free to decide whether they want to be photographed. If not, the photographer must find another camera subject. Give each participant the chance to play the role of the photographer. trainees “shoot” the “pictures” by forming an imaginary camera with their hands and making the appropriate sound when the virtual shutter button is pressed. The sound to be made varies depending on the subject's location and willingness to be photographed.

The sound for a picture of someone nearby is “zip.” The sound for a picture of someone across the circle is “zaaap.” The sound for someone who doesn't want to be photographed is “boing.” The photographer makes this sound to indicate his or her acceptance of the subject's refusal, then moves on to take a “photo” of someone else. Begin slowly and increase the speed of the activities after trainees have mastered the rules.

PERSPECTIVE

“Frogs”

Divide the group in half. One group forms a “living wall” by holding hands and forming a big circle, facing outwards. The members of this “living wall” move closer and further apart to create and close gaps. The members of the other group are frogs imprisoned in the circle and trying to escape. To escape, they must move like frogs, holding onto their ankles with their hands. If a frog finds a gap in the “living wall,” it calls the others and they try to escape together. Have the groups change roles for a second round. Ask the trainees to be aware of the other group's perspective.

POWER

“Low bat”

This energizer has to be played outside in an open space. It can be played by two competing groups, or by one group if there are only a few people. The game is based on the idea that all cameras and smartphones need to be charged when they run low on power. One person is assigned the role of a camera and another is a power point standing at a fixed spot. All the other trainees spread out around the area, and serve as subjects for the camera. To take a picture, a camera gives the subject a “high five” and says “3, 2, 1, SMILE!” After the picture is taken, the subject and the camera link by grabbing hands. The person who was the subject becomes the camera in the next round, and another subject is added. There is a problem though: the camera's battery is empty after just one picture. To recharge the camera, the camera and all the subjects must return to the person playing the power point, grab his or her hands and count down together from 10 to 0. Then they can capture a new subject for the group. The group with the most subjects wins. If the chain between the camera and subjects breaks, the subjects are lost and must be captured again.

EMOTION

“Freeze”

Ask trainees to walk randomly around the room or an outside space. Walk with them to ensure they don't form a circle or all walk in the same direction. Then instruct trainees to walk in a way that is specific to a particular emotion, e.g. furious, nervous, or happy. After a while, call out “freeze,” and everybody has to stop and remain frozen in position. You are the only one free to move, look around, and take a picture (real or virtual) of the person with the most convincing display of emotion. The person photographed is now the one who calls out the next emotion to be enacted by the trainees and says “freeze.”



INTRODUCTION

Description and interpretation

Targets	Introducing the topic; distinguishing between objective description and subjective interpretation; recognizing why people interpret photos differently
Duration	1 hour
Preparation	Bring some photos from newspapers, magazines or advertisements or pictures you or your students have taken. Prepare one flipchart titled "Objective description" another "Subjective interpretation"
Materials	Photos, flip chart paper, markers
Methods	Guided discussion, group work
Technology	Projector if you want to show photos for discussion on a screen

TALKING ABOUT PHOTOS I | 30 MIN., GUIDED DISCUSSION

Explain how we are surrounded by images every day: photos play an important role in advertisements, newspapers and on social media. Being able to describe a picture is an important skill. It raises our awareness for the content and message of a photo and the tools photographers use to create a certain impression.

Create two flipcharts for "objective description" and "subjective interpretation". Explain the difference between description and interpretation.

Bring in some photos and show the students the first one, or ask a student to show a photo they have taken. The photos can be portraits, family photos, advertisements, landscapes, etc.

Ask the students to describe the photo. Ask them to describe what they see, note key words on the appropriate flipcharts "objective description" or "subjective interpretation".

Use the following guiding questions.

Objective description:

- What information does the photo contain?
(Who? What? How? How many? When? Where? Why?)
- What perspective and shot size did the photographer choose?
- What are the dominant colors or composition elements?

Subjective interpretation:

- Where could the photo have been taken?
- Who do you think are the people in the photo?
- What could be the situation?
- What could be their feelings?
- How do you feel about it?
- What do you think the story behind the picture is?

Continue with three or four more pictures until the students differentiate between objective description (facts) and subjective interpretation (individual opinion).

DESCRIPTION AND INTERPRETATION | 20 MIN., GROUP WORK

Split the trainees into two groups. One group will have the task to objectively describe a photo; the other group should interpret it.

Give both groups the same photo. Give the trainees two minutes to prepare notes for their descriptions or interpretations. Ask each group to present its findings. Compare and contrast. Correct them if necessary. Switch responsibilities. Give both groups a new photo. The picture should be identical for both groups. The group that described a photo in the first round will now interpret a picture. The group that previously interpreted will now try to describe objectively. Give the trainees two minutes to prepare notes for their descriptions/interpretations. Ask each group to present their findings. Compare and contrast to wrap up this exercise.

DESCRIPTION AND INTERPRETATION II | 10 MIN., GUIDED DISCUSSION

Have trainees evaluate their experience from the previous task and how it sharpened their perception. Discuss why different people interpret photos differently: Interpretations depend on factors like cultural background, age, personality, mood, prior experience, etc.

Ask who determines the message of a photo and point out that it is the photographer, the subject, and the audience.



EXERCISE

Photos — composition rules and editing

Targets	Training the eye of the photographer; learning camera basics and composition rules for pictures; practicing composition rules; becoming confident taking photos; gaining knowledge about digital editing and its power; practicing editing photos digitally using online/offline tools or apps
Duration	6 hours
Preparation	Learn the composition rules; familiarize yourself with photo-editing software or apps; have trainees install software or apps that will be used in training; check if pictures from a smartphone or camera can easily be transferred to the computer; download and print or copy worksheets
Materials	"Camera tips", "Composition rules", "Digital editing" worksheets
Methods	Group work, active media work
Technology	Smartphones/digital cameras, computer/internet, projector

INPUT PHOTO TIPS | 30 MIN., ENTIRE GROUP

Introduce the topic of photography by asking some questions about trainees' prior experience.

- Where do you see photos in your daily life and what are they about?
- Are you an active photographer and what are your subjects or themes?
- What common and unusual camera subjects come to mind?

Write trainees' ideas down and try to extract some keywords, for example: landscape, portraits, people, food, architecture/buildings, objects from everyday life, everyday activities, news, thoughts, emotions, relationships, knowledge, sports. Explain that photographers can take better pictures by following a few tips and applying composition rules to their photos. Pictures can also be improved later through digital editing, but it is better to start out with good raw material than trying to doctor a photo in "post-production". Briefly present the worksheet "Camera tips," give each trainee a copy, and ensure they understand the advice. Illustrate the tips by taking sample pictures during the session.

EXERCISE "PRODUCING PICTURES" (BASICS) | 30 MIN., GROUP WORK

Have trainees split into smaller groups. Each group should have access to a camera or a smartphone. Have groups take pictures according to the specifics outlined in "Camera tips."

PRESENTATION AND DISCUSSION | 30 MIN.

Each group takes turns presenting their pictures. The other groups provide feedback. All trainees then discuss their "aha moment," the camera tips, and the parts of the exercise that were difficult.

INPUT AND EXERCISE “DIGITAL EDITING” | 90 MIN., GROUP WORK

Discuss the difference between digitally editing and manipulating a photo. Editing means improving the photo without changing its meaning or message. You can increase the brightness, enhance the contrast, add saturation to the image or improve the composition by cropping. But if you crop important people out of the photo and if you change elements like adding a sky from a different image, removing unwanted objects or shapes in the image, eliminating blemishes from a person’s face, or changing the features of a person’s body, then you are manipulating the image. Manipulating an image means to—consciously or unconsciously—dramatize or change the original message. Introduce digital editing software or an editing app and show the trainees the basic steps. Then have smaller groups work individually on the exercises from the corresponding worksheet. They should leave the summary questions on the worksheet for later. Offer groups individual support and additional input.

PRESENTATION AND DISCUSSION | 30 MIN.

Each group takes turns presenting their edited pictures. The other groups provide feedback.

INPUT “COMPOSITION RULES” | 30 MIN., ENTIRE GROUP

Explain that composition rules are guidelines that help you increase the impact of your photos. Briefly present “Composition rules.” Hand out the corresponding worksheet and make sure trainees understand the rules. Take photos during the training session to illustrate the rules.

EXERCISE “PRODUCING PICTURES” (ADVANCED) | 60 MIN., GROUP WORK

Trainees split into new, smaller groups. Each group should have access to a camera or smartphone. The groups take pictures as outlined on the corresponding worksheet. Make sure all trainees have the worksheet “Composition rules.”

PRESENTATION AND DISCUSSION | 30 MIN.

Each group presents their pictures illustrating the composition rules. The other groups provide feedback.

SUMMARY | 30 MIN., INDIVIDUAL WORK AND GUIDED DISCUSSION

Give the trainees time to think about the summary questions at the bottom of the worksheet “Digital editing.” Discuss their answers and conclusions.



WORKSHEET

Camera tips

TASK

Take photos that follow each of the camera tips listed below. Try out variations on each recommendation and always take more than one shot.

After addressing each tip, look at your pictures and evaluate their quality.

Make a check mark in the table under the minus sign (-) for a bad picture, the plus sign (+) for a good picture, or the double plus sign (++) for a very good picture.

For portrait photos, take pictures of each other. For landscape pictures, take shots of the surrounding landscape. Feel free to choose various camera subjects to practice the other tips.

Basic camera tips

-

+

++

Holding the camera: Find a good, stable position.

Camera field sizes: Vary the distance between the camera and the subject.

Sharpness and blurring: Determine the area that is in focus.

Light and color temperature: Use a flash if necessary

Portraits: Get close and position the subject slightly off center.

Movement: Freeze fast-moving objects with high shutter speeds or pan the camera with them to create a blurred background.

TASK

Choose your two best and two worst photos and be prepared to explain why they are good or bad. Discuss the photos and your experience applying the camera tips with the other groups.



WORKSHEET

Composition rules

TASK

Take photos to illustrate each composition rule. In some cases you will have to take more than one picture to illustrate a rule (e.g. to demonstrate different perspectives).

Composition rules

Rule of thirds: the focal point of the composition is at the intersection of one of the horizontal and vertical lines

Leading lines: the path or direction the observer's eye follows when looking at the photo

Contrast: the degree of lightness and darkness in the picture

Symmetry: balance is achieved along internal symmetry lines

Depth of field: the parts of the picture that are in focus and out of focus

Framing: natural framing places the focus on the subject

Perspective: whether a subject is photographed from eye level, from above, or from below

Cropping: the part of your field of vision that you select for your picture

Patterns: following and breaking patterns

TASK

Choose your best photos and justify your selection. Discuss your photos and your experience applying the composition rules with the other groups.

Rule of thirds: _____

Contrast: _____

Depth of field: _____

Perspective: _____

Patterns: _____

Leading lines: _____

Symmetry: _____

Framing: _____

Cropping: _____



EXERCISE

Photos as storytellers

Targets	Conceptualizing and visualizing topics related to ourselves; expressing the self; becoming a part of the media system; practicing collaborative work
Duration	4 hours
Preparation	Familiarize yourself with photo-editing software or apps; install software; check if pictures from a smartphone or camera can be easily transferred to the computer; download and print or copy guidelines and worksheets
Materials	“Developing a photo story” guidelines, “Preparing your photo story” and “Storyline and storyboard” worksheets, flip chart
Methods	Group work, active media work
Technology	Smartphones/digital camera, computer/internet, projector if possible

INPUT | 30 MIN., GUIDED DISCUSSION

Work with the entire group and show them how to develop a photo story. Have them write keywords on a flip chart and visualize the story. Provide examples to ensure they understand. See the corresponding guidelines for more ideas.

TOPIC, STORYLINE AND STORYBOARD | 60 MIN., GROUP WORK

Divide trainees into groups of four to six. Ask the groups to conceptualize the basic steps involved in creating a photo story and to develop a short story and characters. They discuss whether viewers would easily understand the story and whether the story can be done in the workshop environment. Then they develop a workable storyline and visualize it on a storyboard. Work with the groups individually to ensure they address all the steps: (1) topic (2) storyline (3) storyboard.

Tip: Agree on the time available for each conceptualization step. For example:

- Choice of topic = 15 minutes
- Development of story = 20 minutes
- Storyboard and storyline = 20 minutes

This ensures groups do not spend too much time on one step or get bogged down.

Tip: The pictures on the storyboard should be created as rough sketches, e.g. people as stick figures.

Tip: Don't let the trainees start taking pictures before you have seen and reviewed their storyboard. Maybe you can help them focus their story or point out where they should take additional or different pictures to visualize the key points. Without these tips, they might come back from shooting with an incomplete photo story.

Tip: Tell trainees it is possible to insert captions, speech bubbles, and thought bubbles into each image later (depending on the digital-editing software used).

PRODUCING PHOTOS | 60 MIN., ACTIVE MEDIA WORK

Groups take their storyline and storyboard with them and take photos. Remind them of the composition rules and encourage them to take different versions of each individual picture. They should feel free to look for good locations and settings, and use props, costumes, accessories, and make up.

Tip: As in a professional media production, groups should assign different roles to different members and switch roles after several takes. Roles include: photographer, director, actor, location scout, costume designer, etc.

DIGITALLY EDITING PICTURES | 60 MIN., ACTIVE MEDIA WORK

After trainees have taken all their pictures, ask them to edit the pictures on a smartphone or computer. They first decide which images are the best and save them in a separate folder. Depending on the hardware and software available, trainees should digitally edit each of the selected pictures by giving each one a caption, speech bubble, or thought bubble in order to enhance the viewer's understanding of the story. After editing, trainees should save each picture. Provide individual support to each group.

Tip: Ask trainees to make a backup copy of all images before editing or deleting any.

PRESENTATION | 30 MIN., PRESENTATION AND EVALUATION, GUIDED DISCUSSION

Each group presents their photo stories to the others, who then provide feedback and share their impressions:

- What was the topic, and was the story told in a way that was easy to understand?
- Which characters and pictures did they like most? Why?

After all the groups have presented their photo stories, trainees reflect on the production process, mention fun aspects, point out difficulties, and ask each other additional questions if they need more details.



GUIDELINES

Developing a photo story

Step 1: Brainstorming

The best way to find an interesting topic for a photo story is to hear and consider everyone's ideas. There are two brainstorming rules:

- No negative comments about any idea (this stops the creative process).
- Do not provide overly detailed feedback on a specific idea. Allow time for all the ideas raised by the group to be considered.

Step 2: Checking and choosing

After brainstorming, consider all the ideas and identify the best one that all group members support. The following rules may help:

- Eliminate the ideas that all members of the group dislike or do not consider feasible.
- Which topic is the most interesting and emotional?
- Can you imagine a story and photos for the topic?
- Can the photos be taken here? Do you need additional equipment?
- Can the story be told in just a few (about five) pictures?

Elements of a story

Element	Explanation	Example
Title	A title indicates the topic and creates tension.	"Getting lost"
Main character	A hero or anti-hero is important for viewers to identify with.	Ben, a 15-year-old boy from a village, is traveling to town to visit his grandmother and gets lost.
Other characters	Other characters are needed to develop the storyline. What makes them interesting for the story is their relationship to the main character and his or her problem (they try to help or hinder the main character in some way, or they may appear to help, but act selfishly instead ...).	Grandmother (worries) Thomas (criminal, tries to rob him) Sophia (Ben's cousin) Taxi driver
Location and setting	A story takes place at specific locations (country, town/village, indoors) and in specific settings.	Streets of big city and grandmother's house.
Genre	A genre determines the style in which the story is told (thriller, comedy, romance, non-fiction).	Thriller
Storyteller and storyline	The storyteller determines the point of view. The storyline determines when and what is told (action, conversation).	The storyteller is the narrator. The storyline is developed according to certain rules (see below).

Storytelling — Developing a storyline

Part	Explanation	Example
Beginning	This section introduces the main and other characters. It reveals the main character's conflict—a problem that needs to be solved.	Ben steps out of a bus with a map of the town and tries to figure out the right way to go. Thomas sees Ben.
Middle	In the middle section of a story, various actions take place that help the main character solve the conflict, prevent a solution, or even make the problem worse. Tension increases in this section.	Ben gets lost in town. His grandmother starts worrying and asks Sophia to look for him. Meanwhile, Thomas pretends to want to help Ben, but really plans to take him to a dark area to rob him.
End	The tension that has built up is released, either as a happy ending (in which the problem is solved), a negative ending, or an open ending.	Sophia sees Thomas by chance, recognizes the danger and rescues Ben with the help of a taxi driver.



WORKSHEET

Preparing your photo story

TASK

Discuss topics that you would like to report on using photography.

TASK

Express your story idea in just one sentence.

TASK

Assess the feasibility of the topics and then choose your favorite one.

- Eliminate those ideas that the whole group dislikes or considers unfeasible.
- What topic is the most interesting and emotional for you?
- Can you imagine a story and photos for the topic?
- Can the photos be taken here? Do you need additional equipment?
- Can the topic be told in a story of just a few pictures (about five)?

Our topic:

TASK

Create characters and give them names. Choose a main character with a problem that needs to be solved. Develop a storyline (beginning, middle, and end) and think about the location.

Write down some key words:



WORKSHEET

Storyline and storyboard

Photo title: _____

What: _____

Who: _____

Where: _____

Shot size/perspective: _____

Photo title: _____

What: _____

Who: _____

Where: _____

Shot size/perspective: _____

Photo title: _____

What: _____

Who: _____

Where: _____

Shot size/perspective: _____

Storyline and storyboard

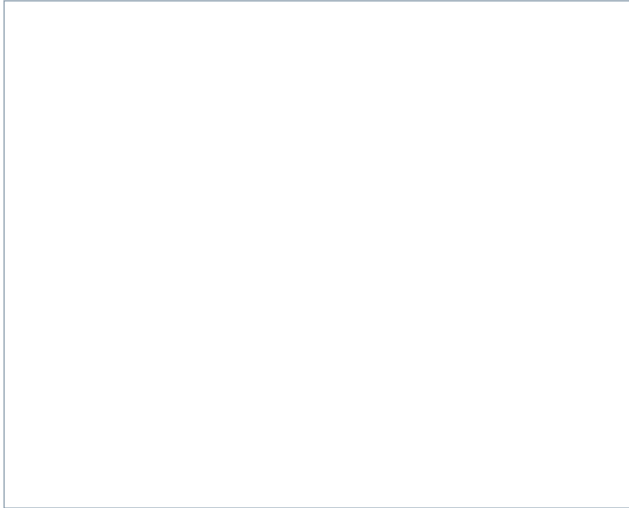


Photo title: _____

What: _____

Who: _____

Where: _____

Shot size/perspective: _____

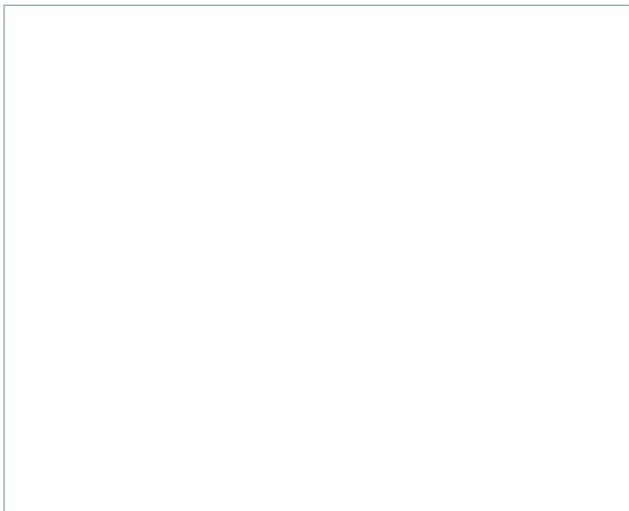


Photo title: _____

What: _____

Who: _____

Where: _____

Shot size/perspective: _____

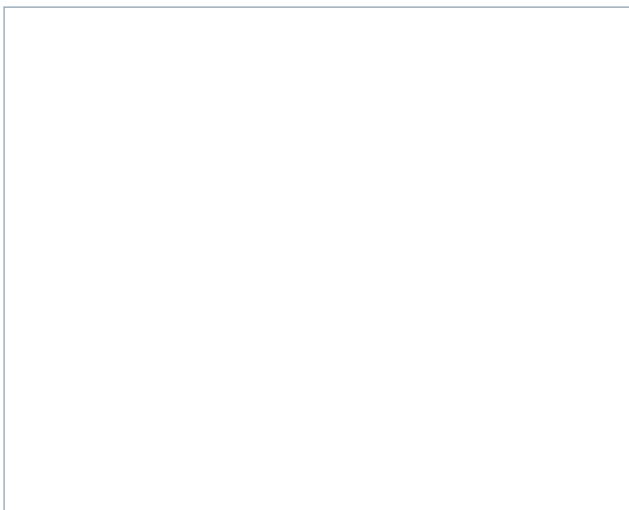


Photo title: _____

What: _____

Who: _____

Where: _____

Shot size/perspective: _____



OUTPUT

Photography quiz

Targets	Summarizing knowledge about photography; identifying concepts mastered and room for improvement; planning future pictures
Duration	1 hour
Preparation	—
Materials	Paper, flip chart
Methods	Group work, quiz
Technology	—

PHOTOGRAPHY QUIZ QUESTIONS | 20 MIN., GROUP WORK

Trainees take a quiz that tests their knowledge about taking pictures, composition rules, and digital editing, as well as the preparation and production of a photo story. It is a special quiz because the trainees create the questions themselves. Divide the trainees into two groups and instruct each one to think of seven questions related to the topic that can be answered with a “yes” or “no.” The groups should try to come up with difficult questions. One person from each group writes them down on a piece of paper.

PHOTOGRAPHY QUIZ | 20 MIN., QUIZ, ENTIRE GROUP

The two groups line up facing each other. Flip a coin or draw lots to see which group gets to ask the first question, and then have the groups take turns asking questions.

The presenter from the first group (Group A) reads the first question while members of the second group (Group B) listen with their eyes closed. Each member of Group B answers the question with either a thumbs up (= “yes/correct”), or a thumbs down (= “no/wrong”) while keeping their eyes closed.

Make a note of how many had their thumbs up or down. Group B members then open their eyes.

Group A now provides the answer to their own question, along with examples and arguments.

Assess whether Group A answered their own question correctly and in a way that was easy to understand.

If you find that Group A provided a poor or wrong answer, or bad arguments and examples, then each Group B member earns a point for their own group.

If you find that Group A answered its own question well, each Group B member who gave the right answer earns a point for their group, and Group A earns a point for each Group B member who gave the wrong answer.

FUNNY GROUP PICTURE | 20 MIN., ENTIRE GROUP

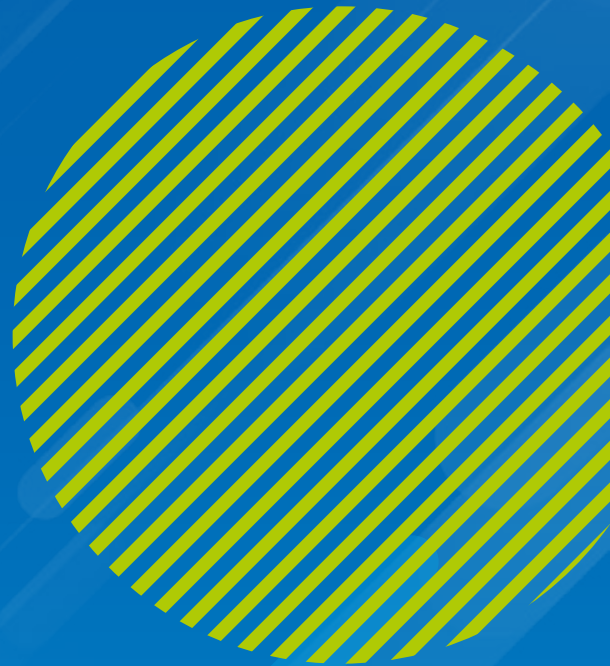
At the end ask the trainees to think about taking a funny and unusual group picture. Discuss possible perspectives, camera positions, camera field sizes, and how to position themselves as camera subjects. Encourage them to think creatively and try out the two best suggestions.



3. Photography

3.1 Your photos

3.2 Photojournalism





ESSENTIALS

Learning objectives

Knowledge

Legal issues regarding downloading photos from the internet for personal use and for publication; Creative Commons licenses give users rights to publish photos under certain conditions; photos are powerful when they operate on an emotional level; pictures for the web have to fulfill special quality criteria because they must work as thumbnails and on small screens.

Skills

Knowing where and how to find photos that can be used on the web without infringing on copyrights (Creative Commons licenses); developing slideshows for the web; reflecting on photojournalism; producing a short GIF animation.

Schedule

INTRODUCTION | 1.5 HOURS

Power of pictures

Introducing the topic; speaking about the text and subtext of pictures; reflecting on their emotional impact

EXERCISE | 1.5 HOURS (+ 1 HOUR)

Characteristics and ethics of photojournalism

Understanding the tasks and ethics of photojournalism; considering digital editing from various viewpoints; developing critical thinking

EXERCISE | 1.5 HOURS

CC Photos for the web

Becoming aware of copyrights; learning about Creative Commons licenses

EXERCISE | 2 HOURS

Power of pictures—beauty

Becoming aware of the media's influence on beauty standards; reflecting on the reasons beauty sells; knowing how beauty is enhanced in postproduction

EXERCISE | 4 HOURS

Become a photojournalist

Applying knowledge about photos and the ethics of photojournalism; choosing a topic; producing a slideshow for the web

OUTPUT | 1.5 HOURS

Opinions come alive in photos

Expressing an opinion; reflecting on photojournalism; producing a short animated GIF



TOPIC GAMES

Photojournalism

VISUAL PERCEPTION

“Look! True or false”

Ask trainees to assess their surroundings carefully and thoroughly (assuming the viewpoint of a photojournalist). Then tell trainees to think of two statements regarding the visual information from the surroundings: one true, the other false. For example: “There are two windows in this room,” or “Nobody in here is wearing anything green.” Have trainees form a circle with one trainee in the middle, hold hands, and close their eyes. One by one, trainees present their statements about their surroundings and each member of the circle decides (still with eyes closed) if the statement is true (expressed by leaning backward) or false (expressed by leaning forward). The trainee in the middle asks the others to feel the circle’s balance and then to open up their eyes and look to see if the statement was true or false. Have the group reflect on the importance of visual perception.

ROLE-PLAY

“Emotions”

Trainees form two circles: an inner circle (the photojournalists) and an outer circle (members of the public). Each person in the inner circle faces the person opposite them in the outer circle. One “photojournalist” begins by calling out either a person or an animal combined with an adjective or emotion, such as a powerful politician, an exhausted sportsman, a sad salesman, a nervous dog, etc. The “members of the public” each assume a pose that illustrates this and freeze, while the “photojournalists” say, “1, 2, 3, shoot” and each “shoots” a photo of the person opposite them by forming an imaginary camera with their hands. Once the “shots” have been taken, the inner circle rotates: the “photojournalists” hold hands and move one position to the right to face a new “member of the public.” After each “photojournalist” trainee has had a chance to suggest a person or animal, the groups switch. Reflect on the emotions the subjects felt while frozen in a pose.

PRIVACY

“Actor and paparazzo”

Select two trainees to begin this exercise, one to be a paparazzo and the other to be an actor out in public. The other trainees stand back-to-back in pairs. The actor tries to run from the paparazzo because he or she doesn’t want to be photographed. The paparazzo tries to catch the actor. If the actor is tired of running, they can avoid being photographed by going up to a pair, dividing them, and standing back-to-back with one of them. In this case, the other member of the pair turns into the paparazzo. The former paparazzo now turns into an actor who has to try to avoid being photographed, and so on. When a paparazzo manages to catch up with an actor and grab his or her shoulder, the actor “freezes” and the paparazzo can take a picture. The paparazzo laughs out loud, and beats his or her chest. Then the actor and successful paparazzo lose their roles and stand back-to-back like all other trainees. Another pair can volunteer to split and they become the new actor and paparazzo.

ADVERTISING STEREOTYPES

“Catwalk”

Divide the trainees into two groups. Each group forms a line and faces each other. The space between the two lines is the catwalk. Have each line count up from 1 until each member has a number. When you call out a random number, the corresponding trainee in the first group suggests a typical figure from advertising (e.g. a shampoo model, a happy homemaker, a sweet grandmother, an athletic family man, etc.) One after another, all the trainees in the other group then have to act out that role on the catwalk. When they’re finished, have them reform their line. Then call out another number to select a trainee from the other group, and the first group acts out that suggestion. You can use the game to introduce the topic of stereotypes in advertising.

EYE CONTACT

“Capture”

Have trainees stand in a circle and look at the ground. When you call out “heads up,” trainees have to look up and into someone else’s eyes. If two people are looking at each other, they shout “3, 2, 1, free!” and both sit down outside the circle. The rest continue until nobody or just one trainee is left.



INTRODUCTION

Power of pictures

Targets	Introducing the topic; speaking about the text and the subtext of pictures; reflecting on their emotional impact
Duration	1.5 hours
Preparation	Bring in examples of impressive photos from the media and advertisements (old and new), or ask trainees to bring their own examples; download and print or copy worksheets
Materials	“Impact of pictures: interview” and “Pictures: Impressions and emotions” worksheets
Methods	Group work or guided discussion
Technology	Computer and projector or printer

POWER OF PICTURES: INTERVIEW | 30 MIN., PAIR WORK, GUIDED DISCUSSION

Start by asking trainees to work in pairs and interview their partner about pictures:

- Where do you see pictures from the media in your daily life?
- What are those pictures about?
- What impact do pictures in the media have on your life?
- Can you remember one powerful example?

Then elicit answers from the group in a guided discussion and write them on flip chart paper.

PICTURES: IMPRESSIONS AND EMOTIONS | 40 MIN., GROUP WORK OR GUIDED DISCUSSION

Ask trainees to bring in examples of pictures from the media that they find impressive or present your own examples. Have the group analyze and discuss each photo. You can decide whether to pose questions yourself as part of a guided discussion, or have trainees work in groups and then present their impressions of the sample pictures to the others:

- What is your first reaction to this photo?
- Try to describe what you see and the composition of the photo.
- Do you like this photo? If so, why? If not, why not?
- Do you remember or can you guess the circumstances under which the photo was taken?
- What main message (text) does the photo immediately convey?
- What hidden messages (subtext) does this photo convey?

POWER OF PICTURES: THE MOST POWERFUL PHOTO | 20 MIN., GUIDED DISCUSSION

Ask trainees to vote for the photo they found most powerful. Then ask them to discuss their reasoning, and consider the content as well as the composition (see “Composition rules”). Start a discussion by asking:

- Do you think the picture was digitally edited to enhance its impact? Why or why not?
- Should digital editing be allowed?

Encourage trainees to provide their reasoning and examples to support it.

Wrap up the session by asking trainees to summarize the most important reasons pictures are powerful.



WORKSHEET

The power of pictures: Interview

TASK

Work in pairs and interview each other about the power of pictures. Write key words under each question.

Interviewee: _____

Interviewee: _____

Interviewer: _____

Interviewer: _____

Where do you see pictures from the media in your daily life?

Where do you see pictures from the media in your daily life?

What are those pictures about?

What are those pictures about?

What impact do pictures in the media have on your life?

What impact do pictures in the media have on your life?

Can you remember one powerful example?

Can you remember one powerful example?



WORKSHEET

Pictures: Impressions and emotions

TASK

Examine your sample picture(s) and discuss the following questions. Write down some key words that represent your impressions and arguments that you can share with the other groups.

1. What is your first reaction to this photo?

2. Put what you see into words. Can you describe the composition of the photo?

3. Do you like this photo? If so, why? If not, why not?

4. Do you remember or can you guess the circumstances under which the photo was taken?

5. What main message (text) does the photo immediately convey?

6. What hidden messages (subtext) does this photo convey?



EXERCISE

Characteristics and ethics of photojournalism

Targets	Understanding the work and ethics of photojournalists; considering digital editing from various viewpoints; developing critical thinking regarding photographs
Duration	1.5 hours (+ optional 1 hour)
Preparation	Look for photos from newspapers and magazines; prepare historical examples of photo manipulation (print or save on computer); download and print or copy worksheet
Materials	Newspapers and magazines, "Characteristics of photographs" worksheet
Methods	Guided discussions, game, active media work (optional)
Technology	Computer and projector (for presentation), smartphones (optional)

CHARACTERISTICS OF PHOTOJOURNALISM | 30 MIN., GUIDED DISCUSSION

Introduce the topic by showing trainees a variety of pictures from newspapers and magazines. Open the discussion by asking:

- How are the photographs from the newspapers and magazines we just looked at different from those you have taken yourself?
- What is the difference between personal photography and photojournalism?
- What do professional photographers seem to pay attention to that amateurs do not?

Have students discuss these two statements:

The camera never lies. ← → The camera always lies.

Discuss the defining characteristics of photography with trainees and have them come up with arguments for and against each statement.

"The camera always lies" reveals the fact that someone chooses what, when, where, why, and how to photograph. Write the characteristics of photographs down or give trainees the corresponding worksheet and ask them to find examples to illustrate each one.

ETHICS OF DIGITAL EDITING | 40 MIN., GAME

This is a game to introduce the "ethics of digital editing." Divide trainees into two groups. Have each group imagine and write down three public events that they want to photograph. The events could involve politics, sports, health, music, theater, the economy, education, etc. The groups should also consider the overall atmosphere, such as in the statement: "Two boxers are fighting for the cup, and the audience is extremely excited."

Ask one group to represent photojournalists with one editor-in-chief, while the other group acts as the people at the event. The editor-in-chief provides information about the event, and the other group forms a scene that represents the event and then freezes.

The reporters take a photo (with a smartphone or by forming a camera with their hands) and show it to the editor-in-chief. They can now decide how the picture should be edited to increase its salability by making it more dramatic, humorous, believable, etc.

The reporters edit the photo by modifying the people's frozen gestures, positions and expressions, and then take a second photo.

Trainees try to remember the original and the edited "photo" and compare them for authenticity and credibility. The groups then switch roles. End with a group discussion addressing the questions:

- Should digital editing be allowed in photojournalism?
- If yes, what should the rules and limitations be?
- When does digital editing become digital manipulation?

FAMOUS EXAMPLES OF PHOTO MANIPULATION | 20 MIN., INPUT, ENTIRE GROUP

Provide a short overview of historical examples of pictures that have been edited and falsified, either by showing examples from the internet with a projector, or asking trainees to search the web on their smartphones. Ask trainees about their opinions.

Tip: Enter "history of photo manipulation" into a search engine to find international examples in English.

e.g. content.time.com/time/photogallery/0,29307,1924226_1949526,00.html

Optional:

MANIPULATION: CROSSING THE LINE | 60 MIN., ACTIVE MEDIA WORK

Depending on trainees' knowledge, and technological and reflective skills, decide whether it would be productive to have trainees cross the line and experience the power of manipulating pictures. Divide trainees into groups (with at least one smartphone per group). Ask them to take documentary pictures (or to search for media pictures) and then manipulate the original message using digital editing (e.g. cropping, changing the headline). Have them explore how different messages can be achieved by, for example, cropping a picture and eliminating certain characters or objects from the composition. trainees present their examples to the others and discuss them.

Please note: The digital manipulation of media pictures is just for training purposes and meant to enhance trainees' reflection skills. trainees should not be allowed to publish these edited or falsified pictures!

End by asking trainees to draft a set of rules for the ethics of photojournalism.



WORKSHEET

Characteristics of photographs

TASK

Find photos to illustrate each of the characteristics of photographs listed below. Explain how each characteristic relates to the credibility and authenticity of photos. Discuss whether photos are objective or not.

A photo is two-dimensional.

A photo is static.

A photo only shows a limited part.

A photo captures a unique moment.

A photo is a contemporary witness.

A photo does not need a caption.

A photo is meaningful to people around the world.

A photo tells the story of the person photographed.

A photo tells the story of the photographer.

A photo is composed according to rules.

A photo needs to be decoded by the viewer.

A photo can have different meanings to different people.

A photo can be edited digitally.

A photo can be manipulated.



EXERCISE

CC photos for the web

Targets	Becoming aware of copyrights; learning about Creative Commons licenses
Duration	1.5 hours
Preparation	Familiarize yourself with the different ways to search for CC content; download and print or copy worksheet
Materials	“CC photos for the web” worksheet
Methods	Input, group work
Technology	Computer, internet, smartphones

COPYRIGHTS AND CREATIVE COMMONS (CC) | 30 MIN., INPUT, GUIDED DISCUSSION

Introduce the topic by asking the trainees to explain the term *copyright* and list copyright issues they have heard of or experienced.

- What does “copyright” mean and what is its function?
- Are you allowed to download pictures from the internet?
- Are you allowed to publish downloaded pictures from the internet (e.g. taken from Facebook)?

Explain the difference between personal use and publishing, and provide trainees with detailed information about the Creative Commons license and its conditions. Either demonstrate different ways to search for CC content or have trainees search on their own.

- [google.com/advanced_search](https://www.google.com/advanced_search)
- creativecommons.org
- search.creativecommons.org
- Various platforms such as Flickr, Pixabay, Wikimedia Commons, Wikipedia, etc.

EXERCISE “CC PHOTOS FOR THE WEB” | 60 MIN., GROUP WORK

List and discuss the criteria that determine whether photos are suitable for the web (for example whether the message is obvious and well presented, whether a photo works as a thumbnail and on a small screen, and whether composition rules have been observed). Have trainees split into groups and complete the “CC photos for the web” worksheet. Each group selects the topics for their internet search together, such as food, famous musicians, education, etc. The exercise is designed to increase their confidence with copyright issues and the Creative Commons license and its symbols.



WORKSHEET

CC photos for the web

TASK

Agree on five topics for your internet search for pictures:

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

TASK



Now search for pictures on the web that you can download and post without violating copyrights. Compare your results with those of other participants.

What topics was it easy to find CC pictures for, and for what topics was it harder? Try to explain why.

TASK

Select one topic and do another search, looking for pictures based on different criteria and compare the search results:

- Photos for use on a commercial website
- Photos for non-commercial use only
- Photos that can be cropped and edited

Select photos that work on the internet because they fulfill the criteria for good web pictures (they follow composition rules, they work as a thumbnail and on a small screen, their messages can be clearly seen and quickly grasped).

TASK

If you have time: digitally edit your selected photos to make them even better for online use. Make sure the CC license allows editing.



EXERCISE

Power of pictures—beauty

Targets	Becoming aware of the media's influence on beauty standards; reflecting on the reasons beauty sells; knowing how standards of beauty are artificially created
Duration	2 hours
Preparation	Prepare sample internet links; bring in newspapers, comics and magazines; download and print or copy worksheets
Materials	"Power of pictures — beauty" worksheets I and II
Methods	Input, group work, guided discussion
Technology	Computer, internet (projector), smartphones

**INTRODUCTION TO BEAUTY |
30 MIN., INPUT, GUIDED DISCUSSION**

Start by asking trainees to characterize beauty:

- What are the typical features of beautiful men and women?
- Where do these standards come from? Who defined them?

Raise the issue of how the media impact the public's image of beauty. Suggest that the concept of beauty is not objective or universal, but differs from one society to another. If you like, show a video of the different ways a woman's face was photoshopped in different countries to illustrate varying beauty standards throughout the world. youtu.be/RT9FmDBrewA

**RESEARCHING "BEAUTY SELLS" |
60 MIN., GROUP WORK, PRESENTATION**

Split trainees into small groups and have them complete the worksheet exercises. Depending on their access to technology, groups can do research online with smartphones or computers, or by examining TV or printed magazines, comics, and newspaper advertisements. After completing the exercises, the groups come together to present their results and examples, ask questions, and provide feedback.

**CONCLUSIONS ABOUT BEAUTY |
30 MIN., INPUT, GUIDED DISCUSSION**

After the presentations, ask trainees:

- What is the secret of beauty?
- Where do we see beautiful people like these in real life?

Lead a discussion, then offer one possible answer by showing the "Dove Evolution" video clip on YouTube: youtube.com/watch?v=iYhCn0jf46U and/or "Body Evolution—Model Before and After Photoshop" video clip: youtu.be/xKQdwjGiF-s

Suggest that the power of digital editing, and the enormous resources media makers have that make it possible to manipulate reality to fulfill the supposed needs of the audience.

Optional:

**CONCLUSIONS ABOUT OTHER TOPICS |
30 MIN., GUIDED DISCUSSION**

Open a discussion on other issues besides beauty that are manipulated by media makers to (perhaps) fulfill the supposed needs of the audience, but which at the same time influence the audience's opinions about the issue.

Start by asking trainees to think about other issues and write them down on a flip chart. Round out the brainstorming session by adding any of the topics below if they have not already been mentioned:

- Idea of being human
- Stereotyped roles of men and women
- Relationships between people
- Sexual orientation
- Dress codes and status
- How to achieve happiness
- Values of society
- Meaning of work
- Meaning of family
- Importance of larger topics (politics, economy, nation, religion ...)
- Distribution of power in society

Give trainees a moment to think of examples from the media. If they want, they can role-play a scene that they have seen in the media for the others (e.g. life of a family in a soap opera).



EXERCISE

Become a photojournalist

Targets	Applying trainees' knowledge about photos and the ethics of photojournalism; choosing a topic; producing a slideshow for the web
Duration	4 hours
Preparation	Prepare links to online sites, bring in newspapers, comics, and magazines; download and print or copy worksheets
Materials	"Preparing your slideshow" worksheet
Methods	Input, group work, guided discussion
Technology	Computer, internet/projector, smartphones

INPUT | 30 MIN., GUIDED DISCUSSION

Work with trainees to develop the elements of an online slideshow or photo story. Visualize them by writing down keywords on a flip chart, and provide examples to ensure that trainees understand.

CHOOSING A TOPIC, RESEARCHING, STORYBOARD | 60 MIN., GROUP WORK

Divide trainees into groups of four to six to do their research. The groups brainstorm about their topic, do basic research, structure their information, and develop a storyboard. Review the slideshow topics the groups have chosen for feasibility. Assist trainees and ensure after every step that the groups are on track: (1) topic (2) research and (3) storyboard.

Tip: Agree on the time available for each step. For example:

- Choice of topic = 15 minutes
- Development of story = 20 minutes
- Storyboard and storyline = 20 minutes

This ensures that groups do not spend too much time on one step or get bogged down.

Tip: The pictures on the storyboard should be created as rough sketches, i.e. stick figures.

Tip: Remind the trainees that digital editing should not be used too much, and restricted to just making small adjustments to the pictures so they comply with composition rules. No filter effects should be used and no text should be superimposed over the photos in postproduction. The pictures' messages should not be changed for the slideshow.

PRODUCING PHOTOS | 60 MIN., ACTIVE MEDIA WORK

Trainees take their storyboard with them and take photos. Remind trainees of the composition rules and encourage them to take different versions of each picture. They should feel they have enough time to find good camera positions and angles.

DIGITALLY EDITING PICTURES | 60 MIN., ACTIVE MEDIA WORK

After trainees have taken all their pictures, ask them to first decide which images are best and save them in a separate folder. Depending on the hardware and software available, trainees should then digitally edit each picture if necessary to optimize it, but should not change the picture's message. After editing, the trainees should save each picture, then review them all again once they are done. Provide individual support to all groups. At the end, trainees upload their photo story or slideshow to Facebook, Instagram, or a blog.

Tip: Ask trainees to make a backup copy of all images before deleting and editing any of them.

PRESENTING THE SLIDESHOW | 30 MIN., PRESENTATION AND EVALUATION, GUIDED DISCUSSION

Each group presents its posted slideshow and explores the message, composition, and quality of the pictures. The other groups provide feedback and share their impressions:

- What was the message of the slideshow?
- Did it fulfill the criteria of photojournalism?
- What ideas and pictures did they like most and why?
- What issue did they feel was missing?

After each group has presented its slideshow, have trainees reflect on the production process, mention fun aspects, point out difficulties, and ask questions.



WORKSHEET

Preparing your slideshow

TASK

Find a story idea for each of these two topics:

Topic A

A slideshow depicting an action step-by-step (like an instruction manual without words)

Topic B

A slideshow depicting a theme, a color, or an emotion (e.g. my hometown, happiness, stress, love, red, white, family, death, etc.)

Research

Do basic research for your story ideas. Take notes.

TASK

Storyboard

Write down or sketch out 10 possible photos for each slideshow on a storyboard.

Take the photos for both of your slideshows. Take more than enough pictures so you can select the best ones while editing.

Tip: Take all your pictures either in a horizontal (landscape), or in a vertical (portrait) orientation. Landscape orientation corresponds to our natural field of vision and to most slideshow players on the web. Vertical is more popular when people primarily view pictures on their smart phones. Don't alternate between vertical (portrait) and horizontal (landscape) orientation in one slideshow.



OUTPUT

Opinions come alive in photos

Targets	Expressing an opinion; reflecting on photojournalism; producing a short animated GIF
Duration	1.5 hours
Preparation	Familiarize yourself with GIF maker tool; download and print or copy guidelines
Materials	Paper, pens, flip chart paper, two flip charts, "Digital editing basics", "Camera tips", "Composition rules", and "Digital editing: Pixlr (smartphone)" guidelines
Methods	Brainstorming, guided discussion
Technology	Camera with tripod/smartphone with tripod/internet

OPINIONS: REFLECTING | 30 MIN., BRAINSTORMING, GUIDED DISCUSSION

Explain the task: trainees should formulate opinions about photojournalism and the power and impact of photographs and create a small stop-motion animated GIF together.

Set up two flip charts with the beginnings of sentences, such as:

- Pictures have power because...
- The camera is never objective because...

Trainees then come up to the flip charts and write down how they think the sentences could be completed.

After brainstorming, discuss the results with the group. The group then chooses two example sentences for the presentations.

ANIMATION: PREPARING AND PRODUCING | 50 MIN., GROUP WORK

Split trainees into two groups. Have each group pick one of the sentences for which they will prepare and produce an animation. Ask them to develop ideas for visualizing their sentence, and to decide on the position of the camera, the camera angle, setting size and the background (see corresponding guidelines). The group then takes the pictures.

The photos can be viewed on the camera screen as a stop-motion film or uploaded to the internet to create an animated GIF. Have the trainees go to gifmaker.me, upload the pictures, choose a Creative Commons audio file, and press "Create GIF Animation" to produce the animation. Download it.

PRESENTATION | 10 MIN., ENTIRE GROUP

Trainees present their examples to the others and provide feedback.



GUIDELINES

Digital editing basics

Some basic steps in the digital photo editing process

When photos are digitally edited the source image file is changed. This is often intended to improve the image. Even compressing a picture into a smaller format results in a digitally edited picture.

- | | |
|--------------------------|--|
| 1. Import | uploads your photo into the editing software. |
| 2. Crop | redefines the borders of the image. |
| 3. Contrast | changes the intensity of dark and light parts of a picture. |
| 4. Colors and brightness | turns a photo warmer or colder, brighter or darker |
| 5. Photo filter | adds special effects to a photo, e.g. makes it look antique |
| 6. Text/message | adds text such as a headline, caption, or speech bubble to provide information or to add humor |
| 7. Resize/export/save | creates a reduced file size to export and upload pictures. |

Digital editing software

There are many digital editing software options available online. Many are only available in English. If you are using a smartphone, simple touch-ups and edits can be done using the phone's built-in editing features or apps like PIXLR or Snapseed. If you're editing on a desktop or laptop computer, Microsoft

Paint is a simple computer graphics software included with Microsoft Windows. However, those who want more control over their images should use more advanced photo editing software. Some software is free, but be aware of special conditions. Some editing features are only available if the user pays a fee.

Software—digital editing with a computer	Apps—digital editing with a smartphone
GIMP gimp.org	Pixlr (Android, iPhone, Windows) download from corresponding app store
Photoscape photoscape.org	Snapseed (Android, iPhone, Windows) download from corresponding app store
Paint.NET getpaint.net	Instagram (Android, iPhone, Windows) download from corresponding app store
Fotor (online editing software) fotor.com	PicsArt (Android, iPhone, Windows) download from corresponding app store
PIXLR pixlr.com	PicLab (Android, iPhone, Windows) download from corresponding app store



GUIDELINES

Camera tips

It's good to know some basic tips if you want to take good pictures.

1. **Holding the camera:** find a good, stable position
2. **Camera field sizes:** vary the distance between the camera and the object.
3. **Sharpness and blurring:** determine the area that is in focus.
4. **Light and color temperature:** use existing light or a flash to create moods and effects.
5. **Portraits:** focus on the face but don't put it in the center of the picture.
6. **Movement:** freeze moving objects or follow them with your camera.

1. Holding the camera

Holding the camera in a stable position is the key to sharp pictures. If the camera shakes or moves while taking the picture, the photos can turn out blurred or crooked. It's best to hold the camera firmly with both hands. Sometimes, it's useful to rest it on a solid base.



Hold your camera or phone with both hands.



Rest the camera on a stone, a tree or something else that does not move to keep it steady as you take your picture.



You can stabilize the camera by crouching and planting your elbows firmly on your knees.

2. Camera field sizes

The camera field size is usually determined by the distance between the camera and the object. Each field size has a certain purpose: long shots give the viewer a lot of information, like where and when an action took place. Close-ups and details direct the viewer's attention to a person's emotion or a certain object. Slideshows and photo stories are more interesting when the pictures have different field sizes.



Extreme long shot: a view of scenery all the way to the horizon.



Long shot: a view of a situation or setting from a distance.



Medium long shot: shows people or objects with part of their surroundings.



Full shot: a view of a figure's entire body in order to show action.



Medium shot: shows a subject down to their waist, e.g. people in conversation.



Close-up: a full-screen shot of a subject's face, showing the nuances of expression.



Detail: a shot of a hand, eyes, mouth or object up very close.



3. Sharpness and blurring (focus)

Before taking a photograph, decide which part of the picture you want in focus. Often your most important person or object will be at the center of the picture. The autofocus of most cameras therefore concentrates on getting the center of the picture sharp. But if your main subject is off to the side of the picture, there is a way to get that element in focus: if you are using a smartphone camera, tap the part of the image on the screen that you want in focus. The autofocus will make this part of the picture sharp. Then take the picture. If you are using a tradi-

tional camera, focus the camera on the part of the image you would like to be sharp; press the shutter button halfway down and, while holding it, move the camera to its final position. Then press the shutter button all the way down to take the picture.



The focus is often on the center of the image.



The focus here is on the leaves in the foreground, outside the center.

4. Light and color temperature

Light determines the effect of the image. Light in blue and gray tones creates a rather cold atmosphere. Light in yellow and orange tones conveys a warmer, cozier atmosphere. The light is usually warm just after sunrise and before sunset, whereas it is harsher and colder at midday. Use light and shadows intentionally. Bright light from the back makes a subject look dark, e.g. when a subject is standing in front of a window. In these cases it may be good to use a flash—even in daylight.



Afternoon light brings out warm colors and creates a warm atmosphere.



In this picture taken around noon, blues and grays and stark contrasts create a cool atmosphere.



The sky in the background is very bright. This affects the camera's light meter. The face would be too dark without a flash.

5. Portraits

Good portraits are not as easy to take as people think. The photographer should opt for interesting picture details and encourage the subject to relax. Do not place the person in the center of the picture and ensure that they are looking “into the picture” and not out of the frame.



The person is too far away. Get closer.



Better: The person is distinguishable now.



Even better: The picture has more tension because the person isn't centered. Note how he is looking “into the picture”, into the open space in the photo, not out of the frame.

6. Movement

A camera can capture motion. Objects that move quickly in front of the camera can appear blurred (e.g. sports), while the static background stays in focus. Another option to depict movement is to move the camera with the object as you take the picture. Then the fast-moving object stays in focus, but the background is blurred.

You can freeze the moving object by using a high shutter speed or setting your camera to Sports mode. This will lead to the background being out of focus.



The train is blurred because it moves quickly. The background is in focus.



The camera moves with the objects so that they stay sharp, while the background is blurred.



Using a high shutter speed, the movement is frozen and the background is out of focus.



GUIDELINES

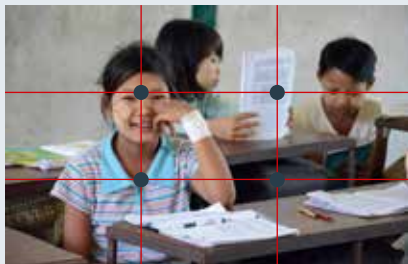
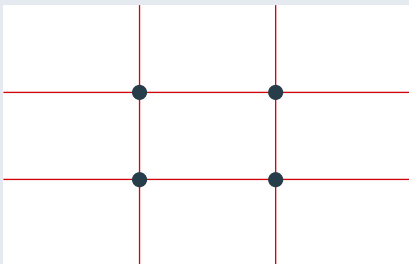
Composition rules

Some principles of organization that affect the composition of a picture:

1. **Rule of thirds:** the focal point of the composition is at the intersection of one of the horizontal and vertical lines
2. **Contrast:** the degree of lightness and darkness in the picture
3. **Depth of field:** the objects in focus and out of focus
4. **Perspective:** whether a picture is taken from eye level, from above, or from below
5. **Patterns:** following and breaking patterns
6. **Leading lines:** the path or direction the observer's eye follows while looking at the photo
7. **Symmetry:** balance is achieved along internal symmetry lines
8. **Framing:** natural framing places the focus on the subject
9. **Cropping:** removing certain areas, such as an unwanted subject or irrelevant detail, from a photo

1. Rule of thirds

Imagine two horizontal and two vertical lines dividing your picture into nine equal parts. If you place key visual elements where the lines intersect, the picture will have more tension and be more interesting than if you place them elsewhere, or precisely in the middle. The subject doesn't have to be exactly at the intersection, but should be fairly close. Move the camera and try out a couple of different positions to find the one you like best.



2. Contrast

Stark contrasts between dark and light make shapes and contours easy to recognize. Pictures with high contrast work well online because they are easy to grasp even if only seen as thumbnails or on small screens. As a composition rule, contrast can also refer to colors that stand in stark contrast to one another (blue >< yellow; red >< green) or to contrasting shapes that appear on a photo (round shapes >< angular shapes or lines). Any such contrast will help make your photo more interesting.



The dark statue and bird contrast with the light blue sky.



The red and green parts of the plant contrast sharply in color and shape.



The boats' contrasting panes of color bring this picture to life.

3. Depth of field

When you take portraits, an out-of-focus background makes the face stand out. With newer smart phones or more advanced cameras, you can limit the depth of field by using a wide aperture and short shutter-speed. This technique can make everything in the background that is not the subject of the photograph look blurry or out of focus.



The building in the background is out of focus. This directs attention on the face.



The blurred background focuses the viewer's eye on the flowers.



At a smaller aperture, the background competes for the viewer's attention.

4. Perspective

Rather than always shooting from eye level, try photographing from different points of view: from above your subject (bird's-eye perspective), or below it (frog perspective). Different perspectives have different effects on the viewer. A person who is photographed from above looks small and insignificant. A photograph taken at eye level treats him or her as an equal; a photo taken from below could make the person look powerful or dominating.



Photo taken at eye-level.



Photo taken from bird's-eye perspective.



Photo taken from frog's perspective.

5. Patterns

Patterns can be visually compelling because they suggest harmony and rhythm. Things that are harmonious and rhythmic convey a sense of order and peace. Patterns can become even more compelling when you break the rhythm as this introduces tension. The eye then has a specific focal point to fall upon, followed by a return to the dominant visual rhythm.



Nature and plants often show patterns.



Breaking the pattern: the viewer's eye focuses on the one red pod among all the green ones.



Breaking the pattern: the viewer's eye focuses on the one purple shape among all the white ones.

6. Leading lines

When we look at a photo, our eye is naturally drawn along lines in the picture. By thinking about how you place lines in your composition, you can affect the way people view the picture. You can pull the viewer into the picture towards the subject, or take the viewer on a “journey” through the scene. There are different types of lines—straight, diagonal, curved, etc.—and each can be used to enhance your photo’s composition. Diagonal lines can be especially useful in creating drama in your picture. They can also add a sense of depth or a feeling of infinity.



The lines formed by the escalators draw the viewer into the picture.



The handrails on both sides, the light fixtures on the top of the arch and the painted line on the floor draw the viewers eye into the depth of the tunnel.



The arches and columns form lines that automatically direct the viewers eyes to the green tree in the background.

7. Symmetry

We are surrounded by symmetry, both natural and artificial. A symmetrical image is one that looks the same on one side as it does on the other. Symmetry creates a feeling of harmony in the viewer, but symmetrical compositions can also be boring. Sometimes, tension can be added to your picture if the symmetry is broken somewhere.



Symmetry in architecture: the left side of the building looks like the right side.



The water reflects the scenery and makes the top and bottom of the photo almost symmetrical (horizontal symmetry).



The left and right sides of the bridge look alike (vertical symmetry). Also notice the leading lines.

8. Framing

The world is full of objects that make perfect natural frames, such as trees, branches, windows, and doorways. By placing these around the edge of the composition, you help isolate the main subject from the outside world. In addition, you can create depth through a foreground and background. The result is a more focused image, which draws your eye naturally to the main point of interest.



The wooden beams on the bottom, left, and right sides of the picture frame the boy's face.



The dark tree and branches in the foreground frame the view of the bay in the background and simultaneously add depth.



The brick architecture of the window frames the silhouettes of the people looking out over the water.

9. Cropping

A subject can be rendered more dramatic when it fills the frame. Cropping can be used to eliminate distractions from the photograph. By cropping a subject very close, you can make it more intriguing. When taking a tight close-up of a person, you can even crop out part of their head, as long as their eyes fall on the top line of the "rule of thirds" grid.



The top of the woman's head is cropped, focusing the viewer's attention on her eyes and face.



Cropping the photo of the leaf, the photographer draws the viewers attention to the fine lines and structures of the leaf.



The glass as well as the bottle are cropped. If both were shown in full, the viewer would also see more of the background and the sides. This would distract from the key visual information.



GUIDELINES

Digital editing: Pixlr (smartphone)

Choose the photo



Choose the photo that you want to edit from your smartphone.

Main menu



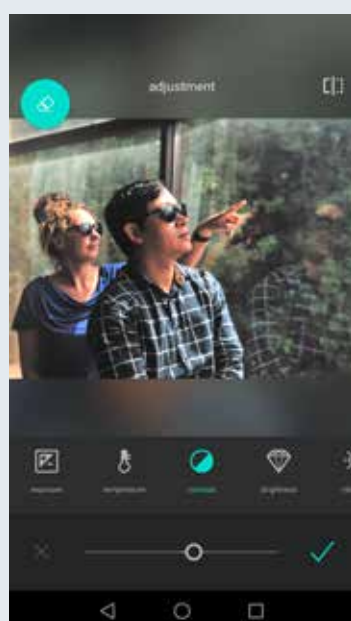
Familiarize yourself with the main menu.

Tools



Tap the first button from the left in the main menu to enter the tools menu.

Adjustment



In the tools menu tap adjustment to edit the picture's exposure, temperature, and contrast as you wish.

Cropping



In the tools menu tap crop to cut your image to size and get rid of parts of the image that do not hold meaning.

Brushes



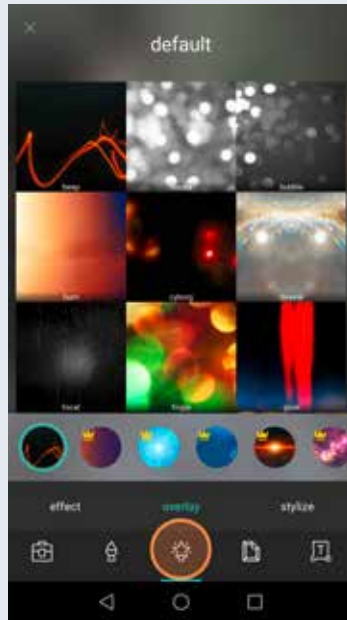
Tap the second button in the main menu to enter brushes. Try to darken or lighten certain areas of your image.

Default



Tap the third button in the main menu to enter the menu for effects, overlays, and styles. Try to add an effect.

Main menu



Familiarize yourself with overlays and experiment with what your image can look like.

Tools



Tap the fourth button in the main menu to enter the menus for borders and stickers. Add a border if you wish.

Stickers



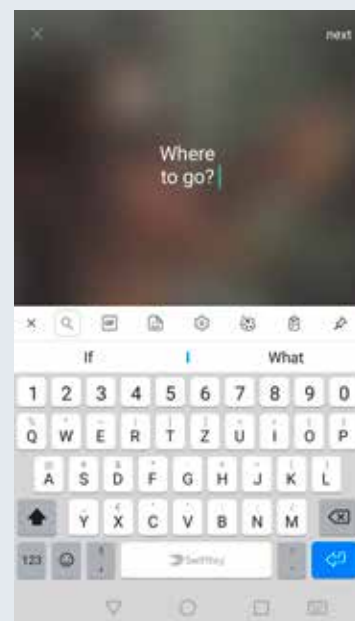
Look through the stickers menu to see which you could add to your photo.

Speech bubble



Select stickers and speech bubbles, that fit and adjust their size and position.

Text



Tap the last button in the main menu to enter the text menu. Type your text.

Font



Choose your favorite font and color and resize the text.

Done



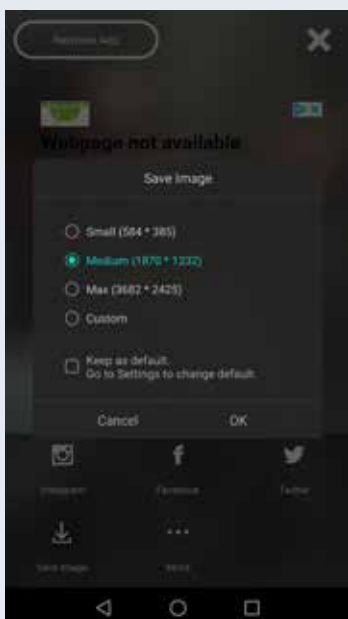
When you are done, tap "done" to share or save your image.

Save



Select "save image" to save your edited photo to your smartphone.

Choose an image size



Choose an image size. It's better to choose a large image size so the picture can be reproduced and enlarged later, if desired. Only make a smaller copy if necessary, e.g. for the Web.

Original photo



Compare your original photo...

Edited photo



... to your edited photo.

The background is a vibrant blue gradient. It features several abstract geometric elements: a large yellow circle with pink diagonal lines in the top right; a pink circle outline on the left; a yellow circle with diagonal lines in the bottom right; and various blue and grey rounded rectangular shapes scattered throughout. In the top left and bottom right corners, there are circular patterns of small dots.

4. Audio

You can download the guidelines and worksheets from this chapter here:
[dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371](https://www.dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371)

What is audio?

What is sound?

The world is awash in sound. From the quiet rustle of leaves in the breeze to the boom of thunder during a raging storm, we are surrounded by sound. The human voice, the noise of traffic, a melody produced on a flute or clarinet, the cry of an animal— all are sounds we perceive with our ears. Sound itself is made up of vibrations that travel through the air as sound waves. When you beat a drum, the drum skin vibrates and small changes in air pressure occur. Those changes produce sound waves that leave the drum and reach your ear, causing your ear drum to vibrate. That in turn creates nerve signals that go to your brain, which are then interpreted as sound.

How does sound become audio?

Sounds are recorded with a microphone, a device which converts sound waves into electronic waves, which can then be saved as an audio file. The recorded sounds can be reproduced so that you can hear them from speakers that can be as tiny as earphones or as tall as two people standing on top of each other. Large speakers produce loud, high-quality sound at concerts or public events. Microphones and speakers are integrated into everyday devices like smartphones and computers. So anybody who has access to such devices can record sound—be it voices, music, or the radio—and store it as an audio file. They can then play it back to listen to it or share it with others.

What types of media use audio?

The medium that uses audio the most is radio. But audio also plays an important role in other electronic media like television, movies, video clips, and video games. Sounds and music have become such an integral part of media products like movies or video games that sound engineering has become a profession. The people who do this work are called audio engineers or sound engineers. They choose or create sounds and music in movies, videos, or TV shows to heighten the perception of reality or enhance moods like anticipation, joy, or fear.

What is radio?

Radio is a sound-only mass medium. When people listen to the radio, they only need the sense of hearing to understand the media messages consisting of news, reports, interviews, or music. Even people who cannot read or write can understand radio content. Most people listen to the radio for entertainment and to get up-to-date information. They hear that audio thanks to radio waves that are used to transmit radio programs.

A microphone picks up speech, music, or other auditory information, creating a signal that is sent to a transmitter where it is turned into a broadcast signal and sent out over the air. Sound waves normally dissipate after traveling a few meters. But radio waves— which cannot be seen, felt or heard— can travel far in the atmosphere. A radio antenna picks up this broadcast signal, which is processed by the radio receiver to turn the signal into sound again. The radio listener adjusts a tuner to find the frequency of a station. Nowadays, many radio stations have more options than just radio waves to get their programs to listeners. Programs can be delivered via cable or broadcast on the internet. Websites run by radio stations often contain additional information, like articles, pictures, or videos that supplement their audio content.

What kinds of radio stations exist and how are they financed?

The role of radio in people's lives varies from country to country. In some parts of the world, radio is still the most important source of information, while in others, people mostly listen to radio for entertainment. There are places in the world where radio no longer plays a significant role in people's lives. They prefer to get their information and entertainment from other media sources, like social media platforms.

Radio stations can be categorized by looking at who owns and operates them, who is responsible for the content of the broadcasts, and how the programs are financed. In some countries, the government finances, runs, and controls radio stations. These stations are called state broadcasters, and they often present a positive view of the government. Public-service broadcasters, on the other hand, are not supposed to support any particular party or government in power. They aim to broadcast in the interest of the public as a whole. Public-service broadcasters often rely on listener fees to finance their operations and they are usually non-profit organizations. When entrepreneurs or businesses operate radio stations, they are called commercial broadcasters. These stations are mostly financed by advertising that is aired during the programs. Another category is community radio. These stations are usually financed and run by local communities or interest groups such as women, youth, churches, etc. Community radio stations broadcast local topics as well as the voices and views of average citizens who are rarely heard on other radio stations.

Regardless of their organizational form and ownership, many radio stations generate additional income from advertising. The more listeners a station has, the more it can charge for the advertisements on its programs.

Who creates radio content?

Only a few people are needed to create and produce radio broadcasts. Radio programs can be broadcast live or be pre-recorded. Media makers in radio broadcasting include news reporters, producers, radio presenters, news editors, and music editors.

What is typical radio content?

The type of programs a radio station broadcasts depends on its aims and objectives. Information stations focus on news and talk shows, while entertainment stations mostly play music. Typical content types on information stations are news, interviews, reports, and public-service announcements. Entertainment stations that mostly play music often focus on specific kinds of music, for instance, traditional or folk music, pop, rock, or classical music. Programming sometimes includes reports about people in the entertainment industry, like singers, musicians, or celebrities. The on-air hosts usually try to be lively and entertaining. Many radio stations offer call-in programs during which listeners can call the station and ask questions or voice their opinions on air. This gives them the opportunity to make themselves heard.

How do you write news for radio?

Writing for radio is different than writing for print because you are writing for the ear, not for the eye. Radio listeners only hear the information once. They cannot pause or rewind a program; they have to understand everything immediately. That is why the information has to be conveyed in simple words and short sentences. A radio news item always starts with the most important facts: What happened? What is new? This is called the lead or lead sentence. The paragraphs following the lead provide further details that explain the lead or quote reactions to what has happened. The news item should answer the questions who, what, where, when, why, and how. The order in which these questions are addressed depends on which part of the information is most important: Is it what has happened, where it happened, or who was involved?

What is an interview?

An interview is a journalistic research method and a broadcast format often used in radio or TV. Interviews can serve different purposes: Research interviews are not aired; they are a means of getting facts and background information. Sometimes journalists will conduct interviews if they just need short statements or reactions from somebody. Then, only short voice clips will be broadcast as part of another journalistic product, like a radio report. Another option is to conduct an interview

with the intent of broadcasting it as a whole. Two people are actively involved in an interview: an interviewer and an interviewee. The interviewer takes on the listener's role and asks questions that are relevant for the audience. So the audience also shapes and influences any journalistic interview, even if it is not present during the recording. Unlike an everyday conversation between two people, in which both can ask questions and give answers, the journalist conducting the interview is the only one who asks questions. The interviewee's task is to answer these questions, even if they are tough or critical. The interviewee is often an expert, an eyewitness, a public figure, or someone who plays a key role in the subject of the interview.

What basic forms of questions can be used in an interview?

Before conducting an interview, journalists should define their information goal: What do they want to find out for the audience? Once the goal is set, they can think of questions. Each answer should bring them one step closer to reaching the interview goal. At the most basic level, there are two forms of questions: closed and open. Closed questions can be answered with yes/no, or just one or two words, like a name or a date. Open questions are different. They usually start with "why" or "how" and give the interviewee a chance to explain the background and give details or a personal opinion. Answers to open questions can sometimes be quite long. If journalists want to get straight to the point or are running out of time, they often ask closed questions, to which the interviewees have to give short, clear answers. Other kinds of closed questions that can prompt short, precise answers are: "how many," "when," or "where." Sometimes journalists have to ask follow-up questions after the closed questions so the audience can make sense of the short answers.

How do you conduct good interviews?

Always prepare your interviews thoroughly. Research your topic and define your interview goal. What do you want listeners to know at the end of the interview? Choose an appropriate interviewee who is knowledgeable, willing to talk to you, and able to answer questions clearly. Research the person you will be interviewing: What is their stance on the issue at hand and what can they say to make the topic clearer for the audience? This will help you focus your interview questions and ensure that they are relevant. Ask short, clear questions so that your interviewee understands what you want to know. Make your interviewee feel comfortable and show them that you are interested in their answers by keeping eye contact, nodding, and paying attention to what they say. It is helpful to prepare some basic questions in advance. But listen closely to what your interviewee says and stay flexible. Depending on how the interview goes, you may want to change the order of the questions, leave

some out, or ask follow-up questions. Always follow up if the interviewee has not answered clearly, or if they say something unexpected and you think the listeners need to know more.

What is a vox pop?

A vox pop is a short interview recorded with members of the public. Journalists use this format to show a variety of thoughts or opinions regarding a topic. In a regular interview, you ask one person several questions. In a vox pop, you ask many people the same question to get diverse opinions, outlooks, or experiences. The people you hear in a vox pop are not carefully selected experts, but instead, ordinary people chosen randomly. Vox pops are supposed to reflect the diversity of personal opinions on a topic of common interest. They can give listeners new insights into how others think, recognize diversity of thought, and show multiple facets of a subject. Listeners usually enjoy vox pops because they contain the voices of ordinary people like themselves.

How do you put together a vox pop?

You should carefully plan a vox pop, but of course the answers should be spontaneous. First, think of a question on a controversial topic that people are talking about, and will likely hold different opinions about. This way, you are more likely to get a variety of answers for your vox pop. Who is affected by this topic and where can you find these people? Maybe your topic affects a broadly defined group like adults, teens or children, or a clearly defined group such as workers from a specific company or industry. Where will you find them? On a city street, in a marketplace, in front of a school, factory, or university? Try to come up with a single open question that will reveal contrasting opinions. When approaching people to talk to, try for variety: male, female, old, young. Get your interviewees' spontaneous reaction to your question; don't rehearse answers with them. Make sure that the answers are clear and understandable. When you have recorded 10 to 20 good responses, choose the best ones that reflect a diverse mixture of voices and opinions. Edit them down to short, punchy statements. Edit out your questions so the listener only hears a series of answers. Mix the order to vary the voices and opinions. Start your vox pop with a strong statement and end with a strong one as well.

What do you need to record audio?

There are several methods to record audio—you can simply use a smartphone to record, or spend large amounts of money on sophisticated microphones and recording equipment. In any case, you will need a microphone, or mic. This can either be a basic internal mic, like the ones built into smartphones, or an

external one. External mics need to be connected to an audio recording device, such as a digital audio recorder, a computer, laptop, tablet, or smartphone. External mics usually provide better sound quality than built-in versions. For recording audio, there is plenty of free, quality software you can use. If you use a laptop or computer, a popular free audio recorder and editor is "Audacity." For smartphones you can find numerous apps for Android, iOS, and Windows. Some of them are just for recording sound; others can also be used to edit recorded audio files. Check for highly rated apps in Google Play or the iTunes App Store by typing in "audio recorder" or "audio editor." Some of the recommended audio apps for Android are WavePad Audio, WaveEditor, Editor Free or Lexis Audio Editor, all of which can be used for recording and editing audio.



ESSENTIALS

Learning objectives

Knowledge

Sound is all around us all the time; sound plays an important role in media like TV, movies and radio; most radio stations have entertainment, information, and commercial elements in their programming—the amount varies according to the station's policy and target audience; news, interviews, and vox pops are typical journalistic radio content; radio news captures the essentials of what's new and relevant in easy-to-understand sentences; in an interview, the journalist asks questions for the listener; a vox pop is made up of different opinions and voices on one topic; the uses and gratifications theory helps explain why people use media; characteristics of good audio recording, audio in other media.

Skills

Being able to listen closely to audio and reflect on audio/radio listening habits; distinguishing between fact and opinion; researching news stories that are relevant for a target audience; active media work; interviewing; producing a vox pop; presenting; creating a news bulletin; reflecting media ethics and acting accordingly; individual work; pair and group work.

Schedule

As a trainer, you can choose from a variety of topics, approaches and training methods to teach young people media literacy and convey media skills. Before you decide what you would like to do, consider the learning objectives, the time available for training, the trainees' prior knowledge, and their reasons for taking a course.

This collection of materials offers a range of exercises and worksheets to complement your training sessions. Feel free to choose the exercises you consider suitable and adapt them to your trainees' needs. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 1.5 HOURS

Radio content

Analyzing and discussing radio content, the main goals, target audiences, and quality of different radio stations

EXERCISE | 3 HOURS

On air! The news

Researching a topic; checking the newsworthiness of information; writing and recording a short news bulletin for radio; recording your own voice reading news; developing a sense of phrasing, intonation, and voice modulation

EXERCISE | 3.5 HOURS

The interview

Researching a topic, defining an interview goal, conducting and recording an interview; practicing listening to the interviewee and developing new questions based on answers

OUTPUT | 3 HOURS

Vox pop—radio use

Analyzing and discussing radio listening habits with the help of the uses and gratifications theory; phrasing a vox pop question; conducting and editing a vox pop



TOPIC GAMES

Audio

EXPLORING THE IMPACT OF VOICES

“Voice contest”

This contest allows trainees to explore how speaking a sentence in different ways can express a variety of emotions. Divide trainees into two equal groups. Each group forms a line facing the members of the other group. Ask each group to come up with a sentence they want the other group to say and have them write the sentence down on a flip chart. Now let the first group choose a feeling that the members of the other group will try to express through their intonation, for example: pride, nervousness, trustworthiness, sadness, satisfaction, love, passion, anger, romance, or irony. One after another, the members of the second group perform the sentence. Each member of the first group then chooses the person they think did it best and explains why. Switch roles and repeat several times.

FUN WARM-UP WITH MUSIC

“Musical chairs”

This is a popular children’s party game. It energizes people and works well with large groups. Ask your trainees to form a circle with their chairs. The backs of the chairs must face the center of the circle. Remove one chair so that there is one less than the number of players. Then start a piece of music and let your trainees walk or dance around the circle of chairs while the music is playing. When you stop the music, the trainees have to quickly find a chair and sit down. The one who is left without a chair is out of the game and takes one chair with them when they leave the circle. The game continues until the last two trainees fight over the last remaining chair.

RAISING AWARENESS FOR APPEARANCES

“Meeting strangers”

Here, trainees playfully learn to conduct an interview or vox pop. This game makes trainees aware of what effect people have on strangers depending how they approach them. Ask the trainees to walk around the room randomly. Then, give a signal and tell them how they should greet each other, for example: by nodding and smiling, by being very serious, by placing their hands together over their hearts and bowing like a Buddhist, by shaking hands vigorously, or putting their right hand on their heart. In the second round of this game, divide the trainees into two groups. One of them plays the journalists, the other represents ordinary people. The journalists try to approach the ordinary people, but the people react according to your instructions, for example: surprised, skeptical, open minded, dismissive, angry, fearful, or curious.

CREATING AWARENESS FOR SEQUENCES

“Vox pop puzzle”

This little puzzle helps your trainees understand how the choice of sound bites for a vox pop can change the overall message. Ask two trainees to play the role of journalists. Help them come up with a good question for a vox pop. It should be an open question on a controversial subject that is being talked about by the public. Each of the other trainees gets a number and writes a very short pro or con answer to the vox pop question on a card. Next, both journalists ask the others to read their answers out loud. After that, the journalists individually choose which answers they want to select for their vox pop and decide on the best sequence of answers by writing down their numbers, for example: 2, 7, 1, 4.

At the end, both journalists present their vox pop “live” to the group. They ask the question again and call the number of the trainee whose reply they want to hear first. After that, they call the number of the author of the second reply and so on. When you are done, discuss the different impacts of the two vox pop versions.



INTRODUCTION

Introduction to radio content

Targets	Analyzing and discussing radio content; the main goals, target audiences, and information content of different radio stations
Duration	1.5 hours
Preparation	Record a radio jingle and about 5 to 6 short examples of different radio content (news, magazine program, interview, music, commercial, public-service announcement)
Materials	"Radio quiz" worksheet
Methods	Brainstorming, group work, presentation
Technology	Laptop or smartphone, speakers

INTRODUCE SOUND AND AUDIO | 10 MIN., ENTIRE GROUP

Welcome the trainees and ask them to close their eyes and listen. Make or play back some sounds. For example: Clap your hands, hum, knock on a door or table, or play samples of music or recorded voices. After each sound, ask the trainees to describe what they heard. At the end, have the trainees listen to silence.

After explaining what sound is and how it is converted electronically to audio, ask the trainees to list the media types that work with audio (example: movies, music videos, TV) and write them down. Then ask the trainees to name the medium that is only directed at the sense of hearing and relies solely on audio to deliver information: radio.

BRAINSTORMING: RADIO BROADCASTER AND OWNERSHIP | 10 MIN., ENTIRE GROUP

Start this section by playing a well-known radio station's jingle or station ID. Explain what a jingle is and how radio stations use them. Collect names of popular radio stations on index cards. Ask the trainees whether they know who owns and operates specific broadcasters. Discuss why it is important to know who finances and runs a station. Sort the radio stations that the trainees have listed according to ownership categories: state broadcasters, public-service broadcasters, commercial broadcasters or community radio stations.

TASK: RADIO CONTENT | 20 MIN., GROUP WORK

Divide the trainees into groups and ask each group to examine the typical content and program structure of a specific radio station (e.g. the amount of news, interviews, music, advertising, public-service announcements and when they typically run). Tell them to write down their findings on flip chart paper so they can present them to the others later.

PRESENTATION RADIO CONTENT | 30 MIN., PRESENTATION

Ask the groups to present their findings. When they do this, ask them to imitate the radio content elements of the stations they have analyzed in short impromptu performances. Ask the other trainees to add information if anything is missing. After each group has given their presentation, summarize the categories of typical radio content and display the keywords on index cards. Now ask the trainees what the objectives of the different kinds of content are. Structure the answers according to the main purpose of each content format: to inform, entertain, or sell something. For example:

- To inform: news, interviews, magazine programs, vox pops
- To entertain: music, radio plays, audio books, information about celebrities
- To sell or promote: advertisements, paid content, program announcements, jingles

RADIO QUIZ | 20 MIN., GROUP CONTEST

Divide the trainees into groups so that there are as many members in each group as audio samples that you have prepared for the quiz. Give each group a "Radio Quiz" worksheet. Each question should be answered by a different group member. You can ask the trainees to fill out the worksheet quietly in their groups or have the first group that thinks it knows the answer to shout it out.

- What type of radio station aired the sample that you heard?
- What kind of radio content is it?
- What is the main purpose of this kind of radio content?

The groups get a point for each correct answer. Count the scores at the end of the quiz. The group with the highest score wins the prize for "Best Listeners."



WORKSHEET

Radio quiz

Elements of a story

Type of radio station	Type of radio content	Purpose	
Example 1	<input type="checkbox"/> news <input type="checkbox"/> magazine program <input type="checkbox"/> interview <input type="checkbox"/> vox pop <input type="checkbox"/> music <input type="checkbox"/> radio play	<input type="checkbox"/> information about famous people <input type="checkbox"/> advertisement <input type="checkbox"/> paid content <input type="checkbox"/> jingle <input type="checkbox"/> public-service announcement	<input type="checkbox"/> to inform <input type="checkbox"/> to entertain <input type="checkbox"/> to sell or promote
Example 2	<input type="checkbox"/> news <input type="checkbox"/> magazine program <input type="checkbox"/> interview <input type="checkbox"/> vox pop <input type="checkbox"/> music <input type="checkbox"/> radio play	<input type="checkbox"/> information about famous people <input type="checkbox"/> advertisement <input type="checkbox"/> paid content <input type="checkbox"/> jingle <input type="checkbox"/> public-service announcement	<input type="checkbox"/> to inform <input type="checkbox"/> to entertain <input type="checkbox"/> to sell or promote
Example 3	<input type="checkbox"/> news <input type="checkbox"/> magazine program <input type="checkbox"/> interview <input type="checkbox"/> vox pop <input type="checkbox"/> music <input type="checkbox"/> radio play	<input type="checkbox"/> information about famous people <input type="checkbox"/> advertisement <input type="checkbox"/> paid content <input type="checkbox"/> jingle <input type="checkbox"/> public-service announcement	<input type="checkbox"/> to inform <input type="checkbox"/> to entertain <input type="checkbox"/> to sell or promote
Example 4	<input type="checkbox"/> news <input type="checkbox"/> magazine program <input type="checkbox"/> interview <input type="checkbox"/> vox pop <input type="checkbox"/> music <input type="checkbox"/> radio play	<input type="checkbox"/> information about famous people <input type="checkbox"/> advertisement <input type="checkbox"/> paid content <input type="checkbox"/> jingle <input type="checkbox"/> public-service announcement	<input type="checkbox"/> to inform <input type="checkbox"/> to entertain <input type="checkbox"/> to sell or promote
Example 5	<input type="checkbox"/> news <input type="checkbox"/> magazine program <input type="checkbox"/> interview <input type="checkbox"/> vox pop <input type="checkbox"/> music <input type="checkbox"/> radio play	<input type="checkbox"/> information about famous people <input type="checkbox"/> advertisement <input type="checkbox"/> paid content <input type="checkbox"/> jingle <input type="checkbox"/> public-service announcement	<input type="checkbox"/> to inform <input type="checkbox"/> to entertain <input type="checkbox"/> to sell or promote



EXERCISE

On air! The news

Targets	Researching a topic; checking the newsworthiness of information; writing and recording a short news bulletin for radio; recording your own voice reading news; developing a sense of phrasing, intonation, and voice modulation
Duration	3 hours
Preparation	Check the internet connection; download and print or copy worksheets; prepare the sample news text
Materials	Index cards, tape, pens, flip chart paper, "On air! Test recording" worksheet, "Audio recording" guidelines, "Checklist: Our radio news" worksheet
Methods	Group work, pair work, research, audio recording, presentation
Technology	Computer or smartphones for research and audio recording, internet access, headphones, speakers

THE HUMAN VOICE AND THE NEWS VOICE | 10 MIN., ENTIRE GROUP

Start the session by welcoming the trainees using tones of voice that convey different states of mind, for example: funny, excited, dramatic, trustworthy, nervous, and so on. Ask the trainees to describe how the different voices and moods influence how they perceive the information. Ask the trainees to describe the voice of a radio news reader and write down the characteristics they mention. Then have the trainees listen to a recording of a professional radio news announcer. Ask them to describe how this kind of voice creates a trustworthy and serious atmosphere.

TASK: RECORD TEST NEWS | 40 MIN., ENTIRE GROUP, PAIR WORK

Demonstrate how a human voice can be recorded using the available technical devices, for example: sound recorder, smartphone with apps. Show the trainees typical mistakes they should avoid, like holding the microphone too far from the source of the sound, getting too close and recording P-pops, or forgetting to press the pause/record buttons. Write down the most important tips for recording audio on index cards or give the trainees the "Guidelines for recording audio."

After the demonstration, ask the trainees to work in pairs and record a test news item about their training (see worksheet). They should aim to read the news item in a trustworthy, clear and factual voice and aim for a perfect recording. Support the trainees individually while they prepare and work on their test recordings. At the end of the session, the trainees get together and share their experiences with each other. Play two or three of their recordings and discuss them.

NEWSWORTHINESS AND JOURNALISTIC RESEARCH | 20 MIN., ENTIRE GROUP

Present and discuss criteria to consider when deciding whether a piece of information is newsworthy. You may want to review “What is news” and “What is a topic” from chapter 2 “Information and topics” at this point.

This will help the trainees produce their own radio news later. Read sample headlines and ask the trainees to judge whether they are newsworthy.

Here are some examples:

- This morning at 8:42 a.m., scientists recorded a strong earthquake near Tokyo.
- Today I woke up at three a.m.
- Protests mark growing anger about rising fuel prices.
- Doctor saves woman’s life by removing her lungs for six days.

Introduce the “5Ws and H” questions that each news item should answer (who, what, where, when, why, and how) and write them on a flip chart. Then ask the trainees how journalists can find the answers to these questions and ask them to name different sources of information. Write these sources down on index cards and ask the trainees to evaluate the trustworthiness of each information source. Have them identify whether it is a primary source (a person involved in the story or an eyewitness account) or a secondary source (a news agency or other media).

TASK: RESEARCHING AND CHOOSING A TOPIC | 30 MIN., GROUP WORK

Divide the trainees into groups and ask them to come up with a topic that they want to report on. Have them check the newsworthiness of their topic with the help of the checklist on the worksheet. Help them focus their topic and do basic research needed to answer the “5Ws and H” questions. At the end of the session, the groups give a short presentation of their topic to the others.

QUALITY OF INFORMATION AND WRITING NEWS FOR RADIO | 20 MIN., ENTIRE GROUP

Provide some basic knowledge about the quality of information. Ask the trainees to list criteria and indicators for quality journalism and then list mistakes to avoid. Write the key criteria on flip chart paper for everyone to see. Then explain the concept of the inverted news pyramid (lead sentence, details and reactions, background). Discuss how radio language differs from newspaper language and how radio journalists should write for the ear, not the eye (short sentences, one piece of information per sentence, logical sequence, commonly used words).

TASK: WRITING AND RECORDING NEWS | 30 MIN., GROUP WORK

With their newly acquired knowledge about writing news for radio, the groups write their own news items. Ask them to read the items out loud to each other to check if they are easy to understand and clear or whether any information is missing. Does the news item flow logically? Ask them to break down long sentences into two or more sentences, if necessary. Ask them to go through the checklist on the worksheet. Help them improve their items so that the language is suitable for radio and the quality of the information is good. If all group members are satisfied with their news item, ask them to write it on a flip chart so everyone in the group can read it. Each group chooses a news reader and records their item.

PRESENTATION | 30 MIN., ENTIRE GROUP

Each group presents their recorded news item. After each presentation, encourage the other groups to give feedback or ask questions. Display the flip charts with the text of the news items during the feedback session so everyone can point out details. Remember to always begin with positive feedback.



WORKSHEET

On air! Test recording

TASK

Record a test news item about your training. We have supplied a sample text below. Please try to read the news story in a trustworthy, clear, and factual voice and aim for a perfect recording.

Young people from different regions of the country are taking part in a _____ -day (*duration*) workshop on media and information literacy in _____ (*location*).

The training helps raise awareness of how the media work. It also shows the participants how they can make their voices heard in public discussions.

The training is provided by _____ (*organizers*) and focuses mostly on radio. The participants learn to evaluate the quality of radio programming, produce their own radio news stories, and conduct interviews.

Media and information literacy is not just important in _____ (*country*) but all over the world. It enables people to understand and process the abundance of information in the media and recognize disinformation. It also helps them actively participate in communication involving media. The growth of social media networks like Facebook and Twitter and the spread of disinformation and hate speech have made media and information literacy more important than ever.



GUIDELINES

Audio recording

Recording audio is easy if you avoid some common mistakes. Here are some basic tips:

- Choose a quiet environment but avoid empty rooms as they can result in a hollow sound and echoes.
- Don't record in places with a lot of background noise like traffic, music, or other people talking. Background noise can make it difficult for you to edit your recording and makes it hard for your listeners to understand what is being said.
- If you record outside with an external microphone, you can reduce wind noise by using a mic windscreen.
- When your interviewees talk, do not encourage them audibly by saying "aha," "yes," "I see," or "I agree." Encourage them silently by nodding, smiling, and maintaining eye contact. Verbal encouragements may give your listeners the impression that you agree with everything your interviewee says.
- While you record, don't move the fingers that hold the microphone, as this will make sounds that the microphone can pick up. Also try to avoid making other sounds that could end up on tape, like shuffling your feet or coughing.
- Hold the microphone in the direction of the source of the sound: near your mouth when you ask a question, and near the interviewee's mouth when they answer.
- A good distance between the mouth and the microphone is about 20 cm (almost eight inches). You can get a little closer if you're using an internal microphone, like the microphones built into smartphones.
- To avoid P-pops, hold the recording device a little off to the side of the mouth, not directly in front of it.
- Always wear earphones or headphones to check the levels and the sound while you are recording.
- Press the record button a few seconds before asking your first question. Keep recording for a short while after the end of the last answer. You can trim the beginning and the end of your interview later, but you can never recreate missing audio if someone starts speaking before you've started recording.



WORKSHEET

Checklist: Our radio news

TASK

Do you want to produce quality radio news yourself?
Use this checklist.

1. Check your topic

Topic: _____

Subtopic: _____

How newsworthy is it? Circle the characteristics of newsworthiness, also known as news values. If your topic doesn't have any of these news values, you may want to change your focus or concentrate on a subtopic instead.

timeliness

impact

conflict

consequence

proximity

prominence

novelty

human interest

2. Check your information sources and the results of your research

What sources of information did you use for your research?
Evaluate them.

Information source	Primary source?	Secondary source?	How trustworthy?
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

3. Check the quality of information in your news text

- | | | | |
|---|---|---|--|
| <input type="checkbox"/> all relevant facts | <input type="checkbox"/> neutral language | <input type="checkbox"/> balanced, not biased | <input type="checkbox"/> no interpretation from the journalist |
| <input type="checkbox"/> truthful | <input type="checkbox"/> factual, not emotional | <input type="checkbox"/> no value judgments from the journalist | |
| <input type="checkbox"/> easy to understand | <input type="checkbox"/> transparent | | |



EXERCISE

The interview

Targets	Researching a topic; defining an interview goal; conducting and recording an interview; practicing listening to the interviewee and developing new questions based on answers
Duration	3.5 hours
Preparation	Copy worksheets
Materials	Index cards, tape, pens, flip chart paper, "The interview plan" worksheet
Methods	Role play, group work, online research, active media work, presentation
Technology	Computers or smartphones for research and audio recording, internet, headphones, speakers

ROLE PLAY: INTERVIEW | 15 MIN., WORK IN PAIRS

Ask the trainees to form pairs and stand facing each other. While one of them plays the role of an untrained interviewer who only asks closed questions, the other one pretends to be a tight-lipped interviewee who just answers yes/no. You can turn this into a game: The interviewer tries to make the interviewee laugh. If the interviewee laughs, the interview is over and the pair sits down. The last pair standing wins the game.

WHAT IS AN INTERVIEW? WHAT IS IT USED FOR? | 25 MIN., ENTIRE GROUP

Discuss the trainees' experience with the role-play and ask them how they would describe what they just did. Together, define what an interview is. Explain that journalists select interviewees based on their expertise in a topic or involvement in an event. Emphasize that journalists define a clear interview goal before they start their interview and use a series of open and closed questions to reach this goal. Ask the trainees to list reasons why radio journalists conduct interviews. Help them discover how interviews can be used as a research tool to acquire background information, to collect sound bites for reports, or how they can be broadcast in their entirety.

TASK: PREPARE YOUR INTERVIEWS | 70 MIN., INDIVIDUAL WORK, ENTIRE GROUP

When the trainees have grasped the most important characteristics of an interview, get them to practice conducting and giving interviews. Everyone has to choose two topics that they know something about and feel comfortable being interviewed on.

1. What topic do you know a lot about? Are you an expert on a topic because of your hobbies and interests or things you do in your everyday life?
2. What topic or cause are you passionate about? Is there an issue that has had or could have a direct positive or negative effect on your life?
3. Take two cards, each a different color. On one card, write down a topic on which you are an expert. On the other card, write down a topic you feel strongly about. Tape the cards to your chest.

After the trainees have taped the two cards to their chests, they briefly explain their topics to the rest of the group. Ask them to form pairs. Each trainee is given a chance to conduct an interview and to be interviewed. The one who acts as the interviewer first chooses one of the interviewee's preferred topics. Just like a real journalist, the interviewer then requests an interview with the interviewee. The interviewer explains the purpose of the planned interview to the interviewee. Is it a research interview or will the whole interview be broadcast? Will it go live on air or will it be recorded and edited first? After they have conducted their interview, the members of each pair switch roles: the interviewee becomes the interviewer who requests an interview.

Outline some basic guidelines before the trainees start preparing for their interviews. Those include doing research, defining an interview goal, and preparing a possible sequence of questions. Write the guidelines on flip chart paper so everyone can see them. Each trainee prepares their own questions for their interview. As interviewers, they should also come up with something that they can chat about with the interviewees to put them at ease and make them feel comfortable before recording begins. Interviewers should also test the recording device and check the batteries. Each interview should be about five minutes long.

**CONDUCT, RECORD, AND PRESENT INTERVIEWS —
FIRST ROUND | 50 MIN. PAIR WORK, ENTIRE GROUP**

One half of the trainees assume their roles as interviewers and conduct their interviews. When those have been recorded, ask if there are volunteers who want to present their interviews to the other trainees. After you have played the first pair's interview, everyone gives them a big round of applause. Ask the pair how they felt as interviewer and interviewee and if anything was new about the experience. Then ask the other trainees to use the flip charts to write down their positive feedback and their ideas on how to improve the recorded interview. Discuss the feedback with the trainees. When you go through the ideas for improvement, make sure the participants focus on things that could actually be done differently next time to make the interview more interesting and appealing to potential listeners, for example: the logical sequence of the interview, listening to the interviewee's answers and using them to create new questions, asking follow-up questions if an answer was not satisfactory. Listen to a few more interviews and analyze them with the trainees.

**CONDUCT, RECORD, AND PRESENT INTERVIEWS —
SECOND ROUND | 50 MIN., PAIR WORK,
ENTIRE GROUP**

Now the trainees who were the interviewers in the first round become the interviewees and vice versa. Ask them to keep the feedback from the first round in mind when they conduct their interviews. When they have recorded their interviews, welcome everyone back for the second round of presentations with feedback. Remind the trainees to also give positive feedback and to be factual and specific. They should try to imagine how the average listener would respond to this interview if they heard it on the radio: What aspects would they enjoy? What would they find confusing? What is still unclear? How could the interviewer have done a better job?



WORKSHEET

The interview plan

Interviewee: _____ Interviewer: _____

What should the listener know at the end of the interview? Interview goal:

Interview plan:

Aspects to keep in mind:

1. What do potential listeners already know about this topic? What should they know about it? What questions would make this topic interesting for them? How can you make this topic clear for them?
2. Develop the interview logically; ask basic questions first.
3. Listen to what your interviewee says and integrate their answers into your questions. Adapt your questions or the sequence of questions accordingly. This will give your interview a logical flow, just like an everyday conversation in which you respond to something that is said. It will help listeners follow the interview.
4. Don't jump from one idea to another without building bridges for your listeners.
5. If the interviewee doesn't answer a question, ask it again using different words. If the interviewee still doesn't answer, you can ask why they do not seem to want to answer your question.



OUTPUT

Vox pop — radio use

Targets	Analyzing and discussing radio listening habits with the help of the uses and gratifications theory; phrasing a vox pop question; conducting and editing a vox pop
Duration	3 hours. Optional: homework + 1 hour
Preparation	Download and print or copy guideline
Materials	“Vox pop checklist” guidelines
Methods	Individual work, interview, discussion
Technology	Computers or smartphones for research and audio recording, internet, headphones, speakers

USES AND GRATIFICATIONS THEORY — RADIO | 30 MIN., ENTIRE GROUP

Ask the trainees if they listen to the radio. The ones who answer “yes” should explain why. Roll up a piece of paper so that it looks like a microphone and ask each one of these trainees why they like to listen to the radio, as though you were recording a vox pop. Ask a volunteer to write down keywords from their answers. After you have collected a good number of answers, explain the uses and gratifications theory. This theory describes how people actively seek out specific media to satisfy specific needs. The theory asks questions like: Why are we using media? What media do we turn to at different times? What do we gain from it? The uses and gratifications theory regards the audience as active media consumers as opposed to earlier theories which focused on the (negative) effect media and media content might have on a more or less passive audience.

Show how the trainees’ answers reflect parts of the theory:

People use a medium like the radio for:

- information
- education
- entertainment
- escape from daily life
- personal identity
- social interaction

WHAT IS A VOX POP? | 20 MIN., ENTIRE GROUP

Discuss how asking several people the same question differs from conducting an interview. Develop a definition for vox pops with the trainees and illustrate the most important characteristics of this form of radio journalism on a sheet of flip chart paper. If possible, play a recorded vox pop as an example.

TASK: FIND A QUESTION ABOUT RADIO LISTENING HABITS | 30 MIN., GROUP WORK, ENTIRE GROUP

Ask the trainees to work in small groups. Each group chooses an aspect of the uses and gratifications theory and thinks of an interesting vox pop question that will bring out a variety of answers and opinions. Some examples are: How well do radio broadcasters fulfill your need to be well informed? What role does radio play in your social life and within your family? How much do you think radio makers should be concerned with educating, informing, or entertaining their listeners? How important was radio for you as a child? The groups present their question, get feedback from the other trainees, and then possibly refocus the question.

INPUT: CONDUCTING, EDITING, AND PUBLISHING A VOX POP | 20 MIN., ENTIRE GROUP

Offer advice on conducting a vox pop, for example: Interviewers should approach ordinary people on the streets; they should always ask the exact same question; the answers they record should be spontaneous, not rehearsed; there should always be a variety of voices (male, female, old, young) and opinions (pro, con); background noise should be kept down to a minimum; interviewers should record more answers than they think they'll need. Show the trainees how to edit their recordings digitally. The vox pop answers should be short and concise—maybe just one key sentence can be taken out of a long answer. Show the trainees how to change the order of the answers in the audio file. The vox pop should start and end with strong answers. After that, point out different ways of publishing their vox pops, for example, on SoundCloud or by sharing it on other social media networks.

TASK: CONDUCTING AND EDITING THE VOX POP | 40 MIN., GROUP WORK

Before the trainees conduct the vox pop, ask them to record a short introduction for it, like: "Many people love to listen to the radio, but for very different reasons. We went to <place> to find out why people tune in." When you send the trainees out to record their vox pops, ask them to collect at least ten different answers. If they record even more people, they will get a greater variety of voices and opinions and a better selection for the final edit. When they have completed their recordings, ask the trainees to choose the best statements and sort the answers so that they can present a variety of voices and opinions in the final audio file.

PRESENTATION, FEEDBACK, AND PUBLICATION | 40 MIN., ENTIRE GROUP

Have the groups present their vox pops and ask everyone to give them feedback. If the vox pops meet with everyone's approval, upload them to SoundCloud or other social media.

Optional:

TASK: PRACTICING A VOX POP IN THE COMMUNITY | HOMEWORK, INDIVIDUAL WORK, WORK IN PAIRS

Ask the trainees to come up with a vox pop question that they can ask people in their home town or community. They can either choose one of the topics from the news exercise, the interview exercise, or come up with their own question. Have them record and edit the vox pops and get to know different points of view.

PRESENTATION AND DISCUSSION | 60 MIN., ENTIRE GROUP

The trainees bring their finished vox pops to the workshop and play them for the others. Everyone evaluates the quality of the vox pop question and the diversity of the answers. At the end, discuss how vox pops can help ordinary people gain a voice in public debate and how this journalistic source of information demonstrates pluralism and promotes it.



GUIDELINES

Vox pop

1. Preparing a vox pop: researching and choosing one question

After you have selected a suitable topic and researched the basic facts, you may find it difficult to choose one question. There are a lot of different questions that you can ask about any topic, but for a vox pop, you must choose one key question. It should:

- be short, clear, and easy to understand.
- urge people to share personal opinions or experiences.
- be an open question.
- lead to a variety of answers and not just elicit one possible or desirable response.

2. Your approach and appearance

The first impression counts. So before you go out and ask strangers to answer your question, think about your approach and your appearance. Here are some tips:

- Be friendly and smile.
- Maintain eye contact. Show people that you are genuinely interested in what they are saying. Nod and smile when they speak to encourage them.
- Do not wear inappropriate clothing.
- Look self-confident and optimistic. If you are nervous, try not to show it.

3. When conducting a vox pop

There are some things you should keep in mind while conducting a vox pop. It helps to take notes and check the levels while you record. This will make editing easier.

Content

- Short and clear answers
- Different opinions
- Different voices (young/old, male/female)
- Do not interrupt people; be patient.
You can edit the answers later.

Technical tips

- Find a suitable location where you will not pick up too much background noise.
- Wear earphones or headphones to check the volume while you record.
- Start recording a few seconds before the answer starts and keep recording a few extra seconds at the end to make editing easier.

4. Editing a vox pop

Select the best answers. Discard the ones that are not clear, well-expressed, or well-recorded. Make sure you have a mixture of different voices and opinions. Start and end with a strong statement.



5. Video



You can download the guidelines and worksheets from this chapter here:
[dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371](https://www.dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371)



What is video?

How to define video

Video is a medium that conveys information via a sequence of images and sounds. The images we see are called the visual part of the video. The sounds that we hear are the auditory part. Thus, video is an audio-visual medium in which both images and sound play important roles.

A digital camera records video using sensors that generate electronic signals when they are struck by light. This image data is then stored in the camera or on a memory card. This technology has only been available since the mid-twentieth century. Before then, recordings could only be made on film. The very first video cameras were extremely large and expensive. These days, technological advances have made video cameras much smaller and cheaper. They are now easy to use, even for novices. Since 2003, video cameras have been integrated into phones, so that anyone who owns a cell phone or a smartphone can now record their own videos.

What is film and how does it differ from video?

The terms film and video are often used interchangeably because film, like video, conveys moving images and is an audio-visual medium. The difference between film and video lies in the technology. Film does not record the visual image electronically, but chemically on light-sensitive material known as celluloid. Film comes in various formats (8 mm, 16 mm, 35 mm, 70 mm), each of which offers a different resolution. Production on celluloid film is much more expensive than production using video technology since material on celluloid cannot be recorded over. Film is a medium that evolved from photography. It was discovered that a series of still images shown in rapid succession created the perception of motion. The Lumière Brothers in France created one of the first films in 1895; it depicts a train rolling into a station. These early films were silent. They had no sound because it was not technically possible to record and synchronize sound and visuals until the 1920s. The first feature-length “talking picture” or “talkie” was “The Jazz Singer,” released in 1927.

As film production developed, more and more movie theaters opened. Movie theaters have large screens that require high-definition visual material. That’s why filmmakers continued to use expensive film for major productions even after video was invented. The quality of the images—both in color and contrast—was considerably better on film than on video. Nowadays, however, professional video cameras are so good that Hollywood, Bollywood, and Nollywood artists often produce movies on video to keep costs down.

What is a film genre?

Movies that share certain characteristics are grouped together into film genres based on one of three major aspects: a similar narrative, a similar plot, or a similar mood or atmosphere. Assigning films to particular genres helps us discuss and analyze them, and recognize and understand what kind of films we like and dislike. Not every film can be assigned one particular genre since some films combine elements of multiple ones.

The most important genres that share a similar narrative form include comedies, dramas, and biographies. Movies that have similar plots are found among the adventure, fantasy, science fiction, Western, war, crime or whodunit, music, and sports film genres. Genres that share a similar mood or atmosphere include action, thriller, horror, romance, and erotic films.

What is fiction and non-fiction?

To be media literate, it is essential to be able to distinguish between fictional and non-fictional media content. A fictional film or video depicts something that has been made up, invented, and designed. The creator does not necessarily aim to illustrate truth or reality, even if the content is based on real-life events. The intention with fiction is to express something in the way the creator perceives it or wants to depict it. The creator invents a fictional world. Most of the movies and music videos shown in theaters, on television, or on YouTube are fictional. They are scripted, and actors tell or act out the story.

Non-fiction is the opposite of fiction. Here the creator aims to depict reality and illustrate the truth to the best of their ability. The maker of a nonfictional video (such as news, a report for a magazine program, or a documentary) is always obligated to depict events and the individuals concerned as accurately as possible. However, media can never really present reality in its entirety. They can only offer a glimpse or a segment of it, and as a result they ignore or omit other aspects or angles. This means a filmmaker’s choices and viewpoint always influence what part of reality is shown and what is left out.

What are the typical features of a video?

As an audio-visual form, video is a multifaceted medium that can be used for many purposes. It can relay news and information, and can be found in documentaries, profiles, magazine reports, and tutorials. Video is also used to entertain. The entertainment industry uses video for movies, TV series, shows, music videos, and much more.

Videos with nonfiction content can convey to viewers impressions of events, places, and people; videos with fictional content can get viewers caught up in a story so they completely forget the real world. While both video styles have positive aspects, they also have a less positive one in that whatever is shown is only a small segment selected by the media maker; this can change or even manipulate viewers' perceptions.

Although video combines images and sounds, viewers do not perceive the two as equal. They are usually more conscious of the images than of the sound, whose impact unfurls in the subconscious. Media makers are aware of this and sometimes use sounds and music to evoke an atmosphere or a certain mood in order to influence the video's impact. Slapstick videos, for instance, lose much of their comedic effect without all their amusing sounds. With no sound, horror movies can lose their eerie atmosphere and feel less scary.

In the non-fictional field of news, on the other hand, this kind of manipulation through sounds and music is not desirable. Only original sounds recorded on the scene of the event, quotes from interviews, and the journalist's narration are used in a news video to convey as much authenticity as possible. In the best-case scenario, the images of a news video and its sound go hand in hand; they reinforce each other and both tell the same story.

Sometimes news journalists cannot find appropriate images to illustrate their stories, e.g. when they report on abstract business concepts or meetings behind closed doors. In such cases, they occasionally incorporate irrelevant or even confusing images, simply because better pictures do not exist. When that happens, the pictures tell a different story than the narration. This is called a text-image split: the information seen in the pictures diverges from that of the spoken text. For viewers, this type of news video is difficult to understand because they perceive the images much more consciously than the sound or narration, which transports the actual news story. Journalists should avoid such text-image splits whenever possible.

Another factor that can make it difficult for viewers to follow and understand a video is the fact that the playback speed of the images, sounds, and scenes is determined by the video's creators. Viewers cannot slow down or speed up the images. In a movie shown in a theater or on television, for instance, information may be presented so quickly that viewers miss some of it. On the internet, of course, viewers can replay a sequence or even the entire video.

What do video sequence and video clip mean?

A video sequence is a section of a video that forms a distinct narrative unit either due to technical elements or in terms of content. For instance, an action like frying an egg or making a

call with a smartphone can be broken down to five or six video shots. Together, these shots form a short sequence that tells one distinct part of the story. Another example is introducing a person or a place in a movie through a sequence of shots that go together. Video clips, on the other hand, are audio-visual sequences that are often a few minutes long and stand on their own. Popular examples of video clips include music videos, video tutorials, product reviews, or videos produced by citizen journalists. Video clips are very popular on social media.

What do frame rate and frames per second (fps) mean?

The frame rate is the number of single pictures per second shown in sequence in a video. If there are 14 to 16 pictures per second, the human brain perceives the action as one fluid motion. At slower rates, the brain perceives each image individually. The movements become jerky, and the motion seems "stop and go." The standard frames rates for television are 25 frames per second (fps) and 29.97 fps.

What does video shot size mean?

A video shot size is defined by the distance from the camera to the subject. The closer the camera is to a subject, the better you can see the details, but this also means you can see less of the surroundings. If the camera is far away from the subject, viewers have more of an overview of the location or situation. Long shots, medium shots, and close-ups are the three most widely used shot sizes.

Filmmakers employ a variety of shot sizes to make a video interesting and exciting, and to keep the pace of the story going. The sequence of shot sizes influences viewers' perceptions and emotions as they watch the video. A series of long shots can create a calm feeling, whereas many close-ups or details in a row can be perceived as disturbing, disorienting, eerie, or mysterious.

What do aspect ratio and image resolution mean?

The aspect ratio is the proportional relationship between an image's width and height. For quite a long time, the standard aspect ratio for television was 4:3. Nowadays, 16:9 is the standard, because it corresponds better to a person's natural field of vision. The evolution of smartphones has also popularized a vertical video format of 9:16. It has become the standard for social media stories or status updates because of the way people hold their smartphones. Users don't want to flip their phones sideways to watch a video while they are scrolling through their newsfeed. The image resolution for videos is measured in pixels. Pixels are the single dots or points of color

that make up a video image. The greater the number of pixels, the sharper the image is. Standards for the internet for 16:9 video are high-definition (HD), with 1280×720 pixels, and full HD, with 1920×1080 pixels. A higher resolution also means a bigger file size. So depending on what the video will be used for, full HD might not be necessary (e.g. for posting a video on social media).

What do video editing, rough cut, and final cut mean?

Video editing is the piecing together of separate recorded scenes or shots to create one single video. In the first step, the rough cut, the individual shots or scenes are arranged in a logical sequence and superfluous material is deleted. There should be a mix of shot sizes to give the video an interesting structure. In the second step, the final cut, the transitions between the separate shots or scenes are perfected to ensure one continuous flow of movement; colors are filtered or altered as needed; and text, music, language, and sounds are added.

What do timeline, video track, and audio track mean?

In digital video editing programs, one particular window is essential: the timeline. The individual segments of the video material are lined up in sequence on the timeline to create a visual overview. The segments can be moved back and forth along the timeline or deleted entirely. A video track is the positioning of the visual material on the timeline. One timeline can have several video tracks. An audio track is the positioning of audio material on the timeline. There are often several audio tracks on a timeline that are stacked on top of each other like layers: one for the original sound of a video clip, one for additional sounds, one for music, and one for voice recordings.

Video on the internet and social media

Audio-visual content in the form of video has become a major feature on the internet ever since it became possible to transmit large amounts of data quickly. But in some countries and regions of the world, it can be difficult to view, upload, and download videos quickly or at all if the internet connection is weak or slow.

At the end of the 1990s, the distribution of videos on the internet was largely the domain of established media and major companies. News broadcasters disseminated program segments produced for television online, which enabled them to reach more viewers. Companies advertised their products through video and PR films. When MySpace was launched in 2003, it was the first social media platform where average people could upload

videos. MySpace was primarily used by musicians and those interested in music for distributing and watching music videos. It wasn't long before other platforms followed suit. YouTube premiered in 2005 and has since become the world's most popular platform for audio-visual material, with over two billion users. Vimeo is another popular video portal with millions of viewers per month. Facebook also offers its users a chance to stream, upload, view, and share videos.

Live-streaming is another essential aspect of online video. Again, media companies and news channels were the first to develop the technology for live-streaming to inform users about current events. Nowadays, anyone can use a smartphone and Facebook or webcam apps such as Twitch, YouNow, and Picarto.TV to produce and share a live video with viewers.

What is a vlog?

A vlog, or a video blog, is like a video diary, where a person produces and publishes video material on a regular basis. Unlike a blogger, who regularly publishes new texts and pictures, a vlogger shares material via video, mainly on YouTube. Most vloggers share personal experiences and ideas. Their subjects range from self-expression to travel reports, from observations and thoughts to well-argued opinions, from hobbies such as cooking, sports and music to social activities or make-up and fashion tips. For vloggers, it is important to develop an audience and keep viewers coming back for subsequent episodes. To do this, they use a variety of techniques. Vloggers may address viewers at eye level and thank them for watching, posting comments and ideas, and subscribing to their YouTube channel. At the end of their video, a vlogger may announce upcoming episodes or refer viewers to existing ones. Anyone can create a vlog with the proper smartphone and an internet connection. But to pursue it seriously, topics covered have to be interesting to a potential audience. In addition, a vlogger must commit to posting new videos regularly, should like being on camera, be comfortable sharing personal thoughts and ideas with others, and enjoy building a personal connection to an audience.

What are the most important aspects of a vlog?

A vlog has very clear features that distinguish it from other videos. Normally, just one person, the vlogger, stands or sits in front of the camera and speaks into it, addressing the viewers. The vlogger looks directly into the camera, thereby intensifying their connection with the viewers and giving them the sense that the vlogger is interacting with them personally. A vlog segment is often recorded using only one shot size, with the camera remaining stationary on a tripod. The only thing that moves is the vlogger, who employs gestures and facial expressions to emphasize what is being said. A vlog generally lasts from one to around five minutes. A simple vlog does not require

editing. Some vloggers use jump cuts to grab a viewer's attention. These are abrupt transitions where the shot size remains unchanged from one frame to another, but the vlogger is in a different place or position in the subsequent shot. This creates the impression of a jump. Some vloggers also complement their videos with texts, links, or images that they add during editing. Space for comments below the video facilitates interaction between the vlogger and viewers, who provide feedback on the vlogger's work.

Video and copyrights

Copyrights apply to all videos uploaded to the internet. This means that a user may only upload content for which the user owns the copyright. If, for instance, someone records a TV show or sports broadcast shown on television, and posts it on YouTube without permission, this is a violation of the TV broadcaster's copyright. If you produce your own music videos and post them, make sure you respect the copyrights of the musicians and the record labels. Producers of video games own the copyrights for game tutorials and Let's Play videos. Given the massive number of videos uploaded to the internet every day, it's not always easy to determine which user has infringed on copyright laws with which video, but it is not impossible. Some YouTube users have already been sued for infringing on copyrights. That's why it is essential to post only self-produced video content online or to work with Creative Commons (CC) licenses.



ESSENTIALS

Learning objectives

Knowledge

Video is a medium with sound and visuals; as an audio-visual medium appealing to multiple senses, videos can have strong effects on viewers; there are different video or film genres; vlogs are video blogs that anyone with a smartphone can produce; video uses different shot-sizes, similar to photography; the five-shot rule enables video producers to condense longer actions through editing; storyboards help plan and prepare video shoots.

Skills

Being able to create, edit and analyze video, to reflect personal preferences, to discuss and narrow down a topic; developing visual literacy, expressing an opinion, developing a concept for creative work; individual work, pair and group work, active media work, role playing, presenting.

Schedule

As a trainer, you can choose from a variety of topics, specific approaches, and training methods for educating young people in media and information literacy, and for training important skills. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

This collection of materials offers a range of exercises and worksheets to complement your trainings. Feel free to choose the exercises you consider suitable and adapt them for your trainees. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 2 HOURS

Video briefing

Exchanging personal experience with video and film genres; understanding characteristics of video; examining the emotional effects video can have on a person

EXERCISE | 3 HOURS

Vlogging — setting an agenda

Exploring the variety of content and characteristics of a vlog; learning to present and speak clearly; learning to record video and create a vlog; presenting a vlog

EXERCISE | 4 HOURS

Action! Video sequencing

Examining the grammar of video; learning to visually depict a simple action; understanding video shot sizes and sequencing; understanding visual narrative language; creating a video sequence and presenting it

OUTPUT | 3 HOURS

Role-play — YouTube star

Examining types of video on social media; discussing the popularity of certain videos and YouTube stars; role playing and interacting with a YouTube star



TOPIC GAMES

Video

SHOOTING A MOVIE IS TEAMWORK

“Action countdown”

This game is good practice for directing a video recording session. Start by having trainees stand in a circle with their arms stretched out in front of them, palms facing upwards. Now start a countdown until the “action” signal is given. Call out a random number, like “10,” and simultaneously clap your right hand on the right hand of the person to your left. That person then does the same with the person on their left and continues the countdown by saying the next number, “9.” Once the countdown gets to “1,” the “action!” signal is given. All participants may then move out of the circle, nod and wave “hello,” but they are not allowed to make any sound and should hold their index finger in front of their lips in a “shhhh” gesture as a reminder. All those not paying attention and who accidentally speak or make a noise after “action” was announced are disqualified. As soon as the person who said “action” says “cut,” then everyone who was not disqualified can start speaking again and form a new circle until only one or two people are left.

SHARING EXPERIENCES WITH MOVIES AND EMOTIONS

“Have you ever? Movies and emotions”

This game is an active, fun group activity for exploring and celebrating the diversity of people’s emotional experiences with movies. It works well with large groups. Have trainees sit in a circle with one fewer chair than the number of people. The person without a chair stands in the middle and asks “yes” and “no” questions about films and emotions, such as: “Have you ever cried during a romance movie?” or “Have you ever held your hands in front of your eyes during a scary movie?” Those who answer the question with “yes” then stand up and, along with the person who posed the question, scramble for a new seat. The person left without a chair must remain in the middle, and asks the next question about movies and feelings.

ACTING SILLY WHILE REMAINING SERIOUS

“A master at making faces”

This energizer breaks the ice in a fun way while preparing trainees to take roles seriously. Divide trainees into two equal groups. Explain that the goal is to become the master of making faces, but only those who do not laugh have a chance. Have groups form two lines facing each other. Give a signal for the first group to turn their backs on the other group and make a face that is funny, sad, silly, goofy, etc. Then signal the group to turn back to the second group and show their faces for a few seconds. Anyone who laughs from the other group is disqualified. Now it’s the second group’s turn. Have groups take turns

until all the members of one group have been disqualified. The remaining group is the master at making faces.

ASSOCIATIVE AND CREATIVE SKILLS

“What is it?”

This game fosters creative and associative skills. Ask trainees to stand in a circle while you think of an object you can portray using your hands, feet, and body, but without making a sound. Everyone has to guess what the object is. As soon as someone guesses correctly, silently pass the imaginary object to a person of your choosing. That person then uses gestures to portray a new object, while the others guess, and so on.

TRAINING PERCEPTION

“Pay attention”

This energizer encourages trainees to pay close attention to what others are doing. Start by moving around the room silently, having trainees move at the same speed you are. Trainees need to stop the moment you stop moving. Everyone stands still for a moment until you give the signal to move again. Vary the speed of movement to liven up the game from very slow to very fast. Or you can choose a trainee to set the tempo and stop and start the action, which encourages everyone to pay attention to the actions of other group members.

CREATING AN IMPRESSION OF MOTION THROUGH INDIVIDUAL PICTURES

“Stop-and-go race”

This game illustrates how movement is created in film by lining up individual images in a sequence. Divide trainees into several groups. In each round, one person from each group enters the stop-and-go race. Have players take their place at the designated starting line. To signal the start of the race, say “3, 2, 1, and action!” or select a trainee to give the command. Unlike in a normal race, in this one the runners may only move forward from one “frozen” picture to the next when the signal is given, much like in a stop-motion film. They have to freeze in between and wait for the next call to “action!” The runners try to move forward as much as possible from one signal to the next with each individual movement. The group whose runner reaches the finish line first wins.

HONING LISTENING SKILLS

“Blind animals”

This game teaches how important listening is and how much fun it can be. Assign each trainee an animal to represent, whispering it to them so no one else can hear. From two to eight trainees should be assigned the same animal. Once all the trainees know what animal they represent, tell them to close their eyes and mimic the sounds of that particular animal. Keeping their eyes closed and going just on sound, trainees try to find the other animals of the same tribe. Those who find their tribe first win. Make sure that the blind animals do not run into anything.

MOVING LIKE A CAMERA OPERATOR

“Close-up or long shot”

Have trainees move through the room with their hands forming a square, like a camera screen, in front of their eyes. Start by naming an object or person in the room and adding “close-up” or “long shot.” Everyone has to get close to or far away from the named object or person to capture the designated shot size. Have a trainee designate an object or person in the next round.

UNDERSTANDING VIDEO AS IMAGE AND SOUND

“Video track seeks audio track”

This game visualizes how visual and audio material is combined in video. Various groups can compete against each another. The basic idea is that a number of video and audio tracks have gotten mixed up and need to get back together. First, make a list of a few simple actions, for instance “stirring soup,” “starting up a moped,” “getting annoyed,” “laughing at a joke. You will need half as many actions as you have trainees in each group. If you have 10 trainees in each group, you will need five different actions. Then write each action on two slips of paper, once with the added instruction “video track - silent”, once with “audio track - sound”. Each trainee draws a slip of paper with an action and an instruction. When you give the start signal, the “video tracks” pantomime the appropriate movements for their action, while the “audio tracks” make the appropriate sounds. Once the corresponding tracks have found each other, they form a pair and stand back-to-back without moving or making a sound. The pair that puts everything together correctly first wins.

A VIDEO-EDITING COMPETITION

“Cut it”

This fun energizer helps trainees get a feel for video editing. Divide trainees into two groups. Then have each group form a line and hold hands. The first person in the line lets go of their neighbor’s hand and becomes the editor while the other members of the group are the “raw material” that the editor must rearrange into a new sequence. Tell editors how their material should be arranged, according to, for example, sex, height, trouser length, hair color, etc., then give editors the signal to start arranging their material into the right sequence. Editors use their arms to split the link between two hands and may only make one cut, then properly rearrange the two resulting parts before making the next edit. The first group to finish wins.

TELLING AND ACTING OUT CREATIVE STORIES

“Silent movie”

This energizer spurs group creativity and facilitates discussion about dramatization as trainees practice telling a story and taking on different roles. Divide the group into “narrators” and “actors.” The first narrator starts with one or two sentences that mark the beginning of a made-up story and introduces a couple of figures. Some of the actors take on these roles as in a silent film: without speaking, they use exaggerated gestures and facial expressions to portray what the narrator has said. The next narrator carries on with one or two sentences, more actors are added, and so on. The idea is to have each narrator continue the story so that the parts are related and roles are created for all the actors as the story unfolds.

GUESSING GENRES

“Genres game”

Divide trainees into several groups and have each group pick a slip of paper with a film genre written on it. Depending on trainees’ experience, these genres could include: comedy, drama, action, science fiction, romance, horror, thriller, or detective stories. Each group then prepares a brief scene that corresponds to the genre without naming it. Have groups act out their scenes as the others try to guess the genre. Every time a group gives the right answer, it gets a point. The group with the most points wins. Once the game is over, open a discussion on the characteristics of the various film genres.



INTRODUCTION

Video briefing

Targets	Exchanging personal experience with video and film genres; understanding the characteristics of video; examining the emotional effects video can have on a person
Duration	2 hours
Preparation	Download and print or copy worksheet
Materials	"Video profile of ..." worksheet, flip chart with markers
Methods	Individual work, pair work, open discussion
Technology	—

POSITIONING — GENRES | 30 MIN., ENTIRE GROUP

Welcome trainees and introduce the subject of video. Mark a line through the room where one end stands for "one" and the other end for "ten." Explain that you will make statements and trainees have to position themselves along the line according to how they feel about the statement, ranging from "one" for "do not agree" to "ten" for "agree completely". A position in the middle means "somewhat agree".

Statements could include:

- I like to watch movies on television/in a movie theater/on the internet.
- It's better to watch documentary videos than scripted and acted movies.
- I like comedy/mystery/romance/horror/science fiction/action/drama/documentary movies.

After trainees have taken up their positions, ask a few why they positioned themselves in a particular spot and why they agree or disagree with your statement. Then stress the role of viewers, who ultimately decide whether a film, TV broadcast, or internet video is a hit or a flop.

BRAINSTORMING: WHAT IS VIDEO? WHAT CAN VIDEO DO? | 30 MIN., ENTIRE GROUP

Brainstorm with trainees to compile a list of the most essential features of film and video. You can use a flip chart to record the most central aspects and explain terms like: video clip, video sequence, genres, shot size, audio-visual, video track, audio track, and cut. Talk about the differences between film and video.

TASK: VIDEO BRIEFING | 30 MIN., INDIVIDUAL WORK, PAIR WORK

The goal is for trainees to share their impressions of and experiences with movies, TV shows, and internet videos. Start by having each trainee fill out a video profile and then ask them to compare their results with their neighbor's. They can also add things that develop from their talks with one another to their profiles. The video briefing will prompt them to reflect on their own preferences and delve deeper into the forms video can take and its content.

- Thousands of films, TV shows and internet videos exist around the world. Not everyone likes everything. Which ones have impressed you so much that you still remember them well? And why? Please fill out the video profile.
- Compare your experience with those of your neighbors. Discuss in particular what made you laugh or cry during a movie, what shocked or impressed you so much that it changed your life.

PRESENTATION AND DISCUSSION | 30 MIN., OPEN DISCUSSION

Collect the video profiles and display them for everyone to see. Once trainees have looked at all the video profiles, start a discussion:

- How easy or difficult was it to fill out the video profile on your own?
- How did your trip down memory lane change once you started talking with the person next to you?
- What category were most of your examples from: movies, TV shows, or internet videos? Why?
- What can be shocking about movies, TV shows, or internet videos? How closely do the shocking bits resemble reality?
- How can a movie, TV show, or internet video have such an impact that it changes something in viewers' lives, emotions or outlooks, even though all they do is watch passively? What makes movies, TV shows, and videos so powerful?
- Can you think of examples where a movie, TV show, or internet video changed the perspectives or even the lives of a wider audience and not just those of an individual? What were the changes?



WORKSHEET

Video profile of ...

TASK

There are millions of movies, TV shows, and internet videos around the world and everyone has their own personal preferences. Which ones do you remember best and why?

What made me laugh and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

What made me cry and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

What shocked me and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

What changed my life and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____



EXERCISE

Vlogging — setting an agenda

Targets	Exploring the variety of content and characteristics of a vlog; learning to present and speak clearly; learning to record video, create a vlog, and present it
Duration	3 hours
Preparation	Download and print or copy worksheet; find one or two good examples of a vlog
Materials	“Vlogging—plan and prepare” worksheet, flip chart with markers
Methods	Guided discussion, pair work, presentation
Technology	Computer, projector, internet, smartphones with video function

DEFINING A VLOG | 30 MIN., ENTIRE GROUP, GUIDED DISCUSSION

Ask trainees if they know what a vlog is and if they can name its main characteristics. Write descriptions on a flip chart. Before explaining which are correct, have the group watch one or two sample vlogs on YouTube. Then compare those vlogs’ characteristics with the descriptions on the flip chart and add any missing characteristics to the list.

PLANNING: YOUR INTERESTS, YOUR TOPICS, YOUR VLOG | 30 MIN., PAIR WORK

Transition to an exercise and have trainees create a vlog that is no more than two minutes long on a topic of their choice. trainees work in pairs, and each pair should have at least one phone with video function. The following steps will help trainees select and clearly focus the topic of their vlog:

- What are your interests? Which of those could be a good topic for your vlog? Write ideas on the worksheet.
- Present your ideas to the other trainees and get their feedback. Which ideas could be exciting and interesting to your viewers? Choose your subject.
- Discuss the various aspects of your topic with the other trainees.
- Select one aspect you think you can say the most about and that is relevant to your viewers. Define a key question or guiding idea that serves as a common theme throughout your vlog.

Help trainees select a topic. The possibilities are broad and include sports, cooking, traveling, personal opinions, and socially relevant issues such as environmental pollution and climate change. If one pair is interested in climate change, for instance, they might focus on its global or local ramifications, or on the sustainable management of resources. A key question for the second aspect of the topic could be: “How can you protect the environment?”

Once each pair has found a topic, they present their ideas to the rest of the trainees. With the help of group feedback, assess the practicality of each idea and whether it lends itself to a personal approach on the part of the vlogger. Suggest possible changes and ideas on broadening or narrowing the approach to the issue.

TRAINING AND PRODUCTION: YOUR VLOG | 60 MIN., PAIR WORK, GUIDED DISCUSSION, ACTIVE MEDIA WORK

Before actually recording the vlog, it is important that both the vlogger and the person shooting the video practice. Using the worksheets, offer trainees tips on how to employ language and text, voice, gestures, and facial expressions. Suggest good visual and audio settings for the recording. Depending on the technology available, you could show trainees how to use a video editing application to trim the beginning and end of the video.

Have each pair prepare their vlogs independently and run through them at first without using any technology. When the vloggers feel confident after the practice runs, each pair can look for a quiet space to make the recording. Encourage trainees to practice with their equipment and make sure the sound levels are appropriate before they start recording. Once a pair feels ready, they can record the vlog. If necessary, they can then use a video editing app to make clean cuts at the beginning and the end of the recording.

PRESENTATION AND CONCLUSION | 60 MIN., ENTIRE GROUP, PRESENTATION

Trainees present their vlogs to the group. Smartphones can be connected to laptops and projectors to show the videos, or trainees can upload their videos to a shared Facebook group or YouTube channel.

Ask the group to provide constructive feedback for each vlog and consider the following aspects: topic, structure, presentation, the relationship built with the virtual audience, the integration of personal experience into the vlog, shot size, perspective, and sound.

Remind trainees that feedback always starts with a positive aspect.

Wrap up the session by asking trainees what conclusions they have drawn from creating their vlogs.



WORKSHEET

Vlogging — plan and prepare

What topics interest you?

Circle the topic that would be most interesting for your viewers and that you have a lot to say about. List various aspects of that topic.

Now, circle the aspect that would be most relevant for your viewers. Formulate one main question or idea that you aim to address in your vlog.

Tips for language and text

It is always important for a vlogger to think about their audience. Choose an appropriate way to talk to your viewers and speak directly to them. It helps to think of an individual viewer, for instance a friend. Imagine you are talking to that friend, not to a camera. So avoid openings like “Dear viewers all over the world...” and go for something more personal and intimate instead, “hello, thanks for joining me...” Weave a common thread through your vlog.

- **Introduction:** How do you want to introduce the issue to your viewers? With a personal example? With a question?
- **Middle section:** What additional aspects, questions, or examples do you also want to address and when? Do you want to surprise your viewers? How?
- **Conclusion:** How do you want to end your vlog? With a conclusion? An open-ended question? With a reference to a link, another vlog, or a call to action?

Tips for voice, gestures, and facial expressions

A vlogger can employ various tools to emphasize the text.

- **Voice:** You can play with your voice and pitch: speak loudly, or quietly, and pause occasionally. Just make sure you always speak clearly.

- **Facial expressions:** Look directly into the camera and use facial expressions to indicate how you want to get your point across—either in a serious or humorous way.
- **Gestures:** Use gestures to emphasize what you are saying.

Tips for images and sound

- **Image:** Place the camera or smart phone at eye level. Make sure that the shot shows the vlogger from the chest upward, and that facial expressions and gestures can be seen clearly.
- **Sound:** Since background noise can be disturbing, choose a quiet location where no one else is speaking at the same time. Do a sound test.

Tips for recording

Turn on the recording device before the vlogger begins speaking. Let it run for about five seconds and then give the signal for the vlogger to start. Hold the device steady. You can place your elbows on a table to help steady your hold. Wait five seconds at the end before you stop recording. Extra material can always be edited out, but you can never record a moment that has already passed.



EXERCISE

Action! Video sequencing

Targets	Examining the grammar of video; visually illustrating a simple action; understanding video shot sizes and sequencing; understanding visual narrative language; creating a video sequence and presenting it
Duration	4 hours
Preparation	Search for two or three short video examples to illustrate the video shot sizes employed; download and print or copy worksheets and guidelines; test video editing application
Materials	“Storyboard” and “Quiz: Video shot sizes” worksheets, “Five-shot rule” guidelines
Methods	Guided discussion, group work, quiz, presentation
Technology	Computer, projector, internet, smartphones with video camera function

GUIDED DISCUSSION: THE GRAMMAR OF VIDEO | 20 MIN., ENTIRE GROUP

Start by writing “The Grammar of Video” on a flip chart and ask trainees to brainstorm about what this could mean. Write down all the ideas mentioned on the flip chart without commenting. Show a brief sample video in which a particular action has been broken down into sections based on shot size.

Tip: On YouTube, search for in “video sequencing” and “five-shot rule” to find examples. Visualize and discuss the various shot sizes based on the sample videos.

VIDEO SHOT SIZES | 20 MIN., GROUP WORK, QUIZ

This is a chance for trainees to apply their newly acquired knowledge. Divide the group into smaller groups who compete against each other. They may refer to their worksheets during this quiz.

Have trainees watch two videos you chose that make use of a variety of shot sizes. Instruct groups to identify the first ten shot sizes, and to note them down on their worksheets along with a sketch of each one. trainees do not need to watch the videos to the end, but they should not watch any one video more than three times to increase the sense of competition. Have groups compare their results: the one with the most correctly identified shot sizes wins.

INPUT: FIVE-SHOT RULE | 5 MIN., ENTIRE GROUP

Distribute the “Five-shot rule” guidelines. Explain how the actions and events depicted in a video cannot be filmed and shown in real time. Instead, actions are condensed by breaking them down into a few key shots. For example, if you want to show someone frying an egg, this would take five minutes. In your video, you will not want to bore the audience with five minutes of an egg frying. So instead, you determine the key moments in that process: putting the pan on the stove and turning the stove on, adding butter or oil to the pan, breaking the egg into the pan, the egg sizzling, and then taking the fried egg out of the pan and putting it on a plate. If you film these short scenes using the angles and shot sizes outlined in the five-shot rule, you will be able to put them together later in the editing process without confusing your audience. The audience will “fill in the blanks” and understand the whole action. Years of watching movies and videos have accustomed the audience to the grammar of video.

Another reason filmmakers apply the five-shot rule is that videos are more interesting when they feature a variety of shot sizes.

TASK: DEVELOP A STORYBOARD FOR AN ACTION | 45 MIN., GROUP WORK

Trainees should now apply what they have learned, taking a single sentence that describes an action or activity as a starting point. You can provide the sentences or have trainees come up with them together, but they should not be too complex. Examples include:

- A mysterious stranger secretly passes on a letter to a woman.
- A student impatiently searches for his phone in his bag.
- On a hot day, a woman drinks an entire glass of water in one go.
- A man hastily steps through the door and looks around nervously.
- Two friends run into each other on the street and are happy to see each other.

The goal is to have trainees depict the one-sentence “storyline” or action in a video sequence using the five-shot rule and a variety of shot sizes, and to use a storyboard to plan the action. Have trainees sketch out their ideas for pictures on a storyboard, noting the shot size to be used under each sketch. Major jumps, such as a long shot to a close-up, should be avoided. Before trainees actually start filming, look at each storyboard and review whether:

- the action in the sentence will really come across in the video
- each shot moves the action along using smooth transitions
- the shot sizes are varied enough to keep the video interesting but not confusing

TASK: RECORDING VIDEO | 30 MIN., GROUP WORK

Based on their storyboards, trainees record their various shots. Provide individual assistance, tips, and suggestions where needed. Remind trainees to record a bit of free space at the beginning and end so they can be edited later. It is also wise to record several takes of each shot size, so the best one can then be selected in the editing process. Panning shots and zooming should be avoided since these movements cannot be edited—the professionals never cut a panning shot until the camera has come to a standstill, and they don’t cut zoom shots until the zoom is complete. Once all shots from the storyboards have been recorded, the groups review their material and chose the best takes to be used in the editing process.

INPUT: APPLICATIONS FOR EDITING | 30 MIN., ENTIRE GROUP

Before trainees actually begin editing, provide an overview of the process. Show trainees which apps or programs can be used to edit video and how to download them. Then hand out the guidelines for the VivaVideo or Kinemaster app, if you are using one of these. You can also show examples of how to do a rough cut, and then fine-tune the details of the video material.

TASK: EDITING, EXPORTING, AND UPLOADING YOUR VIDEO | 60 MIN., GROUP WORK

In their groups, have trainees start by working on their rough cut, lining up their various recordings in the right order to create the structure of the video. Once the clips have been lined up and trimmed, trainees can do the detail work. Offer individual assistance and watch each video before it is exported, pointing out possible mistakes, and offering other tips and feedback. The trainees then export the video from the app and save it on a computer or upload it to a shared YouTube channel or Facebook group.

PRESENTATION AND CONCLUSION | 30 MIN., ENTIRE GROUP

Once the videos have been produced, have trainees come together for a group presentation. Each video presentation is followed by a round of applause and then feedback from all the groups. Points of discussion can include the various shot sizes that were applied or not applied, their variation, and the technical implementation, continuity, clarity, and creativity of the video.

When all the videos have been presented, ask trainees to summarize what they have learned in this unit. Encourage them to be aware of the various shot sizes and perspectives used, as well as the editing of any video they watch in future, to enhance their understanding of how a story can be told.



WORKSHEET

Quiz: Video shot sizes



Long shot



Medium shot



Close-up



Over the shoulder



Unusual shot

TASK

Analyze the first ten shots from video 1. For each of them, identify the shot size and tick the right one.

Shot 1

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 2

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 3

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 4

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 5

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 6

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 7

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 8

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 9

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 10

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

TASK

Analyze the first ten shots from video 2. For each of them, identify the shot size and tick the right one.

Shot 1

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 2

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 3

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 4

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 5

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 6

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 7

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 8

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 9

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

Shot 10

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot



GUIDELINES

Five-shot rule



Close-up of the action

What is happening? Engage the viewer and introduce a little mystery by getting very close to the action and showing a detail.



Close-up of the face

Who is the person performing the action? What are they feeling? Go in very close and crop the top of the subject's head.



Medium or long shot

Where is the action taking place? Add context, mood, environment, location, and information about the subject's surroundings.



Over-the-shoulder shot

How is the action being performed? Shoot from over the subject's shoulder to represent the person's point of view. Viewers then identify with the person engaged in the activity.



Unusual/alternative shot

What else should the viewer know? Be creative, stand on a chair, crawl on your belly, and vary what is in the foreground and the background.



WORKSHEET

Storyboard

TASK

Plan the shots for your storyline with this storyboard. Use the five-shot rule and a variety of shot sizes. Sketch your idea for each shot and write the shot size under each sketch. Avoid major jumps, such as a long shot to a close-up.

Title: _____



OUTPUT

Role-playing: YouTube star

Targets	Examining types of video in social media; discussing the popularity of certain videos and YouTube stars; creatively role-playing a YouTube star; offline interactivity
Duration	3 hours
Preparation	Look for an example of a popular YouTube video; download and print or copy worksheets
Materials	“Check it! YouTube video”, “Present it! YouTube channel” worksheets
Methods	Guided discussion, group work, role-play, interactive presentation
Technology	Smartphone, internet

INTRODUCTION: TYPES OF VIDEO ON SOCIAL MEDIA | 30 MIN., ENTIRE GROUP, GUIDED DISCUSSION

Start by showing trainees a popular YouTube video, either a video by a YouTube star or a video that went viral. You could also search YouTube’s Spotlight channel: [youtube.com/user/youtube](https://www.youtube.com/user/youtube)

After watching the video together, ask trainees to discuss why they think the video or YouTube star is so successful. Stress the special role the audience plays in social media. The interactivity of social platforms allows every viewer to decide what to watch, like or dislike, and share or comment on. Discuss with the group possible motives for watching video clips on social media, for instance:

To have fun	To learn
To stay up-to-date	Out of boredom
For information	To get help
To see what people are talking about	To participate in discussions
For entertainment	

Now ask if classic film genres can be applied to videos in social media. Have trainees work together and look for example videos they have seen and remember. They will discover that new types of video have developed in and through social media. Work with the group to come up with categories for social media videos on related subjects, such as:

Music videos	Vlogs
Talk and opinion	Dancing
Mishaps	Tips
Gaming	Fashion/Makeup
Animals	Singing
Knowledge	Tutorials
Comedy	Lifestyle
Sports and Fitness	Cooking
Repairs	Fun and Silliness

TASK: FINDING AND ANALYZING EXAMPLES | 60 MIN., GROUP WORK

Depending on the technology available and trainees' interests, have them form a number of groups. Each group should have at least one smartphone or laptop with an internet connection. Each group chooses one of the social media video categories. The group then analyzes the category using a popular video from that genre. Distribute the worksheet and discuss the various questions, then ask groups to analyze the characteristics of the sample video, and write them down on either the worksheet or a flip chart.

PLANNING AND PREPARING: INTERACTIVE YOUTUBE STAR | 30 MIN., GROUP WORK, ROLE PLAY

Once the groups have discussed and shared the characteristics of their video categories, ask them to get creative. Explain that they should develop their own idea for a video in line with the category they have analyzed, and prepare a presentation in the form of a role-play. Have group members think up a name for their fictitious YouTube channel, the kinds of viewers they want to attract, the content of their video role-play, and how long it should be. They decide who the presenter will be and who will operate the camera. They should also decide on a setting. Just like on social media, viewers will later have the opportunity to make comments. Each group should create a flip chart (see "Present it! YouTube" worksheet). Have groups detail the video and the fictitious channel on the flip chart, leaving a lot of space for comments, along with "like" and "dislike" buttons. Once a group has developed their idea and flip chart, they should practice their presentation.

PRESENTATIONS AND COMMENTS | 30 MIN., ENTIRE GROUP, INTERACTIVE PRESENTATION

Open the session by asking the first group to present their role-play. After each presentation and a big round of applause, give the audience a chance to write their comments on the prepared flip chart and to select "like" or "dislike."

ANALYSIS | 30 MIN., ENTIRE GROUP

After all groups have acted out a video from their fictitious channel, have trainees analyze their experience. Start by asking them to reflect on their own role-playing:

- Was it easy, or difficult, and what was the most fun?
- What was different from what you expected?

In the next step, trainees should reflect on the "likes," "dislikes," and comments they received.

- How did it feel to get comments from other people?
- What did the "likes" and "dislikes" mean to you?
- What was different from what you expected?

The third step involves choosing winners in three different categories that you determine, for instance "entertaining", "informative", "creative", or "unusual", etc. Then set out one box for each category and give each trainee three ballots—one per box or category. The members of a group cannot vote for their own group. Once the ballots have been counted, name the winner of each particular category.



WORKSHEET

Check it! YouTube video

TASK

Analyze a popular video from one of the categories you have selected.

Video category: _____

Sample video: _____

Who owns the channel? _____

Content

What is the topic? Where does the video take place?

Who are the actors or characters? What are they like? How do they speak?

What conflicts arise? How are they solved?

Images

Which things in the shots indicate the location? Are there accessories and costumes?

What are the shot sizes? Is the camera static or in motion?

Are there cuts in the video? If so, what kind and how do they work?

Sound

Which sounds were added in post-production? Is there music? What kind?

Impact

Do you feel well-informed? Why or why not?

Do you feel entertained? Why or why not?

Which topics, people, or aspects felt real to you and which seemed exaggerated?

How intensely were you drawn into the video and what methods were used?



WORKSHEET

Present it! YouTube channel

TASK

Design a big poster for your presentation in the space below. Add the title of your video and the name of your channel, draw a still picture from your video, and leave a lot of space for the "views," "likes," "dislikes," and "comments" from your viewers.

You Tube

▶ ⏪ 🔊

Title: _____

Channel: Subscribe

_____ views

+ Add to ➦ Share *** More

👍 _____ 👎 _____

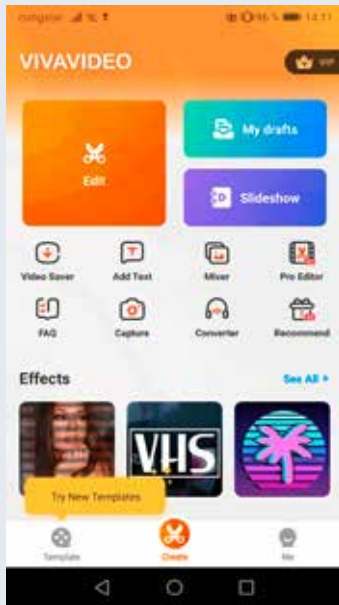
COMMENTS



GUIDELINES

Editing video: VivaVideo (smartphone)

Start menu



Start the app. Select *Edit* for a new project or go to *My drafts* to open an existing project.

Select clips



Add the clips from your recordings and tap *Next*.

Menus



At the bottom you can see two menus: One to adjust and trim each of your clips and another one to select *Theme*, *Music*, *Clip Edit*, *Text & Fx* and *Filter*.

Adjustment



Select a clip and tap *Trim* to adjust it. Determine the beginning and the end of each clip.

Cropping



You can also rearrange your clips. By selecting *Clip Edit* you can edit each clip in detail.

Brushes



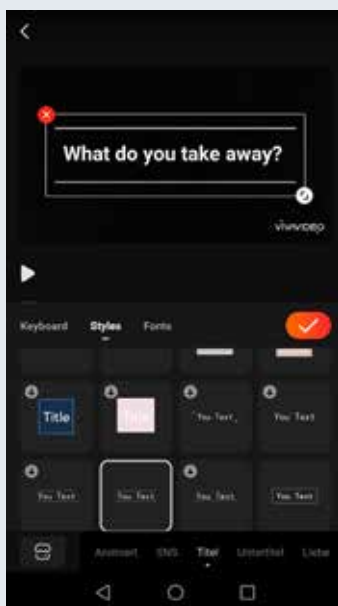
When you have selected *Clip Edit* you can adjust the volume of the selected clip.

Add music



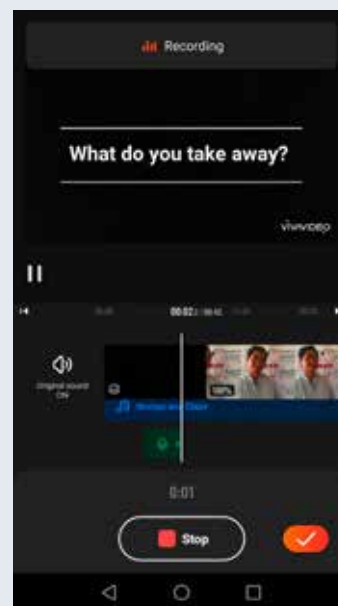
If you like, add music provided in the app. If you use other music, respect the copyright.

Title



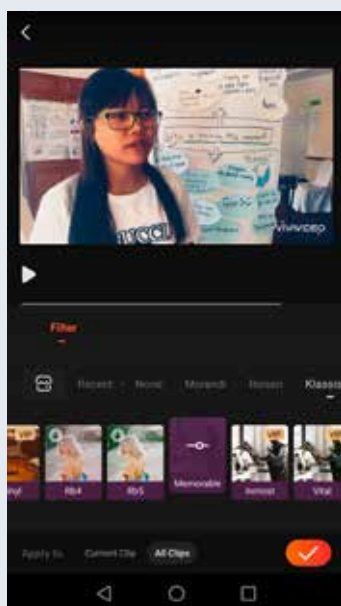
You can select a font, color and size for your title and a color for its background.

Voice recording



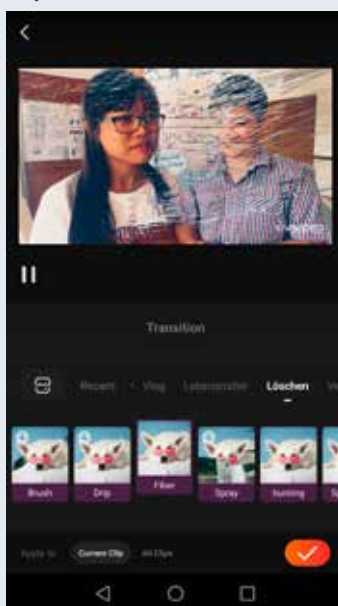
You can also add sound effects or voice recordings during fine-tuning.

Filter



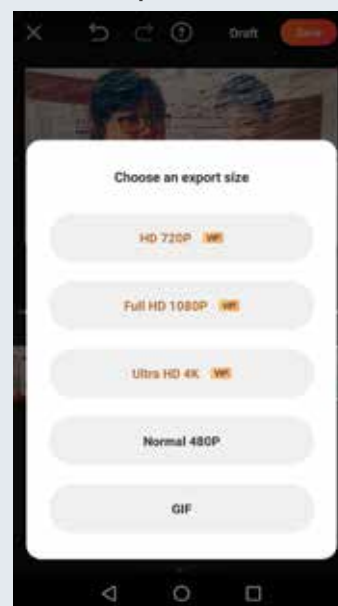
Select *Filter* to adjust the colors, the contrast and the saturation of your clips if you want to achieve certain effects.

Clip transitions



You can choose effects for the transitions from one clip to another, for instance fading.

Save and export



Once you are done editing, tap *Save*. The free version allows you to export in *Normal 480P* Quality.



GUIDELINES

Editing video: KineMaster (smartphone)

Start application



Start the app and select + to create a new project.

Aspect ratio



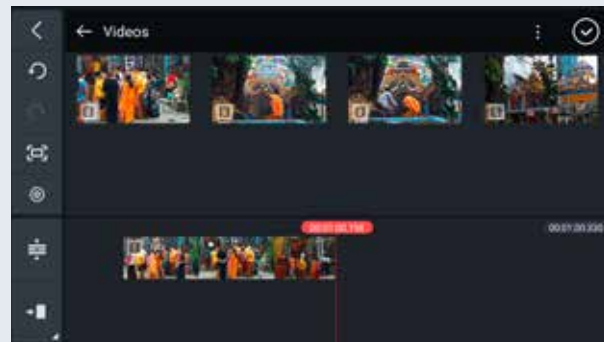
Select the aspect ratio for the project depending on your video material and the platform you want to publish the video.

Understanding the menu structure



Get acquainted with the menus. Use the *Side* menu to manage general project features, use the *Main* menu for cutting, and place all the video and audio tracks for your video on the *Timeline*.

Raw edit: First clip



Tap *Media* in the main menu, select the clip from your recordings that you want to start your video with. The clip is automatically dropped into your *Timeline*.

Raw edit: Additional clips



Tap *Media* again to add the other clips in the order in which you want them to appear.

Fine-tuning: Clip menu



To edit a particular clip, tap on it to open the *Clip* menu rather than the *Main* menu.

Fine-tuning: Trim clips



In the *Clip* menu, select the scissors. Trim the selected clip by moving the beginning and end of the clip back and forth. You can also use the menu options to trim or cut the clips.

Fine-tuning: Colors, clip volumes



Once all the clips have been trimmed, you can work on the coloring of the individual clips. Scroll down the *Clip* menu and select *Color Filter* or *Color Adjustment*.

Fine-tuning: Color filter



You can alter the emotional impact of an image using color filters. Decide if you want to use filters and, if so, what the impact should be. The stronger you make the filter, the more artificial the image will seem. A color filter always only applies to the particular clip selected.

Fine-tuning: Color adjustment



Use color adjustment to alter the brightness, contrast, and color saturation of a clip. Here as well, consider the effect you want to achieve and change the settings accordingly so that all the clips are harmonious.

Fine-tuning: Clip volume



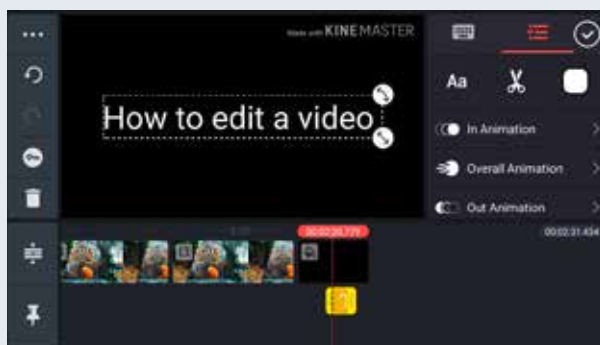
Harmonize the volume of all the clips. Go to one clip and select *Volume Envelope* from the *Clip* menu. Use the controller to alter the volume within each clip.

Main menu: Layer, voice, audio



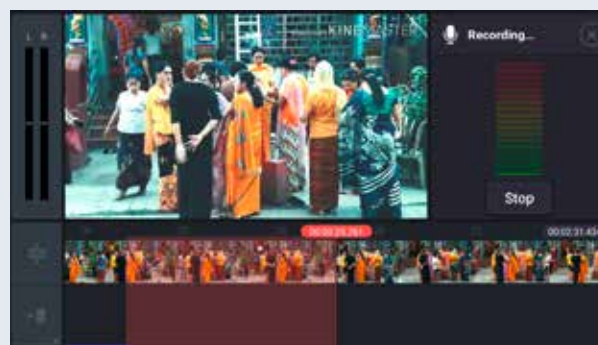
Tap an empty space on the timeline to return to the *Main* menu. Here, you can add other layers to your video, like text, stickers, audio, and language.

Fine-tuning: Title



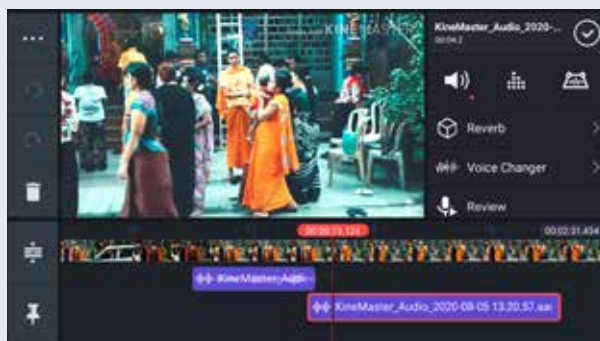
To add a title, select *Text* and then enter your text. Choose a font and a color for the text. If you would like the text to appear against a black background, just add black video to the beginning.

Fine-tuning: Off-camera narration/language



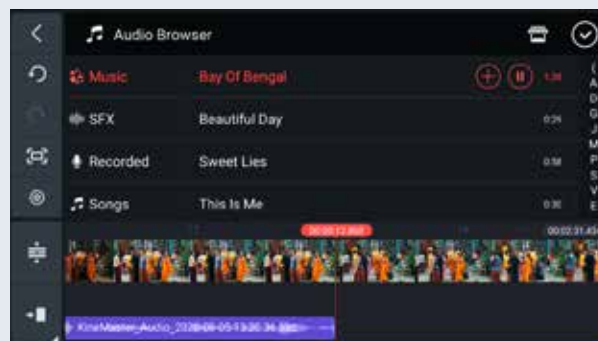
To add off-camera narration, select *Rec* and then go to the place where the narration should begin. Select *Start* to record and *Stop* to end a recording.

Fine-tuning: Off-camera narration/voice



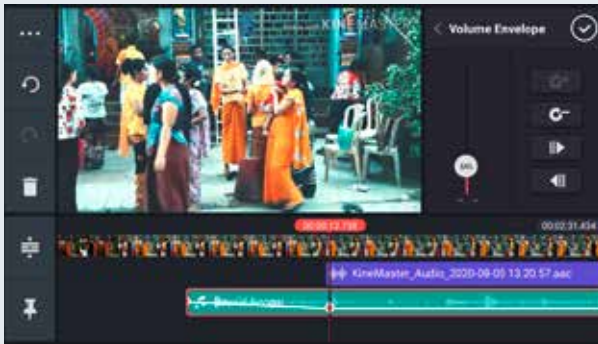
The voice recording has its own audio track (in purple). Just as you did with the other video clips, you can trim the beginning and end, delete the unwanted bits, and adjust the volume.

Fine-tuning: Music/sounds



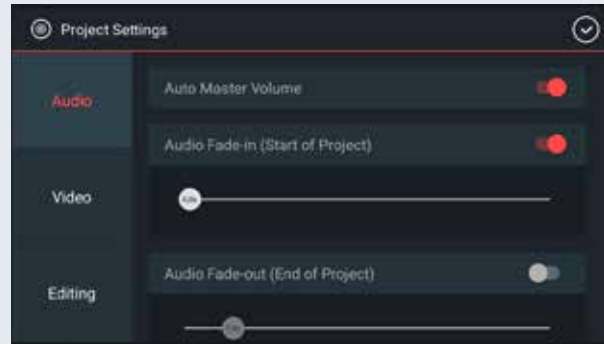
To add music or other sounds, select *Audio* in the *Main* menu. KineMaster offers some free music. Add the audio you like by tapping *+*. If you want to use other music and plan to publish your video, you should only use music with a Creative Commons (CC) license. Don't infringe on composers' or musicians' copyrights. Don't get yourself into legal trouble.

Fine-tuning: Audio tracks



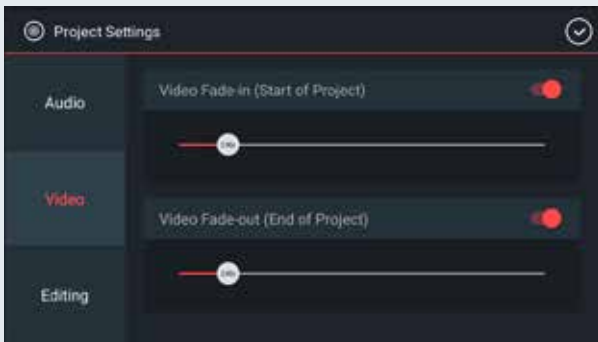
When you add audio, a new audio track appears (in green). Compare the tracks and adjust the volume levels if necessary. You can also add key-points to adjust the volume levels within a clip.

Side menu: Project settings for audio



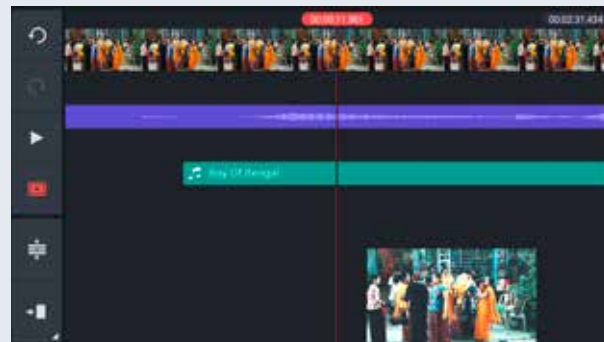
You can adjust the settings to make the fade-ins and fade-outs of the audio tracks automatic. This makes the transitions less abrupt. To do this, go to the *Side* menu and click on the wheel. Select *Project Settings for Audio*.

Side menu: Project settings for video



Like the project settings for audio, you can set automatic fade-ins and fade-outs for the video clips here.

Side menu: View



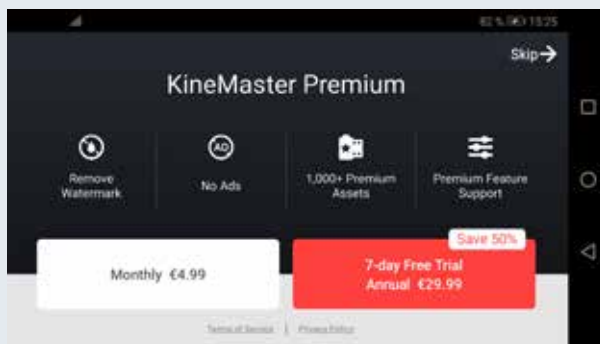
In the *Side* menu, you can adjust the display of your timeline and the viewing function. The *Play* button allows you to show your edited video in full screen.

Side menu: Share



Once you have finished editing your video, you must export it out of your app. Select the *Export* button in the top right corner of your screen.

Export: Free version with watermark



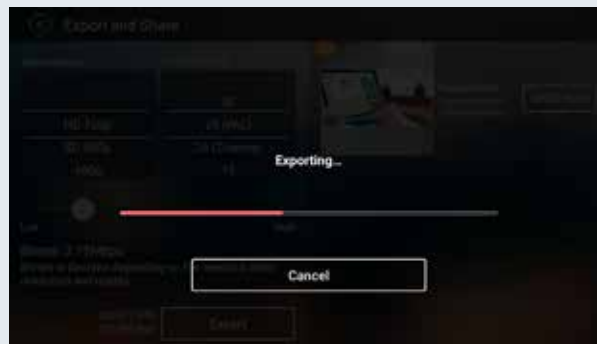
If you are using the free version of KineMaster, you can only export your video with a watermark. Select *Skip* to continue.

Export: Resolution, frame rate, bitrate



Now you have to decide on the parameters for your export. Choose a resolution, for example HD or SD. Choose a framerate, for example 25 (PAL). By adjusting your bitrate, you choose the quality of your video. The higher the bitrate, the better the quality but also the larger your video file. Select *Export*.

Export: Save video



Depending on the quality you choose and the length of your video, it can take a few minutes for the video to be exported and saved on your cell phone.



6. Internet and social media

6.1 Internet safety and privacy

6.2 Disinformation and filter bubbles



You can download the guidelines and worksheets from this chapter here:

[dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371](https://www.dw.com/en/media-and-information-literacy-a-practical-guidebook-for-trainers-third-edition/a-56192371)



What is the internet and what are social media?

What is the internet?

The internet is a network that connects computers around the world. It does so by using a computer language common to all computers online called TCP/IP (Transmission Control Protocol/Internet Protocol). This is where the term IP address comes from, which is the address of the device that information you access is sent to. Through this common computer language, information and data are split up into small chunks (called packets), sent through data lines, and then reassembled for the person accessing them.

What are the characteristics of the internet?

The internet is constantly changing and being updated. It gives users seemingly infinite choices when they search for information. Users have instant access to a huge pool of data, which is empowering. There is no official authority in control of the internet, which means individuals and organizations are responsible for the information they post online. On the one hand, this results in a lack of protection for users, but on the other hand, it means the internet fosters freedom of speech on a global scale. Since there is no editorial control on the internet, there are also a lot of rumors, half-truths and lies that may look like accurate information at first sight. In addition to these kinds of disinformation, the internet is home to hate speech, pornography, racism, and incitement to violence. Despite a good deal of harmful content, the internet also allows individuals, minorities, and special interest groups to voice their opinions. It can connect people with similar interests or experiences around the globe.

The information on the internet is stored on servers and hard drives located around the world. That is why it is almost impossible to delete information completely from the internet, although it can be made more difficult to find. The fact that “the internet never forgets” may be worth thinking about before posting compromising information or pictures.

Who owns the internet?

No one actually owns the internet itself because it is a “network of networks”. Individual companies and organizations own their own networks, and these are all connected to millions of other networks to form the internet.

Who are the internet’s global players?

Although no single person or organization controls the entire internet, there are some key players and companies who are very influential in the online world. They include companies like Microsoft, Apple, Facebook, Amazon, and Google from the United States and JD.com and Alibaba from China. They all have their own agendas and motives (e.g. to make money, collect data about users, etc.)

There are other powerful players involved in the many different aspects of the internet. Some offer services, like internet providers and hardware and software developers and producers. Others play key roles in web security, commerce, and communications.

What is Web 2.0 and what makes it special?

Web 2.0 refers to the second stage in the development of the internet. It became reality in the first decade of the 21st century. Before that, in the early days of the internet, users mainly used the net to read information online. That’s because the internet was slow, data lines were limited, and it was difficult to put content on the internet without knowing how to program in a computer language called HTML. This was too complicated or time-consuming for most people. But around the turn of the millennium, technological developments made it possible for anyone to post information in the form of stories, comments, pictures, or videos with just a few clicks of a mouse button. Over the next few years, this made the creation of social media like Facebook, YouTube, Instagram, and Wikipedia possible. Today, we take it for granted that everyone can generate and share content as well as read it. But this so-called participatory web hasn’t actually been around that long. Web 2.0, which erased the line between content consumers and content creators, has only been around for the last ten or fifteen years.

What is social media and what makes it special?

Social media refers to websites and applications that allow users to create and share content with a network of other users—a virtual community. Users create a personalized profile and are then able to interact with each other and communicate in different ways. They can share photos and videos, chat online, and create groups that connect people with similar interests. In many countries, social media like Facebook have become the most important source of information for people. That’s why social media have also become extremely important distribution channels for traditional media like newspapers, radio, and TV. Today, many consumers access media content through social media rather than going directly to a media outlet’s website or buying a newspaper.

What are some examples of social media?

Examples of popular social media sites include Facebook, YouTube, WhatsApp, Twitter, Snapchat, TikTok, and Instagram. They are the market leaders almost everywhere. But some social media are not accessible in some parts of the world. In China, for instance, Facebook, Instagram, and most Google services are banned. China has its own social media platforms: WeChat can be compared to Facebook or WhatsApp; Weibo is reminiscent of Twitter; and QQ is another Chinese instant messaging app. In other regions and countries, different social media platforms have become popular. People in Russia and some former Soviet Republics, for instance, like to use VKontakte and Odnoklassniki in addition to Twitter, Facebook, and Instagram.

Why would I want to use social media?

Social media sites are designed to be easy to use and are usually free of charge. Users do not need any particular skills to create a profile and start posting content and interacting with other users. Social media makes it easy to keep in touch and find other users with similar interests. Because these sites encourage you to make connections, they can be used to find useful contacts and sources. Social media has great potential to make the internet a more dynamic and democratic place. Ordinary people, who are not professional journalists, have a channel where they can tell their stories and discuss what is on their minds. Social media also helps citizens become more engaged with the media and developments in society because we can all post comments and links about information we see online.

What impact does social media have on society?

Social media sites have been blamed for a loss of privacy. People often share more information about themselves online than they would feel comfortable doing offline. Some people are concerned that human interaction has shifted online, and that this could negatively affect the way people communicate with each other in person. Since when communicating online, people are usually not physically present with those they are communicating with, social cues can be missed or social norms ignored. That means discourse online can be more negative and aggressive than it might be in person. In addition, users often share rumors and lies without checking them beforehand. This can lead to disinformation spreading rapidly and becoming an avalanche of lies and hatred, which can have a severe impact on society. However, social media also enables instant communication around the world, and have brought many people together who would not otherwise have been able to interact. The fact that anyone can access and create online content has the potential to create democratic spaces online that foster freedom of speech and freedom of information.

What role can social media play in the democratic process? What challenges are there?

Social media sites can potentially be useful spaces for political activity. These sites enable direct communication between politicians and voters and allow voters to keep close track of the activities of politicians online. Reactions, debates, and conversations can take place quickly online. Social media can also be useful for informing, connecting, and organizing large groups of people fast. Through social media, people can organize protests and demonstrations and bring about change. That is why some governments dislike social media's potential to challenge the status quo. But social media also enables governments to monitor citizens closely. It enables those in power to spread messages quickly, which in some cases includes propaganda and lies.



6. Internet and social media

6.1 Internet safety and privacy

6.2 Disinformation and filter bubbles

What is internet safety? What is internet security?

What risks does social media have for me?

A big risk connected to social media is the spread of disinformation. Social media users can easily be fooled into thinking that the information they see on the platforms is accurate. But since anyone can publish anything on social media, false information such as lies, rumors, and hoaxes is very common. Worse yet: much of this false information is deliberately created and spread to stir emotions like hatred, fear or resentment of others—be they minorities, people with other political convictions, religious beliefs, or members of different ethnic groups.

Social media works by getting users to share information, but since the platforms are public spaces, this information can also be accessed by others. This means we must carefully consider the kind of information we post about ourselves. If someone you do not know sees something personal you have posted about yourself, it can feel like an invasion of your privacy. Sometimes employers check the profiles of their employees or job applicants to see what kind of image they are presenting online. There are other risks, such as posting when you go on holiday, which can make your home easy prey for burglars.

Since it is easy to post things anonymously on the internet, cyberbullies and hackers can easily post insults or threats, and gather information or create fake profiles. The main risks here involve safety and privacy. Posting or entering information about yourself online can put you at risk of being hacked, which is when others gain access to your data without your permission.

What is sexting?

Sexting is the intentional sharing of sexually explicit texts, images, or videos between individuals. This is often done by mutual consent. Sending intimate pictures or videos has become fairly common among teenagers or couples in many societies. People take sexually explicit photos or videos of themselves with their smartphones and send them to their partner. However, this comes with risks. If people send explicit content without having gotten prior consent of the person their sending it to, this can be considered sexual harassment. Some people also share their partner's explicit content without that person's consent to show off in front of friends or groups they want to impress. This is a serious violation of trust. There are also many cases where someone shares intimate content after a romance has ended with the intention to hurt the former partner ("revenge porn"). When people share such intimate photos, texts, or videos to groups or publicly on social media without consent, the damage can be incalculable. The person in the

picture or video whose trust was broken will feel violated and ashamed. Sexting can damage a person's reputation and lead to discrimination or cyberbullying. The victims often develop anxiety or depression.

Sexting can even be a criminal offense—especially if minors are involved and if that sexually explicit material is shared with others. In most countries, it is a crime to possess sexually explicit material that depicts a minor. If someone forwards or shares such pictures or videos within a social media group, they can be prosecuted. People who receive such material and do not report or delete it are also committing a crime. The role of educators is to sensitize social media users, especially minors, so they can protect themselves. They should not share sexual material with others, not even their partners. The relationship could end, but the sensitive photos and videos will remain online forever. Once people share anything online, they lose control over it. It is out in the world indefinitely and they cannot reign it back in. One day, their parents could see it, their boss, siblings, friends, or neighbors. This could be tomorrow or in ten or twenty years. So, if the content is the kind people would not want just anyone to see, they should not let it out of their hands.

What is cyberbullying?

Cyberbullying is a form of bullying and harassment through electronic means. Examples include spreading lies about someone on social media, sending hateful text messages, or threatening someone with phone calls. Cyberbullies target individuals. They attack their victim repeatedly with the intention to do harm. Sometimes bullies act alone, and sometimes groups of people gang up on a victim.

Cyberbullying can go hand in hand with offline bullying, for example in school or at the workplace. It has a destructive effect. Targeted people feel under attack 24 hours a day, wherever they are. They feel powerless, scared, and ashamed. In many cases, feelings of shame lead them to avoid speaking up or seeking help. While cyberbullying is hard on the victims, it is relatively easy for perpetrators to launch an attack and keep it going. Sometimes they bully just for their own personal amusement or to trigger a reaction. Sometimes, when a group of bullies targets a victim, everyone tries to outdo the other by striking repeated, harder blows. Even if each of these insults is relatively small, the cumulative effect can be devastating for the targeted person.

To prevent cyberbullying, educators need to sensitize young people about the harm it can do, about ethical behavior on the internet, and about communicating in a respectful and responsible way. Unethical behavior online influences how we behave towards each other offline. It can poison our relationships and erode trust. It is essential to understand that everyone plays a role in stopping cyberbullying. Victims should speak up as soon as the bullying starts, before things spin out of control.

They should take screenshots to secure evidence or save offensive e-mails. The offenders need to reflect and understand that their behavior is harmful and that they may even be liable to prosecution. Bystanders and observers should know that they should step in and make it clear that cyberbullying is not acceptable.

What is hate speech?

While cyberbullying targets individuals, hate speech is often aimed at groups and members of groups—often minorities, who generally have less power in society. Hate speech attacks people based on attributes like race, religion, ethnic origin, national origin, gender identity, sexual orientation, or disability. It takes on different forms of expressions, including insults, defamation, degradation, and threats.

The definition of the term “hate speech” and the laws concerning it vary from country to country. Hate speech occurs both off- and online. Online, it is conveyed through text, images, memes, audio, or videos.

Hate speech is problematic both for individuals and for societies. Being a victim of hate speech is stressful, traumatic, and can be a blow to one’s self-esteem. Victims of hate speech sometimes withdraw completely from public forums because they feel marginalized. Hate speech looks for scapegoats, creates divisions in societies and wipes out empathy. So, in addition to making the lives of minority groups difficult or even destroying individual lives, hate speech can erode a society from within by creating a climate of fear and hatred. While some haters voice their anger loudly, often people who disagree with them remain silent out of fear of becoming victims themselves. The more people remain silent, the higher the danger that the haters influence public opinion and ultimately the political agenda. Hate speech can lead to a polarized society, one in which respectful dialogue is no longer possible.

The first step to countering hate speech is exposing it as such, scrutinizing hateful arguments, and unmasking the intentions of the hater. Educators can train others how to promote respect on- and offline. They can encourage the use of toned-down, unemotional language, facts, humor, or counter-arguments to tackle hate speech. And they can train others how to create and promote a climate of tolerance and respect.

What is the online disinhibition effect?

The online disinhibition effect suggests that people’s online behavior is often different than it would be when dealing with someone face-to-face. Some people do not feel ashamed when behaving immorally or when they violate common rules of decency, politeness, curtesy, and respect when they are online.

On social media, this disinhibition can happen quickly, because people can often be anonymous or hide behind technology. Humiliating pictures or memes about others can be posted with a few clicks. It is easy to insult someone publicly on their timeline, use emotionally charged, hostile language, or even bully or threaten a person online. There seem to be few consequences. Very often, actions cannot even be linked directly to a perpetrator. The idea of being invisible, not having eye-contact with the target of their hostility, and not being confronted directly with others’ reactions can bring out exceedingly unethical behavior.

What is my digital footprint?

Whenever you type something on your computer or take a picture with your phone, it is saved as digital data. Digital data can be stored, transmitted, and processed repeatedly without any quality loss. In addition to the digital data—for example the photo—your online actions also generate so-called metadata. This is data about your data. In the case of a digital photograph, the metadata could include when and where you took the picture and with what shutter speed and aperture. This information is automatically generated and stored.

The moment you use a computer or cell phone, you leave data tracks. They can include your phone number, your computer’s serial number, the country you live in, the language you use, your browser history, your fingerprint, or the location where you access a Wi-Fi network and the internet. Some smartphone apps and social media platforms also record when you use them and for how long. In addition, some of them store your address, your e-mail address, your contact list, your photos and videos with all their metadata, your list of friends and groups, your likes, shares, and messages. They store it to tailor their services to your preferences, but they may also sell this metadata to advertisers, governments, or interest groups.

Data and metadata say a lot about you. The technology you use makes it possible to trace or identify you. This data may also reveal some things you might rather keep private. Your Facebook likes, for instance, can often reveal private beliefs and personality traits, or identify your political viewpoint or sexual orientation.

These data traces are easy to tap into. Ultimately, your life becomes more and more transparent to those who store, buy, or even steal your data.

What role does my data play in social media’s business model?

Social media platforms are businesses. They face the same risks as other kinds of businesses and have operating costs

to cover. They must pay their employees, like developers, programmers, and web designers. So how can they cover these costs if their services are free? And what role does your data play in all of this?

When you agree to a social media platform's terms of service, you also agree to their privacy policy, which describes how the platform will use your data. Most social media platforms monetize your data. Whoever is interested in you—your likes, dislikes, opinions, and interests—can pay to get your data. There is no way for you to know who buys this data. But many businesses, advertisers, institutions, insurance companies, political parties, governments, and secret service and law enforcement agencies find the data interesting enough to pay good money for it.

Another way that social media companies make money is through advertising. These platforms have millions of users, so millions of pairs of eyes see the content on them. This attention is capital that social media platforms can market. They generate income by allowing companies to advertise on their site, and the advertisers hope to make a profit from getting all those views. Algorithms tailor what advertisements are shown to different users. These algorithms scrutinize users' data and meta-data to identify which products or lifestyles appeal to these individuals or which ideologies they follow or show an possible interest in.

What is cyber security?

Security means being free from danger or external threats. Cyber security, or digital security, means being safe on the internet: your data, your accounts (social media accounts, online banking), and your devices (smartphone, computer, etc.) are protected against criminal activities and other external threats. You can stay more digitally secure by using special software or activating certain features on websites. For example, you can use anti-virus software, set up firewalls, and install protection against spyware. You can increase the security of your smartphone by adding a secure mechanism to unlock it: a pin, a pattern, or your fingerprint. Social media platforms feature adjustable settings that can improve account and data security. The default settings are often the most convenient, but they are usually also the least secure. For instance, you can log in to Facebook with just your name and password. But a safer method is to use two-factor authentication.

What is cyber safety?

While security relates to outside threats, safety refers to yourself and how you can prevent harm or accidents. It refers to your capacity to protect yourself and at the same time not cause harm to others.

Cyber safety refers to accident prevention—being protected on the internet and specifically on social media. Safety risks include online bullying, online scams, unintentional viewing of explicit or violent content, or the pitfalls of online dating. To stay safe on social media, you should communicate respectfully and act responsibly when sharing information. Another part of cyber safety is knowing about your digital rights, such as the right to control the commercial use of your name, likeness, image or other factors that can identify you. These rights are known as personality and publicity rights. Safety also involves respecting your privacy and the privacy of others.

What is privacy and why should I be concerned about it?

When something is private to you, it usually means that it is special to you in some way, or that you regard it as a sensitive subject, one that you do not want everyone else to know about.

The boundaries and the content of what is considered private varies among cultures and individuals, but there are areas that many people consider private. You may want to keep sensitive issues to yourselves, such as who you love, aspects of your sexuality, what you fear, or other secrets. You may also not want everybody to know where you live, when you were born, and how much money you earn. Privacy is a person's ability to conceal parts of himself or herself from others, and that includes information that he or she would rather others not know about.

Privacy issues come up on social media all the time, not only when adjusting your privacy settings but in every interaction you have. The more information you post on social media, the more time you spend on it, the less private you are and the more data about yourself you give away. Your data will be stored and shared, and you can't control what businesses, governments, and secret service agencies use that data for. Even if you think you have nothing to worry about today, remember that sometimes circumstances change. But your data will be stored forever, and you have no control over what is done with it and no way to erase it.

What is the privacy paradox?

If people took privacy seriously, they would probably have to stop using social media altogether. But that would kill the fun of participating in the online world. If you want to enjoy social media and benefit from the opportunities the internet offers, you have to be active and disclose some information. The privacy paradox describes the trade-off between privacy and self-disclosure. On the one hand, you want privacy and to protect your personal information, but at the same time you would like to enjoy the benefits of social media. For instance, if you want to connect with old friends, you have to make your profile searchable by providing your real name or a recognizable

picture of your face. Are you willing to give up that part of your private information? All social media users have to make these kinds of decisions all the time: what degree of openness are you comfortable with, and what information would you rather keep private? Remember, whatever private information about you is out there is out there forever. The internet never forgets.

How can you stay safe online?

Always think carefully about what you share online. Many social networks will allow you to adjust your privacy settings to restrict the number of people who can see what you post. There are also blocking functions that allow you to block certain users. Make sure you use strong passwords—at least eight characters with a mix of upper and lower-case letters, numbers, and symbols—and always keep them secret. If you don't, you risk getting hacked, and then someone else can post on your page pretending to be you. If you are targeted online or you see another user being targeted, take a screenshot and report the incident to the social network or website involved.



ESSENTIALS

Learning objectives

Knowledge

How to stay safer on the internet; what is cyberbullying and how can you respond to it? Understanding Facebook: general account settings, privacy, pages, groups; understanding Twitter: general account settings, Tweets, following, verification.

Skills

Using social media responsibly; finding information on social media, verifying information; connecting with peers through social media; developing communities and groups; producing multimedia content for social media (short texts, photos, videos); understanding the opportunities and risks posed by social media platforms like Twitter, Facebook, LinkedIn and Instagram; networking professionally on social media.

Schedule

As a trainer, you can choose from a variety of topics, specific approaches, and training methods for educating young people in media and information literacy and training important skills. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

This collection of materials offers a range of exercises and worksheets to complement your trainings. Feel free to choose the exercises you consider suitable and adapt them for your trainees. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 1 HOUR

Experience — post scramble

Introducing social media; reviewing posts; defining the terms Web 2.0 and social media; gathering examples.

EXERCISE | 2 HOURS

Facebook — private or public?

Examining the characteristics of social media; speaking about the wide range, sustainability, and dynamics of social networking; drawing conclusions for one's own social media behavior.

EXERCISE | 2 HOURS

Social media communication — watch out for traps!

Reflecting on trainees' individual motivation and gratification to use social media; identifying characteristics of social media communication and its pitfalls; drawing conclusions about avoiding traps and appropriate online communication

EXERCISE | 4 HOURS

Selfies for safety! Reduce social media risk

Exchanging experiences about the negative aspects of social media and discussing the safety risks; producing a photo story to guide a discussion about unethical behavior online; collecting tips on social media safety and visualizing them as selfies for safety

EXERCISE | 3 HOURS

Facebook expert

Becoming a Facebook expert; learning about general account settings, privacy, pages and groups; Facebook etiquette; connecting with one's peers; developing communities and groups; finding information on Facebook

OUTPUT | 1,5 HOURS

Social Media: My opinion on...

Creating photos or a Facebook album expressing trainees' opinions on social media; reflecting on positive and negative aspects



TOPIC GAMES

Social media

PUBLIC AND PRIVATE: NICKNAMES

“Group juggle: Nicknames”

Trainees write down their real names and then think of a nickname to use on the internet to protect their privacy. Then they throw a soft ball (or balls) to each other. When the ball is thrown, the thrower calls out the name or the nickname of the person they are throwing it to. If the target person was addressed by their nickname, they should catch the ball. If they were addressed by their real name, they should not try to catch the ball and let it drop. If they catch the ball anyway, they have to raise their arms in the air and shout out their nickname. When a person has had to raise their arms three times, they are out of the game. The game can be sped up to see how fast the group can throw balls to each group member.

Reflect on names and nicknames, and why everyone has three chances before they are taken out of the game. (The more often you use your real name on the internet and in social media, the more others know about you. They can then compile that information and get a very clear picture of you, your habits, friends, and your personality. Even strangers and criminals can do this if they can see your social media activities.)

SOCIAL MEDIA: PRIOR EXPERIENCE

“Social media activities: Have you ever...?”

This is an active, fun group activity for exploring and celebrating the rich diversity of people's media experience. It works well with large groups. Have trainees stand or sit in a circle. Start by explaining that you will call out different questions that may or may not apply to each person. If what you say applies to a person's social media usage, then that person runs into the middle, jumps in the air, and gives a “high 5” to someone else who has also run in. Example questions: “Have you ever posted a funny picture?” “Have you ever added friends you don't know?” “Have you ever looked through various profiles?” “Have you ever thought about data safety?” If a question is too personal or the answer might embarrass someone, trainees can “block” the question by making a “stop” sign with their hands.

INTERNET: ANONYMOUS?

“Data call-out”

Have trainees stand in a circle and extend one hand into the middle with all five fingers spread while looking down at the ground. When you call out “heads up”, everyone looks up and establishes eye contact with someone else. When two people catch each other's eye, they shout, “I see you!” and register the eye contact by folding down one finger on their hand. When a person has shouted five times, that person is out of the game. Continue until no one is left. Reflect with trainees about the effect the game had on them, their sense of safety, and ability to act anonymously.

SOCIAL MEDIA: MULTITASKING

“Pass the sound”

Have trainees stand in a circle. Start by tossing a ball or an imaginary object and making a sound. The trainee who catches the ball or the imaginary object has to imitate the “tossed sound”, then throw it to someone else with a new sound. The sound can be anything from animal noises to musical notes or goofy sounds.

Play for a while, then increase the difficulty: the catcher repeats the first sound, then adds a new one and tosses the object to a third person, who adds another sound, and so on, until the trainees can no longer keep up. Reflect on the skill of multitasking in the game and compare it to social media.

SOCIAL MEDIA: INSPIRATION

“Snowball fight of ideas”

This can kick off an idea-sharing activity. Have trainees write down ideas, for instance about the internet, on slips of scrap paper and crumple them up into balls. Then the group has a big paper fight, throwing the balls around. At a given sign, they pick up the paper balls, open them, and read the ideas on the paper aloud. You can also use this game for brainstorming about something specific: play several rounds and have trainees silently react to the ideas on the papers by writing down new ideas that bounce off the original ones and the other responses. Reflect on inspiration and the advantages of sharing ideas anonymously to a wide crowd (like on social media).

SOCIAL MEDIA: SOCIALIZING

“Speed dating: one-minute mixer”

The game has its origins in speed dating. Divide trainees into two groups and ask them to form two circles: an inner and an outer circle. Each person from the inner circle should face someone from the outer circle. The aim of the game is for the people standing across from each other to share any small bits of information that occur to them about their hobbies, interests, events, experiences, jokes, animals, or family (like status updates on Facebook). trainees only have a short time to “update” each other. Start with 45 seconds, go down to 30, then 20, and end with 10 seconds. Use a stopwatch to keep time and blow a whistle or give some other signal when to start and when to stop. When the end signal sounds, the outer circle rotates one spot to the right to face the next person in the inner circle and start the next conversation. After a few rounds, trainees rotate back to their first partner. Now the task is to remember the topics they discussed before and to continue the conversation where they left off. You can speed up the game by shortening the update time.

Tip: Encourage trainees to choose different topics with each person.

SOCIAL MEDIA: DYNAMICS

“Silent brainstorm race”

A brainstorm race is a nice way to review topics you’ve already covered and have some energizing fun at the same time. Teams race to brainstorm and list as many items as they can in a set amount of time—without speaking! Flip chart papers on flip chart stands are ideal for making these lists because you can turn them so the groups can’t see each other’s work. Give each trainee a pen or marker. Divide the group into teams with equal numbers of members. Explain that you will call out a topic, then give them one minute (or however long works best for your group) to brainstorm and list as many ideas as they can come up with without speaking. Have trainees write their ideas on the flip chart paper or board provided. The team with the most ideas after the prescribed time wins that round. Ask the winning team members to present their ideas, and encourage the remaining teams to add any ideas the winning team missed, and to correct any wrong items or ideas the winning team may have presented. Proceed with the next topic. Keep a running score on the front board.

Brainstorming content could include various questions about social media or media itself. Be specific with your questions. Reflect on the dynamics of collecting ideas without speaking while also under time pressure.



INTRODUCTION

Experiences

Targets	Getting to know trainees' social media experiences; reviewing posts; defining the term social media; identifying trainees' current insecurities
Duration	1 hour
Preparation	—
Materials	"Game—post scramble" guidelines, index cards, tape, pens
Methods	Entire group, pair work, game
Technology	—

"POST SCRAMBLE" GAME | 20 MIN., ENTIRE GROUP

Welcome trainees and ask them to answer the following questions by raising their hands: "Who uses Facebook? Twitter? WhatsApp? YouTube? Snapchat? LinkedIn? Instagram?" Then explain the "Post scramble" game using the corresponding guideline.

After the game, moderate a discussion of the contents, dynamics, and the types of language used. Encourage trainees to compare their experience with the game to real life.

EXPERIENCE WITH SOCIAL MEDIA | 20 MIN., ENTIRE GROUP

Ask trainees to talk about their experience with social media and moderate the discussion. Take notes on the issues raised to use in other exercises. Explicitly ask about both positive and negative experiences and do not stop the exchange if trainees seem to have a real need to talk about their experiences.

DEFINING SOCIAL MEDIA | 20 MIN., ENTIRE GROUP, PAIR WORK

Have trainees pair off and work together to define the term social media, and write their definitions on index cards. In the meantime, write down the standard definition on another index card. Collect and mix all the cards. Have a trainee read them aloud, then all trainees vote for the definition they consider most accurate.

Here is one standard definitions:

Social media are websites and apps that enable users to create and share content or to participate in social networking.



GUIDELINES

Game — post scramble

“Post scramble” is good for an introductory session. It provides insights into trainees’ current questions and prior experience and can be adapted to different topics and questions.

EXPLAINING THE GAME

Put chairs in a circle and have everyone sit down, forming a big social media user group. All the seats should be taken. Standing in the middle of the circle, explain that the person in the middle is the only one who can “post” something (a message, piece of information, or a comment) by saying it out loud. “Posts” should use the kind of language that is commonly used in social networks. Say your “post” out loud, then ask the social media users to react to it. Everyone who wants to react has to get up from their chairs and find a new one at least two chairs away from the one they were sitting in. You, as the person posting, try to grab one of the free seats quickly so one person is left without a seat. This person now has to react to the original post with a “like” or “dislike” (thumbs up or down) and “post” a new comment or reaction to the original post. The others react again, and so on.

You or the person in the middle can stop a running “conversation” at any time and replace it with a new “post.” End the game if you think trainees are getting bored or if the game is getting out of hand.

Possible post to start the game:

“That’s what I love about money: no emotions, no tears, just reality.”

Variation:

Vary the game by instructing the “poster” to ask questions or make statements that address the group’s experience with and knowledge of social media. All questions should be worded so they can be answered with a “yes” or “no,” and statements worded so trainees can “agree” or “disagree”. All trainees who respond with a “yes” or “agree” have to get up and find a new chair, while the others stay seated.

Possible questions to ask about experience with social media:

- Do you post pictures?
- Do you hate it when someone else posts a picture of you?
- Do you have more than 1000 friends on Facebook?

Possible statements to make about social media:

- It’s good that you can get all your news through Facebook.
- Cyberbullying is on the increase.
- It’s good that WhatsApp shares data with Facebook.



WORKSHEET

Facebook: private or public?

Targets	Examining the characteristics of social media; speaking about the wide range, sustainability, dynamics of social networks; drawing conclusions for one's own social media behavior
Duration	2 hours
Preparation	Check the computer and the internet; prepare examples from Facebook that illustrate privacy and publicity (images, posts, content); download and print or copy worksheets
Materials	"Profile check" worksheets A–D, flip chart paper, pens
Methods	Brainstorming with entire group, group work, online research, presentation
Technology	Computer, internet, smartphones, USB flash drive, projector (if possible)

BRAINSTORMING — FACEBOOK AND ME | 30 MIN., INDIVIDUAL WORK, ENTIRE GROUP

Prepare four sheets of flip chart paper with questions about trainees' prior knowledge and their opinions of Facebook, and hang them up in different corners of the room.

- Why do you use Facebook?
- What activities do you like most on Facebook?
- What kind of content and what specific content do you share on Facebook?
- What things do you hate on Facebook?

Instruct trainees to write their answers on each poster, but not to talk as they do so. When they are finished, ask trainees about their answers:

- Can you explain this statement? Can you give examples? Why do you feel that way?

You can add additional questions during the discussion about issues that interest you, e.g.:

- How many friends do you have on Facebook?
- How do you decide whether to add somebody?
- How often are you on Facebook?
- How old were you when you joined?

FACEBOOK: PRIVATE OR PUBLIC? | 20 MIN., ENTIRE GROUP

Introduce a discussion by asking trainees:

- Do you consider the content you share on Facebook to be "public" or "private"?

Trainees will discover that the question is not so easy to answer because there is no one single answer that applies to everyone. Whether something is considered private or public depends on the person answering the question, personal privacy limits, number of friends, privacy settings, and other factors.

Ask trainees to define their own personal privacy boundaries. Feel free to show examples of Facebook profiles, pictures and comments to get the discussion going.

Tip: Since this is a personal and sensitive topic, all the examples from Facebook should be from users nobody knows personally.

FACEBOOK: CHECKING PROFILES | 40 MIN., GROUP WORK ON DIFFERENT TOPICS

Divide trainees into four groups. Each group researches one of four specific topics about Facebook: private pictures, shared content, user information, and network dynamics. Give each group a worksheet for their topic and have them log in to Facebook. You can let groups choose their topics or ask them to draw lots. Walk around during the group work phase, offering trainees individual support for their research and additional help where needed.

PRESENTATION: CHECKING PROFILES | 30 MIN., PRESENTATION

Each of the four groups presents the results of their online research. For larger groups, a projector is helpful to project examples onto the wall. Very small groups can just look at the same computer screen instead. Ask the other groups to give feedback, ask questions, and add their opinions after each presentation. Please remind trainees that feedback always starts with a positive aspect.

After the feedback phase, ask trainees what conclusions, if any, they have come to about their future Facebook activities.



WORKSHEET

Station A | Profile check: Private pictures

TASK

Please log in to Facebook. Now look through various Facebook user profiles that you have never seen before. Check out the private pictures that they have posted or shared. Try to identify different categories of pictures (such as selfie, friends and family,

party, food, work, landscape, memes and political messages, humor, other). Save and rename one meaningful or impressive example of each category to present to your fellow trainees.

What categories for private pictures did you identify?

What messages can you discern from these private pictures?

TASK

Now analyze in detail the pictures you saved. Because all pictures have meaning and transport information without using language, each private picture on Facebook provides information about the person and their surroundings to anybody who is on Facebook (if the profile is set to “public”)—often without that person’s knowledge. Fill in the table. What information and message can you deduce from the photos? What was your

emotional reaction? Score your examples, rating the emotional quality and privacy level. The higher the score, the higher the (unintentional) information quality of the picture, and the more private the content and message is.

Sample picture	Message (brief)	Our emotional reaction (brief)	Emotional quality score (1-10)	Privacy score (1-10)
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>



WORKSHEET

Station B | Profile check: Shared content

TASK

Please log in to Facebook. Now look through various Facebook user profiles that you have never seen before. Check out personal information that they have posted or shared. Try to identify different categories of content (such as love, lifestyle, food,

travel, social issues, politics, economics, tech, etc.) Select one impressive example for each category to present to your fellow trainees. Save your examples by enlarging the view, taking a screenshot, and saving the screenshot under a unique name.

What content categories did you identify?

What messages can you discern from that shared content?

TASK

Now analyze your examples in detail. Shared content always provides information about the specific interests of the person who posts it and can be seen by anybody who is on Facebook (if the profile is set to “public”)—often without that person’s knowledge. Fill in the table. What information and message can you deduce from your examples? What might the user’s pur-

pose have been in posting this information? What meaning does it have for you? Score your examples, rating how interesting the content is to you as an outsider and the privacy level. The higher the score, the higher your interest in the content and the more private you consider it to be.

Sample content	Message (brief)	What might the purpose be?	Interest level score (1-10)	Privacy score (1-10)
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>



WORKSHEET

Station C | Profile check: “About”

TASK

Please log in to Facebook. Now look through various Facebook user profiles that you have never seen before. Check out the information you can find in the Facebook member’s “about” section where Facebook asks users to provide personal infor-

mation in different categories. Please complete the table below by listing what information Facebook asks its users for and rating how interesting that information is to you.

Facebook categories	Interest level score (1-10)	Facebook categories	Interest level score (1-10)
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Every piece of information Facebook users provide in the “about” section is like a piece of a puzzle. Taken together, these pieces reflect the user’s personality (pleasant, humorous, aggressive, etc.), life (school, hometown, education, friends, sexual orientation, etc.) and specific interests (politics, sports, film, games, etc.) Anybody on Facebook can use or sell this information to get a more or less detailed idea of the user (if the profile is set to “public”)—often without that person’s knowledge.

TASK

Now find some notable examples of Facebook users whose information in “about” gives you a clear idea of who they are. Choose three profiles that show big differences in work/locations/music/books/likes, etc. Save these profiles (or profile links) to present them to the other trainees. Describe the impressions you have of the users and give scores. The higher the score, the higher your personal interest in the user’s profile is.

Username	Our impression of him/her, his/her life and interests	Score (1-10)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____



WORKSHEET

Station D | Profile check: Network dynamics

TASK

Please log in to Facebook. Now look through various profiles, conversations, likes, and comments of Facebook users you have never seen before. Examine the various dynamics that can arise through the network character of Facebook after some-

one has posted or shared a picture, video, message, or link. Try to identify different categories of dynamics, for instance the number of likes, shares, comments, arguments, disagreements, or insults and how quickly they were posted.

What kinds of dynamics did you identify?

What do you think might cause the different types of dynamics?

TASK

All content that is posted on Facebook can be shared and can develop a dynamic of its own. Try to find examples of content that have led to a lively exchange among users. Search for all kinds of content: conversations, images, links, videos, etc. How many likes did each type of content get? How many comments? What types of comments? Choose five different examples that you want to present to the others. Save your examples by enlarging the view, taking a screenshot, and saving the screenshot under a unique name.

Fill in the table and score your examples. Sometimes posts get very dynamic reactions, but these reactions are destructive, such as insults, threats, or bullying. Here, the quality of the dynamic is low. Other posts get reactions that develop the topic further in a positive, creative way. This is a high quality dynamic that brings added value to the post. Assess the quality of the dynamics for the five examples you chose. The higher the score, the higher you consider the quality of the dynamic of the comments to be.

Example	Topic of the content (briefly)	Our emotional reaction (briefly)	Reasons for the quality of the dynamic	Quality score (1-10)
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>



EXERCISE

Social media communication — watch out for traps!

Targets	Reflecting on trainees' individual motivation for using social media and how that use is gratifying; identifying characteristics of social media communication and its pitfalls; drawing conclusions on avoiding traps and communicating appropriately online
Duration	2 hours
Preparation	Choose and familiarize yourself with a photo editing application that allows the addition of text and speech bubbles (e.g. Pixlr); download and print or copy worksheet
Materials	"WhatsUp? Why are we on social media?" worksheet
Methods	Brainstorming, input, group work, active media work, presentation
Technology	Computer, internet, projector (if available), smartphone

WHATSUP? WHY ARE WE ON SOCIAL MEDIA | 15 MIN., PAIR WORK

Trainees discuss their motivation for using social media and the gratification they get out of it. The trainees pair up, each pair gets the worksheet "WhatsUp? Why are we on social media?". The members of each pair interview each other. They ask the questions on the worksheet and write down the answers. Collect and display the worksheets and ask volunteers to present their answers.

USES AND GRATIFICATIONS SOCIAL MEDIA | 15 MIN., ENTIRE GROUP

Ask your trainees to present the different motivations and gratifications for using social media and write them on a flipchart. Discuss and explain motives like being informed, educated or entertained, escaping reality, using social media as a communication tool, and staying in touch with others. Highlight that we also use social media to present ourselves online, maintain social connections that give us feedback about ourselves and influence our interests, values, and our personal identity development. Build a bridge to exploring the characteristics of communication on social media.

GAME: SOCIAL MEDIA NETWORK | 20 MIN., ENTIRE GROUP

Explore the characteristics of communication on a social network with your trainees. Ask your trainees to sit in a circle. Give a ball of wool or string to a trainee and ask him or her to hold on to the end of the string. Ask them to throw the ball to another trainee, who should hold on to string and then throw the ball to yet another trainee, unraveling the ball of string as all trainees get connected one by one. In the end, you should have something like a spider's web, where every trainee is connected to two others by the string. Prepare lots with topics that are frequently discussed on social media, e.g. love, lifestyle, food, travel, social issues, politics, economics, tech, etc. One trainee draws a lot with a topic and comes up with an imaginary post on this topic. The trainee can decide to share the post either with the two friends he or she is directly connected with through the string, or with the whole network. Those the trainee has shared the post with are free to react to it, either by liking it, by laughing, being angry, commenting or sharing it themselves. All those who want to react, stand up. Those who do not want to react stay in their seats. Observe the development of the conversation. Intervene whenever it runs dry or gets out of control. Ask another trainee to draw a lot and invent a new post. After there have been a few "posts" with comments, likes and shares, end the game and ask the trainees to share their observations and emotions. For example, there might have been boring or highly emotional conversations. Try to find out what topics or comments launched a dynamic conversation. Ask the trainees to compare the network communication with face-to-face conversation. Ask them who controls how the conversations developed in this simulation game and on social media, and in real life. Conclude that once we have posted something, nobody can control how it develops, so we need to be careful about what we post and share.

SOCIAL MEDIA COMMUNICATION | 20 MIN., ENTIRE GROUP

Ask the trainees how communication on social media is different from face-to-face communication. Collect, discuss, and visualize the differences they come up with and add additional relevant aspects if necessary. The differences they name could include: uncontrolled; can easily get emotional, out of hand and explosive; fast; replicable; private and public; written text, spoken words, pictures and emojis. Discuss how the sender of a social media post determines what to publish, but that the receiver—unlike in face-to-face conversation—misses out on important sensory information, like the sender's tone of voice, facial expression or body language. Missing these social cues can easily lead to misunderstanding. Explain how this may lead social media users to react impulsively without thinking. It may even disinhibit them and lead to kinds of behavior that they might not engage in if standing face to face with another person. Explain this disinhibition effect when communicating online: if you are not in the same place with the sender when communicating online, you cannot clearly see or decode the other person's intentions and reactions. This can result in misunderstandings that can lead to emotional responses. Those, in turn, may trigger even more emotional comments. This can quickly lead to comment threads that escalate and get more and more extreme.

WATCH OUT — TRAPS! | 30 MIN., GROUP WORK

Ask your trainees to form pairs or small groups. Each pair or group now analyses one example they remember where social media communication went wrong. For instance, a misunderstanding among friends, an argument that got out of control, a heated discussion that led to insults, seeing offensive material that was published online, getting jealous or envious over a post, online harassing, spreading hate speech, racism or sexism, etc. Each group looks back at the previous exercise and identifies which specific characteristics of social media communication contributed the situation going off the tracks: They pinpoint the social media pitfall or trap that caused this situation to escalate. The trainees come up with a clear tip to help others avoid this trap and to communicate in a respectful and effective way.

Now each group takes two photos to illustrate their findings. The first photo reenacts the sample situation with the communication trap to watch out for. The second photo illustrates the tip to avoid the trap and to communicate appropriately. The trainees use a photo editing app to add text or speech bubbles to get their message across. For example, the text on the first photo could be "Watch out—trap! Sometimes we type and send before thinking" and on the second photo "Don't settle your arguments online—meet up and talk face-to-face".

TRAPS — DIGITAL COMMUNICATION | 20 MIN., PRESENTATION

Collect the results from the group work. The groups present their photos. The other groups give feedback. For each example, discuss how dangerous the communication trap can become and how relevant the tip for better communication is. Encourage the trainees to share their photos on social media and to ask their friends to comment on them.



WORKSHEET

WhatsUp? Why are we on social media?

Real name: _____

Facebook name: _____

Instagram name: _____

Twitter name: _____

Real name: _____

Facebook name: _____

Instagram name: _____

Twitter name: _____

Additional social media profile names: _____

Additional social media profile names: _____

1. Why do you use social media? Highlight the two most important reasons.

1. Why do you use social media? Highlight the two most important reasons.

2. How do you communicate on social media (private messages, posts, status updates, creating stories, liking, commenting, sharing other posts)? Highlight what is most important for you.

2. How do you communicate on social media (private messages, posts, status updates, creating stories, liking, commenting, sharing other posts)? Highlight what is most important for you.

3. How important are your social media friends to you? What kind of gratification do they give you?

3. How important are your social media friends to you? What kind of gratification do they give you?

4. How many social media friends do you have? How many of them do you know in real life? How many of your social media friends would you really call friends?

4. How many social media friends do you have? How many of them do you know in real life? How many of your social media friends would you really call friends?



EXERCISE

Selfies for safety! Prevent social media risks

Targets	Exchanging experiences about negative aspects of social media and determining safety risks; producing a photo story to guide discussion about unethical behavior online; collecting tips for social media safety and visualizing them as selfies for safety
Duration	4 hours
Preparation	Make a list of social media safety issues and be prepared to answer questions on how to avoid risks and act if a problem arises; select a photo-editing app and become familiar with it; download and print or copy worksheet
Materials	“Risky?! Storyboard photo story” worksheet
Methods	Game, brainstorming, guided input, group work, active media work, presentation
Technology	Computer, internet, projector (if available), smartphone

GAME: STATUS UPDATE | 20 MIN., ENTIRE GROUP

Start the game by writing on a piece of paper how you feel or what is on your mind, then hold it in front of you. Wait for reactions and explain that what you did compares to the status updates we post on social media. Give each trainee a piece of paper and divide them into two groups, hanging an empty flipchart behind each group. Ask each trainee to write their own “status updates” on the paper. Ask the trainees of group one to show their status updates. Each of them should also make a face or get in a position that corresponds to the emotion of their post and freeze. Now encourage group two to comment on the status updates on the flipchart hung up behind the first group, without members of group one looking. When they have finished commenting, ask the members of group one to turn around and read the comments. Switch roles so that group two now shows their status updates and group one comments behind their backs. Then ask all trainees how they felt when they posted information and when they commented on others’ posts. Conclude that we often disclose personal things on social media but cannot control how others will react.

RISKS ON SOCIAL MEDIA | 30 MIN., ENTIRE GROUP

Brainstorm and collect negative experiences the trainees have had on social media. Visualize potential risks on cards. Cluster the collected risks by examining who is the cause of the risks. Is it “me, myself”, “people I know in real life”, “my social media network” or “others”? Explain the terms social media safety and social media security and clarify that the next steps will focus on social media safety. Make sure the trainees understand what sexting, cyberbullying, and hate speech are.

TASK: PHOTO-STORY | 100 MIN., GROUP WORK

Divide the trainees into groups of four or five and let each group select one safety risk, e.g. sexting, cyberbullying, or hate speech. Ask each group to create a photo story with five pictures about the risk they chose. Encourage the trainees to be creative. Provide tips how to plan a photo story on a storyboard and give them the storyboard handout. Explain how photo stories need pictures with a variety of camera angles and shot sizes. Suggest that the trainees leave enough space in their photo compositions for speech bubbles and captions. Show them how they can use a photo editing application to add text, stickers, and speech bubbles.

**SOCIAL MEDIA SAFETY |
30 MIN., PRESENTATION AND DISCUSSION**

The groups present their photo stories and give each other feedback. After the presentations, guide a discussion about unethical behavior online and its consequences. Raise awareness about social media safety issues and encourage the trainees to protect themselves and others. Collect and visualize tips on preventing potential risks, acting appropriately on social media, and what to do when we come across unethical online behavior.

**TASK: ONE SELFIE — ONE TIP |
40 MIN., GROUP WORK**

The trainees rejoin their groups to create a selfie with online safety tips. First, each group draws a big stop sign on a flipchart and selects the tips they want to focus on. Each group member then chooses one tip and takes a selfie in front of the stop sign. Then each trainee uses a photo editing app to add a speech bubble with their tip to the selfie. Each selfie should focus on just one tip.

ONE SELFIE — ONE TIP | 20 MIN., PRESENTATION

Collect all selfie tips and ask the groups to present them. Discuss how such tips can help avoid risks, minimize harm, and stay safe online. Outline that social media safety is the responsibility of all users. Also discuss that especially young users need guidance when they start using social media and discuss peer-to-peer education. Discuss with the trainees if they want to upload and publish their tips.



WORKSHEET

Risky?! Storyboard – photostory

Social media risk: _____

Title: _____

Close up
 Medium shot
 Wide shot

Where: _____

Who: _____

What: _____

Caption: _____

Speech bubbles: _____

Close up
 Medium shot
 Wide shot

Where: _____

Who: _____

What: _____

Caption: _____

Speech bubbles: _____

Close up
 Medium shot
 Wide shot

Where: _____

Who: _____

What: _____

Caption: _____

Speech bubbles: _____

Close up
 Medium shot
 Wide shot

Where: _____

Who: _____

What: _____

Caption: _____

Speech bubbles: _____

Close up
 Medium shot
 Wide shot

Where: _____

Who: _____

What: _____

Caption: _____

Speech bubbles: _____



GUIDELINES

Facebook expert

Settings	Learning objectives
Security settings	How do I log in and out securely and keep other people from logging into my account?
Privacy settings and tools	Who can see my stuff? Who can contact me? Who can find me?
Timeline and tagging	Who can add things to my timeline? How can I manage tags?
Blocking	How can I block certain users or their invitations?
Reporting	How can I report other users to Facebook?

Information	Learning objectives
Friends	How do I divide friends into groups? What rights do they get?
Pages and feeds	How can I find information via pages and feeds?

Creating	Learning objectives
Pictures	What pictures can I share? What about the other people in the images?
Pages	How can I create a page and what can I do with a page?
Events	How can I create an event and how do I manage this event?
Groups	How do I create a group and control who has access to it?



EXERCISE

Facebook expert

Targets	Becoming a Facebook expert; understanding general account settings, privacy, pages, and groups; Facebook etiquette; connecting with peers; developing communities and groups; finding information on Facebook
Duration	3 hours divided into eleven 15–20 min. sessions
Preparation	Familiarize yourself with the security and user settings and creation tools on Facebook; download and print or copy certificate or create a more elaborate one yourself
Materials	“Facebook expert” certificate
Methods	Entire group, individual work, pair work
Technology	Computer, internet, smart phones, projector (if available)

INTRODUCTION TO THE CERTIFICATE | 10 MIN., ENTIRE GROUP

Start by explaining the learning objectives to the group: becoming Facebook experts and mastering the settings. Explain that to be awarded a certificate, trainees will have to complete a series of tasks, get to know the Facebook settings and tools, use them, and reflect on their significance.

trainees will have achieved a new level of expertise after each exercise.

Basic level: Trainee is familiar with the setting/tool and what it is used for.

Intermediate level: Trainee has started using the setting/tool.

Expert level: Trainee understands the importance of the setting/tool.

The tasks involve exploring various Facebook settings and different tools for posting information and audio-visual content (see certificate).

EARNING A CERTIFICATE | ELEVEN 15–20 MIN. SESSIONS, INDIVIDUAL WORK, PAIR WORK

Set the criteria for successfully completing each task and explain what trainees must do to earn a certificate. Select the approach that suits your group best: individual work, pair work, or exploring Facebook as a group. You can also vary the order of the tasks, choose the order yourself, have trainees choose, or draw tasks from a hat.

You can provide the **input** for each task or ask a trainee to prepare the task and provide the input. The input should never take longer than five minutes.

Trainees should practice working with the setting or tool and test it. They can work on their real Facebook profiles or create a new fake one for this purpose.

The **output** after each practice phase helps trainees reflect on their experience. On the certificate, have them write in why they consider the setting or tool to be important. Assess the level of knowledge each trainee has achieved and explain your conclusions in a guided discussion. Alternatively, the group can discuss the progress of each member and vote on each member’s level: 1, 2, or 3.

Sign trainees’ certificates and award everyone their individual certificate.

FACEBOOK PARTY | 30 MIN., ENTIRE GROUP, ONLINE/OFFLINE

Several hours, days, or weeks after the certificates have been awarded, the trainees celebrate their achievement—both in the real world and on Facebook. Have them create a special Facebook group, create an event on Facebook, and invite all the other group members to the Facebook party.

A Facebook party requires some preparation. Work with trainees to define what form the party should take. If the party is online, an online chat is a good way to prepare. If the party is offline, one idea would be to keep the location a surprise and have party guests solve riddles to discover the location before meeting in real life. Another idea would be to have trainees prepare surprise pictures, comics, messages, videos, link tips, etc. to congratulate each other and share their knowledge.



CERTIFICATE

Facebook expert

Name _____ Facebook profile name _____ On Facebook since _____

Settings	These are/this is important because ...	Level of knowledge
Security settings _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Privacy settings and tools _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Timeline and tagging _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Blocking _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Reporting _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3

Information	This is important because ...	Level of knowledge
Friends _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Pages and feeds _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3

Creating	This is important because ...	Level of knowledge
Pictures _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Pages _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Events _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3
Groups _____		<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3

Date _____ Signature _____



OUTPUT

Social media: My opinion on ...

Targets	Creating photos or a Facebook album expressing trainees' opinions on social media; reflecting on positive and negative aspects of social media
Duration	1.5 hours
Preparation	Download and print or copy worksheet
Materials	Paper, colored pens, "Storyboard—My opinion on social media" worksheet
Methods	Group work
Technology	Smartphone, internet, projector (if available)

STATEMENTS AND CONCEPTION | 30 MIN., GROUP WORK

Trainees divide into groups of three or four. Start by asking trainees to reflect on their personal opinions about social media and discuss both positive and negative aspects of it. Each group should write down four statements. With the aid of the worksheet, trainees should come up with ideas for photos to illustrate each statement.

PRODUCTION AND POST-PRODUCTION | 30 MIN., GROUP WORK

Have trainees take photos with their smartphones. They can either write down a corresponding statement on a piece of paper and include this in the picture, or they can add the statement digitally in post-production using a photo editing app or software.

Once the pictures have been taken, have trainees edit them for the presentation so that the statement that goes with the image is clearly visible. If they want, they can upload the photos to the internet (Flickr/Facebook/Instagram) to show them to the others.

PRESENTATION AND DISCUSSION | 30 MIN., ENTIRE GROUP

Each group presents their photos. Ask the other trainees to discuss the photo message. Guide a discussion in which trainees reflect on the positive and negative aspects of social media, the opportunities the platforms provide, and the dangers they pose.



6. Internet and social media

6.1 Internet safety and privacy

6.2 Disinformation and filter bubbles

What is disinformation? What are filter bubbles?

What are information sources on social media?

Every active social media user who posts or shares information becomes an information source for others. The number of active users on social media platforms has skyrocketed and almost everybody can now access an infinite number and variety of information sources. Our social media information sources include average people, celebrities, influencers, policy makers, politicians, political parties, institutions, interest groups, media outlets, organizations, businesses, advertisers, and more. They all post information for different purposes: to entertain, to influence, to make money, etc. Many of these publishers of information aren't media professionals. They have never been trained to evaluate the newsworthiness of information, to verify its credibility and truthfulness, or to produce high-quality information. The alarming part is that it isn't only humans posting information, robots post as well. These so-called social bots are computer programs designed to generate social media posts and/or engage with content. They are often used in disinformation campaigns. Bots can turn out massive numbers of posts or comments much faster than any human. The sheer number of these posts or comments may suggest to an observer that many people are interested in a topic or support a certain point of view. But this is misleading. Large numbers of humans are not actually contributing—it is just one bot using artificial intelligence. So, bots can be used to create the illusion of public discussion and support, to draw attention to misleading narratives, to escalate online discussions, or to hijack platforms' trending lists.

How has social media influenced news distribution?

Social media provides alternative sources of news and information. Before social media existed, not everyone could access information sources directly. Traditional news organizations, like radio and TV stations or newspapers, selected and published or broadcast information they considered relevant for the public based on professional criteria. They were the gatekeepers of information. Today, the internet allows everyone to find information and to publish it. The power to control news distribution has shifted. The internet has empowered people to choose their own information sources and publish and share information they consider relevant.

In recent years, people have become less proactive when they search for news. Instead, they let social media deliver the information to them. But even when we follow or subscribe to a media outlet on social media, we do not see all the information it provides because computer algorithms determine and filter what we see in our news feed. These algorithms try to predict

what kind of information we like to see. They show us just these kinds of stories to make our social media experience as pleasant as possible so that we will stay on the platform as long as possible. But these algorithms may also prevent us from seeing important information because they do not recognize its relevance.

Over all, social media has significantly sped up the news cycle. Given that anyone can publish anything at any time, facts—but also rumors and lies—about any subject appear quickly. They often shape public debate or may even create an atmosphere of fear or hatred before anyone can debunk them.

What is information disorder on social media?

The term information disorder describes the unstructured, chaotic supply of information in our social media news feeds. Compare the way we receive information from our news feed with the way we get information from traditional mass media outlets. Whenever we select a TV channel, listen to a radio station, or buy a magazine or newspaper, we expect a specific quality and a specific scope of information that this media outlet is known for. We have an idea of how trustworthy or untrustworthy the information in this medium might be. Compared to these information sources, our social media news feeds are a hodgepodge of trustworthy and untrustworthy, professional, and non-professional sources. The quality of the information they publish is vastly different. So is its relevance for us. Breaking news with a global impact is presented on the same level as a stupid joke, a selfie from a friend, or an awareness campaign about climate change. It is up to the individual to decide for each of these posts how relevant, interesting, or truthful they are.

In professional media like TV, radio, newspapers, and magazines, it is almost certain that trained journalists, editors and producers checked and edited the information before it went out. They even structure the information according to criteria like domestic or international politics, business, sports, or culture. They prioritize the information for us: we know that the most important stories come first and take up more space or time than less relevant topics. But on social media, everybody, regardless of their journalistic abilities, can be an information source and publish guided only by their interests or emotions, without any ethical considerations. On the one hand, that can enable us to hear from a variety of voices, but on the other it leads to information disorder.

What should users be aware of when using social media as a news source?

Social media networks have changed the dynamics of information distribution and agenda setting. They open up new

sources of information, give access to new perspectives, and provide a broader range of topics. But social media also makes it easy to share sketchy mixes of facts and half-truths or even lies that drive speculation, reinforce stereotypes, and divide societies. Verified new information is difficult to obtain, especially when considering how quickly breaking news like natural disasters or terrorist attacks develop. Fear mongering, conspiracy theories, and anger are abundant and spread easily on social media. In situations like that, users want to stay up to date with the latest developments. But they are at risk of being deceived or misinformed if they only use social media to get new information.

By sharing information that has not been properly verified, users may contribute to the rapid spread of rumors, half-truths, and lies. This can easily intensify an atmosphere of aggression, fear, or resentment.

Generally, social media posts lack professional editing and verification. They enable propaganda and disinformation to influence public opinion. That is why social media users need to know how to check the source and the quality of information and its reliability before sharing and distributing false facts, rumors, or propaganda.

What is verification on social media?

Verification is the process of determining the authenticity and truthfulness of information posted on social media. Before we share or comment on a post, we should check the quality of the information and whether we need to verify the facts. For professional journalists, verifying any piece of information before publishing it is a fundamental duty. They learn that in journalism training. They know that if their media outlet publishes false or biased information, it will lose credibility.

But these days, our information does not just come from trained journalists and professional, ethical media outlets. Much of it comes from social media, where posters do not always verify before they publish. In addition, the people behind social media posts might well have a very different agenda than ethical media professionals. The dissemination of fact-checked, reliable information may not be the goal at all. Rather, they might be more interested in manipulating audiences and spreading propaganda. Therefore, to keep from falling victim to rumors, lies, and sensationalism, knowing how to verify becomes crucial. Verification has become an indispensable skill set in our social media age.

Source and content verification

Let's examine two types of verification: source verification and content verification. Through source verification we evaluate

the trustworthiness of the information source. For example, we can check the publisher's "about" section to see if they provide contact data, or we can do an online search to find out more about the publisher and their background and reputation. With content verification we evaluate the quality of the post's content. We can compare it with information from other sources, check the facts, see whether information is missing, and detect bias and lies.

How is our attention influenced or manipulated?

Masses of information are continuously competing for our attention, and it seems that the amount and the speed of information keep increasing. Consequently, we have less time to judge each piece of information: our attention spans have decreased. That means information sources compete to attract our attention with sensational and eye-catching headlines or pictures. We need to be aware of the techniques that are used to grab our attention, e.g. sensational, provocative, or highly emotional headlines or photos. They may just be click-bait. Click-bait is a term for headlines and pictures that are designed to make us want to click on a link. Click-bait headlines typically try to exploit the "curiosity gap": they provide just enough information to make us curious, but not enough to satisfy our curiosity. We have to click through to the linked content, which might just be a fabricated news website.

Another way to attract or even manipulate our attention is to make us believe a specific post is very popular and therefore important. This impression is created through fake followers and manufactured amplification. Fake followers are anonymous or imposter social media accounts created solely to convey the impression that accounts they follow or posts they have commented on are very popular. Every social media user can choose to pay for fake followers as well as for fake likes, views, and shares.

Manufactured amplification means boosting the reach or spread of information through artificial means. This includes human and automated manipulation of search engine results and trending lists, or the promotion of certain links or hashtags on social media. A post with more likes and higher engagement is more likely to show up on more news feeds and attract the attentions of a bigger crowd. This manipulates what is perceived as important.

There are a few tell-tale signs that can help us identify suspicious posts, so we don't fall victim to attention-grabbing or manipulation. Our alarm bells should go off whenever we see a post that evokes strong emotions. In addition, we should investigate and verify the post's source and its content before we share or retweet. These are necessary steps so we don't become a source of disinformation and manipulation ourselves.

What is a filter bubble?

When social media platforms provide us with information that supports our views, we feel affirmed and get a sense that we have the “correct” viewpoint. (We must—everyone agrees with us, right?) That makes us feel good scrolling through our news feeds, so we are likely to spend more time on the platform.

People have the tendency to associate with people who think like they do. For example, it could be people of the same age, gender, social class, ethnic background, or those with the same interests or problems. That is why our digital networks often reflect our choice of friends and affiliations in real life. Our digital networks are made up of a combination of the friends and networks we have in the physical world, users we only know virtually through the web and people and organizations that represent or mirror our interests, experiences, or political views.

This network each of us has built on social media determines what information we receive. The interests and views of our network influence the algorithms that social media platforms use to determine what we see in our feeds. We trust our network and the information it provides, and very often, we do not even see opposing views. For example, say you are on one side of the political spectrum, as are a lot of your friends. You follow political parties and public figures who share your opinions. The social media computer programs learn that and present you more information from your side of the spectrum. Information from sources on the other side might rarely show up in your news feed, or not at all. This kind of restricted information ecosystem is called a filter bubble or information bubble.

In a filter bubble, we may feel well informed but actually, we are only exposed to selective information that reflects our pre-existing beliefs. Liking, sharing, and supporting information that strengthens our world view and unfollowing people or sources with different opinions puts us in echo chambers of opinion where chances of polarization increase. In this information bubble, we tend to maximize our involvement but at the same time, we become vulnerable to disinformation and bias.

Life in an echo chamber can make us more susceptible to unverified rumors and stories. Sometimes, we might even share stories without having read the full article simply because we believe the person or site that shared the story is trustworthy, since they share our general outlook.

How do algorithms determine what posts we see in social media?

We cannot focus our attention on everything our social media friends and contacts post. That is why computer programs—so called algorithms—filter which posts show up in our feeds. These algorithms are designed to prioritize posts that we are likely to enjoy seeing, click on, react to, or share. The intention is to increase user involvement on the page: The longer users stay on a platform like Facebook, the more advertisements they will see and thus, the more money Facebook makes.

One effect of algorithms is that they prevent us from seeing alternative sources of information. These might contain information and views that we may not approve of, but that are part of the public discussion. Seeing them could broaden our view and enable us to break out of our information bubble.

Users can get out of these information bubbles and see a broader range of posts by changing the settings for their news feed and selecting “Most Recent” instead of “Top Stories”. Unfortunately, Facebook automatically switches back to “Top Stories” after 24 hours or when you close the app. Another thing you can do to escape your filter bubble is to actively seek out alternative information sources or people who hold different views and opinions and subscribe to them. This will add variety to your news feed.

What is disinformation?

Disinformation (so-called fake news) may look like news, but it contains deliberate lies and distortions or intentionally omits facts. Unlike genuine news that aims to report the facts as accurately and objectively as possible, disinformation deliberately mixes facts with false information or passes off outright lies as news with the intention to cause harm.

Examples of disinformation on social media include serious fabrication, large-scale hoaxes, and humorous fakes that are deliberately taken out of context to cause harm. Serious fabrication, half-truths, and fraudulent reporting are found both in traditional and social media. But disinformation has exploded in the age of social media.

Sometimes, media, interest groups, and individual social media users aim to manipulate audiences through spreading disinformation. They deliberately create one-sided stories, false “facts”, or half-truths for political, financial, or ideological reasons. Sometimes they also put facts into the wrong context to create a false impression. Producers of disinformation may want to influence public opinion on certain issues. In other cases, the aim can be to influence people’s opinion about a political party or candidate and change the way they vote.

Large-scale hoaxes are another type of deliberate fabrication on social media platforms and are sometimes inadvertently picked up by traditional news outlets. Humorous fakes should be distinguished from serious fabrications by their humorous intent. If a fabricated story appears on a satirical website, the audience understands the intent, and knows that the information must be taken with a grain of salt. But when humorous content is removed from its context to cause harm and is shared on other platforms, people may not realize that it should not be taken seriously.

What are other types of false and harmful information online?

Misinformation and malinformation are two related forms of false information that have become much more common in the digital age. Throughout history, media have always occasionally reported incorrect information. Sometimes this has been due to honest mistakes journalists made when researching or writing. They are only human after all. This is called misinformation: information that is false but not intended to cause harm.

Another form is so-called malinformation. This is information that may be true and factual but which is used to inflict harm on a person, organization, or country. For instance, secret diplomatic documents exchanged between a government and its embassies abroad might be leaked, which can have negative consequences for the government and others. Other forms of malinformation published in order to do harm are hate speech and online harassment.

How has social media contributed to the surge of disinformation ?

Disinformation is nothing new, but it is flourishing in the age of the internet. If you get your news from social media, you are frequently exposed to a hoaxes, rumors, conspiracy theories, and misleading news. On social media, disinformation is more likely to go viral than factual, reliable information because it often plays on people's emotions and fears and seems more spectacular and share-worthy than a restrained news item.

Social media allows users to create, copy, and share content. The information presented may or may not be true and the user may or may not be aware of this—that is what makes disinformation tricky. Users are responsible for the distribution. They can easily unleash a deluge of wrong information. By sharing or not sharing false or harmful information, millions of social media users can actually control the impact that fraudulent news disguised as facts has on public opinion.

Who is behind disinformation?

As outlined earlier, the categories of false news can be broken down into disinformation, misinformation, and malinformation. The intentions behind them and the ways they are created differ. Most disinformation is loosely based on the truth—but it distorts the truth for commercial, ideological, or political gain. Clickbait sites manufacture sensational stories or hoaxes to make money from ads. Hyperpartisan sites—sites that are extremely biased towards one political viewpoint—publish and spread rumors and conspiracy theories to influence public opinion. Hyperpartisan media outlets obscure the truth by blending facts with false information. They tend to blame political opponents, minorities, or groups with opposing views for developments or events they do not like. Nowadays, there is a whole disinformation industry. They make money because these kinds of sensational stories are popular or even go viral.

How do people earn money with disinformation?

Traditional media like newspapers, radio, and TV stations mostly make money from advertising. The price of placing an ad depends on the number of people who buy the newspaper or watch or listen to programs. The bigger the audience, the higher the price for an ad. Online media, on the other hand, counts the number of clicks on their content to set ad prices. The more clicks the site gets, the more users are involved. As a result, more revenue comes in. These earnings are a major incentive for digital fraudsters, whose aim is to increase traffic and involvement. Digital fraudsters often exploit people's interest in bizarre, sensational, or highly emotional topics. They target and trigger users' emotions by exaggerating frightening or upsetting information. They know that attention equals money.

What effect does disinformation have on people?

Every piece of disinformation contributes to shaping our opinions and our world view, so the harm can be very real. Disinformation created with the intention of influencing public opinion can be very effective. These partly fabricated stories play with people's emotions. They are often tailored to evoke anger or anxiety against a certain group—another country, a religious group, a minority within a country, or a specific institution. Disinformation often stirs up anxieties. Even if a piece of disinformation can be debunked or explained, once it has appeared and circulated, much of the damage has been done. The debunking of a piece of disinformation will be much drier and more sober than the original highly emotional post. The false stories and skewed views have already seeped into our subconscious. And they will often continue to influence our beliefs and attitudes.

Who is responsible for fighting disinformation?

Disinformation and fabricated stories are not likely to go away. They have become an effective means of influencing public opinion and many people now make money from them. But everyone is responsible for helping expose disinformation and preventing its spread. Anyone can help contain the damage caused by lies, half-truths, and rumors. What is required is a collaborative effort on the part of social media users, social media companies, major media outlets, educators, and politicians. Politicians should have a vital interest in fighting false information because they can easily become the targets of disinformation campaigns that they cannot control. Media outlets should have an interest as well, as they may otherwise risk losing their audience to liars and sensationalists. Fact-checking organizations have been launched to fight disinformation and have published lists of websites that have been shown to contain false information. Some people suggest links should be labeled “verified” or not. Facebook, Google, and Twitter are testing other means of clamping down on disinformation. But in the end it comes down to each social media user to act in a responsible way.

Why should you care about what you share?

Since everyone can help prevent disinformation from going viral, everyone is responsible for not misleading others or being misled. Social media users must feel responsible about what they share. They should have a desire to know whether the news they are about to share is authentic or false. User skills and the willingness to fight against misleading information will determine whether we live in a world full of confusing and fabricated stories or not. The damaging effects of disinformation online can only be minimized if everyone pays attention, seeks the truth, and only shares verified information.



ESSENTIALS

Learning objectives

Knowledge

Understanding what disinformation is: its development, spread and potential impact; understanding that everyone is responsible for fighting disinformation, debunking it, and stopping its spread.

Skills

Knowing how to check information for truthfulness and accuracy, knowing how to identify disinformation.

Schedule

As a trainer, you can choose from a variety of topics, specific approaches, and training methods for educating young people in media and information literacy, and training important skills. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

This collection of materials offers a range of exercises and worksheets to complement your training sessions. Feel free to choose the exercises you consider suitable and adapt them to your trainees' needs. The exercises are divided into an introductory exercise, practical exercises, and an output exercise.

INTRODUCTION | 4 HOURS

The filter bubble

Evaluating, discussing, and comparing the effects of social media filters on information, news, and views/opinions actually shown to audiences

EXERCISE | 4 HOURS

Disinformed? Credibility of social media sources

Practice identifying, evaluating, and verifying sources on social media to cope with information disorder, and to determine the trustworthiness of sources and the credibility of the information they disseminate; create photo collages to promote reflection and draw conclusions on the importance of source verification.

EXERCISE | 3 HOURS

Fake or fact? Debunking fakes

Learning to distinguish between disinformation and accurate information or news; developing awareness of typical characteristics of disinformation; learning to research and check the truthfulness of news.

OUTPUT | 3 HOURS

Talk show: Consequences of disinformation

Discussing the complex issue of disinformation through role play; raising awareness of the possible effects of disinformation and each user's responsibility to not share it.



INTRODUCTION

The filter bubble

Targets	Examining personal information channels; outlining benefits and risks of social media as a major news source; formulating statements and recording them
Duration	4 hours
Preparation	Check Facebook news feed setting, download and print or copy worksheets
Materials	“My Facebook news feed #1” worksheet, “My Facebook news feed #2” worksheet (one copy for each trainee), “The filter bubble” worksheet (one copy for each group)
Methods	Entire group, pair work, game
Technology	Computer or smartphones, internet access, projector (if available)

SURVEY: HOW DO YOU STAY INFORMED? | 20 MIN., ENTIRE GROUP

Ask trainees if it is important to be informed about what is going on in the world. Next, ask the trainees to list the different information sources they use, for instance, traditional mass media (TV, radio, newspapers), alternative mass media (community radio, blogs), social media (Facebook, Twitter), or directly from other people.

- What media do you use to get information?
- What information sources are most important for you and why?
- If we just look at social media, why do you follow certain pages and groups?

After the trainees have listed their information sources, conduct a small survey on how important these sources are to them. Ask them to rate the level of importance of each source (traditional mass media, alternative mass media, social media and people) on a scale of one to five. They should show their rating by holding up the number of fingers that corresponds to the level importance. By counting the total number of fingers raised, the group gets an idea of how relevant the different information channels are to them.

SOCIAL MEDIA AS AN INFORMATION CHANNEL | 25 MIN., ENTIRE GROUP

Discuss how people use social media to stay informed. Together with the trainees, explore the ways information reaches their personal news feed on Facebook or their timeline on Twitter—via friends, people they follow, pages they like, sponsored ads and events, direct posts, sharing, liking, or commenting. Next, check and analyze how these posts can be organized according to different criteria, like “top stories” or “most recent”, to create different news feeds. Explain how and why Facebook developers build algorithms that determine which story will appear on a personal news feed and which one will not.

EXAMINING THE FACEBOOK NEWS FEED | 30 MIN., INDIVIDUAL WORK

Ask each of the trainees to examine the latest posts on their Facebook news feeds with the help of the worksheet “My Facebook news feed #1.” Explain the worksheet to make sure each trainee has understood what they have to do. Tell them to write down what kind of posts appear on their news feeds, who posted them or how they appeared in their news feeds, for example, “suggested post.” Then, ask the trainees to identify and list all stories or topics of public interest that appeared in their news feeds. After about 20 minutes, ask each trainee to select the three public-interest stories from their news feeds that they consider most important. Ask them to write down why they chose their “Top 3.”

DISCUSSING THE PERSONAL NEWS FEED | 45 MIN., ENTIRE GROUP, GUIDED DISCUSSION

Ask the trainees about the results of their individual assessment.

- Whose posts appear the most on your news feed?
- What is the ratio of direct posts and ones which someone has shared?
- How many sponsored posts show up on your news feed?
- What percentage of posts are direct or shared or sponsored?
- How frequently or how rarely do you get posts of public interest in your news feed?

Illustrate the most important aspects of the discussion on a flip chart. Then, ask the trainees to write their most important topics and stories of public interest on other flip chart papers. Ask them to explain and discuss why these stories are important to them. Guide the discussion to identify the trainees’ news values and write them down on another flip chart.

EVALUATING THE “TOP 3” STORIES | 15 MIN., INDIVIDUAL WORK

Ask the trainees to concentrate on their “Top 3” stories and fill out the worksheet “My Facebook news feed #2.” For each post, they write down the topic, its news value, the view(s) it supports, whether they agree with the view(s) and how trustworthy they consider the information.

MAKE A POSTER WITH STATEMENTS ABOUT SOCIAL MEDIA NEWS FEEDS | 45 MIN., GROUP WORK

After they have each evaluated their three favorite stories and topics, ask the trainees to form groups of three to compare their results using the worksheet “The filter bubble.” Ask them to discuss the effects of using Facebook as a prime source of information about topics of public interest. Ask them to write down their key findings on a flip chart and hang it up for everyone to see.

PRESENTATION AND VIDEO RECORDING: SOCIAL MEDIA — FILTER BUBBLE | 60 MIN., ENTIRE GROUP

Ask the groups to stand next to their posters. They must present and explain their statements one by one and then discuss them with the other trainees. Explain the terms “information bubble”, “filter bubble” and “echo chamber” to help the trainees reach a conclusion.

- Who decides what information about topics of public interest you see on Facebook/Twitter and other social media networks?
- How reliable is the information on these topics on social media? How can you tell?
- What are the consequences for individuals and society if social media users only consume news and information that mirror their interests and views?
- How do these social media bubbles influence the spread of rumors and disinformation?

After the presentations and the discussion, the trainees vote on the best answers to each question or update their statements to include the outcome of the discussion. Ask the group to select a speaker. Make a video of the speaker reading the questions and final statements out loud. Share this video with the trainees. If they like, they can post it on their social media networks.

An additional way to illustrate information bubbles is with a balloon. Give each trainee a balloon. It represents their filter bubble. Also give them a small token like the ones used in board games to symbolize a player. Ask them to put the token in the balloon and then blow up the balloon. After that, tell them to get a marker and write their name and their top three stories on their balloons. Then, hang up all the balloons in your classroom to illustrate the different kinds of filter bubbles that exist simultaneously. Encourage the trainees to examine the other trainees’ filter bubbles.



WORKSHEET

My Facebook news feed #1

TASK

What information shows up on your Facebook news feed? Take this worksheet to examine what kind of posts have appeared recently, where they came from, or who shared them with you and what kind of information they contain. To avoid seeing only Facebook’s “top stories” in your newsfeed, change your pref-

erences to “most recent” in your settings. How this is done changes frequently, so we suggest you search online how you can do it now. Facebook will automatically switch your settings back to “top stories” after 24 hours or the next time you log on. Evaluate one post after another.

How do posts appear in your news feed? Please look at your last 50 posts and count:

	From friends	Via groups or pages	Sponsored
Direct posts	_____	_____	_____
Reactions (like, comment)	_____	_____	_____
Shared	_____	_____	_____
Tagged	_____	_____	_____

What kind of posts appear in your news feed. Please count.

	From friends	Via groups or pages	Sponsored
Private posts, pictures, ...	_____	_____	_____
Promotions, advertising	_____	_____	_____
Fun, humor	_____	_____	_____
Tabloids, gossip	_____	_____	_____
Public interest/news	_____	_____	_____

What stories or topics of public interest appear on your news feed? Please describe.

	From friends	Via groups or pages	Sponsored
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

After you have examined these posts about topics of public interest, which three are most important for you and why (your “Top 3”)?

- 1 _____
- 2 _____
- 3 _____



WORKSHEET

My Facebook news feed #2

TASK

Examine your “Top 3” news stories and fill out one form for each story as outlined below. For each of your “Top 3” stories, write down the answers to these questions: What topic? What kind of post is it? How did it get on your news feed? Why is it news-worthy to you? What point of view does it reflect? Do you agree or disagree with this view? How trustworthy do you think this post is?

Example:

Topic: <u>Election</u>		Kind of post: <u>News article</u>	
<input checked="" type="checkbox"/> via a friend	<input type="checkbox"/> via a group or page	<input type="checkbox"/> sponsored	
Newsworthy for me because of ...			
<input type="checkbox"/> timeliness	<input type="checkbox"/> impact	<input type="checkbox"/> conflict	<input type="checkbox"/> novelty
<input type="checkbox"/> proximity	<input type="checkbox"/> consequence	<input type="checkbox"/> prominence	<input checked="" type="checkbox"/> human interest
Viewpoint: <u>Pro government</u>			
<input type="checkbox"/> disagree	<input type="checkbox"/> neutral	<input checked="" type="checkbox"/> agree	
Trustworthiness for me: (1=low 5=high)			
<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4 <input checked="" type="checkbox"/> 5

Story 1

Topic: _____		Kind of post: _____	
<input type="checkbox"/> via a friend	<input type="checkbox"/> via a group or page	<input type="checkbox"/> sponsored	
Newsworthy for me because of ...			
<input type="checkbox"/> timeliness	<input type="checkbox"/> impact	<input type="checkbox"/> conflict	<input type="checkbox"/> novelty
<input type="checkbox"/> proximity	<input type="checkbox"/> consequence	<input type="checkbox"/> prominence	<input type="checkbox"/> human interest
Viewpoint: _____			
<input type="checkbox"/> disagree	<input type="checkbox"/> neutral	<input type="checkbox"/> agree	
Trustworthiness for me: (1=low 5=high)			
<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4 <input type="checkbox"/> 5

Story 2

Topic: _____

Kind of post: _____

- via a friend via a group or page sponsored

Newsworthy for me because of ...

- timeliness impact conflict novelty
 proximity consequence prominence human interest

Viewpoint: _____

- disagree neutral agree

Trustworthiness for me: (1=low | 5=high)

- 1 2 3 4 5

Story 3

Topic: _____

Kind of post: _____

- via a friend via a group or page sponsored

Newsworthy for me because of ...

- timeliness impact conflict novelty
 proximity consequence prominence human interest

Viewpoint: _____

- disagree neutral agree

Trustworthiness for me: (1=low | 5=high)

- 1 2 3 4 5



WORKSHEET

The filter bubble

TASK

Compare the results of your news feed evaluations. To what extent are social media networks like Facebook suitable information channels for people who want to be up to date? Use the questions below to guide your discussion. Write down your answers and formulate short statements.

Question 1—Information gateway | How or through whom does most information reach you on social media? Who determines what shows up in your news feed? How does this differ from other information sources, like traditional mass media?

Question 2—Types of stories | What kinds of stories show up the most in your news feed? What makes your “Top 3” posts especially newsworthy and important for you?

Question 3—Friends, topics and views | How do the pages you have liked and your choice of Facebook friends influence what information and opinions appear in your news feed?

Question 4—Rumors and trustworthiness | How often are you confronted with information that you do not trust compared to trustworthy information? Is a post that a friend shared with you more trustworthy than other posts?

Question 5—Filter bubble | What are the possible consequences when social media users only get information that is filtered by their digital networks and merely confirms their own interests and beliefs? What precautions should be taken if you want to be well-informed?



EXERCISE

Disinformed? Credibility of social media sources

Targets	Practicing identifying, evaluating, and verifying sources on social media to cope with information disorder and to determine the trustworthiness of sources and the credibility of the information they distribute; creating photo collages to promote reflection and draw conclusions on the importance of source verification
Duration	4 hours
Preparation	Look for sample sources on social media to demonstrate and practice source verification; select trustworthy, inconclusive, and untrustworthy sources; research and select a profile that is a social bot and prepare to explain how to identify this; select an app to make a photo-collage and familiarize yourself with it; download and print or copy worksheet and the guideline
Materials	“Credibility range of sources on social media” worksheet “Check it! Source verification” guideline
Methods	Game, input, group work, active media work presentation
Technology	Computer, internet access, projector, smartphones

GAME: SILENT BODY | 10 MIN., ENTIRE GROUP

Explain how the game works. Have trainees line up behind each other. The last person in the line is the sender and thinks up a short pantomime (e.g. someone getting on a motorbike and driving off, someone making a phone call where the other side does not hear, etc.). The sender taps the person standing in front of him or her on their shoulder to make them turn around so they are now face to face. Then the sender performs his or her pantomime. The other person tries to remember the moves, then taps the next person in line to make them turn around and performs the pantomime for him or her. This continues until the pantomime has reached the first person in the line. The trainees then compare and discuss how the movements changed from one trainee to the next. Connect this to information that loses accuracy when it gets passed on and explain the term “source of information”.

SOURCES ON SOCIAL MEDIA | 20 MIN., ENTIRE GROUP

Collect and visualize the wide variety of information sources on social media with your trainees. Write each type of source on a card so you can cluster them. Explain the term information disorder. Highlight that we as users constantly have to evaluate incoming pieces of information on our news feeds by ourselves. We need to judge each individual post on whether it is relevant and credible. Guide the trainees to understand that the people publishing information on social media do so with a wide variety of intentions, e.g. to inform, to promote something, to educate, to raise awareness about something, to influence, to manipulate, to sell something, to mislead or deceive, to harass someone, to attract attention, to entertain, to seek support, to express moods or emotions, to get feedback, to stimulate a discussion, or to collect as many likes as possible. Outline that reflecting on a source’s presumed intention or purpose helps us evaluate the quality of the information in the posts.

TASK: EVALUATING CREDIBILITY | 20 MIN., GROUP WORK

Prepare lots with different kind of sources on social media, e.g. “journalists and news outlets”, “politicians and political parties”, “businesses and companies”, “institutions and organizations”, “interest groups and social movements”, “friends and average people”. Ask the trainees to form groups and distribute the lots. Hand out the worksheet and explain that each group should discuss their source’s presumed interests and purpose in posting, how professional the post is and what financial interest the source might have in distributing this information online. Tell them that they should not mark the credibility range on the worksheet yet.

PRESENTATION & CREDIBILITY RANGE | 20 MIN., ENTIRE GROUP

The trainees present their results and pin the worksheet to a prepared flipchart. After each group's presentation, discuss and vote on the credibility of the information that their source posts. Agree on a credibility range and mark it on the worksheets: dark red indicates "not credible" and dark green indicates "totally credible".

SOURCE VERIFICATION | 20 MIN., ENTIRE GROUP

Discuss the need for source verification on social media and explain the basic steps. Demonstrate how to verify a source on social media using examples, e.g. a trustworthy source with detailed information in the "about" section, linking to a trustworthy website as opposed to an inconclusive source lacking important background information or contact data. Discuss social bots and how they are used. Show one social bot to explain what signs to look for that indicate there is a bot behind this profile.

IDENTIFYING BOTS & CO | 60 MIN., STATION WORK

Prepare three stations and put up flipcharts with headlines: Station A "Check: Trustworthy source?", Station B "Check: Inconclusive source?", Station C "Check: Untrustworthy source? Social bot?". Divide each flipchart into three segments—one for each group. The groups will spend 15 minutes at each station and then move on to the next. Hand out the guideline that will take the students through the steps of source verification. Have the groups select sources from their news feeds. If they lack ideas, provide examples. Ask them to write key words about their findings on the flipcharts in the fields that are allocated to their group. Go around and check if the trainees properly verify the sources. Support them if they need help. Let the groups move on to the next station after 15 minutes.

CREDIBLE EMOTIONS | 20 MIN., ENTIRE GROUP

Ask the trainees to get together and discuss the experiences they had at the stations. Have a look at the flipcharts and fill in the gaps where needed. Collect what emotions the students named when encountering information from the various sources. Emphasize that it can be a warning light for us if posts trigger strong emotions. Seeing this warning light indicates that the sender of the post may have had a hidden agenda or other motives when posting this. We need to be especially careful with posts evoking strong emotions like fear, anger, outrage, ridicule, or pride and not share them spontaneously. If we reflect on the emotion that a post triggers in us, we begin to think critically. We get motivated to investigate the source, evaluate its credibility, and analyze the purpose of the post.

PHOTO COLLAGE: SOURCES | 60 MIN., GROUP WORK

Ask the trainees to form three groups. One group will work on a photo collage about mostly trustworthy sources (green), another group will work on inconclusive sources (yellow) and the third group will work on totally untrustworthy sources (red). The groups should combine photos of people and of text for their collages. For the text pictures, they choose paper in their corresponding color (green, yellow, red) and write "mostly trustworthy sources"/"inconclusive sources"/"mostly untrustworthy sources" on it. They can use the results of the station work for this or come up with new examples. For the other photos, they should take pictures of each other expressing the emotions they had when encountering such posts with clear facial expressions and gestures. For trustworthy sources, emotions include feeling thankful, informed, satisfied, or enlightened. Emotions felt when encountering inconclusive sources could include skeptical, confused, critical, uncertain, or doubtful. For untrustworthy sources emotions could include amused, annoyed, angry, fearful, frustrated, or outraged. Support the groups in taking the pictures and creating the collages.

PRESENTATION | 10 MIN., ENTIRE GROUP

Ask the groups to present their collages and give each other feedback. Ask the trainees to come up with a slogan or a headline for all three collages to promote source verification on social media. Use this to conclude the session and agree whether you want to publish the slogan and the collages.



WORKSHEET

Credibility range of sources on social media

Examining the following type of social media source: _____

Interests

What are the main interests of the people in this group? What topics does the information they post mostly cover?

Purposes

Why are the people in this group publishing information on social media? What are some of their possible intentions?

Professionalism

How qualified and professionally trained are the people in this group to create information and distribute it to the public?

Financial interest

Do the people from this group earn money for publishing information? Do they get paid? If so, for what?

Credibility range

 Trustworthy source

 Inconclusive source

 Untrustworthy source



GUIDELINES

Check it! Source verification

Choose a source from your social media news feed, examine and verify it. Take notes on the flipchart.

- Name of source on account?
- Verified account (see badge)?
- Profile and header picture?
- What message do the pictures convey?
- What do you find in the about section? Contact data? Address? Telephone number? Website?
- Check the website and its "about" section
- Google the source to find out more about its trustworthiness

Station A

Trustworthy source? Check it!

Station B

Inconclusive source? Check it!

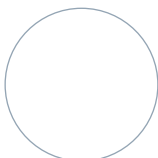
Station C

Untrustworthy source? Check it!

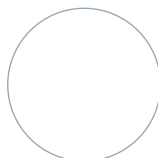
How does information from these kinds of sources make you feel?

Draw a smiley, a puzzled face or an angry face in the circles to reflect your emotions.

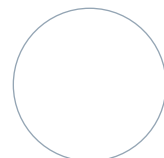
Station A



Station B



Station C





EXERCISE

Fake or fact? Debunking fakes

Targets	Learning to distinguish between disinformation and accurate information or news; developing awareness of typical characteristics of disinformation; learning to research and check the truthfulness of news
Duration	3 hours
Preparation	Search for current examples of disinformation and half-truths that have gone viral; research websites that currently debunk disinformation; download and print or copy worksheets
Materials	"Quiz on disinformation" worksheet, "Fact or fake?" worksheet, "Debunking disinformation" guidelines (one copy for each trainee)
Methods	Group competition, pair work, online research, presentation
Technology	Computer or smartphone, internet, projector (if available)

INTRODUCTION TO DISINFORMATION | 15 MIN., ENTIRE GROUP

Introduce the topic by showing trainees an example of disinformation that has gone viral, but do not tell them whether the content is true or not. The trainees form pairs and discuss whether they think the posted information is true or false and present their arguments to the rest of the group. When all pairs have stated their opinions, debunk the fake story and provide background information. Ask the trainees if they think they can distinguish between disinformation and real news on social media.

QUIZ ON DISINFORMATION | 30 MIN., GROUP COMPETITION, ENTIRE GROUP

Provide trainees with background information on disinformation. Ask the "true or false" questions from the worksheet "Quiz on disinformation." They will help you explain what disinformation is, what types of disinformation exist and that disinformation is not a new phenomenon.

The correct answers are:

- | | |
|---------|---------|
| 1 true | 6 false |
| 2 false | 7 false |
| 3 false | 8 false |
| 4 true | 9 true |
| 5 true | 10 true |

Together with the trainees, discuss why social media are causing a boom in disinformation. What motivates people to create disinformation? And what consequences does spreading it have? Back the discussion with further examples of disinformation that have gone viral.

FACT OR FAKE? | 30 MIN., GROUP COMPETITION, ENTIRE GROUP

Divide the trainees into groups that will compete against each other. The objective is to learn how to distinguish between disinformation and real news. If you like, you can use the worksheet “Fact or fake?” or work with index cards with the keywords “false,” “half true,” and “true.”

Show some headlines of disinformation posts that have gone viral, as well as some half-truths and real news. Without having a chance to research further, the trainees guess whether the information is factual, a blend of fact and fiction, or totally fake. Then, discuss with the trainees what helped them decide whether they thought something was true or false.

The discussion will most likely show that disinformation almost always targets people’s emotions and that more context is needed. It is hard to assess whether information is reliable without knowing where it originated, in what context it was published or without general knowledge about the topic.

DEBUNKING DISINFORMATION | 30 MIN., ENTIRE GROUP

After discussing the examples, ask the trainees what helped them decide whether they believed a news item was true or false. Explain some key steps in analyzing a piece of information. These include analyzing the source of the information and its content as well as checking whether other sources reported the same information independently of one another. Present websites or platforms designed to debunk disinformation.

RESEARCHING SUSPICIOUS INFORMATION | 30 MIN., WORK IN PAIRS

Ask the trainees to pair up and apply their new skills in debunking disinformation through internet research. Each pair chooses a piece of information or a news item that sounds suspicious to them. Ask them to analyze it (source, content, and context) by checking social media or using fact-checking websites. Give them the guidelines “Debunking disinformation” to help their research. Each pair presents their findings and answers the following questions:

- Do you have hard facts about the origin of the suspicious information: When did it appear? Where did it originate? How did it spread?
- What is the suspicious information about? What is its claim?
- How can you identify this as true, false, or half-true? By analyzing the source of the information, by analyzing its content, by comparing it with information from other sources published independently, by consulting fact-checking websites?
- Would you share this suspicious information? Why or why not?

PRESENTATION OF SUSPICIOUS NEWS | 45 MIN., ENTIRE GROUP

The pairs present their examples and ask the group whether they would share it or not. Then they explain to what extent the suspicious information was true or false and explain how they did their research. Write down the topics of the suspicious news that the trainees researched. Ask the trainees which of the examples would have worst consequences and impact if users shared it. Emphasize that each social media user is responsible for not spreading disinformation.



WORKSHEET

Quiz on disinformation

Statement

1. The phenomenon of disinformation is nothing new. Disinformation has appeared in tabloids and even in respectable news outlets. True False
2. Disinformation is usually not created intentionally or with a specific purpose. True False
3. When social media users spread false information, they are usually aware of it. True False
4. Disinformation has the power to shape public opinion and even sway democratic elections. True False
5. Ordinary people can earn money by creating disinformation websites and spreading false information in social media. True False
6. When false information is debunked, it no longer influence beliefs and attitudes. True False
7. Rumors that are ultimately proven to be false tend to disappear faster than those that turn out to be true. True False
8. Articles shared by friends that look like they are from a legitimate news website can most likely be trusted. True False
9. Getting facts to prove that a doubtful piece of information is false is considerably more effective than just saying it is not true. True False
10. A study conducted in the US summed up young people's ability to judge information on the internet with one word: "bleak." True False



WORKSHEET

Fact or fake?

TASK

Current issues

Use one box for each issue: Write down the headline or give key words to describe the topic; cut out and sort the pieces of paper according to "true", "false" or "half-true."



true
half true
false



GUIDELINES

Debunking disinformation

Care about what you share!

- Before you start debunking fabricated stories, make sure you are not sharing false information, disinformation, and rumors.

Who is behind the information?

Source analysis

- Odd domain names are usually an indicator of information that is equally odd and rarely truthful. If the domain name is a slight variation of a well-known news website, it is usually a sign that the website you are on is a fake version of the original trusted source. For example, the US media organization ABC's website has the url <http://abcnews.go.com>. A disinformation website was created with the URL <http://abcnews.com.co>. It has been deleted in the meantime. If the words "blogger", "tumblr" or "wordpress" appear in the domain name, the website is probably a personal blog rather than a news site.
- Check the "about" section on a website or use a search engine to look up information about the website. You can also check sites like Wikipedia.com for more information about websites or news sources.
- If a website has no "about" page or section, this could indicate that it is not a legitimate source of information. If the names of the authors are not mentioned and there is no proof that they exist, this should cast doubt over the accuracy of the news story or the credibility of this source. It demands further research.

What is the content like?

Content analysis

- Evaluate the content. Do you think the reporting is accurate? Are facts, names, and numbers correct? Is the story reported without bias? Are all relevant aspects and sides of the topic presented?
- If the reporting evokes strong emotions of anger or fear, the author might be trying to provoke an emotional response. Professional journalists usually do not try to play with the audience's emotions. Check whether other sources have reported the same information independently of one another.
- Analyze language use. If the text contains many spelling mistakes, words that are very emotional, or even curse words, it probably was not edited by a professional journalist.
- Analyze the web design. Bad web design or a website that uses ALL CAPS can indicate that the source is not trustworthy and that the information needs to be verified.
- Do the headlines and stories use sensational or provocative language? If so, they may be clickbait.

What do others say?

Compare and verify

- Use search engines to research whether the information is true or false.
- Check whether reputable news outlets also carry this information. Normally, there should be more than one source reporting on a topic or event independently of others. This means these sources probably did not copy each other. It is always best to have multiple sources of information to get a variety of views and angles on a story.
- Verify a photo by dragging and dropping it into Google Images or check it using tineye.com. This will show whether the photo has been published by other media and if it possibly was taken in a different context or has been used to illustrate another topic.

Website recommendations for verification

Check if these or similar websites work in your country or region

- en.wikipedia.org/wiki/List_of_fake_news_websites
- snopes.com (validating and debunking stories)
- truly.media (collaborative verification platform)
- politifact.com (fast-checking of statements and stories)
- hoax-slayer.net (debunking hoaxes and analyzing stories)
- tineye.com (reverse image search to check a photo's origin)



OUTPUT

Talk show: Consequences of disinformation

Targets	Discussing the complex issue of disinformation through role play; developing an awareness of the possible effects of disinformation and of each user's responsibility to not share it
Duration	3 hours
Preparation	Download and print or copy worksheets
Materials	"Talk show: scenario and roles" worksheet, "Moderating the talk show" worksheet
Methods	Group work, role play, discussion
Technology	—

INTRODUCTORY GAME: MY FAKE | 30 MIN. ENTIRE GROUP

The introductory game is about sharing real or invented experiences. Have the trainees draw straws to determine who from the group will share a personal "real" or "fake" experience. Ask them to think of something to share with the group and write it down on an index card. Collect the cards, shuffle them and then read them out loud. After each card, ask the trainees to vote whether they think the experience was real or invented. When you have dealt all the cards, discuss the possible consequences of believing in false information, especially if the majority of the population starts to believe the false news. Raise awareness of the fact that fraudulent reporting about newsworthy topics of public interest may have far-reaching consequences, like shaping public opinion or inciting acts of violence against other people, political opponents, groups, or countries.

WHAT IS A TALK SHOW? | 30 MIN., ENTIRE GROUP

Tell the trainees that they will play roles in a pretend talk show on the topic of disinformation. They will discuss the consequences of disinformation and people's responsibility to counter it. The talk show's topic will be, "What damage does disinformation do?" Discuss the characteristics of a talk show with the trainees and write them on a flip chart. Introduce the trainees to the scenario and the views the guests must defend. Pay special attention to clarifying the role of the host as a moderator between the opposing points of view. Explain that the host should remain neutral and in control at all times.

The scenario described in the worksheet takes place in a fictional country. The incident that triggers the talk show is invented. This fictionalization will allow the trainees to speak more freely than if they discussed an actual incident from their country in this role play exercise.

PREPARING THE TALK SHOW | 30 MIN., GROUP WORK

Ask the trainees to form groups. Each group will support one guest in their preparation for the show, one additional group helps the host prepare. So all in all, there should be as many groups as guests plus one more, from which the host will be recruited. Each group chooses one of its members to play the guest. The others help prepare the guest's line of argumentation. During the actual role play talk show, they will be the audience. Give the groups time to understand the individual roles and positions as they are outlined in the worksheet. Ask them to prepare some key arguments that their characters will use during the talk show, to imagine how the other side may respond, and to think of how their character can counter the arguments. Help the groups prepare their character's line of argumentation and the host to formulate questions and plan the structure of the talk show. Key aspects that the host should address during the talk show are:

- What is disinformation? With what intention is it created? Who is behind disinformation?
- Why is disinformation booming in social media? What makes this phenomenon so challenging?
- What are possible consequences of disinformation? How does disinformation influence public opinion and real policies?
- Who is responsible for debunking fake stories and fighting their spread?

THE TALK SHOW "WHAT DAMAGE DOES DISINFORMATION DO?" | 60 MIN., ENTIRE GROUP

Arrange the chairs in the room so that it looks like a studio for a TV talk show: a half-circle of chairs for the guests and the host at the front and rows of seats for the audience. When the talk show begins, the host introduces the topic and welcomes the audience and guests. The host then leads the discussion on disinformation and makes sure that all sides have an opportunity to express their opinions and put forward their arguments. The trainees who are in the audience write down their observations on the arguments and key issues that are discussed.

CONCLUSION AND DEMANDS | 30 MIN., INDIVIDUAL WORK, ENTIRE GROUP

After the talk show has ended, ask the trainees to sum up the arguments that were presented. Ask them what conclusions about disinformation they have drawn that they might apply in their real lives. Get them to write down their conclusions or demands on pieces of paper, crumple them up into paper balls and start a paper ball fight. After a while, ask them to stop. Each trainee then picks up a paper ball, unfolds it, and reads the statement or demand written on it out loud.



WORKSHEET

Talk show: Scenario and roles

The scenario

In the “Republic of Ebonia” (ROE), the two major political parties are preparing for the upcoming presidential election. The ruling party is the “Centrist Party” (CEP). Its candidate, H. Lee, is a new face on the political scene. The candidate of the opposition party, the “Anti-Poverty Party” (APP), is A. Miller. Opinion polls show that both parties are equally popular with the electorate. This creates fears among CEP members that their candidate won’t be able to convince voters and that the CEP will be voted out after having been in power for many years.

The people of Ebonia eagerly discuss the election campaign on social media. Some users vehemently support the CEP, others the APP. But since last week, the discussion has changed. Allegations have surfaced on social media that A. Miller secretly supports paramilitary units in neighboring “Aladia.” According to these reports, he plans to mobilize these paramilitary forces to overthrow the government if the APP loses the election. Over the past few days, these stories quickly went viral.

While the CEP remains silent on this issue, the APP claims that the reports are disinformation and people shouldn’t believe them. This morning, the mainstream media outlet “C11” debunked the reports. C11 provided evidence that the allegations were false and that the audience was being tricked. But many people still do not believe the allegations are false. They keep spreading conspiracy theories and using social media to express their fear of a military coup.

Since this is such an explosive issue, C11 has decided to produce a talk show tonight on disinformation in social media. The station has invited representatives of the two opposing political parties, social media users, media makers, and a social scientist to join a discussion. C11 hopes they can explain the rapid spread of disinformation on social media, discuss possible consequences for society and outline individual responsibilities to the public.

The roles

Politician of the government party CEP	Denies that the CEP has fabricated the story, although it benefits from the spreading of the disinformation. Calls on users to be critical. Emphasizes that there is no proof that the story is false.
Politician of the opposition party APP	Denies that the story is true. Says it is fabricated to discredit the party and to prevent it from winning the election. Suspects members of the government party have instructed its supporters to spread the fraudulent reports.
Mass media journalist	Emphasizes the differences between disinformation and real news. Demands that social media users stop sharing without thinking. Says people should follow the same ethical standards on social media that professional journalists use, like verifying information before publishing it.
Social media user who supports the government	Says that these reports just strengthen his/her resolve to vote for the government, regardless of whether they are true or not.
Social media user who supports the opposition	Says the reports are fabricated and that the government party is behind them. Argues that the fraud is obvious and that only fools believe it. Demands that media outlets debunk the story.
Owner of a social media network	Emphasizes that social media are just a platform for citizens to express themselves freely without any censorship. Admits that it is easy to misuse social media to spread rumors, propaganda, and disinformation. Expresses willingness to combat disinformation.
Social scientist	Says that disinformation is nothing new and has always been used to gain power and make money. Explains why disinformation targets emotions like anger or fear and is booming on social media. Calls on people to become media literate.

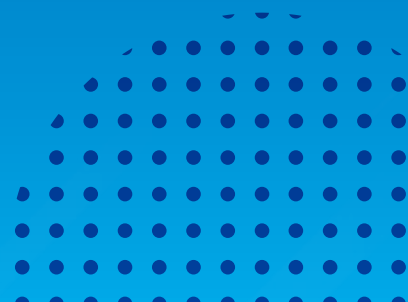


WORKSHEET

Moderating the talk show

Topic	“What damage does disinformation do?”	
Guests	Pro government	<ul style="list-style-type: none">- Politician- Social media user
	Pro opposition	<ul style="list-style-type: none">- Politician- Social media user- News journalist- Owner of social media network- Social scientist
Host	Preparing the show	<ul style="list-style-type: none">- Learn about the topic- Learn about your guests- Plan and structure your show (key aspects, time)- Prepare key questions for each guest
	During the show	<ul style="list-style-type: none">- Be neutral and never express your own opinion.- Let everyone speak, manage time, and interrupt if a guest speaks too long or doesn't answer.- Be polite but persistent.- Don't be afraid of controversy among your guests
The talk show	Beginning: Introduction	<ul style="list-style-type: none">- Welcome the audience, introduce yourself and the topic of the talk show
	_____ minutes	<ul style="list-style-type: none">- Welcome and introduce your guests and quickly explain why they were invited to join the discussion
	Round 1: Q&A	<ul style="list-style-type: none">- Give everyone a chance to speak by asking every guest a short question.
	_____ minutes	<ul style="list-style-type: none">- Plan whom you want to ask about what aspect of the topic. Start with simple aspects and guide the audience along as you move to more complex issues.
Round 2: Discussion	<ul style="list-style-type: none">- Let your guests discuss among themselves. Ask opponents to defend their opinions.	
_____ minutes	<ul style="list-style-type: none">- Don't interfere too often, but make sure you don't lose control of the situation. Make sure all relevant aspects are covered.- Listen closely, ask follow-up questions, or introduce aspects that lead the discussion to its next phase.	
End: Conclusion	<ul style="list-style-type: none">- Make it clear that the talk show is coming to an end.- Wrap up the different aspects of the talk show.	
_____ minutes	<ul style="list-style-type: none">- Try to wrap up issues that may still be unresolved.- Ask guests for a final statement/conclusions/tips.- Thank your audience and your guests.	

Glossary



5W-1H

5W-1H stands for six essential journalistic questions: Who? What? Where? When? Why? And How? If journalists have researched and answered these six questions in their news items, stories or reports, they have covered the basic facts. The audience can use the 5W-1H questions to evaluate whether a journalistic product is complete. If it leaves important questions unanswered, it is missing crucial information. (See chapter 2 “Information and topics”)

Advertisement

Advertisements promote products or services to persuade customers to buy them. Advertisements contain information, but they are not balanced or objective. They only highlight the positive sides or the supposed benefits of the product or service for the customer. (See chapters 1 “Media and information literacy” and 6 “Internet and social media”)

Agenda Setting

Agenda setting refers to the way the media affect public opinion and the public’s perception of what is important. For example, if media frequently report on a certain topic or place it prominently, the audience will consider this topic more important than others. (See chapter 2 “Information and topics”)

Algorithm

An algorithm is a fixed series of steps that a computer performs in order to solve a problem. Social media platforms use algorithms to filter and prioritize content for each individual user. They determine what the user gets to see based on various indicators, such as their viewing behavior and content preferences. (See chapter 6.2 “Disinformation and filter bubbles”)

Analog

Analog is the opposite of digital. Analog signals are represented by a physical quantity that is continuously variable, for instance sound waves or light. Examples of analog systems include old radios, record or cassette tape players, or old telephones. (also see > digital) (See chapter 1 “Media and information literacy”)

Background (picture)

The part of the picture that appears farthest from the viewer and serves as a setting for the camera subject. The background can be an indicator where the picture was taken, e.g., in a town, in nature, or in a room. Professional photographers often choose a simple background if they want the viewer to focus on what is in the foreground of the picture. (See chapter 3 “Photography”)

Bias

Bias means not being impartial or balanced. It can result from a tendency or prejudice for or against a specific issue, person, or group. In journalism, bias can affect the selection of stories that are reported and how they are covered. (See chapter 2 “Information and topics”)

Blog

A blog is a regularly updated website or web page, often run by an individual or small group. Bloggers often publish about their specific interests, like food, travel, or the environment. They usually provide written information in an informal or conversational style. Their aim is mostly to express themselves and establish a relationship with their audience. (See chapters 1 “Media and information literacy” and 2 “Information and topics”)

Body (news)

In a news item the body comes after the lead. The body gives the audience additional information, more details or reactions about the topic. (See chapter 2 “Information and topics”)

CC license

A Creative Commons copyright license (CC license) enables people to use, publish, and distribute original material without violating copyright. The person who created the material can choose among different types of CC licenses. Should others be able to use the material commercially or just for private purposes? Should they be able to edit, change, or build upon the content or can they only use and distribute it in the form it was originally created? (See chapter 3 “Photography”)

Channel of communication

People use media to communicate: to send or receive information. Communication channels can be one-way or two way. One-way channels include newspapers, radio or TV stations, where an information provider sends out messages that the public receives. In two-way communication, both sides can produce messages and interact. Two-way communication channels include telephones and social media. (See chapter 2 “Information and topics”)

Collage

A collage is a piece of art that is assembled from fragments of other works. These can include photos, newspaper headlines, or other art works and materials. The word “collage” comes from the French word “coller”, which means to glue. So, in a collage, you assemble and glue together diverse objects on a large piece of paper or canvas to create something new. (See chapter 2 “Information and topics”)

Commercial use

Using material for commercial or financial gain. (See chapter 3 “Photography”)

Communication

Communication is the process of exchanging information either between people or machines. It involves a sender and a receiver. Communication among people can happen directly face-to-face and by using a medium to transport the information. In direct conversation, on the telephone or in social media, people constantly switch roles between sender and receiver. In traditional mass media like newspapers, radio, and TV, the audience are receivers. (See chapter 1 “Media and information literacy”)

Composition rules

Composition rules concerning photos are guidelines that can be applied to enhance the photo’s impact. Examples include the rule of thirds, perspective, contrast, depth of field, patterns, leading lines, symmetry, framing, and cropping. (See chapter 3 “Photography”)

Copyright

The exclusive right to use or publish copies of original material like photos, videos or texts. The person who created the material usually holds the copyright. People who reproduce or share protected content and violate copyright can be punished by law. (See chapter 3 “Photography”)

Creative Commons (CC)

A non-profit organization that defined simple rules and license models for users to legally edit and share material on the internet without infringing on copyright laws. (See chapter 3 “Photography”)

Critical thinking

Critical thinking involves the objective analysis and evaluation of an issue to form an independent judgement. Strengthening critical thinking skills towards media and information products is one of the key objectives of media and information literacy (MIL). (See chapter 1 “Media and information literacy”)

Cyberbullying

Cyberbullying is bullying (e.g. intimidation, persecution, defamation) that takes place online, for instance on social media. Cyberbullies target individuals and attack their victims repeatedly with the intention to cause harm. (See chapter 6.1 “Internet safety and privacy”)

Deepfakes

Deepfakes are media products, for example videos, that are produced using artificial intelligence (AI). With the help of AI, it has become relatively easy to synthesize different elements of existing video or audio files. In the newly created content, individuals appear to say and do things that are not based on reality. Deepfakes are sometimes used as propaganda tools or to discredit political opponents. (See chapter 1 “Media and information literacy”)

Digital

Digital technology breaks down information into a series of ones and zeroes. This information can then be stored or transmitted using digital technology: modern electronic products like computers and smartphones. (See chapter 1 “Media and information literacy”)

Digital editing, digital manipulation

Using software to change the appearance of photos, videos, and audio files. We speak of editing when the software is used to improve the quality of the work (e.g. brightness, contrast, volume) without changing its message. We speak of manipulation if the message of the work is changed, for instance if relevant parts of a picture are cropped out, or an interview is digitally edited to falsify the message. (See chapter 3 “Photography”)

Disinformation

Disinformation is false or partly-false information that is deliberately created or disseminated with the explicit purpose to harm. Producers of disinformation make up one-sided stories for political, financial, or ideological reasons, e.g., to influence public opinion on certain issues to create public pressure. (See chapters 2 “Information and topics” and 6.2 “Disinformation and filter bubbles”)

Digital footprint

A digital footprint describes all data traces that someone leaves behind when using digital technology. This can include personal data, data about search histories, and metadata. (See chapter 6.1 “Internet safety and privacy”)

Digital safety/cyber safety

Digital safety means being protected from outside threats on the internet, particularly on social media. These threats can include cyber bullying, sexting or online harassment. It requires ethical behavior online, knowledge about the safety risks and safety skills to protect oneself and others. Digital safety focuses on the well-being of people, whereas digital security refers to devices and computer systems (See chapter 6.1 “Internet safety and privacy”)

Digital security/cyber security

Digital security involves the protection of digital devices, digital accounts, and digital data from intrusion by outsiders. Sample features are security settings on social media, anti-virus software, firewalls, protection against spyware, two-factor authentication, as well as pin, pattern, and secure passwords. Digital security refers to gadgets and devices, whereas digital safety concerns the well-being of people. (See chapter 6.1 “Internet safety and privacy”)

Dynamic media

Media that can be constantly updated and changed, such as websites or social media posts.

Echo chamber

An echo chamber describes a closed communication system: beliefs are amplified or reinforced by repetition without being questioned by contrary messages from the outside. Such a closed system can be the result of social media algorithms. They select which posts will show up on a news feed and give preference to ones that are in line with personal beliefs and will not be perceived as disruptive or disturbing. The individual ends up in a filter bubble, surrounded by an echo chamber. (See chapter 6.2 “Disinformation and filter bubbles”)

Editor/Editor-in-chief

An editor or editor-in-chief holds a senior position in professional news media, e.g. a newspaper, a radio or TV station. The editor-in-chief is responsible for the quality, truthfulness and relevance of the information that is published. He or she has the final say about what is published and what is not. (See chapter 2 “Information and topics”)

Editorial meeting

At editorial meetings, journalists and editors discuss story ideas for upcoming broadcasts (TV, radio) or editions (newspapers, magazines). They determine which topics are relevant for their audience and sometimes also select a specific angle, focus, or approach that the journalist should take in covering a story. To prepare for an editorial meeting, all parties must have researched possible topics and stories. (See chapter 2 “Information and topics”)

Fake follower

Fake followers are anonymous or imposter social media accounts. They are created to make specific posts or accounts look more popular than they really are. Social media users can pay for fake followers as well as fake likes, views, and shares to give the appearance of having a larger audience. (See chapter 6.2 “Disinformation and filter bubbles”)

Field size (also camera field size, shot size)

The field size is usually determined by the distance between the camera and the subject. Each field size, e.g., wide shot, medium shot, close-up, or detail, serves different purposes, determining what the viewer will be able to see and how. (See chapter 3 “Photography”)

Filter bubble (also information bubble)

A filter bubble describes the effect that social media users may become blind to alternative issues or viewpoints because their news feed only displays selected information that reflects their interests. What appears on a user’s news feed is determined by the choices the user consciously makes (clicks, likes, shares) as well as by the algorithms tracking the user’s online behavior. These algorithms select the posts that the user will see on their news feed, giving preference to those the user might engage with most. (See chapter 6.2 “Disinformation and filter bubbles”)

Five core concepts

The five core concepts of media messages result out of five key questions to analyze media products or messages. These questions help users evaluate the authorship, the format, the audience, the content, and the purpose of a specific media message. The five key questions and core concepts were developed by the Center for Media Literacy (medialit.org). (See chapter 1 “Media and information literacy”)

Five-shot rule/five-shot sequence

The five-shot rule is used in video recording. It helps condense actions by breaking them down into a few key shots. The five shots use different angles and camera field sizes to depict key moments, such as a wide shot, a close-up of the face and a close-up of the hands doing something. Recording these different shots helps getting enough footage to illustrate a scene and edit it in a meaningful order so viewers can follow. (See chapter 5 “Video”)

Foreground (picture)

The foreground are people or objects in the front of a picture. The elements in the foreground are often the key part of the image. In a portrait, the person is usually in the foreground. (See chapter 3 “Photography”)

Framing

In journalism, framing means that journalists or authors make choices regarding which aspects of a topic to cover and how, and which to leave out. They may make these choices consciously or subconsciously. In this way, they create the frame through which the audience sees a topic.

GIF animation

GIF stands for Graphics Interchange Format, a format that can be used to display animated images. GIFs are usually made up of a succession of photos. Seen in rapid succession, they create the effect of movement or animation. (See chapter 3 “Photography”)

Government media (state media, state-owned media)

Media that are controlled, owned, and/or funded by the government. (See chapters 1 “Media and information literacy” and 2 “Information and topics”)

Hate speech

Hate speech attacks people or a group of people based on attributes like race, religion, ethnic origin, national origin, gender identity, sexual orientation, or disability. It appears both on- and offline, and takes on different forms of expressions, including insults, defamation, degradation, and threats. (See chapter 6 “Internet and social media”)

Independent media

Media that are free from government or corporate influence. (See chapters 1 “Media and information literacy” and 2 “Information and topics”)

Information

Anything that provides knowledge and answers questions. Information can come in the form of facts or data transmitted through figures, text, pictures, audio, or video. Information can sometimes be one-sided or include content that is not true. (See chapter 2 “Information and topics”)

Information disorder

Information disorder describes the chaotic, unstructured supply of information, particularly on social media. Posts on a news feed differ widely regarding relevance, quality, truthfulness, or harmfulness. True information of high quality can be found next to false or manipulated content, harassment, hoaxes, jokes, or irrelevant content. This disorder is unlike what we see in traditional media, where journalists order the information for the audience according to professional criteria. (See chapter 6.2 “Disinformation and filter bubbles”)

Information source

An information source is a person, organization, place, or thing which sends out information or from where we can get information. On social media, everybody who creates posts, or shares information becomes an information source for others. Knowing who the information source is helps us evaluate the credibility and the quality of the information it provides. (See chapter 2 “Information and topics”)

Interpersonal communication

The opposite of mass communication. Messages are sent and received by two or more people who can all react and communicate directly with one another. (See chapter 1 “Media and information literacy”)

Interview

Interviews primarily appear in newspapers, radio, and TV. They resemble a conversation, but with clear roles: While the interviewer’s role is to ask questions, the role of the interviewee is to give answers. That is why the interviewees are often experts, celebrities, or political leaders who have something to say. Interviews can serve different purposes: There are research interviews for the journalist to find out facts. These interviews are not made to be broadcast. Other interviews are recorded only to get short statements for other stories, and still other interviews are intended to be aired in their entirety. (See chapter 2 “Information and topics”)

Journalist

A journalist is a media professional who researches, verifies, writes, and publishes news or other current information for the public. Most journalists specialize in specific fields of work, e.g., sports journalism, political journalism, business journalism. Photojournalists document what is happening through photos instead of words. TV journalists use video and words to explain events. Online journalists use multimedia technology. (See chapter 1 “Media and information literacy”)

Journalistic standards

The purpose of journalism is to inform the public. Throughout the world, there are different standards and codes of ethics concerning how journalists should do this. Most agree that the information journalists provide should be relevant to the audience, factual, complete, and neutral. Journalists should be independent in their reporting, balance different viewpoints, and be as transparent and objective as possible. They should present information in a way that is easy for the audience to understand. (See chapter 2 “Information and topics”)

Lead (news)

The first part of a news item or report, which briefly details the most important or newest information about a topic. The lead is followed by the body. The body provides more detailed facts about the topic, and adds quotes, reactions, or background information. (See chapter 2 “Information and topics”)

Malinformation

Malinformation is information that may be true and factual, but that is not meant for publication and that is leaked to cause harm—for instance secret diplomatic documents exchanged between a government and its embassies abroad. Other forms of malinformation published to do harm are hate speech and online harassment. (See chapters 2 “Information and topics” and 6.2 “Disinformation and filter bubbles”)

Mass communication

The publication of information on a large scale. A medium, for example a radio or TV station, broadcasts information to an unspecified mass of people. Everyone who can receive that radio or TV station’s signal gets the same information. (See chapter 1 “Media and information literacy”)

Mass media

Any means of communication that is created to reach a large audience, e.g. newspapers, radio or TV stations, books, or billboards. (See chapter 1 “Media and information literacy”)

Media and information literacy

A set of competencies that enable a person to fully use many types of media. A media literate person will be able to access, analyze, and reflect on media content. They will also be able to use media to participate in public discourse and make their voices heard. (See chapter 1 “Media and information literacy”)

Media maker

A person, organization, or company that produces the messages conveyed through a medium. (See chapter 1 “Media and information literacy”)

Media messages

Messages that are created by a media maker and transmitted via a medium, for example newspaper articles, TV programs, or social media posts. Media messages often have multiple layers that the recipient has to understand and make sense of. A newspaper article or Facebook post, for instance, is made up of text and subtext: What is written and what is expressed between the lines. A photo also has multiple layers: what is shown in the picture and the emotions it evokes, the stories it conjures up or how it can be interpreted. (See chapter 1 “Media and information literacy”)

Media monopoly

A situation where control of the media, or the market for a particular type of media, lies with one person or organization, preventing competition.

Medium

A medium is a channel or device to store and transmit information, for example a book, a newspaper, radio, or the internet. Media can serve different purposes, including general communication, information, or entertainment. Media are mostly used to transmit messages when direct face-to-face communication is not possible. (See chapter 1 “Media and information literacy”)

Misinformation

Misinformation is information that is false but not intended to harm. Misinformation can happen accidentally when journalists do not research accurately or make mistakes in their writing, for example inserting an incorrect date or figure into a story. (See chapters 2 “Information and topics” and 6.2 “Disinformation and filter bubbles”)

News

Information about recent, current or up-and-coming events; new information that is currently relevant. (See chapter 2 “Information and topics”)

Newsmaker

A person, thing, or event that features heavily in the news at a particular time.

News values

News values or news factors are a set of criteria news journalists use to determine how relevant and newsworthy a story is. Common news values are timeliness, proximity, impact, consequences, conflict, prominence, and novelty. (See chapter 2 “Information and topics”)

Non-commercial use

Using material for personal or altruistic purposes and not for commercial or financial gain. (See chapter 3 “Photography”)

Non-verbal communication

Communication using wordless cues, for instance intonation, gestures, or facial expressions. (See chapter 1 “Media and information literacy”)

Online disinhibition effect

The online disinhibition effect refers to instances where social media users lose their inhibitions online and behave immorally or in ways they would not behave in real life, or when face-to-face with another person. They can become uninhibited online because they can act anonymously or hide behind technology. (See chapter 6.1 “Internet safety and privacy”)

Opener

The first story or report in a radio or TV program. The opener in a news program is usually the most important story of that broadcast. (See chapter 2 “Information and topics”)

Persuasion techniques

Persuasion techniques are techniques used to persuade other people, change their attitudes or behavior. Common persuasion techniques include simplifying information and ideas, triggering strong emotions, and responding to audience needs or values. (See chapter 1 “Media and information literacy”)

Press conference

When institutions like government ministries, companies or NGOs want to inform the public about new developments, they often invite the media to a press conference. During the first few minutes of the press conference, they usually give a statement or hand out a written press release to the journalists. The media representatives then have a chance to ask questions and get more detailed information. Most press conferences last between 15 and 60 minutes. In some societies, the organizers of the press conference pay the journalists for their attendance, in the hope that the coverage will be favorable. This is unethical. (See chapter 2 “Information and topics”)

Privacy

Privacy refers to people’s ability to seclude themselves as well as some information about themselves. On social media, privacy is a key concern. The more information you post on social media, the more time you spend on it, the less private you are and the more data about yourself you give away to the social media platforms and companies or institutions that they share the data with. (See chapter 6.1 “Internet safety and privacy”)

Private media, commercial media

Media that are owned by private individuals or groups and provide communication, information, and entertainment to generate profit. (See chapter 2 “Information and topics”)

Product placement

Companies, manufacturers of goods or providers of a service pay media producers to feature their products in films, radio, or TV programs. For example, BMW pays the producers of a James Bond movie so that Bond drives a BMW in the film. The car company hopes this will create a positive image of their cars in the minds of viewers. (See chapter 1 “Media and information literacy”)

Propaganda

Propaganda is true or false information spread to persuade an audience using persuasion techniques. Propaganda often has a political connotation and is produced by governments or political groups and their supporters. Propaganda often oversimplifies and paints the world in black and white, rather than in shades of gray. (See chapter 6 “Internet and social media”)

Sexting

Sexting is the intentional sharing of sexually explicit texts, images, or videos between individuals. This is often done by mutual consent, but it is not without risks. For example, if people send explicit content without having gotten prior consent of the receiver, this can count as sexual harassment. (See chapter 6.1 “Internet safety and privacy”)

Social bot

Social bots are social media accounts that are operated entirely by computer programs. Social bots are designed to generate posts and/or engage with content. In disinformation campaigns, bots can be used to draw attention to misleading narratives, to hijack platforms’ trending lists, and to create the illusion of public discussion and support. (See chapter 6.2 “Disinformation and filter bubbles”)

Social media

Websites and applications that enable users to create and share content, or to participate in social networking. Examples include Facebook, Twitter, WhatsApp, Instagram, and YouTube. (See chapters 1 “Media and information literacy” and 6 “Internet and social media”)

Source image file

The original version of an image file. (See chapter 3 “Photography”)

Static media

Media that cannot be altered once the message has been generated and the medium has been published, e.g. newspapers, printed books. (See chapter 1 “Media and information literacy”)

Subtext

The subtext of a message is everything that is not immediately obvious on the surface of verbal or non-verbal communication. Subtext is what you discover when you read “between the lines.” Everyone interprets subtext individually. Our different interpretations are influenced by factors like society and culture, our sensibility and training, but also our mood. (See chapter 1 “Media and information literacy” and chapter 3 “Photography”)

Thumbnail

A reduced-size version of a larger image. Websites and social media often display photos as thumbnails – for instance in the Facebook friends list. (See chapter 3 “Photography”)

Time-based media

Media that transport a message within a specific amount of time, e.g. TV and radio. Time-based media are also referred to as linear media because they broadcast messages one after the other, as though they were on a line (e.g. the stories of a news bulletin). In contrast, media like newspapers, books, and websites arrange the information they transmit on a page or screen. The audience can jump from one story to another and skip or re-read individual pieces of information. (See chapter 1 “Media and information literacy”)

Verbal communication

Communication using spoken or written words and phrases. (See chapter 1 “Media and information literacy”)

Verification

Verification means determining whether information that was published or posted is authentic and truthful. Verification skills are not only important for journalists, but for anyone using media and especially social media. (See chapter 6.2 “Disinformation and filter bubbles”)

Vlog

A vlog, or a video blog, is like a video diary, where a person produces and publishes video material on a regular basis. A vlogger shares their personal experiences and ideas via video. (See chapter 5 “Video”)

Vox pop

A vox pop consists of short interviews done with members of the public. For a vox pop, a journalist asks many people the same question to get diverse opinions, outlooks, or experiences. A vox pop can consist of texts, photos, recorded audio, or video. (See chapter 4 “Audio”)

Web 2.0

The term Web 2.0 stands for significant developments in internet technology at the beginning of the 21st century. Technological advances made it easy for individual users to create, upload, and share content on the web. Users turned from passive receivers into active content creators. Web 2.0 platforms make use of collective intelligence (Wikipedia), collect user-generated content (YouTube, Flickr, blogs), or create the possibility of social interaction (social media like Facebook, Twitter, WhatsApp, or Instagram). (See chapter 6 “Internet and social media”)

Authors





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Sylvia has a degree in culture and media education from the Merseburg University of Applied Sciences. She was part of the well-known German media literacy agency 'medienblau' for 13 years. Sylvia has developed and conducted numerous media literacy projects for students, teachers, and parents. She has also authored educational media for the classroom.

In 2014, Sylvia started working for DW Akademie as a media literacy consultant, trainer, and developer of training materials. She has contributed to DW Akademie media literacy projects in many different countries, such as Cambodia, Namibia, Ghana, Burkina Faso, Moldova, Lebanon, and the Palestine Territories.




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