Media and information literacy

A practical guidebook for trainers

DW Akademie

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3. Photography

3.1 Your photos
3.2 Photojournalism

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.

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 is 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

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."

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.

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

Digital editing

Almost all photos you see in the media have been digitally edited. Digital editing empowers media makers to alter pictures so they convey a certain message, style, or emotion. But be aware, there is a fine line between digital editing and manipulation. In this exercise, edit to improve your pictures without changing their meaning or message. Experiment with editing steps like cropping the image, adjusting the brightness and the contrast, adjusting the colors and the saturation, and choosing a suitable image size. You can also add captions or speech bubbles.

TASK

Choose the app or software that runs on your hardware (laptop, computer, or smartphone) and familiarize yourself with it.

Select two of your photos (a good and a bad one) for digital editing. See to what extent you can improve the bad photo through digital editing. Try different versions of each photo and save each of these versions under a unique name, e.g. "dog_version_1.jpg."

Basic digital editing

Crop the photo: improve the composition and focus on the essential aspects of the photo by cropping out unnecessary parts.

Contrast: Edit the contrast and compare it to the original picture.

Colors and brightness: edit colors and brightness in various ways.
– Make the picture look warm, then cold, and find the level that is best.
– Make it dark, then bright, and find the level that is best.

Photo filters: Play with the filters and compare the results. Observe where you cross the line from improvement to manipulation. Which filters change the message or the meaning of the photo?

Text messages: Highlight the photo's message by adding text.
– Add an informative headline to the photo.
– Add a speech bubble or thought bubble.
– Observe where you cross the line from improvement to manipulation. What text would change the message or the meaning of the photo?

Resize one version of each photo to 1000-pixel width and export it. Compare the file sizes.

Select three to five edited pictures for a presentation.

Good photo saved as …

Bad photo saved as …

Take another look at the pictures you have taken and edited in the last two exercises. Try to draw conclusions about the messages of pictures and how media makers construct their messages. How can they influence the message while taking photos and to what extent can they improve or change it in the editing process? Where is the line between editing to improve a picture and manipulating a photo? What is ethically ok and where do lies, manipulation, and propaganda start? Write down your conclusions here.

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

Contrast: the degree of lightness and darkness in the picture

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

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

Patterns: following and breaking patterns

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

Symmetry: balance is achieved along internal symmetry lines

Framing: natural framing places the focus on the subject

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

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: _____

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.

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
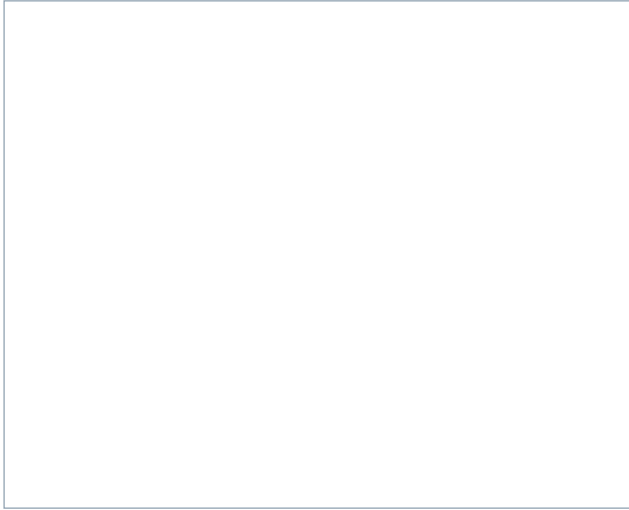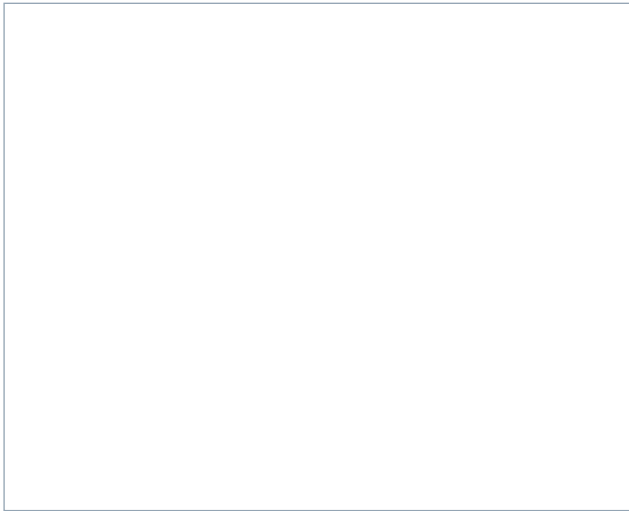
Photo title: _____

What: _____

_____

Who: _____

_____

Where: _____

_____

Shot size/perspective: _____

_____

Photo title: _____

What: _____

_____

Who: _____

_____

Where: _____

_____

Shot size/perspective: _____

_____

Photo title: _____

What: _____

_____

Who: _____

_____

Where: _____

_____
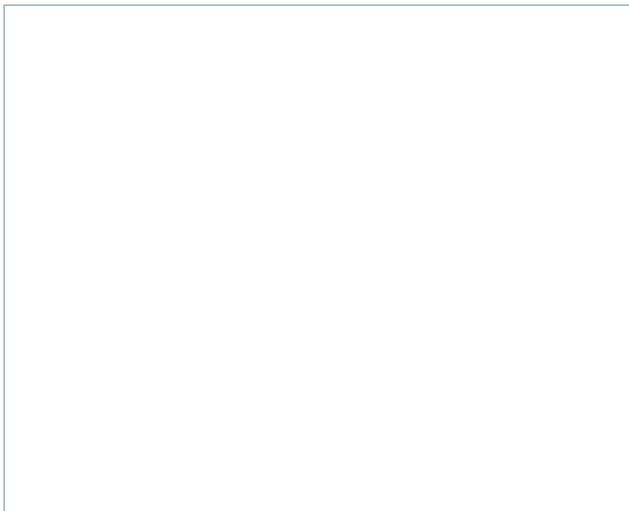
Shot size/perspective: _____

_____

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

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.

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?
_____	_____
_____	_____
_____	_____
_____	_____

WORSHEET

Pictures: Impressions and emotions

TASK

Examine your sample picture(s) and discuss the following ques-
tions. Write down some key words that represent your impres-
sions 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?

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

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
– 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

Agree on five topics for your internet search for pictures:

1 _____

2 _____

3 _____

4 _____

5 _____

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.

_____

_____

_____

_____

_____

_____

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).

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).

Power of pictures—beauty I

TASK

Characterize beauty: what are the typical features of beautiful men and women?

TASK

Now list some examples from your daily life: in what types of media do you see pictures of beautiful men and women (i.e. magazines, advertisements, TV, the internet, comics, movies, music clips, etc.)?

Media type	Name of the medium	Describe the beauty that is shown. What message does it convey?

WORKSHEET

Power of pictures—beauty II

TASK

Choose one media example with beautiful people in it that you find powerful and that you want to present to the others. Examples could be people in advertisements for cosmetics, or media reports about movie stars or celebrities.

Our example:

_____

_____

Find more pictures to illustrate your example by downloading them from the internet, cutting them out of newspapers and magazines, or taking photographs yourself.

TASK

Prepare a presentation about the person or people you've chosen:
– Who are they?
– What makes them beautiful?
– What are some of their characteristics?
– What messages do they convey?

_____

_____

_____

_____

_____

_____

_____

_____

_____

TASK

Now consider the same topic or category of people and think of a counterexample: Who conveys the same message but is not beautiful at all? Feel free to do research on the Internet.

Our example:

_____

_____

TASK

Prepare a presentation of your counterexample, describing the different effects of the people involved and the difficulties you encountered in your research.

_____

_____

_____

_____

_____

_____

_____

_____

_____

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.

Preparing your slideshow

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

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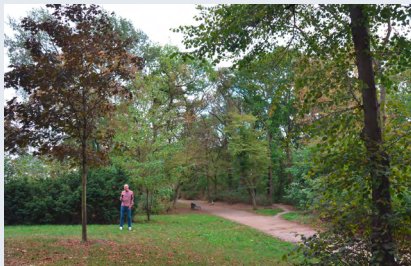
Extreme long shot: a view of scenery all the way to the horizon.

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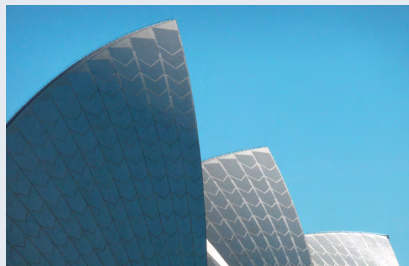
In this picture taken around noon, blues and grays and stark contrasts create a cool atmosphere.

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

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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.
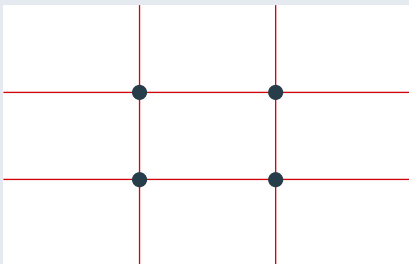
2. Contrast

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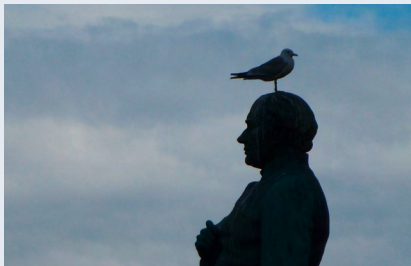
The dark statue and bird contrast with the light blue sky.

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.
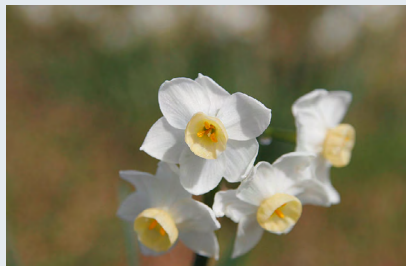
The blurred background focuses the viewer's eye on the flowers.
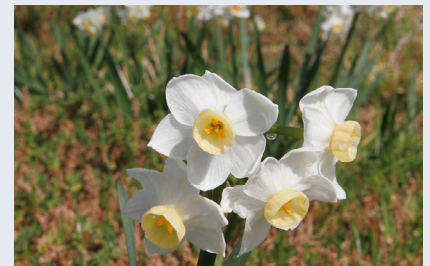
At a smaller aperture, the background competes for the viewer's attention.

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.
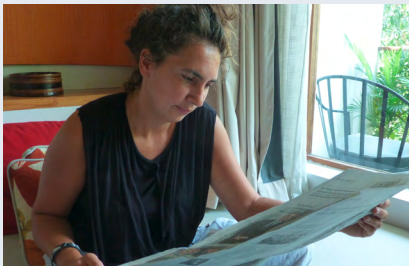
Photo taken at eye-level.

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.
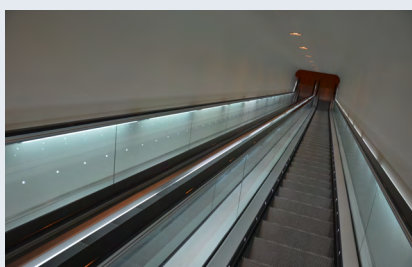
The lines formed by the escalators draw the viewer into the picture.
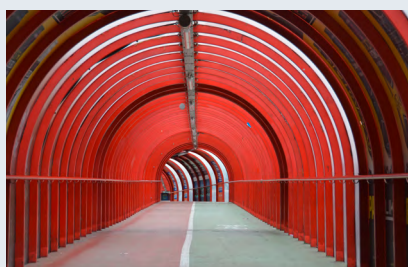
The handrails on both sides, the light fixtures on the top of the arch and the painted line on the floor draw the viewers eye into the depth of the tunnel.
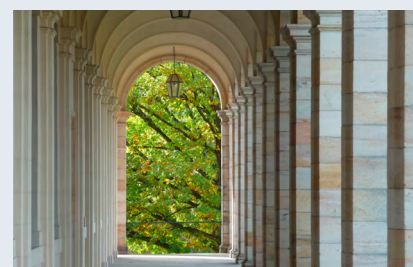
The arches and columns form lines that automatically direct the viewers eyes to the green tree in the background.

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.
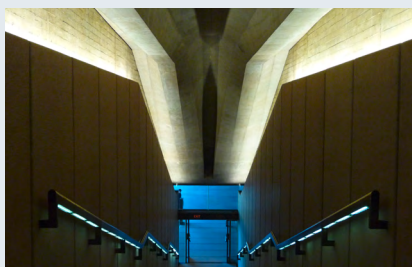
Symmetry in architecture: the left side of the building looks like the right side.
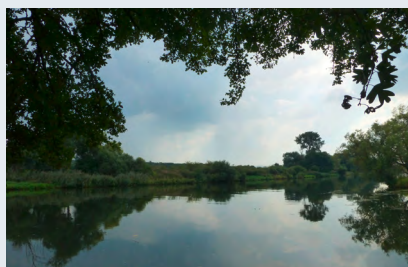
The water reflects the scenery and makes the top and bottom of the photo almost symmetrical (horizontal symmetry).
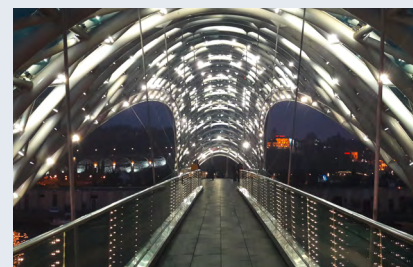
The left and right sides of the bridge look alike (vertical symmetry). Also notice the leading lines.

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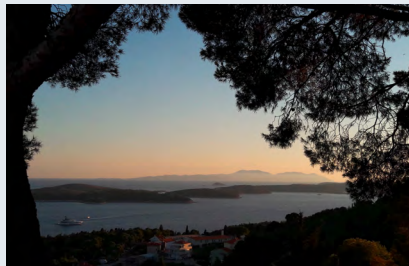
The dark tree and branches in the foreground frame the view of the bay in the background and simultaneously add depth.

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.
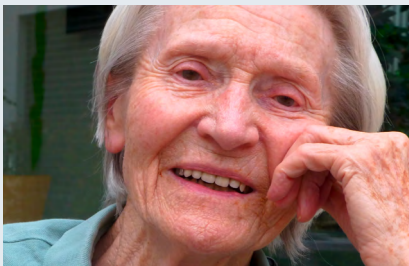
The top of the woman's head is cropped, focusing the viewer's attention on her eyes and face.
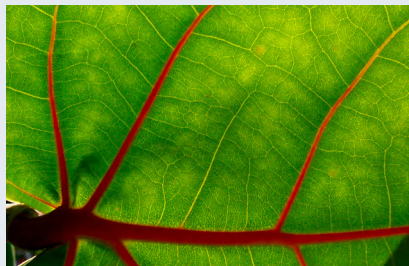
Cropping the photo of the leaf, the photographer draws the viewers attention to the fine lines and structures of the leaf.

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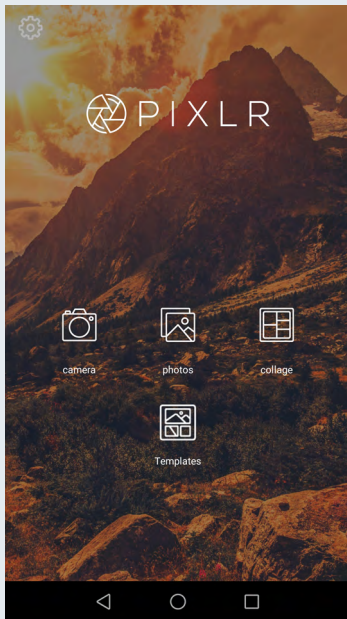
Choose the photo that you want to edit from your smartphone.

Main menu

Familiarize yourself with the main menu.
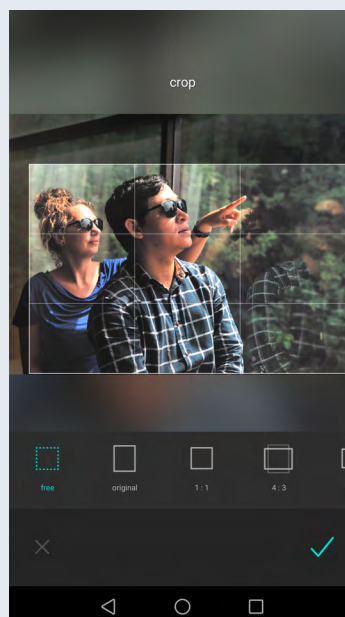
Tools
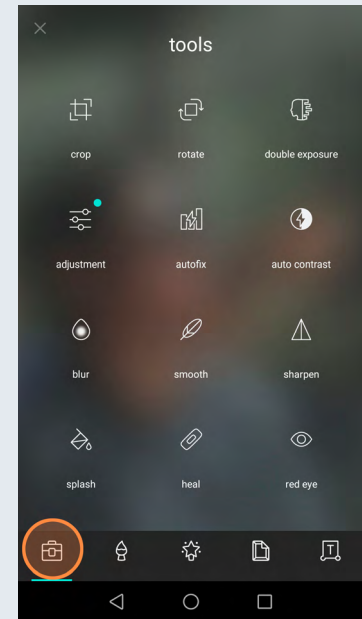
Tap the first button from the left in the main menu to enter the tools menu.
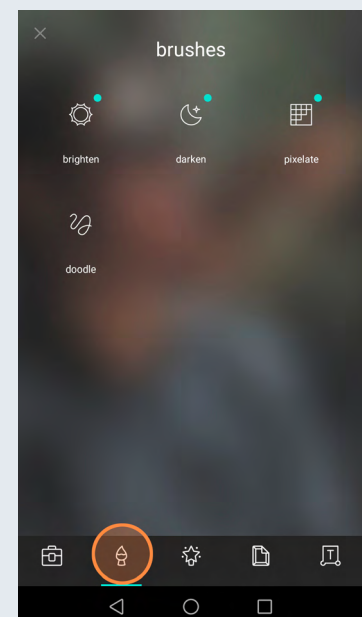
Adjustment
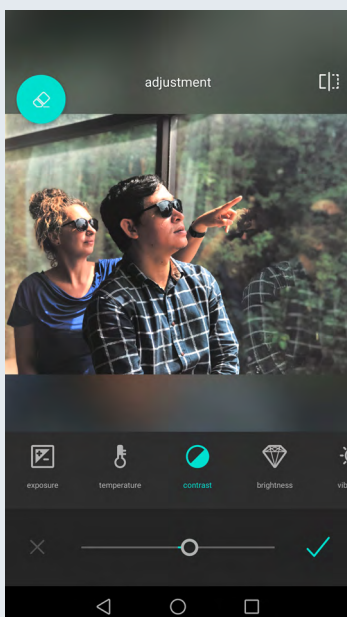
In the tools menu tap adjustment to edit the picture's exposure, temperature, and contrast as you wish.

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
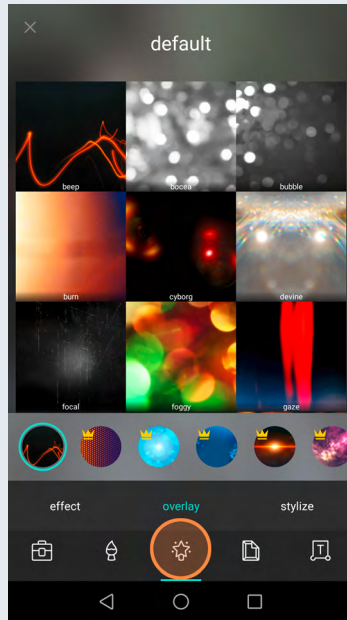
Familiarize yourself with overlays and experiment with what your image can look like.
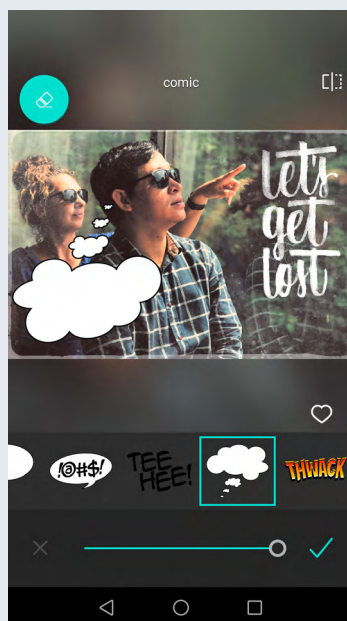
Tools
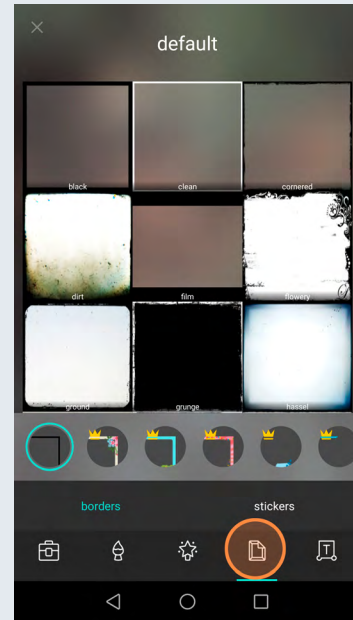
Tap the fourth button in the main menu to enter the menus for borders and stickers. Add a border if you wish.
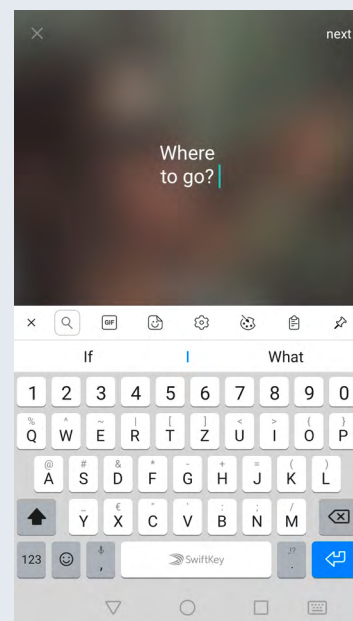
Stickers
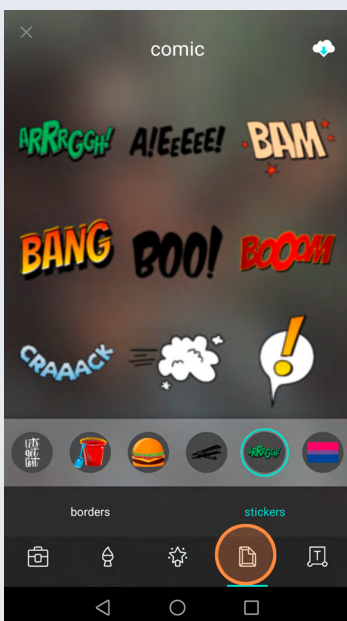
Look through the stickers menu to see which you could add to your photo.

Speech bubble

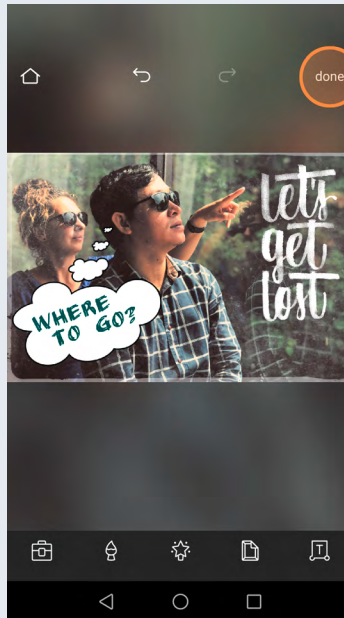Select stickers and speech bubbles, that fit and adjust their size and position.

Text

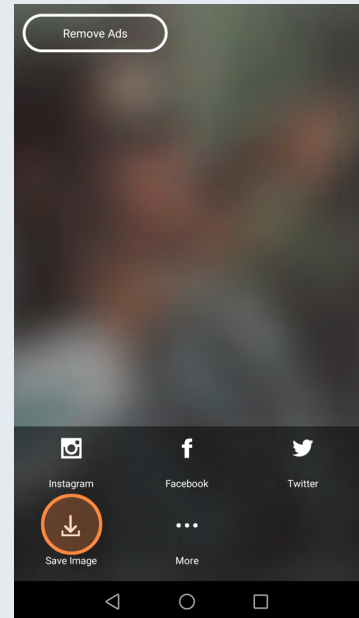Tap the last button in the main menu to enter the text menu. Type your text.

Font

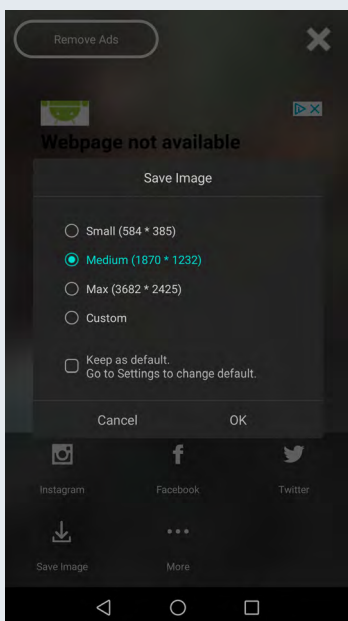Choose your favorite font and color and resize the text.

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.

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")

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