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MEDIA DEVELOPMENT

Media and information literacy

A practical guidebook for trainers

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A practical guidebook for trainers

Sylvia Braesel, Thorsten Karg

Foreword

Media and information literacy for today's connected world

DW Akademie promotes Media and Information Literacy (MIL) projects in many parts of the world, including Burundi, Cambodia, Moldova, Namibia, Rwanda, Tunisia, Uganda, and the Palestinian Territories. In all of these countries and regions, our aim is to help people exercise their right to freedom of expression and their right to access information freely. In addition, our MIL projects increase awareness for how media work and how individuals can make their voices heard in public discussion and forums. To reach these goals, we work with youth and adults, teaching professionals, NGOs, and government ministries. The experience and knowledge gained in these projects all over the world have shaped and enriched this collection of materials. We would like to thank everyone who has helped in this process.

In its original sense, the word literacy means knowing how to read and write. But in the 21st century, literacy has come to mean more than that. It encompasses media and information literacy as well. Today, it is essential to know how to use all media forms to make sense of our fast-changing world. Print media, radio and television, the Internet and other digital communication technologies are decisive tools for finding relevant information and joining in public discourse.

Communication technology is developing rapidly throughout the world. Digital connections are improving and devices like smartphones are getting more powerful, affordable and easier to use by the day. All this opens up vast opportunities for people to communicate, engage in global conversations, and make their voices heard—even in developing societies.

But in order to obtain access to this global wealth of information and participate actively in the conversation, people need knowledge and skills. They need to know how and where to find reliable information and how to communicate safely and freely. They need to be media literate. This involves knowing where to find relevant information, how media shape popular culture and opinion and influence personal choices, and how to navigate the Internet and ensure personal privacy in the cyber world. This guidebook can provide effective tools for use in these areas. The materials are primarily directed at trainers who work with youth. But anyone interested in media-related topics can use it as a source of information and food for thought.

Every topic is broken down into easy-to-follow lessons which have a participatory approach to teaching. The lessons give students a chance to learn about media through practical exercises, discussions and games rather than through lectures.

Educators may follow the suggested teaching plans or select and adapt individual elements that they consider suitable for their students. There are lessons on how traditional media work (newspapers, radio and television), how information becomes news, and how to tell if information in the media is biased or balanced and trustworthy. Other chapters give practical tips on how people can tell their own stories through social media such as Facebook. This will enable participants to make their voices heard and raise awareness for issues that are relevant to them.

The texts and training tools collected in this guidebook were produced by DW Akademie, Germany's leading media development organization and part of Germany's international broadcaster Deutsche Welle.

Both Deutsche Welle and DW Akademie promote freedom of expression and access to information. Our fundamental belief is that this right can only be realized when all people are able to freely, independently, and confidently communicate online, and not just offline. We would like to thank the German Ministry for Economic Cooperation and Development (BMZ) for funding our media and information literacy activities.

Ute Schaeffer
Head of Media Development
DW Akademie

How to use this guidebook

Media and information literacy has become an essential skill for people all over the world. Yet people aren't born media literate—MIL needs to be learned and trained. If you are an educator planning to teach media and information literacy, this book offers you a wealth of basic knowledge about media and a variety of training ideas.

The core of this book was written to accompany a DW Akademie media and information literacy project in Cambodia. The idea behind that project was to teach a group of young Cambodian trainers the basics of media and information literacy and help them develop their training skills. They would then, in turn, pass their newly gained media knowledge and skills on to youths in their rural home provinces.

This guidebook was meant to give these young trainers background information, and supply them with training ideas, methods and worksheets. The combination of factual knowledge about the fundamentals of media and information literacy and practical training tools like exercises, energizers and teaching aids, defines the structure of the guidebook you are reading now.

Even though the booklet was originally intended for media and information literacy trainers in Asia, its scope has expanded significantly since we first started putting it together years ago. DW Akademie meanwhile runs media and information literacy projects in many different countries. They range from Burundi, Namibia and Uganda in Africa, to Moldova in Eastern Europe and to the Palestine Territories—and, of course, Cambodia in South-East Asia. Ideas and lessons learned in all of these projects have influenced and helped develop this guidebook.

As the geographic scope of DW Akademie's media and information literacy projects has widened over the years, the target audience for this guidebook has become more diverse. We hope that educators will find this book helpful when they teach media-related topics. Youths can also use it to explore the world of traditional and social media and of photo and video messages all by themselves. In addition, the book may even be a tool NGOs can use to better understand how journalists and media work.

If you are an educator, this guidebook provides you with a wealth of suggested teaching plans. These proposed agendas also contain information about how long each training segment will take, what the learning objectives are and what materials you will need.

The book includes various topics, such as basic information about media, news and journalism, social media, photography and video. There is no prescribed order of which topic to start with, or which exercise to do first. You don't have to meticulously work through each of the chapters, energizers and exercises, either. Think of this guidebook as a restaurant menu: you can pick what you like, try it, then choose something else. And it's perfectly all right to start at the end of this guidebook and explore other parts later. As an educator, you

know your target group best. Feel free to adapt the methods and level of difficulty according to your trainees' prior knowledge, skills, and training needs.

You can download the worksheets and guidelines for each chapter to print and distribute to your trainees here: **dw.com/akademie/mil-practical-guidebook-for-trainers**

Educators will see that much of the learning takes place in a fun and playful way. Learning should be enjoyable, otherwise trainees will not be motivated. We hope that those teaching media and information literacy will empower their trainees to be curious and ask questions. Tapping into the trainees' prior knowledge and creativity will increase their motivation to learn more and raise their self-esteem.

As the authors of this guidebook, we hope you will find it relevant, fun and useful. Please send us your feedback. We'd be happy to hear your suggestions or questions.

Sylvia Braesel, Thorsten Karg

Terms and phrases used in this guidebook

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

Certificate Incentive for trainees after completing a training segment. An example can be seen in Part 3 "Social Media and Web 2.0". Trainers can use this example or create different certificates for their own purposes.

Energizers There are energizers at the beginning of each chapter of this guidebook. They are directly connected to the content of the respective chapter, and will introduce trainees to the individual topics in a playful way. After playing these energizers, trainers should make sure the trainees see the connection between the game and the media-related topic of that chapter.

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

Exercise Practical application of knowledge. Exercises help trainees practice skills and process or test their newly-gained 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 hand-outs for the trainees.

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

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 everyday life.

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.

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Introduction to media and information literacy (MIL)

What is media and information literacy?

"Literacy" is the ability to read and write. "Media and information literacy" is the ability to fully use many types of media. Media and information literacy is a set of skills that enable a person to access media, analyze media content, create new media messages, reflect on existing media content, and take action with media. Media literate individuals are better able to understand complex messages from newspapers, magazines, books, radio, television, billboards, video games, music, the Internet, social media, and all other forms of media, as well as produce media messages themselves.

In many countries, media and information literacy has become part of school curricula. Educators have discovered that media and information literacy is essential and an effective and engaging way to apply critical thinking skills to a wide range of topics. Because media technologies develop rapidly and media systems are complex and ever-changing, media and information literacy has become an essential skill all over the world.

Why is media and information literacy important?

Understanding media and their influence on society and individuals is a necessary skill for everybody. The skills learned for becoming media literate help raise people's awareness for their

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

Source: medialiteracyproject.org

culture, their values, and the significance of information and communication. Media systems, societies, and individual human beings are complex and multi-faceted. That's why media literate people should avoid making quick, simplistic judgments.

One objective of media and information literacy is creating greater access to media and increasing participation in media creation. This can give rise to new visions for media access, structure, and control, and develop societies where people are valued as citizens and not treated as subjects.

Thanks to new media technologies, people can now analyze and create texts and messages in a wide variety of established and new media. But the skills needed to create and analyze media have to be learned, trained and continuously updated. As a result, media and information literacy also means lifelong learning.

Young people in particular need opportunities to engage with educators in making sense of their variety of experiences with mass media, interpersonal media and media technologies.

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

There are a number of approaches trainers can take to training media and information literacy skills. They are, of course, free to vary the suggested curriculum and develop their own individual teaching methods. Trainers should remain aware of their objectives and how these objectives can be reached. They should also remember to reflect on their teaching after each training session. Additionally, it is important for trainers to be aware of their own personal media habits and how these could influence their teaching.

Trainers are encouraged to follow five steps when helping students develop their media and information literacy skills: access, analyze, create, reflect, and take action.

Media and information literacy 1 — access

Access is the first step in media and information literacy and addresses learning how to find and comprehend media messages, and how to use media technology. In this step, people learn about finding and sharing appropriate and relevant information.

When children learn to read, for example, they learn how to hold a book and turn the pages. They notice the meaning of the words formed by letters and learn to understand the relationship between words and pictures. Decoding and understanding the meaning of printed words is an important access skill.

This example of learning how to access a text or a book can be transferred to all types of media. Access is always media-specific: it takes different skills to use different media. To find information online, for instance, you have to be skilled in using

technology. You have to know what keywords are appropriate to type into search engines and know how to navigate through the suggested online sources. Participation in social networks requires the ability to interact socially despite being alone physically, to decide what content should be shared and, often, multitasking skills.

No one has the skill to master appropriate access to all kinds of media types and media content. It is impossible to be an expert at using all technology tools and dealing with all kinds of content. The objective, then, is to know how to improve access to online tools, information and software, in order to make sense of media and be capable of using information. This is not a skill that can be learned in one day; it requires time and life-long learning. But if someone has developed proficiency in accessing contemporary media, it is unlikely they will have problems gaining access to new forms and types of media.

Media and information literacy 2 — analyze

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

People with analytical skills know that the author, purpose and point of view of the media and message have to be considered in order to understand what assumptions messages are built upon and how they are constructed. Students have to learn how important it is to also consider a message's target audience, quality, authenticity, credibility, and its potential effects or consequences.

Learning to ask good questions to promote critical thinking is a target of media analysis and a skill that can be trained. Another goal is to reflect on the social, political, historical, economic, and cultural context of media messages. For example, it can be useful to ask questions about the institutions involved in media production and the role audiences play in creating meaning from media messages. Asking good, open questions stimulates analysis and evaluation skills. Students generally need to gain knowledge and improve their terminology to train their analytical skills. The more students know, the better and deeper their questions will be, which in turn leads to new information and discoveries.

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

Media and information literacy 3 — create

Creation is the third step in media and information literacy. Students are asked to create their own messages based on their access to certain media types and their analytical skills. This is necessary for becoming part of a media system that includes media production and digital tools, and for expressing ideas using collaborative learning experiences.

Creating media messages used to involve just pencil and paper. Nowadays, students can learn to create and compose texts, sounds, music, videos, radio shows, podcasts, digital journals, pictures, blogs, websites, cartoons, and computer games. Their expression can take multiple modes, they can use different genres, including narrative, persuasive, and expository forms, and use images, language, sound, graphic design, performance and interactivity to send a message. Students need to become able to express their ideas and creativity, and to digitally share what they have created with others via the Internet. Students should be able to compose meaningful messages for real audiences. Sharing self-generated content also helps boost their confidence in self-expression.

It is important to note that creation and composition are increasingly collaborative processes. Teams can work together to conceptualize, rehearse, perform, and edit their productions. This means people with a range of varying talents and abilities need to be able to work together.

Media and information literacy 4 — reflect

Reflection is the fourth step in media and information literacy and builds on access, analysis and creation skills. Improving this skill requires sophisticated thought and consideration of everyday media experience, and knowledge about media. It is essential to think about the impact of media messages and technology on the individual and his or her personal daily activities, as well as their impact upon society.

There's no doubt that personal media habits and online activities affect people's identity, self-esteem, relationships, and future. It is important that educators understand how to foster students' ethical, social, and emotional development.

This is why it is essential to draw a connection between students' media and information literacy skills and their media and communication behavior, and to promote social and emotional skills that help students develop a sense of social responsibility and ethical principles. To strengthen media and information literacy, students should reflect on how they constantly make choices about how to use media, how to interact socially, and how values are conveyed via media messages. Students should also train their awareness of how media and media technology affect people's attitudes and behaviors.

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

For example, the instant and fleeting nature of digital media may encourage impulsive behavior. Students can reflect on their personal habits and experiences by examining social media and texting. This creates an awareness of their own social media behavior and that of their peers. Students can examine how social status, hierarchy, respect and power are exercised through communication practices, including praise, criticism, rumor and gossip. They can try to predict the possible consequences of their work and use hypothetical reasoning to talk about power and responsibility.

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

Media and information literacy 5 — act

Taking action is the fifth and final step in media and information literacy and is based on all the previously trained skills.

The concept of taking action is included in media and information literacy education because it is essential that students' empowerment goes beyond the classroom and has an impact on society. Ideally, teaching should connect the classroom to relevant local, national or global social and political issues. As important members of society, students can make their voices heard on a larger scale and thus improve the quality of life in their families, homes, schools, communities and the world.

Taking action can include working both individually and with others. The objectives of active media work are to share knowledge, and to address and draw attention to relevant issues facing the communities, countries and the world. There is a relationship between education and social responsibility, and it's important that people learn to develop integrity and accountability for their actions.

Group energizers

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

"Have you ever?"

This game is an active, fun group activity for exploring and celebrating the diversity of people's past experiences. It works well with large groups. Ask trainees to stand or sit in a circle. Start by explaining that you will ask various questions that may or may not apply to each person. If what you say applies to a person, then that person runs into the middle, jumps in the air, and gives a "high 5" to someone else who has also run in. Example questions: "Have you ever sung karaoke?" "Do you have a brother or a sister?" If a question is too personal or the answer might embarrass someone, the trainees can "block" the question by making a "stop" sign with their hands.

"Line up!"

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

"Feelings in a hat"

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

"Clapping in a circle"

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

IDENTIFICATION

"Copy me"

In this game, you use a combination of clapping and other sounds to make a pattern trainees then mimic. You can start with a simple pattern of just 2 or 3 sounds or claps and then extend it. Speeding up the pattern makes it even more challenging for trainees to keep up and remember all the parts. An example pattern could be: clap, slap, snap, click and yell. Trainees can also take turns making the sounds to be repeated.

ENERGIZER

"Red elbow"

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

To make it more competive, the trainees who are last to complete the task have to sit down. The last person standing is the winner.

CONCENTRATION

"1, 2, 3 — 1, 2, clap!"

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

COOL DOWN

"Human knot"

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

COOL DOWN

"Trust"

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

COOL DOWN

"Slow down!"

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

COOL DOWN

"Human machine"

Ask each trainee to make a simple motion with their body and accompany it with a machine sound. One person starts the machine and each group member physically connects to the machine until the entire group is moving and making noise. After a while, you or one of the trainees pushes an imaginary button and the machine slows down. In a bit, another person pushes the button and the speed slows down even more. At the end, the machine grinds to a halt.

1
Media and information literacy

What are media?

What is a medium?

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

What are some examples of media?

The emergence of media began with the development of written languages. For the first time, people were able to write down and copy a message over and over again. Currently, a number of forms of non-electronic and print media exist:
– Bulletins and notices
– Newspapers and magazines
– Books
– Comics

In the 20th century, people began using electronic media, and media technology has continued to develop rapidly ever since. Examples of electronic and non-print media include:
– Radio
– Cinema
– Television
– Computers (CD-ROM, USB flash drive)
– Video games
– Internet
– Recorded music
– Cell phones
– E-books

Media can be also categorized into four types: print, visual, sound, and digital. These categories only serve as rough orientation, as many media forms contain other types of media elements.

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

What are mass media and mass communication?

Mass media are various media technologies that are intended to reach a large audience via mass communication (such as books, newspapers, radio, television, films, recorded music, websites, and advertisements). Usually, the messages of a mass medium are one-way: a small group of media makers constructs media content with embedded values, and disseminates it to the public in order to achieve specific goals. The goals of many mass media makers include making money through advertising, selling music, films, television shows and video games, becoming famous, or gaining influence and power.

What is interpersonal communication?

Interpersonal communication is the opposite of mass communication. The messages are exchanged between two or more people who can all respond to the sender(s) and ask questions if the message wasn't clear. Interpersonal communication can also use a medium to deliver messages, such as writing letters, notes or postcards, sending text messages with cell phones, exchanging photographs, calling each other, or using video conferencing.

Online social media bring together elements of both mass communication and interpersonal communication.

What are media messages?

Media messages are messages that are sent and received via a medium. A message can contain information, facts, experiences, opinions, feelings, thoughts, and impressions on any imaginable topic. Media messages are transmitted by the media maker(s).

Media messages often use verbal and nonverbal communication. Verbal communication means communication through spoken or written words and phrases. Verbal messages are made up of both the content and meaning of the words and the manner in which they are used. For example, the media message can differ depending on whether the media maker uses long or short phrases, or if the message uses simple or complicated language with foreign words. Non-verbal communication is the process of communicating by sending and receiving messages without using words and relies mostly on visual and auditory messages. These can include images, a person's facial expressions and gestures, music, sound, the use or inflection of a voice, and emoticons.

What is text and what is subtext?

Media messages often contain both text and subtext. Text refers to the verbal or non-verbal communication that is transported on the message's surface and which can be clearly read, seen, or heard. Text can be easily transferred into our consciousness, which means we can analyze it. Advertisements are a good example of text and subtext. They are usually made up of text and pictures. The text is the surface level which we can analyze. The pictures in the advertisement, however, work on another level—they are the subtext, influencing us on an

unconscious or emotional level. In advertisements, these pictures often show beautiful models in desirable situations. Through this combination of text and subtext, advertisements try to convince us of the positive effects of a certain product. The subtext of these advertisements often remains in the unconscious mind, e.g. "the most important life goal in our society is to become as beautiful and successful as the models", or "happiness is a matter of clever consumption." Subtext is the variety of meanings that lie beneath the surface, and that are not directly expressed or depicted, but are consciously applied by the media makers. We encounter subtext in every aspect of daily life and we all perceive it differently. That's because how we interpret it depends on our social, cultural and personal background, and knowledge. For example, we may not always say exactly what we mean out of politeness or for cultural reasons. So instead of putting our intention in the text of a message, we convey it in the message's subtext. We cover up the actual message with text and let the real meaning shimmer beneath the surface. That's what media makers do when creating texts and subtexts.

What are the goals of media messages?

To understand the goals of media messages, it is crucial to know who the media makers are and to ask questions about their possible aims. The goals of media messages vary depending on the media form, its impact on society, the amount of money needed to create the medium, the special interests of the media maker, the people financing the medium, and the target audience.

Because most media are controlled by commercial interests and require financing, one goal of many media messages is to make money. Producing and distributing a movie, for example, can be expensive. When a screenwriter or director wants to make an unusual movie and is looking for a producer, he might choose between different types of producers. One might want to use her money and influence to adapt the story and make it more attractive for a wide audience, in the hope that more people will buy a ticket to watch the movie in a cinema. Another producer may not want to change the story and instead try to make money by placing commercial products in the film, for a fee paid by the product makers. You can see this in James Bond movies, for example, when Bond drives a BMW. The car manufacturer pays the movie company for this so-called product placement.

To use another example, commercial TV channels often completely depend on the money they earn by selling advertising slots. The amount a channel can charge for a 20-second spot depends on the number of people watching the channel at a specific time. The larger the audience, the more money the TV channel can charge the advertisers. That's why commercial media makers are under pressure to raise as much awareness as possible about the programs they broadcast. Many media mak-

ers have discovered that light entertainment sells better than quality information about serious topics. This is one reason why commercial television channels offer a wider range of sitcoms and entertainment shows than news and magazine programs.

Many countries also have government media; here, media makers often create messages to present and promote the values and viewpoints of the government in office. One aim is to convince people that the government's skills, ideas, and leaders are serving the public good, and thus cement the government's power. Some governments want to educate society by offering access to high-quality information, e.g. television news, special news channels or news magazines. Nevertheless, government media is unlikely to present information containing the entire spectrum of viewpoints that exist, widely reflect dissenting views, or the voices of the opposition.

In some countries and regions, citizens create independent media. The term independent refers to the media makers' desire to have the media messages free from commercial or government interests. Independent media play an important role in society because they often report on untold or unusual stories, reflect a variety of viewpoints, and give a voice to all parts of society, especially to people seen as powerless and unrepresented.

Can media messages be manipulated?

It is important to recognize that media convey ideological and value-based messages. This occurs both because the person or company financing a medium is pursuing a specific purpose, and because the personal point of view of a media maker consciously and unconsciously influences the media messages.

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

Second, media use a language of persuasion. Professional media makers have studied the tools and means of enhancing the impact of their media messages. Scientists have found that media are most powerful when they operate on an emotional level. Using music for special scenes to enhance the effect of joy, fear, or sadness in a film or TV show is one way to heighten people's emotions. Other ways include showing people very close up in a photograph, advertisement or film, and providing information in the form of a personalized story in a news report, newspaper or documentary. Some media makers will even manipulate messages as a way to enhance their emotional impact and draw the audience into an article, for example, by using a dramatic headline that is not entirely true.

What impact do media have on society?

It's almost impossible to answer this question satisfactorily. What is clear is that media have, have always had, and will always have a major impact on society. Media content and forms

are often topics of conversation, and media subtexts influence how a society thinks about the issues it is facing.

Media are an important part of social life, education, and entertainment. Media reflect society and culture, while at the same time changing society and culture because of the content they offer. Instead of looking for one answer to the societal impact of media, it's important to ask many questions about the relationship between media and society.

Media's impact is never one-directional. There is an interplay between media and society, which is a continual process; all the effects are subtle, take place on many levels, and can be assessed in a variety of ways.

It is important to recognize that a society's media system always reflects the power dynamics of that society. In a dictatorship, for example, independent media are hard to find, while a market economy will have many forms of commercial media. Media monopolies reduce the public's opportunities for participating in decision-making. Every member of the public, however, should be able to participate in debates about the path a society is taking or should take; changing the conditions that allow for a system of media monopoly is an issue of justice.

What impact do media have on individuals?

This is also a difficult question to answer, and changes depending on the individual and media message concerned. There is a huge amount of entertainment and information competing for the public's attention around the clock. Social networks, music, movies, and video games are key leisure activities for people worldwide and have a different impact on individuals than the consumption of news-related information.

Many people use media for information and entertainment as well as to find out about current social issues. Individuals need to consider the impact of media on their personal lives. How do media messages affect their thoughts and personal opinions?

On the one hand, individuals from the same country and generation may have similar media experiences and may have been influenced by media in a similar way.

On the other hand, individuals are not homogeneous and construct their own meanings from media. Because messages are coded by media makers, they must be decoded by those who receive the messages. A message can be decoded and evaluated in many different ways, depending on the values, age, experience, knowledge, and special interests of the recipient. The variety of factors involved in decoding a media message means that the same message can be interpreted in different ways by different people.

How are different media types processed in the brain?

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

Understanding media

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

Newspapers and magazines

Traditionally newspapers and magazines are printed, non-electronic media, but nowadays many are also published electronically on the Internet. Funding for newspapers and magazines often comes from companies or private individuals, and sometimes from the state. Occasionally, newspapers or magazines are not owned by individuals or companies — as is the case with community media — making them more independent of special interests. Media makers include text and photojournalists, editors, editors-in-chief, typesetters, designers, printers and (online) programmers. Media messages are expressed by headlines, written texts, different font sizes and colors, drawings, and caricatures as well as black-and-white or color photographs. Print media are generally published regularly and frequently: daily, weekly, or monthly. The time needed to create a newspaper or a magazine ranges from one day to a month. Their frequent publishing schedule allows them to pick up and report on current stories and events. Income comes from the sale of and subscriptions to the medium, as well as the placement of advertisements in the newspaper or magazine. Media owners who spend money to finance a medium often want to influence the selection of topics and special viewpoints.

Books

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

Radio

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

Movies

A movie is a non-printed, electronic medium generally first shown in public movie theaters and often later released on DVD or Blu-ray disc, or (often illegally) the Internet. Funding for movies is complex. Before a movie is made, the author and the director look for someone to finance it. The amount of money needed to make a movie varies, but it is often a very expensive undertaking. Funding can come from private individuals (a producer or producers) or large production companies. Often movies are co-financed by television stations or big companies in return for product placements in the movie (e.g. the heroes might drive a Mercedes, BMW, or another specific car brand). Media makers for movies often number in the hundreds or even thousands. They include directors and co-directors, authors, actors, cameramen, sound designers costume makers, location scouts, stuntmen, and hundreds of special effect editors, to name just a few. Media messages are expressed via the genre, story, dramaturgy, setting, characters, actors, costumes, visual realization (brightness or darkness, colors), sound elements (voices, music, sound effects) as well as the editing. The time needed to create a movie ranges from around half a year to several years. The income comes from the companies financing a movie as well as the proceeds from tickets sales, DVD or Blu-ray disc sales, merchandising, and fees paid by TV channels for broadcasting rights or by viewers for digital streaming rights. To increase ticket sales, movie makers usually spend a lot of money on advertising (cinema trailers, posters, television ads) to attract the widest possible audience.

Television

Television is a non-printed, electronic medium. Many television shows are put online after they are broadcast and can be viewed on the Internet. Funding for television channels comes from the state, from viewers' fees, or from companies or individuals. In some countries, citizens donate money to fund television broadcasters. Media makers include program directors, on-air hosts or presenters, television journalists, editors in chief, editors of the day, camera operators, sound engineers, cutters, actors, celebrities, politicians and musicians, to name just a few. Media messages are expressed by the selection of program content, the program content itself, the selection of hosts or moderators, written and spoken texts, visual implementation, and sound effects. The time necessary to create a television program varies. It takes anywhere from a few hours to one month to create one news broadcast or TV show. Most income comes from the sale of advertising slots. In some countries, every citizen pays taxes to support television channels that are owned by the state. If a company or private individual spends money to fund a television channel, they often want to influence the channel's selection of topics and viewpoints.

Video games

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

Internet (computer/cell phone)

The Internet is a non-printed, electronic medium. It can be accessed using special hardware, including computers, cell phones, tablet computers, game consoles and e-book readers. There is no specific funding for the Internet, which sets it apart from other media. Equipped with the necessary knowledge and technological opportunities, people can become the "owners" of their content on the Internet. Nevertheless, companies, the state, and private individuals own special websites, blogs, and Internet platforms that many people use, such as YouTube, Facebook, and Google. Media makers include programmers, web designers, and IT specialists, as well as authors, journalists, citizens, and media makers of other media types. The interconnection of all media content that can be found on the Internet is referred to as media convergence. Media messages are expressed by their design, written language, headlines, font colors and styles, images, videos, sounds, and interactive options, to name just a few. The time necessary to create Internet content depends on the content itself, and can range from just seconds to months. Most income is generated by on-screen advertisements, and selling user data and products. Often the web content itself generates no income but is used for providing information and spreading ideas, as well as for self-expression and socializing with others.

Social media (computer/cell phone)

Social media are platforms on the Internet, and are a non-printed, electronic medium. Social media can be used on computers, tablet computers, and cell phones. Funding for social media comes from companies. Facebook was developed in 2004 by then 20-year-old Mark Zuckerberg and others, and is now operated by Facebook, Inc. Media makers include programmers, web designers, and IT specialists who provide the platform, as well as billions of network users — generally individuals, companies or groups of people — who produce and share content. Media messages are mostly expressed by written language and images, as well as shared links, videos and sound. The time it takes to create content for social media is usually short, often ranging from a few seconds to a few hours. Income for programming and managing social media platforms is generated by selling on-screen advertising, and selling user data to companies, institutions or governments willing to pay for the data. Users often don't earn money for their content, except for famous bloggers or video bloggers (vloggers) who receive some income from advertising or from companies paying for product placement in the videos.

Learning objectives

Knowledge
Personal media biography, definition of media, typical media tools and tricks, nation-specific media, media influence on people and on society, media and information literacy.

Skills
Analyzing, reflecting, discussing, online research, expressing an opinion, analyzing different viewpoints, pair and group work, active media work, interviewing, presenting.

Schedule

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

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

INTRODUCTION | 1 HOUR

Media biography
Explore and discuss the influence of media during childhood.

EXERCISE | 2 HOURS

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

EXERCISE | 2 HOURS

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

OUTPUT | 1 HOUR + 1 HOUR

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

ENERGIZERS

Media

MEDIA: PRIOR KNOWLEDGE

"Categories and you"

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

MEDIA: PRIOR EXPERIENCE

"Feelings about media — have you ever?"

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

GROUP AND MEDIA: SHARING

"Flying questions — media"

Each trainee needs a sheet of paper and a pencil or pen. Ask trainees to write a question, a problem or an idea about media at the top of the page, and then fold the paper into an airplane. When you call out "let them fly!" everyone flies their planes. When you say "get informed!" everyone picks up another person's plane, unfolds it, reads it, and writes down the first thought that comes to mind. Trainees then refold the airplanes, let them fly and then pick up a different one. Repeat the process several times and at the end, each person gives a report (or a song, poem, story, picture) about everything that's written on the last airplane they picked up.

MEDIA MAKERS: FUN

"Media machine"

This game is an adaption of "Human machine." Ask the group to select one media type (newspaper, cinema, television) and think about the media makers who produce it (journalists, actors, camera operators, printers, newscasters, etc.) and its audience. Together, they build the media machine. Ask each person to make a simple motion related to the media type selected with a part of their body and accompany it with a machine sound. One person starts and each group member physically connects to the machine until the entire group is moving and making noises.

MEDIA: EMOTIONS

"Feelings in a hat"

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

Media biography

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

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

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

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

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

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

PRESENTATION AND DISCUSSION | 25 MIN., OPEN DISCUSSION

Have trainees talk about, visualize and discuss their media biographies. Open questions can facilitate the discussion:

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

My media biography

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

TASK

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

positive

5   10   15   your age

negative
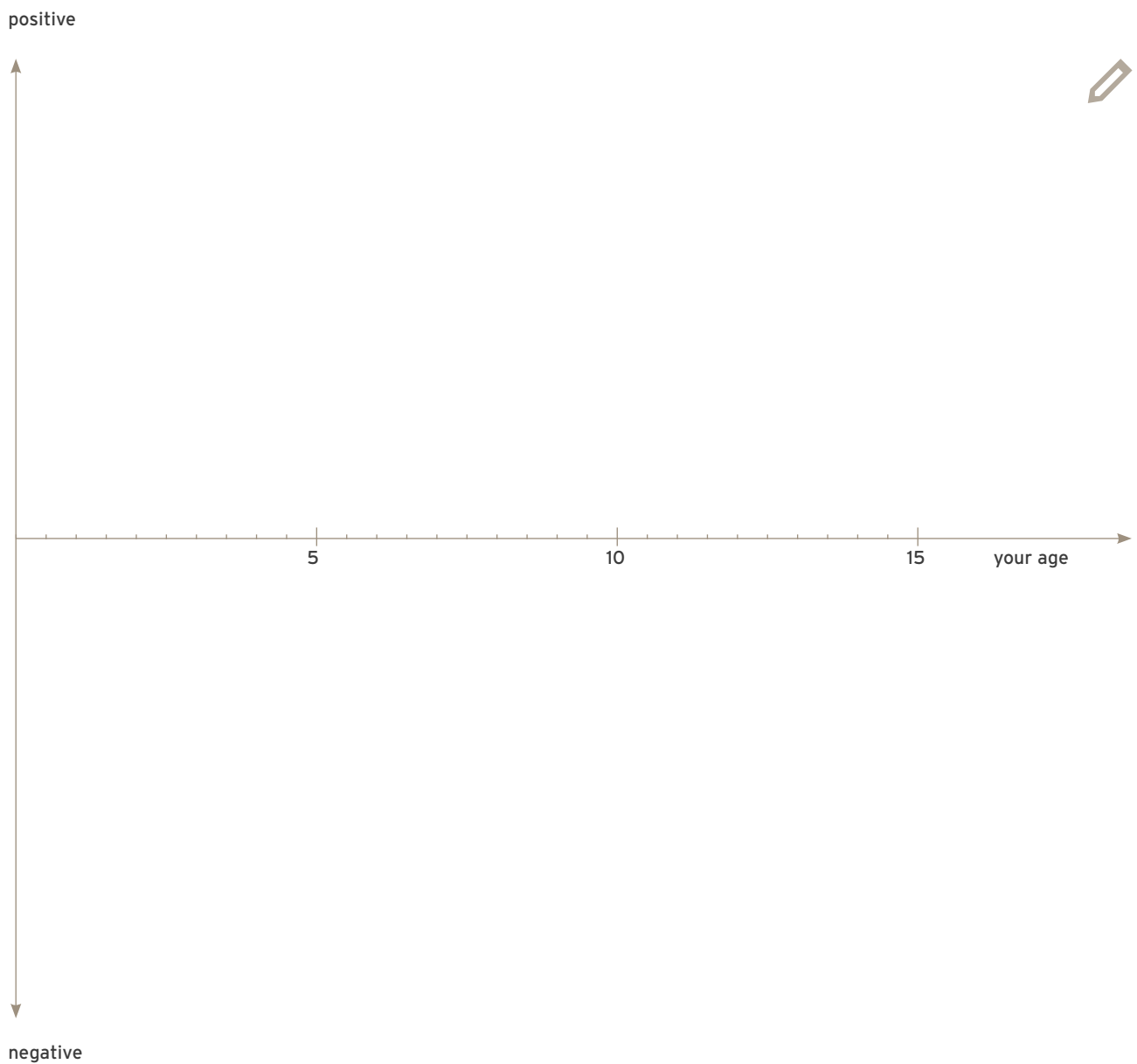
Defining media

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

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

Elicit from trainees a list of different types of media (radio, television, Internet, magazines, etc.) and media characteristics (print media, electronic media, mass media, social media, etc.) Write them down on index cards and pin or tape them to a wall. Have trainees pair up, define the term "media", and write their definitions on an index card. Write down a standard definition on another index card in the meantime. Collect and mix all the cards. Have a trainee read them aloud and then have all trainees vote for the definition they consider most accurate. Here are some standard definitions of the term "media":

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

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

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

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

PRESENTATIONS | 30 MIN., ENTIRE GROUP

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

WORKSHEET

Online research: Media

Medium reviewed: _____

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

_____

_____

_____

_____

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

_____

_____

_____

_____

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

_____

_____

_____

_____

Find specific examples for this medium in your national media market and try to answer these questions for each:

Who makes it? _____

What is the target group? _____

How many people use it? _____

When was it launched? _____

How is it financed? _____

What are typical media messages? _____

Do you like it or not and why? _____

One event — different stories

Targets	Examining how events are reported differently by various media; role-playing how different media report stories; recognizing language of persuasion
Duration	2 hours
Preparation	Look for a current event that has been reported on in various national media; prepare an overview of Internet resources with alternative versions; download and print or copy worksheet
Materials	"One event – different stories" worksheet
Methods	Group work, pair work, online research, role-playing, presentation
Technology	Computer, Internet, cell phone/camera

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

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

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

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

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

Tip: Have groups consider the following aspects:
– What language would be used?
– What headline and pictures might be used?
– How would the report be structured?
– What would the host's body language and voice be like?
– What about clothes, setting and music?

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

Have each group present their report on the event and record it with a cell phone for comparison. Discuss the presentations and the language of persuasion.

WORKSHEET

One event — different stories

Event reviewed: _____

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

Media and me and you

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

REFLECTING | 10 MIN., ENTIRE GROUP

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

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

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

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

PRESENTATION AND DISCUSSION | 20 MIN., ENTIRE GROUP

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

Optional:

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

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

PRESENTATION AND DISCUSSION | 20 MIN., ENTIRE GROUP

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

WORKSHEET

Media and me and you

All kinds of media influence people and society, sometimes in an obvious way, sometimes more subtly. People are sometimes aware they are being influenced, and sometimes they are not. In today's world, it is important to have some essential skills for dealing with media. These skills are called media and information literacy. Just as literacy is the ability to read and write, media and information literacy refers to the ability to access, analyze, evaluate, and create media and media messages of all kinds. But do people reflect on media, media's impact and why media and information literacy is important?

TASK

Act as a journalist and conduct an interview on media and information literacy for a radio station or a YouTube channel. Prepare four to five questions for your interview with another trainee.

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

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

My questions:

2
Information and topics

What is information?

Information is anything that informs, for example knowledge, factual data, or instructions. Journalists work with information, analyzing and verifying it to present their audience with a balanced perspective on a story.

What is an information source?

An information source provides knowledge or information. Documents, speeches, videos, websites, photographs and people are all examples of information sources, as are media like newspapers and radio shows. Individual sources of information are rarely neutral. It is important to consider where the information is coming from, why it is being shared, and to what extent the information source can be trusted. This is why most journalists work with the "two source" principle to check the authenticity of the information they are dealing with: if the information independently provided by two different sources matches up, it is more likely to be true.

When considering the neutrality of some media content, it might be helpful to look at whether the media outlet is owned by an entrepreneur, the government, a private company, or whether it is independent. The owners of private media outlets often have an agenda, such as a political opinion, which they want to convey through that medium. Independent media can also have its own agenda, such as a political opinion that disagrees with the government's point of view. It can also be useful to consider what motivates an information source. Is the source most interested in making money, in pushing through its agenda, or in informing the public?

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

The word news comes from the word new. News is information that is new, important, and relevant or interesting. What counts as news depends on various factors, such as the location where something happened, the target audience, and an editor or reporter's decision. The robbery of a shop in a small village, for instance, is important news for a local newspaper because it is relevant to the local community, but it is unlikely to be considered newsworthy by the national press or by a reporter in a different country.

What questions should news answer?

News should inform the consumer about **what** happened, **when** and **where** it happened, and **who** was involved. A good news article will also provide information about **how** and **why** something happened. When looking for the answers to these questions, consumers should keep in mind that the answers, and the way the news is written, might not be neutral. For example, different reporters might have different ideas about why something happened, depending on factors like

their political opinions, upbringing, circle of friends, etc. They may also come up with different answers to the key questions depending on whom they interviewed for their news story or how thoroughly they did their research. Good journalists will try to report neutrally and present the different sides of a story, but no one is completely neutral because different pieces of information have different relevance for different people. Media messages reflect the values and points of view of media makers.

What are the ethical standards of journalism?

Journalists are responsible for the accuracy of their work. They must conduct research and consult various sources to verify their story. Journalists also need to be objective when reporting news, and should report the facts in a neutral way. It is important that they inform their readers about where they got their information by attributing it to sources or witnesses, for example. This makes their work more transparent and more credible. It allows the audience to form its own opinion. Journalists should also strive to report clearly in a way that their audience will be able to understand.

Why is it important for me to be informed?

Being informed about what is happening is important for understanding society. It also enables you to understand what is happening in other parts of the world and how that affects you personally. For instance, if there is a bad harvest in one country, the price of certain foods could also increase in your country as people scramble for goods. If people are informed, they are able to identify problems in their societies and learn how they might be able to change them.

How can I become well informed?

There are many ways to get informed. Reading newspapers and news websites, and listening to news reports on the radio or watching them on TV are good ways to stay informed about news and current affairs. Different media outlets will report differently on some news stories, or they may choose to include some news stories that others do not. You can also get informed by talking to people and reading posts on social media sites such as Facebook. This will give you an idea of what other people think about what is happening in the news. When gathering information, always consider the source: do you think you are dealing with facts, personal opinions, or a mixture of both?

How do I analyze news?

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

the difference between an editorial, for example, and a news article. Editorials express the personal opinion of a journalist and often include news and facts to make their case. News articles, however, should not include the opinions of journalists or editors. When analyzing news, consider who wrote the piece, why they are sharing that information, and what other people might think of it. Does it include two sides of the story? Is the audience free to form an opinion after hearing the different sides? Or is the journalist suggesting one way to interpret the facts?

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

What is a topic?

Any subject or issue can be a topic for journalists to report on. Individual journalists often specialize on specific topic areas that particularly interest them, such as culture or the environment. They will often look for specific topics in these areas. It is their job to find out why a certain topic is or is not relevant at a particular time and for a particular media outlet. Topics can often become good stories because they are new, or contain new information or ideas that are relevant to the media users. But many topics are regularly reported on because they are always of interest to audiences, such as the weather, traffic and crime.

What topics can I find in the news?

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

What are news values?

News has to be new, important and interesting. News values are a set of criteria media makers use to determine how important or newsworthy a story is. They can help media makers decide how to report on a topic — whether it should fill the front page of a newspaper, for example, or be used for a smaller column. Different media outlets will have similar basic guidelines, but also have their own specific news values tailored to their audience. There are some general values that help media makers determine these factors:

- **Timeliness:** News quickly goes out of date, but whether a story is "new" also depends on how often the media outlet is published or broadcast. There are stories that can be updated live, like on a news website, or daily or weekly, such as in a newspaper or magazine.
- **Proximity:** Events happening closest to the target audience are often the most important to them. A fire or an accident that happened in a town nearby is often more relevant to the audience than a war or a political crisis on the other side of the world.
- **Impact:** The more people affected, the more important the story. That's why wars and natural disasters like floods, droughts, and earthquakes are usually big news stories.
- **Consequences:** Events that affect a large number of people or cause other significant events are newsworthy.
- **Conflict:** Conflicts and disagreements disrupt our everyday lives. They often have consequences and a major impact.
- **Prominence:** Stories involving names that are well-known, whether of people or companies, are newsworthy.
- **Novelty:** Surprising and unusual stories are interesting because they are out of the ordinary. "Dog bites man" isn't a news story, but "man bites dog" could very well be.
- **Human interest:** People are interested in people and stories they can relate to on a personal level. This can help make stories newsworthy, even if they lack some of the other news values.

What is agenda setting?

Because media makers decide which stories to cover and how to report them, they influence the importance their audiences attach to those stories. If the audience sees that a certain story is frequently being reported on and in a prominent position, they will consider this story to be more important. Agenda setting refers to the way the media affect public opinion. It is important to understand that while the media try to inform the public about what is going on, they are not just reflecting reality, but also filtering it and making decisions about what to include.

What is human interest?

Human interest refers to the aspect of a story that allows the reader to relate to the people involved. A human interest story focuses on people, and their experiences and emotions in a way that the audience can identify with.

What topics am I missing in the news?

Media makers choose which topics to report on and how to report on them by considering what is relevant for their audience. But some topics are not represented as much as others. Sometimes this is because editorial decision-makers fail to see their relevance. If the editorial team is mostly made up of men,

for instance, they might not include as many topics relevant to women as female editors would. Sometimes topics fail to make the headlines for other reasons: journalists might be afraid to report on certain political issues because they fear it could put them in danger, or they might be under pressure or receiving bribes not to cover certain stories.

What are my topics?

Like journalists, media consumers also have certain topics that interest them more than others. Think about which section of the newspaper you turn to first: sports, culture, politics, finance? Many media outlets, such as magazines, are especially created to focus on certain topics. But media makers also think about other factors when considering topics that are relevant to their audience, such as where their readers, listeners or viewers live or how old they are. Media makers usually try to identify the topics that are relevant and interesting to as large a part of their audience as possible. However, this may mean that established media might neglect some topics that are only relevant to a small segment of the audience.

How can I find my topics in the media?

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

What is important to know when writing news?

News stories should have the most important information at the very beginning. Background information should come later in the story, after the most important questions **who**, **what**, **when**, **where**, **why** and **how** have been addressed. News stories should be clear and factual. They often contain quotations from people who were present at the event.

What is important to know when conducting an interview?

Research the person you will be interviewing as well as the topic you want to ask them about. This will help focus your interview and ensure that your questions are relevant. Come up with some short, clear questions so your interviewee will understand what you want to know. It is important to make your interviewee feel comfortable and taken seriously. It helps to have the most obvious questions prepared in advance. When you are conducting the interview though, always listen carefully and rephrase the question if your interviewee has not answered the initial question properly, or ask a so-called follow-up question if they have said something unexpected and you want to know more. If you do not understand an answer or find it unclear, always try to clarify. Use open questions, questions that cannot be answered with just a "yes" or "no." Use "how" or "why" questions instead.

The inverted pyramid is a popular model for news writing:

1 Most important or interesting information:
the lead should answer the most relevant questions
who, what, when, where, why and **how**.

2 Details or additional information that explains the
lead. Sometimes **why** and **how** are answered here,
instead of in the lead.

3 Supporting information: context and background
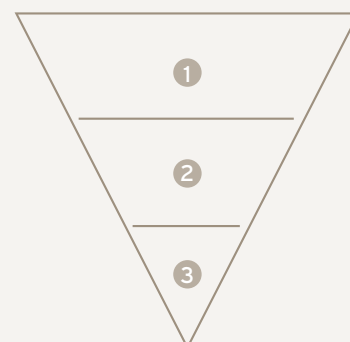
Learning objectives

Knowledge

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

Skills

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

Schedule

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

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

INTRODUCTION | 1 HOUR

Word of mouth
Have fun passing on information and seeing how it changes.

EXERCISE | 3 HOURS

Up to date? Information sources
Reflecting on personal information channels and examining the quality and objectivity of different sources of information; online research for alternative sources of information.

EXERCISE | 2 HOURS

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

EXERCISE | 2 + 2 HOURS

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

OUTPUT | 1 HOUR

Presenting my topic

ENERGIZERS

Information and topics

INFORMATION: CREDIBILITY

"Truth or tall tale?"

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

INVESTIGATION: ASKING QUESTIONS

"Find the person"

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

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

INVESTIGATION: TYPES OF QUESTIONS

"Who am I?"

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

TELLING STORIES: CREATIVITY

"Fortunately, unfortunately"

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

INFORMATION: BASIC COMPONENTS

"Report on information"

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

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

Word of mouth

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

DEFINING INFORMATION | 20 MIN., ENTIRE GROUP

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

Discuss the question:
– How important is it for me to have access to information and why?

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

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

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

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

DISCUSSION | 20 MIN., OPEN DISCUSSION

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

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

Word of mouth (blank)

TASK

Write a piece of information that you want to pass on in each square. It can be a name, a sentence, a tongue twister, or an interesting fact. Vary the length, complexity and how emotional or personal the information is. Cut out the squares.

Word of mouth

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

Chilean earthquake characteristics do not meet conditions necessary to generate a tsunami.	Protesters burned an American flag in front of the U.S. Embassy yesterday.	The nation grieves for five children who died in a traffic accident while on their way to school.
Youth should be in touch with their cultural roots.	Unbelievable! Justin Bieber lost 12 kilos in 15 days after he fell in love with his new girlfriend!	Color of the Year: Blue. Click here to buy the latest blue jeans!
Facebook has more than 1 billion users all over the world. Each user profile is worth money.	Teachers' salaries should be high enough so they aren't tempted to accept bribes.	In December 2004, a tsunami killed thousands in Southeast Asia.

EXERCISE

Up to date? Information sources

Targets	Reflecting on personal channels of information; examining the quality and objectivity of information; distinguishing between information and advertising; discovering alternative sources of information
Duration	3 hours
Preparation	Print list of links to examples of different information sources; download and print or copy worksheets and guidelines; check whether it's possible to do online research
Materials	"Weighing information" guidelines, "Weighing information: quality criteria", "Channels of information" 1-6, "Preparing a press conference" worksheets, index cards, pens, scissors, glue
Methods	Entire group weighs information, smaller groups rotate along a circuit of tasks, press conference role-play
Technology	Computer or cell phones for online research

CHANNELS OF INFORMATION | 15 MIN., ENTIRE GROUP

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

Government press	Private press (commercial)
News agencies	Independent press
Social media/Web 2.0	Talking to people

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

Transition to the next topic by asking, "How can we judge the quality of information?" Ask trainees to evaluate different criteria concerning the quality of information using the "Weighing information" guidelines and corresponding worksheet.

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

Ask trainees to research online and examine some examples of different sources of information as discussed in step 1). Trainees divide into subgroups and work through a research circuit. Provide a list of links to examples and the corresponding worksheet for each online station. The time available for each research station is 15 minutes. Each group assesses each information source to get to know and reflect on the wide range of possible sources for gathering information.

PRESS CONFERENCE | 45 MIN., ENTIRE GROUP

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

Government press	Private press (commercial)
News agencies	Independent press
Social media/Web 2.0	Talking to people

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

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

Weighing information

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

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

1 I consider this somewhat important.

2 I consider this very important.

3 I consider this essential.

You can use the criteria mentioned in the following worksheet (page 43), have the trainees think of other quality criteria, or use a combination of both.

WORKSHEET

Weighing information: Quality criteria

TASK

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

Once a quality criterion is read aloud, trainees decide how important it is to them personally. They rate each criterion on the scale of 1 to 3 by physically going to the corresponding section of the room (see page 42).

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

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

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

– Why did you rate this quality criterion as you did?
– Can you give an example from national media to support your rating?

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

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

The information answers the question: **Why** has something happened?

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

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

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

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

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

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

The information cites **reliable sources**.

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

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

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

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

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

Channels of information 1 — government press

Examples:

_____

_____

1. What kind of information can you find there?

_____

_____

_____

_____

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

_____

_____

_____

_____

3. How is the information produced? What is the presumed objective of the media maker?

_____

_____

_____

_____

4. Search for an example and check the quality of the information.

_____

_____

_____

_____

WORKSHEET

Channels of information 2 — private press (commercial)

Examples:

_____

_____

1. What kind of information can you find there?

_____

_____

_____

_____

_____

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

_____

_____

_____

_____

_____

3. How is the information produced? What is the presumed objective of the media maker?

_____

_____

_____

_____

_____

4. Search for an example and check the quality of the information.

_____

_____

_____

_____

Channels of information 3 — news agencies

Examples:

1. What kind of information can you find there?

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

3. How is the information produced? What is the presumed objective of the media maker?

4. Search for an example and check the quality of the information.

WORKSHEET

Channels of information 4 — independent press

Examples:

_____

_____

1. What kind of information can you find there?

_____

_____

_____

_____

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

_____

_____

_____

_____

3. How is the information produced? What is the presumed objective of the media maker?

_____

_____

_____

_____

4. Search for an example and check the quality of the information.

_____

_____

_____

_____

Channels of information 5 — social media, Web 2.0

Examples:

1. What kind of information can you find there?

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

3. How is the information produced? What is the presumed objective of the media maker?

4. Search for an example and check the quality of the information.

WORKSHEET

Channels of information 6 — talking to people (firsthand)

Examples:

_____

_____

1. What kind of information can you find there?

_____

_____

_____

_____

_____

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

_____

_____

_____

_____

_____

3. How is the information produced? What is the presumed objective of the media maker?

_____

_____

_____

_____

_____

4. Search for an example and check the quality of the information.

_____

_____

_____

_____

_____

Preparing a press conference

This group represents:

_____

Prepare for the press conference in two steps.

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

_____

_____

_____

_____

_____

_____

_____

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

_____

_____

_____

_____

_____

_____

_____

_____

EXERCISE

Wall newspaper: Headlines

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

TYPICAL TOPICS | 10 MIN., GROUP WORK

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

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

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

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

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

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

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

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

Creating a collage

Create a wall newspaper collage that contains only topics and stories that are relevant to the members of your team:

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

Cut out letters, words and headlines from old newspapers and magazines. Reassemble them to form headlines for your stories. Glue them onto the paper.

Combine your headlines with photos that you have cut out of newspapers and magazines or that you have taken yourself. Glue them to your wall newspaper as well.

Add a few sentences explaining your topics:

EXERCISE

Editorial meeting and news

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

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

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

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

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

– What categories of news should be included in broadcasts?

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

INITIAL INQUIRY INTO TOPICS | 45 MIN., GROUP WORK

Set the length of time for the news broadcast that all trainees will be working on (e.g. five minutes). To shorten the time needed, all items will take the form of spoken reports (no video work). There should be anywhere from five to ten or more reports, depending on the size of the group. The first step is for each trainee to conduct some research into topics and current events for the chosen categories. Split trainees into smaller groups and have each group work on one or more categories. Two different groups can work on the same category (e.g. international events and politics). The aim is to gather information and prepare a brief overview of the events taking place in a particular category. Trainees should (if possible) use different sources of information (different TV channels, newspapers, radio broadcasts). The time available should be limited, since

news journalists often have to research quickly to remain up-to-date. Encourage trainees to "scan" the news, not go into too much detail at this point, and choose those events that seem important (using the corresponding worksheet).

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

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

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

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

– What topics will definitely be part of the broadcast because of their significance or specific interest to young people?
– How much time do we allot for each topic?
– Which topic should be the opener?
– What order should the other topics be broadcast in?
– What else do you consider suitable for creating an interesting broadcast?

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

Reflect on this structure by asking trainees questions like:

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

Discuss the characteristics of news:

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

The decision to offer several different categories of news adds color to the broadcast, but also has disadvantages. For example, if there always has to be a cultural story, a sports story or a business story, events of minor importance in these categories might be included just to fulfil the requirement. As a result, important topics from other categories might be neglected.

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

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

'Public panics as police fail to protect citizens'.

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

Essentials of news

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

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

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

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

News writing should be objective.

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

News consists of two parts: the lead and the body.
– The first part, the lead, provides brief information about an event that has happened, is happening, or is about to happen. This information address the main "who, what, when, where, why and how" questions.
– The second part, the body, contains additional information and explanations, and addresses the consequences of the event.

News writing requires simple and comprehensible language as well as specific topic-related vocabulary.

RESEARCH AND NEWS WRITING | 60 MIN., GROUP WORK

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

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

Now it's time to prepare the broadcast. The entire program should be recorded on audio or video with a cell phone.

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

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

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

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

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

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

News and categories

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

> **News is media-communicated information on selected current events.**

Information is often categorized and structured by media makers (printed and online newspapers, TV and radio stations).

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

WORKSHEET

News: Brief, initial inquiry

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

Research different media sources if they are available. Use newspapers, TV news (apps on cell phones), radio news (apps on cell phones), the Internet, and social media. Scan the media for current events and select those with high significance.

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

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

Broadcast structure

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

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

VISUALIZATION

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

PRESENTATION

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

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

WORKSHEET

Research and news writing

TASK

Research your current event and write down key words. Use different sources of information, compare and verify them. Don't just collect basic information, but also information about different viewpoints and the causes and possible consequences of the event. Remember to stay objective and investigate various points of view and sources.

TASK

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

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

Presenting my topic

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

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

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

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

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

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

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

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

3
Power of pictures
- Your photos
- Photojournalism

What is the power of pictures?

What is a photograph?

A photograph is a still image that only contains visual information. It is created by light falling on an object or subject. Photos can be made using a camera, a web cam, 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 situations.

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 that 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 made up of millions of 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 the most important—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. 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. Private users of social media often post pictures of themselves ("selfies"), their family, and their friends. People love to look at photos other users have posted. Pictures attract people's attention. As attention spans grow shorter overall, photos often 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 social norms.

What do photo journalists do?

Photo journalists are media professionals who use their cameras to document what is happening around them or in the world at large through pictures. The photos they take of wars, disasters, celebrities, or political events appear in newspapers, magazines or on the Web 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 you describe a picture, you focus on facts, not on your subjective impression or emotions. Facts that describe a photo can include the subject, what colors we see, or whether the photo provides an overview or 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, sex, experience and interest. 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. The further a photographer steps back from the object or zooms out, the more of an overview they capture. The closer the photographer gets to an object 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 emotion 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 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 powerless. The frog's perspective makes the subject appear very big and powerful, 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). Some photo apps like Instagram even 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, 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 picture and lying. Digital editing technology makes this kind of falsification very easy. We can digitally remove unwanted objects from the image. We can eliminate imperfections from a person's face, such as skin irritations or pimples, or change the features of a person's body. 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. The ownership right means that only you can decide whether your photograph is allowed 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 even sell them, they violate your copyright. Since it is technically very easy to copy and distribute digital photographs, the risk of copyright infringement is high and it occurs quite often. If copyright violations are detected, the owner of the photograph can take the perpetrators to court and they may end up having to pay a fine. To be on the safe side, you should only publish or post photos that you have taken yourself or a photo that has 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
Power of pictures
Your photos

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 for educating young people in media and information literacy and training important skills. Before you choose, reflect on the learning objectives you want to achieve, the time available for training, and trainees' prior knowledge and motivation.

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

INTRODUCTION | 1 HOUR

Eye of the photographer
Introducing the topic; practicing visual perception; playfully practicing different perspectives and setting sizes

EXERCISE | 6 HOURS

Photos — beginners to professionals
Increasing self-confidence for taking pictures; learning composition rules for pictures (beginners and professionals); digitally editing pictures

EXERCISE | 4 HOURS

Photos as storytellers
Increasing self-confidence for 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

ENERGIZERS

Your photos

AWARENESS

"A camera subject"

Ask trainees to walk randomly around the room or or 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. 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 cell phones 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 motifs for the camera. To take a picture, a camera gives the motif a "high five" and says "3, 2, 1, SMILE!" After the picture is taken, the motif and the camera link by grabbing hands. The person who was the motif becomes the camera in the next round, and another motif 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 motifs must return to the power point, grab its hand and count down together from 10 to 0. Then they can capture a new motif for the group. The group with the most motifs wins. If the chain between the camera and motifs breaks, the motifs 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."

Eye of the photographer

Targets	Introducing the topic; describing and evaluating pictures; thinking about their emotional impact on the viewer; training visual perception and the eye of the photographer
Duration	1 hour
Preparation	Ask everyone to bring in two photos to show to the other trainees; download and print or copy worksheet
Materials	"Eye of the photographer" worksheet, paper, scissors, and colored markers (if possible)
Methods	Open round, perception activity
Technology	–

TALKING ABOUT PHOTOS I | 20 MIN., GUIDED DISCUSSION

Bring in two photos to share with the group, and ask trainees to do the same. The photos can be portraits, family photos, landscapes, etc. Each person takes a turn showing the first photo to the group without any explanation. The others describe the photo, using the following criteria:

Describe the picture:
What information does it 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?

Describe your emotional impression of the picture:
How do you feel about it? What do you think the story behind the picture is? How would you improve or change the photo? (e.g. I wish the person hadn't smiled.)

After trainees have shared their opinions, invite the photo's owner to share their thoughts.

HANDMADE PAPER CAMERA | 20 MIN., ACTIVITY FOR PERCEPTION

Have trainees make a simple handmade paper camera (see worksheet). With one eye closed, trainees look through the hole and explore things and people in their surroundings, varying their position, shot size and object distances. Assign various motifs to be photographed, e.g. landscape, sky, detail of a plant, a red object, faces, group of people, hands, technology, materials. Draw trainees' attention to shot sizes and perspectives, emphasizing that the photographer always has a choice about what to include and what to leave out of a photo.

TALKING ABOUT PHOTOS II | 20 MIN., GUIDED DISCUSSION

Have trainees evaluate their experience from the previous task and how it sharpened their perception. Then ask all trainees to show their second photo, which the others describe and interpret as before. If you like, encourage trainees to distinguish between an objective description and a personal judgment with the help of the exercise on the worksheet.

WORKSHEET

Eye of the photographer

Making a handmade paper camera

1. You need scissors, paper and, if possible, colored markers

2. Fold a piece of paper in half and cut a tiny rectangular hole in the middle.

3. Decorate the paper to look like a camera.

4. Look through the hole with one eye. Press the paper as close as possible to just see your surroundings through the simulated lens. Vary camera subjects, object distances and perspectives. Choose scenes that would be good compositions for a real photo.

EXERCISE

We are surrounded by images every day, in different forms of media and at home. Being able to describe a picture is an important skill. From the list below, try to distinguish between objective description (circle the word) and personal judgments (draw a crossmark with an x). Try to find opposites.

light	unusual	boring	has depth
modern	black and white	warm	vivid
out of focus	low contrast	close-up	arranged/posed
sad	emotional	old-fashioned	beautiful
colorful	dark	flat	cold
ugly	documentary	usual	harmonious
lifeless	disgusting	sharp	funny
interesting	high contrast	without emotion	overview

Photos — beginners to professionals

Targets	Training the eye of the photographer; learning composition rules for pictures (beginners and professionals); 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 or two 3 hour sessions
Preparation	Learn the composition rules; familiarize yourself with photo-editing software or apps; install software; check if pictures from a cell phone or camera can easily be transferred to the computer; download and print or copy worksheets
Materials	"Composition rules I – photos", "Digital editing I – photos", "Composition rules II – photos", "Digital editing II – photos" worksheets
Methods	Group work, active media work
Technology	Cell phones/digital camera, computer/Internet

INPUT "COMPOSITION RULES I – PHOTOS" (BEGINNERS) | 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, e.g. landscape, portraits, people, architecture/buildings, objects from everyday life, everyday activities, news, thoughts, emotions, relationships, knowledge, sports. Explain that for every picture, a photographer has made conscious choices regarding what details to include and leave out, and what rules of composition to apply.

Briefly present the worksheet "Composition rules I — photos," give each trainee a copy, and ensure they understand the rules. Illustrate them by taking some sample pictures during the session.

EXERCISE "PRODUCING PICTURES" (BEGINNERS) | 60 MIN., GROUP WORK

Have trainees split into smaller groups. Each group should have access to a camera or a cell phone. Have groups take pictures according to the exercises and rules outlined in "Composition rules I — photos."

INPUT AND EXERCISE "DIGITAL EDITING I – PHOTOS" (BEGINNERS) | 60 MIN., GROUP WORK

Introduce the basics of digital editing and talk about the first steps when using editing software. Then have smaller groups work individually on the exercises from the corresponding worksheet. Offer groups individual support and additional input.

PRESENTATION AND DISCUSSION | 30 MIN.

Each group takes turns presenting their favorite and least favorite sample picture without revealing which is which. The other groups provide feedback. All trainees then discuss their "aha moment," the composition rules, and the exercises that were difficult.

INPUT "COMPOSITION RULES II – PHOTOS" (PROFESSIONALS) | 30 MIN., ENTIRE GROUP

Briefly present "Composition rules II — photos" for professionals. Hand out the corresponding worksheet and make sure trainees understand the rules. Emphasize the rules that are important for photos created for the Web, and take photos during the training session to illustrate the rules.

EXERCISE "PRODUCING PICTURES" (PROFESSIONALS) | 60 MIN., GROUP WORK

Trainees split into new, smaller groups. Each group should have access to a camera or cell phone. The groups take pictures according to the exercises and rules outlined on the corresponding worksheet. Make sure all trainees have the worksheet "Composition rules II — photos."

INPUT "DIGITAL EDITING II – PHOTOS" (PROFESSIONALS) | 60 MIN., GUIDED DISCUSSION

Provide trainees with additional information on digital editing, then have smaller groups complete the exercises outlined in the corresponding worksheet. Offer groups individual support and additional input.

PRESENTATION AND DISCUSSION

Collect all the digital editing results from each group. Lead a step-by-step discussion about the pictures and show them to the entire group. Encourage trainees to discuss their feelings and describe the pictures according to the rules in the introductory unit.

All trainees then discuss their "aha moment," the composition rules, and the exercises that were difficult.

"Beginners": Composition rules I – photos

TASK

Take photos that follow each of the nine composition rules for beginners listed below. Try out variations on each composition rule and always take more than one shot. Take at least one photo that does not comply with the rule and two that do.

After addressing each composition rule, look at your pictures and evaluate their quality according to the rule.

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 rules.

Composition rules for beginners	-	+	++
Holding the camera: Find a good, stable position.			
Camera field sizes: Vary the distance between the camera and the object.			
Sharpness and blurring: Determine the area that is in focus.			
Camera position and angle of view: Explore new and unusual perspectives.			
Light and exposure: Use the flash and backlighting.			
Landscapes: Sharpen perception of various ways to take landscape pictures.			
Portraits: Sharpen perception of good and bad ways to take a portrait.			
Movement: Focus on moving images or panning the camera.			
Foreground and background: Play with the audience's perception.			

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 composition rules with the other groups.

WORKSHEET

"Beginners": Digital editing I – photos

Almost all photos you see in the media have been digitally edited. Digital editing gives media makers an enormous range of design options, and empowers them to alter pictures to convey a certain message, style or emotion. Various apps and software packages contain hundreds of design options. The power of digital editing has both benefits and drawbacks.

TASK

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

Select two of your photos (a good and a bad one) for digital editing. Try different versions of each photo and save each of these versions under a unique name, e.g. "dog_version_1.jpg." Import the photos into your software.

Editing rules for beginners	Good photo saved as …	Bad photo saved as …
Crop the photo: Create different versions of selected parts of an image. Choose image sections that appear harmonious. Choose image sections that don't appear harmonious. Chose various details from the image.		
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. Make it dark (mysterious), then bright (friendly).		
Photo filters: Play with the filters and compare the results.		
Text messages: Change the photo's media message by adding different texts. Add an informative headline to the photo. Add a humorous headline to the photo. Add a sensational headline to 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.		

"Professionals": Composition rules II — photos

Each picture tells a story. Think about the story you want your picture to tell. Choose something that is easy to implement right now and write it down in one sentence, e.g. A student is having trouble doing his homework because he is tired. / A girl is working on a drawing. / Two close friends meet up somewhere and have fun.

Our story:

Arrange the setting and take several photos, keeping the composition rules for professionals in mind. Try to explore as many camera angles, views, perspectives, leading lines, etc. as possible. Feel free to vary the setting, background, objects in the foreground, camera position, and whatever comes to mind.

Work together with the people being photographed (subjects), and suggest poses they can strike or gestures they can make. Try to get them to behave as normally as possible, and help them forget that they are being photographed.

Composition rules for professionals	Check off rules used
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 objects in focus and out of focus	
Perspective: whether a picture is taken from eye level, from above, or from below	
Patterns: following and breaking patterns	
Symmetry: balance is achieved along internal symmetry lines	
Leading lines: the path or direction the observer's eye follows when looking at the photo	
Framing: natural framing places the focus on the subject	
Cropping: the part of your field of vision that you select for your picture	

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

WORKSHEET

"Professionals": Digital editing II — photos

TASK

Take your favorite photo from the "professional" session and edit it digitally. Familiarize yourself with all the options available on your editing software, and reflect on which ones you want to use.

Edit your photo into different versions. Save each version under a unique name that includes the number of the task, such as: "task_1_dog.jpg."

Task: Edit your photo...

1. to make it more impressive.
2. to make it less impressive.
3. as if it is going to appear in a newspaper.
4. as if it is going to be used in an advertisement.

– as if it is going to appear on social media (choose a clear section of the image and resize it).
– as if it is going to be a still from a dramatic Hollywood movie.
– as if you were an artist.
– as if it were taken years ago.
– in a humorous way, or give it a humorous message.

SUMMARIZE

Compare your pictures and try to draw conclusions about the messages of pictures and how media makers construct their messages. Write your conclusions down here.

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 cell phone 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	Cell phones/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, and provide examples to ensure they understand. See the corresponding guidelines for more ideas.

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

Now divide trainees into groups of four to six. The groups conceptualize the basic steps in creating a photo story and develop a short story and characters. They discuss whether viewers would easily understand the story, and whether the story can be realized in the workshop environment. Then they develop a workable storyline and visualize it on a storyboard. Work with 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 don't 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. as stick figures.

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

PRODUCING PHOTOS I 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 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 cell phone 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, and why?

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

GUIDELINES

Developing a photo story

Step 1: Brainstorming
The best way to find an interesting topic for a photo story is to listen to and consider everyone's ideas. There are two brainstorming rules:

– No negative comments about any idea (this stops the creative process).
– Don't 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 don't consider feasible.
– Which topic is the most important 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 their problem (try to help or destroy the main character, or appear to help, but act egotistically 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		
Beginning	**Middle**	**End**
This section introduces the main and other characters. It reveals the main character's conflict—a problem that needs to be solved.	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.	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.
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.	Ben gets lost in town. The grandmother starts worrying and asks Sophia to look for him. Meanwhile, Thomas pretends to help Ben, but wants to take him to a dark place in order to rob him.	Sophia sees Thomas by chance, recognizes the danger and rescues Ben with the help of a taxi driver.

Preparing your photo story

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

_____

_____

_____

_____

_____

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 important 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 (about five) pictures?

Our topic:

_____

Formulate your story idea in just one sentence.

_____

_____

_____

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 _____

OUTPUT

Photographers' 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, flashlight for reflection
Technology	Flashlight

BEGINNERS OR PROFESSIONALS? QUIZ QUESTIONS | 20 MIN., GROUP WORK

Trainees take a quiz that tests their knowledge about taking pictures, the composition rules and digital editing, as well as the preparation and production of a photo story. It's 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.

BEGINNERS OR PROFESSIONALS? THE 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").

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 understandably.

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.

3
Power of pictures
Photojournalism

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.

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 reasons beauty sells; knowing how beauty is enhanced in post production

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 animation

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 something 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 closed eyes) 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 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 paparazzo tries to touch the actor's shoulder to "freeze" the actor, so they can take a photo, while the actor tries to stop the paparazzo from taking it. The other trainees stand back-to-back in pairs and are not photo subjects. The actor can avoid being photographed by running up to a pair, dividing them, and standing back-to-back with one, while the other turns into the paparazzo. The former paparazzo turns into an actor who has to try to avoid being photographed, and so on. If the paparazzo successfully takes the photo, they "freeze" the actor, laugh out loud, and beat their chest. Afterwards, the actor and paparazzo lose their roles and stand back-to-back like all other trainees. Any other pair then volunteers 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 (i.e. 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.

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

IMPACT 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 impressive 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 IMPRESSIVE PHOTO | 20 MIN., GUIDED DISCUSSION

Ask trainees to vote for the photo they found most impressive. Then ask them to discuss their reasoning, and consider the content as well as the composition (see "Composition rules I and II"). 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.

Impact of pictures: Interview

Work in pairs and interview each other about the impact 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 impressive example?

Can you remember one impressive example?

WORKSHEET

Pictures: Impressions and emotions

Examine your sample picture(s) and discuss the following questions. Write down some key words that represent your impressions and arguments for 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 tasks 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 Internet); 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), cell phones (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 the following statements:

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

Discuss the defining characteristics of photography with trainees and have them come up with pro and con arguments for 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 cell phone 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 selling capacity 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 cell phones. Ask trainees about their opinions.

Tip: Enter "famous examples of digital editing" into a search engine to find international examples in English.
e.g. http://www.fourandsix.com/photo-tampering-history

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 cell phone 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 prime characters 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 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.

Characteristics of photographs

Examine the characteristics of photographs by finding examples that illustrate the criteria below. Judge each characteristic's influence on the credibility and authenticity of pictures. Discuss whether photos are objective or not.

Two-dimensional	Tells the story of the person photographed
Static	Tells the story of the photographer
Limited area or scope	Is composed according to rules
Captures a unique moment	Needs to be decoded by the viewer
Contemporary witness	Can have different meanings to different people
Does not need a caption	Can be editited digitally
Meaningful to people worldwide	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, cell phones

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: advanced search settings
https://creativecommons.org
http://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 (whether the message is obvious and well-presented, for example, whether a photo works as a thumbnail, 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.

CC photos for the Web

TASK

Agree on five topics for your Internet search for pictures:

1 _____

2 _____

3 _____

4 _____

5 _____

TASK

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

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

_____

_____

_____

_____

_____

_____

_____

_____

_____

TASK

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

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

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

TASK

If you have time: digitally edit your selected photos to make them even better for web 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	"Impact of pictures – beauty" worksheets I and II
Methods	Input, group work, guided discussion
Technology	Computer, Internet (projector), cell phones

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?
– What are the possible origins of these features?

Raise the issue of how the media impact the public's image of beauty. Suggest that the concept of beauty isn't objective or universal, but differs from one society to another. If you like, show a website of the different ways a woman's face was photoshopped in different countries to illustrate varying beauty standards throughout the world.
www.buzzfeed.com/ashleyperez/global-beauty-standards

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 cell phones 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:
www.youtube.com/watch?v=iYhCn0jf46U
and/or "Body Evolution—Model Before and After" video clip:
www.youtube.com/watch?v=17j5QzF3kqE

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 of people
– 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 …)
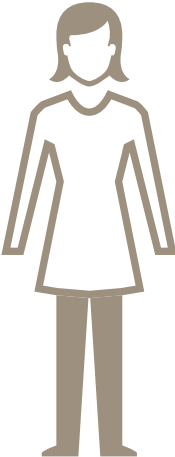– Distribution of power in society

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).
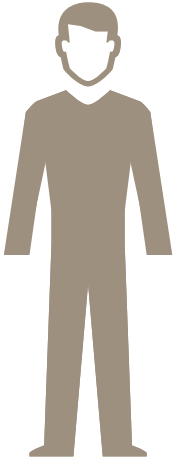
Impact of pictures — beauty I

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

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

Impact of pictures — beauty II

TASK

Choose one media example with beautiful people that you find impressive and that you want to present to the others.

Our example:

Collect pictures to illustrate your example by downloading them from the Internet, cutting them out of newpapers 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 characterizes them?
– What messages do they convey?

TASK

Now consider the same topic and think of (or do an Internet search for) a counterexample of the person or people you've chosen. Who conveys the same message but isn't beautiful at all?

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 sample Internet links, 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, cell phones

INPUT | 30 MIN., GUIDED DISCUSSION

Work with trainees to develop the elements of a web slideshow. 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 still 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 groups don't 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: Digital editing should not be used too much, and restricted to just making small adjustments to the picture so it complies with composition rules. No filter effects should be used and no text should be super-imposed over the photo in post production. The pictures' messages shouldn't be changed for this 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 one 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 edit the pictures on a cell phone 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 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 post their slideshow on the Web.

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.

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 with a horizontal (landscape) orientation, as this corresponds to our natural field of vision and to most slideshow players on the Web. Don't alternate between vertical (portrait) and horizontal (landscape) orientation in one slideshow.

Opinions come alive in photos

Targets	Expressing an opinion; reflecting on photojournalism; producing a short animation
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", "Composition rules" I and II, and "Digital editing: Pixlr Express" guidelines
Methods	Brainstorming, guided discussion
Technology	Camera with tripod/cell phone 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 animation (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. Discuss the results with the group, then have the group choose two example sentences to use in presentations.

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 guideline). The group then takes the pictures.

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

PRESENTATION | 10 MIN., ENTIRE GROUP

Trainees present their examples to the others and provide feedback.

Digital editing basics

Some basic steps in the digital photo-editing process
Digital editing of photos means that the source image file is changed. This is often intended to improve the image. But 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 most impressive section of the image.
3 Contrast ⎯⎯⎯⎯⎯ changes the intensity of dark and light parts of a picture.
4 Colors and brightness ⎯ can turn a photo warm or cold, bright or dark
5 Photo filter ⎯⎯⎯⎯ adds special effects to a photo, e.g. make it look antique
6 Text/message ⎯⎯⎯ can be added as a headline, 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 on the Internet. Many are only available in English. Simple touch-ups and edits can be done using Microsoft Paint, 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 hidden costs or special conditions.

Software – digital editing with a computer	Software – digital editing with a cell phone
GIMP www.gimp.org	Pixlr Express (Android, iPhone, Windows 8) download from corresponding app store
Photoscape www.photoscape.org	Snapseed (Android, iPhone, Windows 8) download from corresponding app store
Paint.NET www.getpaint.net	Aviary Photo Editor (Android, iPhone, Windows 8) download from corresponding app store
Fotor (online editing software) www.fotor.com	Instagram (Android, iPhone, Windows 8) download from corresponding app store
	PicsArt (Android, iPhone, Windows 8) download from corresponding app store
	PicLab (Android, iPhone) download from corresponding app store

Composition rules I

The basic principles of organization that affect the composition of a picture are:

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 **Camera position and angle of view:** explore new and unusual perspectives.
5 **Light and color temperature:** use existing light or a flash to create moods and effects.
6 **Landscapes:** sharpen perception of various ways to take landscape pictures..
7 **Portraits:** sharpen perception of good and bad ways to take a portrait.
8 **Movement:** focus on moving images or using a moving camera.
9 **Foreground and background:** play with the audience's perception.

1 Holding the camera

Holding the camera in a stable position is the key to sharp pictures. Camera stability plays a very important role in preventing the camera from shaking and producing blurred or crooked pictures. 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 with both hands

2 Camera field sizes

The camera field size determines the distance between the camera and the object. You can find various field sizes in each visual medium, e.g. photography, films, video games. Each field size has a certain purpose: long shots give the viewer a lot of information, like where and when an action took place, while close-ups and details direct the viewer's attention to a person's emotion or a certain object. Slideshows and stories are more interesting when field sizes vary.

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, eye, mouth or object in detail.

3 Sharpness and blur

Before taking a photograph, decide which object you want to have in sharp focus. The most appropriate focus setting is often on the center of the image. But if the main object (such as a person) is not in the center, then decide which part of the image you'd like to have in sharp focus. How it works: if you want something outside the center to be sharp and you are using a cell phone camera, tap the part of the image on the screen that you would like to be 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 move the camera to its final position. Then press the shutter button all the way down to take the picture while keeping the object in focus.
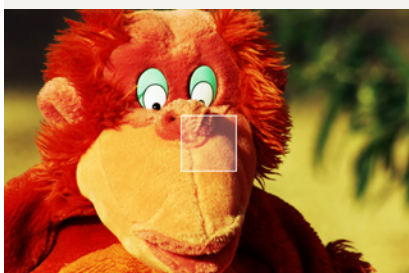
The focus is often on the center of the image.
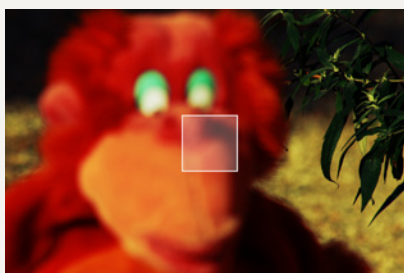
The focus is on the tree outside the center.
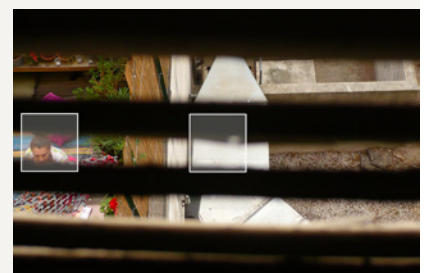
The focus is on the background.

4 Camera position and angle of view

The angle at which a photo is taken determines the spatial depth and tension. More tension can be generated through an interesting background. A face from the front often looks flat (like a passport photo), whereas a half-profile conveys more depth and vibrancy.

Spatial depth makes it more interesting.

The boy's background is flat and boring.

The angle of view allows spatial depth.

5 Light and color temperature

Light determines the effect of the image. Colder light in blue and gray tones creates a rather cold atmosphere, and warm light in yellow and orange tones conveys a warmer and cozy atmosphere. The light is usually warm just after sunrise and before sunset, whereas it is harsher and colder at mid-day. Light and shadows should be used intentionally. Avoid back-light that makes the subjects dark, e.g. when a subject is standing in front of a light source, such as a window. In these cases it may be advisable to use a flash—even in daylight.

When objects are lit from behind, they appear as dark silhouettes.

6 Landscapes

The horizon should not be placed in the middle of the image in landscape photography because this creates a boring image. Try to position the horizon about a third above or below the middle to make the photo more interesting. Avoid distracting elements. Add depth to landscape shots by including objects or people in the foreground.

Horizon is in the middle.

Horizon is a third below the middle.

Horizon is a third above the middle.

7 Portrait

Good portraits are not as easy to take as many 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.

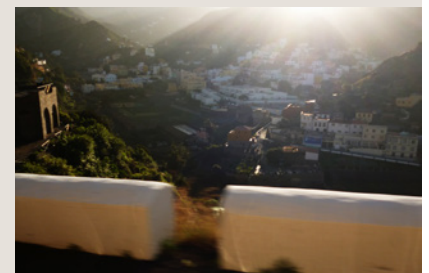The person is too far away. Get closer.

Better: The person is distinguishable now.

Much better: The person isn't centered, and is looking into the picture.

8 Movement

A camera can capture motion. This includes movement in front of the camera (e.g. sports), as well as conscious movement of the camera itself by quickly panning the camera during the shutter release.

The blurred wall in the foreground suggests that the photo was taken out of a moving vehicle.

9 Foreground and background

Many images look more interesting if there are objects in both the foreground and the background; this creates greater image depth. The photographer should always consider what the viewer should perceive as the central element of the image. Playing with the foreground and background can create interesting effects.
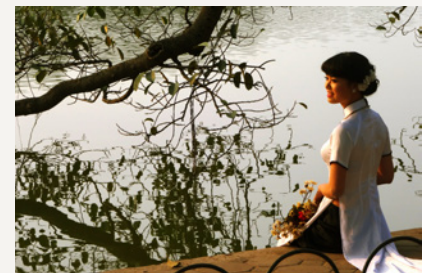
The fence is in the foreground, the branch and its reflection are in the background.

Composition rules II

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 followed by the observer's eye 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:** the part of your field of vision that you select for your picture

1 Rule of thirds

According to the "rule of thirds," pictures are pleasant and interesting if key visual elements are positioned where the lines intersect. Try moving your camera so your subject appears where two lines meet. The subject doesn't have to be exactly at the intersection, but should be fairly close. Try out a couple different compositions to find the one you like best. In the example on the right, the horizon is close to the bottom grid line, the dark areas are in the left third, and the light areas in the right third.
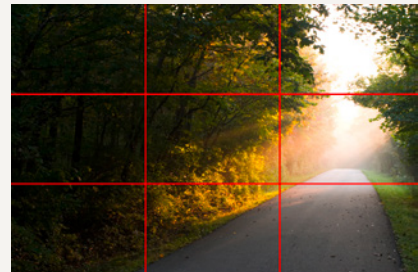
The road leads the viewer's eye to the bottom third of the photo.

2 Contrast

Stark contrasts between dark and light make shapes and contours easy to recognize. That's why pictures with high contrast work well on the Internet, because they are easy to grasp even if only seen as thumbnails. 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).
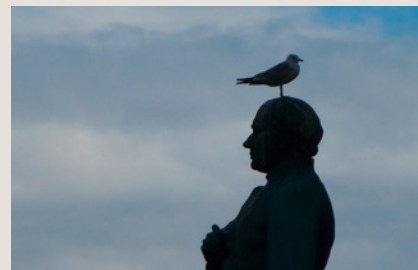
The dark statue and bird contrast with the light blue sky.

3 Depth of field

When you take portraits, an out-of-focus background makes the face stand out.

You can limit the depth of field by using a wide aperture. This technique can make everything that is not the subject of the photograph look blurry or out of focus.

The water in the background is out of focus. This focusses 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 the photographer's eye level, try photographing from different points of view: from high above (bird's-eye view), or from the ground (worm's-eye view/frog perspective). You can also take a picture of a subject from far away with a telephoto lens, or up close with a wide-angle lens. Different perspectives have different effects on the viewer. A little boy who is photographed from above (adult's eye level) looks small and insignificant. A photograph taken at the child's eye level treats him as an equal; a photo taken from below could result in an impression of dominance or menace.

Example of bird's-eye view

Example of frog 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 or peace. Patterns can become even more compelling when you break the rhythm because it introduces tension. The eye then has a specific focal point to fall on, followed by a return to that harmonic rhythm.
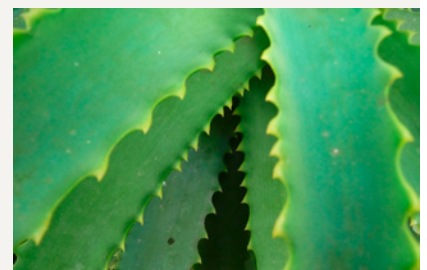
Nature and plants often show patterns.

6 Leading lines

When we look at a photo, our eye is naturally drawn along lines. 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.

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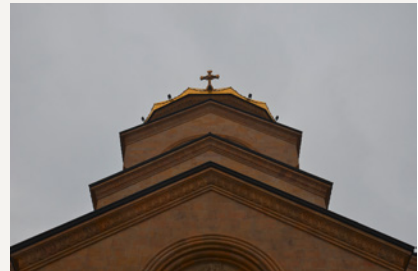
Symmetry in architecture: the left side of the building looks like the right side.

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, and left and right sides of the picture frame the boy's face.

9 Cropping

A subject can be rendered more dramatic when it fills the frame. Cropping can be used to eliminate distractions from the background. 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.
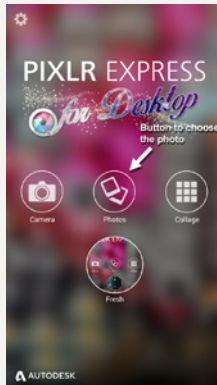

Head and elbows are partly cropped, focussing the viewer's attention on the man's eyes and hands.

Digital editing: Pixlr Express (cell phone)

Choose the photo

Choose the photo that you want to edit from your cell phone.

Main menu

Familiarize yourself with the main menu. Swipe left and right.

Adjustment menu
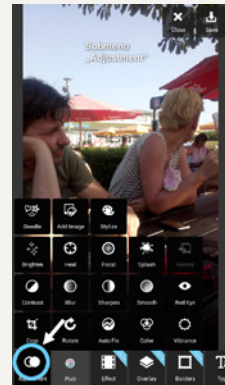
Tap *Adjustment* and edit the picture's highlights, colors, and contrast as you wish.

Cropping
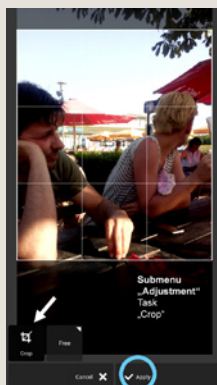
Crop your image in order to focus on the most impressive area of the image.

Effect menu

Familiarize yourself with the *Effect* menu and try out the various effects.

Overlay menu
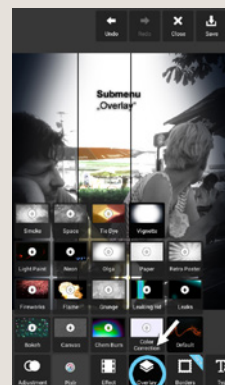
Familiarize yourself with the *Overlay* menu and try out the various effects.

Stickers menu
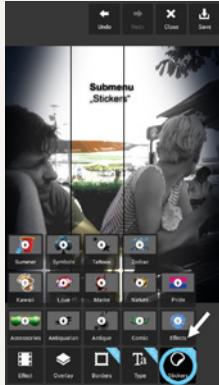
Look through all the things you can add to your photo in the *Stickers* menu.

Speech bubble
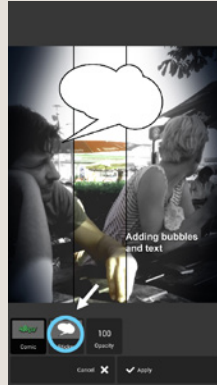
Add a speech or thought bubble to your photo and adjust its size.

Text and save
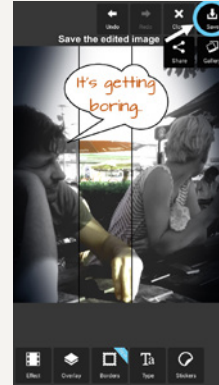
Type text into the bubble. Choose your favorite font and color and resize the text. Save your image.

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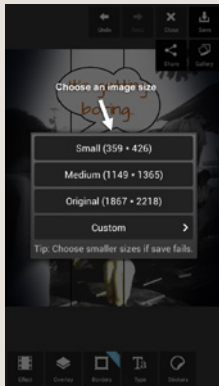
Choose an image size. It's better to choose a large image size so the picture can be reproduced and enlarged at a later date, if desired. Only make a smaller copy if necessary, e.g. for the Web.

Main menu

Compare your original photo ...

Adjustment menu

... to your edited photo.

4
Audio

What is audio?

What is sound?

Sound is all around. Humans perceive sound with their ears. The human voice, for instance, is a sound, as is the noise of cars, or the cry of an animal. Instruments are built to produce certain kinds of sound. Sounds are vibrations that travel through the air as sound waves. If you beat a drum, you see the drum skin move; small changes in air pressure occur. When these changes in air pressure reach your ear, they send nerve signals to your brain, which are then interpreted as sound.

How does sound become audio?

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

What types of media use audio?

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

What is radio?

Radio is a sound-only mass medium. When people listen to the radio, they only need the sense of hearing to understand the media messages consisting of news, reports, interviews, or music. So even people who cannot read or write have access to radio content and can understand it. Most people listen to the radio for entertainment and to get up-to-date information.

Radio waves are used to transmit radio programs. A microphone picks up speech, music or other auditory information. The microphone creates a signal that is sent to a transmitter, where it is turned into a signal that is sent out. Sound waves normally get lost and are gone within a few meters, but radio signals can travel very far in the atmosphere. Radio waves are invisible and cannot be felt or heard. A radio antenna picks up the broadcast signals. The radio signal is processed by the receiver so it can change the signal into sound again. The radio listener adjusts a tuner to find the frequency of a station. Nowadays, many radio stations do not just use radio waves to send out their signals. Programs are delivered via cable or broadcast on the internet. Radio websites often contain additional information, like articles, pictures or even videos supplementing the programs.

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

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

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

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

Who creates radio content?

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

What is typical radio content?

The type of programs a radio station broadcasts depends on its aims and objectives. Information stations focus on news and talk shows, while entertainment stations mostly play music. Typical content types on information stations are news, interviews, reports and public service announcements. Entertainment stations that mostly play music often focus on specific

kinds of music, for instance, traditional or folk music, pop, rock or classical music. Programming sometimes includes reports about people in the entertainment industry, like singers, musicians or celebrities. The on-air hosts usually try to be lively and entertaining. Many radio stations offer call-in programs during which everyday listeners can call the station and ask questions or voice opinions on air. This gives them the opportunity to make themselves heard.

How do you write news for radio?

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

What is an interview?

An interview is a journalistic research method and a broadcast format often used in radio or TV. Interviews can serve different purposes: Research interviews are not aired; they are a means of getting facts and background information. Sometimes journalists will conduct interviews if they just need short statements or reactions from somebody. Then, only the short voice clips will be broadcast as part of another journalistic product, like a radio report. Another option is to conduct an interview with the intent of broadcasting it as a whole. Two people are actively involved in an interview: an interviewer and an interviewee. The interviewer takes on the listener's role and asks questions that are relevant for the audience. So the audience is also a key element of any journalistic interview, even if it is not present during the recording. Unlike an everyday conversation between two people, in which both can ask questions and give answers, the journalist conducting the interview is the only one who asks questions. The interviewee's task is to answer these questions, even if they are tough or critical. The interviewee is often an expert, an eyewitness, or someone who plays a key role in subject of the report.

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

Before conducting an interview, journalists should define their information goal: What do they want to find out for the audience? Once the goal is set, they can think of questions. Each answer should bring them one step closer to reaching the interview goal. At the most basic level, there are two forms of questions: open and closed. Open questions cannot be answered with yes/no, or just one word. They usually start with "why" or "how" and give the interviewee a chance to explain the background and give details or give a personal opinion. Answers to open questions can sometimes be quite long. If journalists want to get straight to the point or are running out of time, they often ask closed questions, to which the interviewees have to give a short, clear answer, like "yes" or "no." Other kinds of closed questions that can prompt short, precise answers are: "how many," "when," or "where." Sometimes journalists have to ask follow-up questions after the closed questions so the audience can make sense of the short answers.

How do you conduct good interviews?

Always prepare your interviews thoroughly. Research your topic and define your interview goal. What do you want listeners to know at the end of the interview? Choose an appropriate interviewee who is knowledgeable, willing to talk to you and able to answer questions clearly. Research the person you will be interviewing: What is their stance on the issue at hand and what can they say to make the topic clearer for the audience? This will help you focus your interview questions and ensure that they are relevant. Ask short, clear questions so that your interviewee understands what you want to know. Make your interviewee feel comfortable and show them that you are interested in their answers by keeping eye contact, nodding and paying attention to what they say. It is helpful to prepare some basic questions in advance. But listen closely to what your interviewee says and stay flexible. Depending on how the interview goes, you may want to change the order of the questions, leave some out or ask follow-up questions. Always follow up if the interviewee hasn't answered clearly, or if they said something unexpected and you think the listeners need to know more.

What is a vox pop?

A vox pop is a short interview recorded with members of the public. Journalists use it to show a variety of opinions. In a regular interview, you ask one person several questions. In a vox pop, you ask many people the same question to get diverse opinions, outlooks or experiences. The people you hear in a vox pop are not carefully selected experts, but instead, ordinary people chosen randomly. Vox pops are supposed to reflect the diversity of personal opinions on a topic of com-

mon interest. They can give listeners new insights into how others think, encourage pluralism, and show the many facets of a subject. Listeners usually enjoy vox pops because they contain the voices of other ordinary people like them.

How do you put together a vox pop?

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

What do you need to record audio?

There are several methods to record audio — you can simply use a smartphone to record, or spend large amounts of money on sophisticated microphones and recording equipment. You will need a microphone. This can either be a basic internal microphone, like the ones built in to smartphones, or an external microphone. External mics need to be connected to an audio recording device, such as a digital audio recorder, a computer, laptop, tablet or smartphone. External microphones usually provide better sound quality than built-in ones. There is plenty of free, quality software you can use to record audio. If you use a laptop or computer, a popular free audio recorder and editor is "Audacity." For smartphones you can find numerous apps for Android, iOS and Windows. Some of them are just for recording sound; others can also be used to edit recorded audio files. Check for highly rated apps in Google Play or the iTunes App Store by typing in "audio recorder" or "audio editor." Some of the recommended audio apps for Android are WavePad Audio Editor Free or Lexis Audio Editor, both of which can be used for recording and editing audio.

Learning objectives

Knowledge
Analyzing sound, audio, radio, typical radio content, radio news, interview, vox pop, recording audio, audio in other media

Skills
Listening, analyzing, reflecting, discussing, distinguishing between facts and opinions, researching, active media work, interviewing, producing a vox pop, presenting, creating a news bulletin, media ethics, individual work, pair and group work

Schedule

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

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

INTRODUCTION | 1.5 HOURS

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

EXERCISE | 3 HOURS

On air! The news
Researching a topic. Checking the newsworthiness of information. Writing and recording a short news bulletin for radio. Recording your own voice reading news. Developing a sense of phrasing, intonation and voice modulation

EXERCISE | 3.5 HOURS

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

OUTPUT | 3 HOURS

Vox pop — radio use
Analyzing and discussing radio listening habits with the help of the uses and gratifications theory. Phrasing a vox pop question, conducting and editing a vox pop

ENERGIZERS

Audio

EXPLORING THE IMPACT OF VOICES

"Voice contest"

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

FUN WARM-UP WITH MUSIC

"Musical chairs"

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

RAISING AWARENESS FOR APPEARANCES IN A FUN WAY

"Meeting strangers"

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

CREATING AWARENESS FOR SEQUENCES IN A FUN WAY

"Vox pop puzzle"

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

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

Introduction to radio content

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

INTRODUCE SOUND AND AUDIO | 10 MIN., ENTIRE GROUP

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

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

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

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

TASK: RADIO CONTENT | 20 MIN., GROUP WORK

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

PRESENTATION RADIO CONTENT | 30 MIN., PRESENTATION

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

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

RADIO QUIZ | 20 MIN., GROUP CONTEST

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

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

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

WORKSHEET

Radio quiz

	Radio station	Type of radio content		Purpose
Example 1		☐ news ☐ magazine program ☐ interview ☐ vox pop ☐ music ☐ radio play	☐ information about famous people ☐ advertisement ☐ paid content ☐ jingle ☐ public service announcement	☐ to inform ☐ to entertain ☐ to sell or promote
Example 2		☐ news ☐ magazine program ☐ interview ☐ vox pop ☐ music ☐ radio play	☐ information about famous people ☐ advertisement ☐ paid content ☐ jingle ☐ public service announcement	☐ to inform ☐ to entertain ☐ to sell or promote
Example 3		☐ news ☐ magazine program ☐ interview ☐ vox pop ☐ music ☐ radio play	☐ information about famous people ☐ advertisement ☐ paid content ☐ jingle ☐ public service announcement	☐ to inform ☐ to entertain ☐ to sell or promote
Example 4		☐ news ☐ magazine program ☐ interview ☐ vox pop ☐ music ☐ radio play	☐ information about famous people ☐ advertisement ☐ paid content ☐ jingle ☐ public service announcement	☐ to inform ☐ to entertain ☐ to sell or promote
Example 5		☐ news ☐ magazine program ☐ interview ☐ vox pop ☐ music ☐ radio play	☐ information about famous people ☐ advertisement ☐ paid content ☐ jingle ☐ public service announcement	☐ to inform ☐ to entertain ☐ to sell or promote

On air! The news

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

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

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

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

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

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

NEWSWORTHINESS AND JOURNALISTIC RESEARCH | 20 MIN., ENTIRE GROUP

Present and discuss criteria to consider when deciding whether a piece of information is newsworthy. You may want to review "What is news" and "What is a topic" (pages 33–35) from chapter 2 "Information and topics" at this point.

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

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

Introduce the "5Ws and H" questions that each news item should answer (who, what, where, when, why and how) and write them on a flip chart. Then ask the trainees how journalists can find the answers to these questions and ask them to

name different sources of information. Write these sources down on index cards and ask the trainees to evaluate the trustworthiness of each information source. Have them identify whether it is a primary source — meaning a person involved in the story or an eyewitness account — or a secondary source — meaning a news agency or other media.

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

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

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

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

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

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

PRESENTATION | 30 MIN., ENTIRE GROUP

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

On air! Test recording

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

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

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

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

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

GUIDELINES

Audio recording

Recording audio is easy if you avoid some common mistakes.

Here are some basic tips:

– Choose a quiet environment but avoid empty rooms as they make the recording sound hollow.

– Don't record in places with a lot of background noise like traffic, music or other people talking. Background noise can make it difficult for you to edit your recording and makes it hard for your listeners to understand what is being said.

– If you record outside with an external microphone, you can reduce wind noise by using a mic windshield.

– When your interviewees talk, do not encourage them audibly by saying "aha," "yes," "I see" or "I agree." Encourage them silently by nodding, smiling and keeping eye contact. Verbal encouragements may give your listeners the impression that you agree with everything your interviewee says.

– While you record, don't move the fingers that hold the microphone, as this will make sounds that the microphone can pick up. Also try to avoid making any other sounds that could end up on tape, like shuffling your feet or coughing.

– Hold the microphone in the direction of the source of the sound: your mouth when you ask a question, and the interviewee's mouth when they answer.

– A good distance between the mouth and the microphone is about 20 cm (almost eight inches). You can get a little closer if you're using an internal microphone, like the microphones built into smartphones.

– Always wear earphones or headphones to check the levels and the sound while you are recording.

– Press the record button a few seconds before asking your first question. Keep recording for a short while after the end of the last answer. You can trim the beginning and the end of your interview later, but you can never recreate missing sound bites if someone starts to speak before you've started recording.

Checklist: Our radio news

TASK

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

1 Check your topic

Topic: _____   Subtopic: _____

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

timeliness	impact	conflict	consequence
proximity	prominence	novelty	human interest

2 Check your information sources and the results of your research

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

Information source	Primary source?	Secondary source?	How trustworthy?

3 Check the quality of information in your news text

☐ all relevant facts   ☐ neutral language   ☐ balanced, not biased   ☐ consequence

☐ truthful   ☐ factual not emotional   ☐ no interpretation from the journalist   ☐ human interest

☐ easy to understand   ☐ transparent   ☐ no value judgments from the journalist

EXERCISE

The interview

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

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

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

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

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

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

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

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

After the trainees have fastened the two cards to their chests, they briefly explain their topics to the rest of the group. Ask them to form pairs. Each trainee is given a chance to conduct an interview and to be interviewed. The one who acts as the interviewer first chooses one of the interviewee's preferred topics. Just like a real journalist, the interviewer then requests an interview with the interviewee. The interviewer explains the purpose of the planned interview to the interviewee. Is it

a research interview or will the whole interview be broadcast? Will it go live on air or will it be recorded and edited first? After they have conducted their interview, the members of each pair switch roles: the interviewee becomes the interviewer who requests an interview.

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

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

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

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

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

WORKSHEET

The interview plan

Interviewee ——————————————————— Interviewer ———————————————————

What should the listener know at the end of the interview? Interview goal:

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Interview plan:

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Aspects to keep in mind

1 What do potential listeners already know about this topic? What should they know about it? What questions would make this topic interesting for them? How can you make this topic clear for them?

2 Develop the interview logically; ask the basic questions first.

3 Listen to what your interviewee says and integrate their answers into your questions. Adapt your questions or the sequence of questions accordingly. This will give your interview a logical flow, just like an everyday conversation in which you respond to something that is said. It will help listeners to follow the interview.

4 Don't jump from one idea to another without building bridges for your listeners.

5 If the interviewee doesn't answer a question, ask it again using different words. If the interviewee still doesn't answer, you can ask why they do not seem to want to answer your question.

Vox pop — radio use

Targets	Analyzing and discussing radio listening habits with the help of the uses and gratifications theory. Phrasing a vox pop-question, conducting and editing a vox pop
Duration	3 hours. Optional: homework + 1 hour
Preparation	Download and print or copy guideline
Materials	"Vox pop checklist" guideline
Methods	Individual work, interview, discussion
Technology	Computers or cell phones for research and audio recording, internet, headphones, speakers

USES AND GRATIFICATIONS THEORY – RADIO | 30 MIN., ENTIRE GROUP

Ask the trainees if they listen to the radio. The ones who answer "yes" have to explain why. Roll up a piece of paper so that it looks like a microphone and ask each one of these trainees why they like to listen to the radio, as though you were recording a vox pop. Ask a volunteer to write down keywords from their answers. After you have collected a good number of answers, explain the uses and gratifications theory. This theory describes how people actively seek out specific media to satisfy specific needs. Show how the trainees' answers reflect parts of the theory:

People use a medium like the radio for:

– information
– entertainment
– personal identity
– education
– escape from daily life
– social interaction

WHAT IS A VOX POP? | 20 MIN., ENTIRE GROUP

Discuss how asking a number of people the same question differs from conducting an interview. Develop a definition for vox pops with the trainees and illustrate the most important characteristics of this form of radio journalism on a sheet of flip chart paper. If possible, play a recorded vox pop as an example.

TASK: FIND A QUESTION ABOUT RADIO LISTENING HABITS | 30 MIN., GROUP WORK, ENTIRE GROUP

Ask the trainees to work in small groups. Each group chooses an aspect of the uses and gratifications theory and thinks of an interesting vox pop question that will bring out a variety of answers and opinions. Some examples are: How well do radio broadcasters fulfill your need to be well informed? What role does radio play in your social life with your friends and your family? What do you expect from radio makers with regard to educating their listeners? How important was radio for you as a child? The groups present their question, get feedback from the other trainees and possibly refocus their question.

INPUT: CONDUCTING, EDITING AND PUBLISHING A VOX POP | 20 MIN., ENTIRE GROUP

Offer advice on conducting a vox pop, like: Interviewers should approach ordinary people on the streets. They should always ask the exact same question and the answers they record should be spontaneous, not rehearsed. There should always be a variety of voices (male, female, old, young) and opinions (pro, con). Background noise should be kept down to a minimum. Interviewers should record more answers than they think they'll need. Show the trainees how to edit

the recordings digitally. The vox pop answers should be short and concise — maybe just one key sentence can be taken out of a long answer. Show the trainees how to change the order of the answers in the audio file. The vox pop should start and end with strong answers. After that, point out different ways of publishing their vox pops, for example, on SoundCloud or by sharing it on other social media networks.

TASK: CONDUCTING AND EDITING THE VOX POP | 40 MIN., GROUP WORK

Before the trainees conduct the vox pop, ask them to record a short introduction for it, like: "Many people love to listen to the radio, but for very different reasons. We went to ‹place› to find out why people tune in." When you send the trainees out to record their vox pops, ask them to collect at least ten different answers. If they record even more people, they will get a greater variety of voices and opinions and a better selection for the final edit. When they have completed their recordings, ask the trainees to choose the best statements and sort the answers so that they can present a variety of voices and opinions in the final audio file.

PRESENTATION, FEEDBACK AND PUBLICATION | 40 MIN., ENTIRE GROUP

Have the groups present their vox pops and ask everyone to give them feedback. If the vox pops meet with everyone's approval, upload them to SoundCloud or other social media.

Optional:

TASK: PRACTICING A VOX POP IN THE COMMUNITY | HOMEWORK, INDIVIDUAL, WORK IN PAIRS

Ask the trainees to come up with a vox pop question that they can ask the people in their home town or community. They can either choose one of the topics from the news exercise, the interview exercise or come up with their own question. Have them record and edit the vox pops and get to know different points of view.

PRESENTATION AND DISCUSSION | 60 MIN., ENTIRE GROUP

The trainees bring their finished vox pops to the workshop and play them for the others. Everyone evaluates the quality of the vox pop question and the diversity of the answers. At the end, discuss how vox pops can help ordinary people gain a voice in public debate and how this journalistic source of information demonstrates pluralism and promotes it.

Vox pop

1 Preparing a vox pop: researching and choosing one question

After you have selected a suitable topic and researched the basic facts, you may find it difficult to choose one question. There are a lot of different questions that you can ask about any topic, but for a vox pop, you must choose one key question. It should:

– be clear and easy to understand.
– urge people to share personal opinions or experiences.
– be an open question.
– lead to a variety of answers and not just bring about one possible or desirable answer.

2 Your approach and appearance

The first impression counts. So before you go out and ask strangers to answer your question, think about your approach and your appearance. Here are some tips:

– Be friendly and smile.
– Maintain eye contact. Show people that you are genuinely interested in what they are saying. Nod and smile when they speak to encourage them.
– Do not wear inappropriate clothing.
– Look self-confident and optimistic. If you are nervous, try not to show it.

3 When conducting a vox pop

There are some things you should keep in mind while conducting a vox pop. It helps to take notes and check the levels while you record. This will make editing easier.

Content
– Short and clear answers
– Different opinions
– Different voices (young/old, male/female)
– Do not interrupt people; be patient.
  You can edit the answers later.

Technical tips
– Find a suitable location where you will not pick up background noise.
– Wear earphones or headphones to check the volume while you record.
– Start recording a few seconds before the answer starts and keep recording a few extra seconds at the end to make editing easier.

4 Editing a vox pop

Select the best answers. Discard the ones that are not clear, well-expressed or well-recorded. Make sure you have a mixture of different voices and opinions. Start and end with a strong statement.

5
Video

What is video?

How to define video

Video is a medium that conveys information via a sequence of images and sounds. The images we see are called the visual part of the video. The sounds that we hear are the auditory part. Thus, video is an audio-visual medium in which both images and sound are important.

The camera that records the video transmits the images via electrical signals. This technology has only been available since the mid-twentieth century. Before then, recordings could only be made on film. The very first video cameras were extremely large and expensive. These days, technological advances have made video cameras much smaller and cheaper. They are now easy to use, even for novices. Since 2003, video cameras have been integrated into cell phones, so that anyone who owns a cell phone now also has the technology to record their own videos.

What is film and how does it differ from video?

The terms film and video are often used interchangeably because film, like video, conveys moving images and is an audio-visual medium. The difference between film and video lies in the technology employed. Film does not record the visual image electronically, but chemically on light-sensitive material known as celluloid. Film comes in various sizes (8 mm, 16 mm, 35 mm, 70 mm) which offer different resolutions. The production of celluloid film is much more expensive than video production since material cannot be deleted and recorded over. Film developed from photography, when still images were shown in a continual series to create the idea of motion. The Lumière Brothers created one of the first films in 1895; it depicts a train rolling into a station. These first films, called silent films, had no sound because it wasn't technically possible to record and synchronize sound and visuals until the 1920s, when the talkies were born.

As film developed, more and more movie theaters appeared. Movie theaters have large screens that require high-definition visual material, and filmmakers continued to use expensive film for major productions even after video was invented. That's because the quality of the images—in color and contrast—was considerably better on film than on video. Nowadays, however, professional video cameras are so good that Hollywood, Bollywood and Nollywood artists often produce movies on video to keep costs down.

What is a film genre?

Movies that share certain traits are grouped together into film genres based on one of three major aspects: a similar narrative, a similar plot, or a similar mood or atmosphere. Assigning films to particular genres helps us discuss and analyze them, and recognize and understand what kind of films we like and dislike. Not every film can be assigned to a particular genre, since some films also employ elements from other genres.

The most important genres that share a similar narrative form include comedies, dramas, and biographies. Movies that have similar plots are found among the adventure, fantasy, science fiction, Western, war, crime or whodunit, music and sports film genres. Genres that share a similar mood or atmosphere include action, thriller, horror, love story and erotic films.

What is fiction and non-fiction?

To be media literate, it is fundamentally important to be able to distinguish between fictional and non-fictional media content. A fictional film or video depicts something that has been made up, invented, and designed. The creator does not necessarily aim to illustrate truth or reality, even if the content is based on real-life events. The intention with fiction is to express something in the way the creator perceives it or wants to depict it. The creator invents a fictional world. Most of the movies and music videos shown in theaters, on television or on YouTube are fictional. They are scripted, and actors tell or act out the story.

Non-fiction is the opposite of fiction. Here the creator aims to depict reality and illustrate the genuine truth to the best of their ability. The maker of a non-fictional video (such as news, a report for a magazine program, or a documentary) is always obligated to depict events and the individuals concerned as accurately as possible. However, media can never really present reality in its entirety. They can only offer a glimpse or segment, and as a result ignore or omit other aspects or angles. This means a filmmaker's choices and viewpoint always influence what part of reality is shown and what is left out.

What are the typical features of a video?

As an audio-visual form, video is a multi-faceted medium that can be used for many purposes. It can relay news and information, and can be found in documentaries, profiles, magazine reports, and tutorials. Video is also used to entertain. The entertainment industry uses video for movies, TV series, shows, music videos, and much more.

Videos with non-fiction content can convey to viewers impressions of events, places and people; videos with fictional content can get viewers caught up in a story so they completely forget the real world. While both video styles have positive aspects, they also have a less positive one in that whatever is shown is only a small segment selected by the media maker; this can change or even manipulate viewers' perceptions.

Although video combines images and sounds, viewers do not perceive the two as equal. They are usually more conscious of the images than of the sound, whose impact unfurls in the subconscious. Media makers are aware of this and sometimes

use sounds and music to evoke an atmosphere or a certain mood, in order to influence the video's impact on the viewer. Slapstick videos, for instance, seem trite without all their amusing sounds. With no sound, horror movies lose their eerie atmosphere and no longer feel scary.

In the non-fictional field of news, on the other hand, this kind of manipulation through sounds and music is not desirable. Only original sounds recorded on the scene of the event, quotes from interviews and the journalist's narration are used in a news video to convey as much authenticity as possible. In the best case scenario, the images of a news video and its sound go hand in hand; they reinforce each other and both tell the same story.

But sometimes news journalists cannot find appropriate images to illustrate their stories, e.g. when they report on abstract political negotiations or meetings behind closed doors. In such cases, they occasionally incorporate irrelevant or even inappropriate images, simply because better pictures do not exist. When that happens, the pictures tell a different story than the narration. This is called a text-image split: the information seen in the pictures diverges from that of the spoken text. For the viewers, this type of news video is difficult to understand because they perceive the images much more consciously than the sound or narration, which transports the actual news story. Journalists should avoid such text-image splits whenever possible.

Another factor that can make it difficult for viewers to follow and understand a video is that videos play back the images, sounds and scenes at a speed determined by the creators of the video. Viewers cannot slow down or speed up the images. In a movie shown in a theater or on television, for instance, information may be presented so quickly that viewers miss some of it. On the Internet, of course, viewers can replay a sequence or even the entire video.

What do video sequence and video clip mean?

A video sequence is a section of a video that forms a distinct narrative unit either due to technical elements or in terms of content. For instance, an action like frying an egg or making a call with a smartphone can be broken down to five or six video shots. Together, these shots form a sequence that tells the story. Another example is introducing a person or a place in a movie through a sequence of shots that go together. Video clips are audio-visual sequences that are often only a few minutes long, but still stand on their own.

What do frame rate and frames per second (fps) mean?

The frame rate is the number of single pictures per second shown in sequence in a video. If there are 14 to 16 pictures per second, the human brain perceives the action as one fluid motion. At slower rates, the brain perceives each image individually. The movements become jerky, and the motion seems

"stop and go." The standard frames per second rates for television are 25 fps and 29.97 fps.

What does video shot size mean?

A video shot size is defined by the distance from the camera to the subject. The closer the camera is to a subject, the better you can see the details, but this also means you can see less of the surroundings. If the camera is far away from the subject, viewers have more of an overview of the place or situation. Filmmakers employ a variety of shot sizes to make a video interesting and exciting, and to keep the pace of the story going. The sequence of shot sizes influences viewers' perceptions. Long shots, medium shots, and close-ups are the three most widely used shot sizes.

What do aspect ratio and image resolution mean?

The aspect ratio is the proportional relationship between an image's width and height. For quite a long time, the standard aspect ratio for television was 4:3. Nowadays, 16:9 is the standard, because it corresponds better to a person's natural field of vision. The evolution of smartphones has also popularized a 1:1 aspect ratio, giving videos a square format. The image resolution for videos is measured in pixels. Pixels are the single dots or points of color that make up a video image. The greater the number of pixels, the sharper the image is. Standards for the Internet for 16:9 video are high definition (HD), with 1280 x 720 pixels, and full HD, with 1920 x 1080 pixels.

What do video editing, rough cut, and final cut mean?

Video editing is the piecing together of separate recorded scenes or shots to create one single video. In the first step, the rough cut, the individual shots or scenes are arranged in a logical sequence and superfluous material is deleted. There should be a mix of shot sizes to give the video an interesting structure. In the second step, the final cut, the transitions between the separate shots or scenes are perfected to ensure one continuous flow of movement, colors are filtered or altered as needed, and text, music, language and sounds are added.

What do timeline, video track and audio track mean?

In digital video editing programs, one particular window is essential: the timeline. The individual segments of the video material are lined up in sequence on the timeline to create a visual overview. The segments can be moved back and forth along the timeline, or deleted entirely. A video track is the positioning of the visual material on the timeline. One timeline can have several video tracks. An audio track is the positioning of audio material on the timeline. There are often several audio tracks on a timeline that are stacked on top of each other

like layers: one for the original sound of a video clip, one for additional sounds, one for music, and one for voice recordings.

Video on the Internet and social media

Audio-visual content in the form of video has become a major feature on the Internet ever since it became possible to transmit large amounts of data quickly. But the speed and strength of the Internet are not sufficient in all countries or regions of the world for viewers to be able to view, upload, and download videos in a satisfactory way.

At the end of the 1990s, the distribution of videos on the Internet was largely the domain of established media and major companies. News broadcasters distributed program segments produced for television through the Internet, thus gaining access to even more viewers. Companies advertised their products via video and PR films. When MySpace was launched in 2003, it was the first social media platform where average people could upload videos. MySpace was primarily used by musicians and those interested in music for distributing music videos. It wasn't long before other platforms followed suit. YouTube premiered in 2005 and has since become the world's most popular platform for audio-visual material, with over one billion users. Other platforms include Vimeo, with 170 million viewers worldwide, and Vine, established in 2012, which shows very short video clips. Facebook also offers its users a chance to stream, upload, view, and share videos.

Live-streaming is an additional essential aspect of video on the Internet. Again, media companies and news channels were the first to develop the technology for live-streaming to inform users about current events. Nowadays, anyone can use a smartphone and Facebook or webcam apps such as Periscope and YouNow to produce and share a live video with countless viewers.

What is a vlog?

A vlog, or a video blog, is like a video diary, where a person produces and publishes video material on a regular basis. Unlike a blogger, who regularly publishes new texts and pictures, a vlogger shares material via video, mainly on YouTube. Most vloggers share their personal experiences and ideas. Their subjects range from self-expression to travel reports, from observations and thoughts to well-argued opinions, from hobbies such as cooking, sports and music to social activities. For vloggers, it's important to have an audience and keep viewers coming back by employing a variety of techniques. Vloggers may address viewers at eye level and thank them for watching, posting comments and ideas, and subscribing to their YouTube channel. At the end of a vlog, a vlogger may announce upcoming videos or refer viewers to existing ones. Anyone can create a vlog with the proper smartphone and an Internet connection. But to pursue it seriously, topics covered have to be interesting to a potential audience, and a vlogger has to have patience, the desire for self-presentation, and be willing to share personal thoughts and ideas with others.

What are the most important aspects of a vlog?

A vlog has very clear features that distinguish it from other videos. Normally, just one person, the vlogger, stands or sits in front of the camera and speaks into it. Addressees are the people watching the video—a vlogger's viewers or audience. The vlogger looks directly into the camera, thereby intensifying their connection with the viewers and giving them the sense that the vlogger is interacting with them personally. A vlog segment is often recorded using only one shot size, primarily with the camera stationary on a tripod. The only thing that moves is the vlogger, who employs gestures and facial expressions to emphasize the words used. A vlog lasts from one to around five minutes. A simple vlog does not require editing. Some vloggers use jump cuts to grab viewers' attention. These are abrupt transitions where the shot size remains unchanged from one frame to another, but the vlogger is in a different place or position in the subsequent shot. This creates the impression of a jump. Some vloggers also complement their videos with texts, links or images that they add during editing. Space for comments below the video facilitates interaction between the vlogger and viewers, who provide feedback on the vlogger's work.

Video and copyrights

Copyrights apply to all videos uploaded to the Internet. This means that a user may only upload content for which the user owns the copyright. If, for instance, someone records a TV show or sports broadcast shown on television, and posts it on YouTube without permission, this is a violation of the TV broadcaster's copyright. If you produce your own music videos and post them, make sure you respect the copyrights of the musicians and the record labels. Producers of video games own the copyrights for game tutorials and Let's Play videos. Given the massive number of videos uploaded to the Internet every day, it's not always easy to determine which user has infringed on copyright laws with which video, but it's not impossible. Some YouTube users have already been sued for infringing on copyrights. That's why it is essential to post only self-produced video content online or to work with Creative Commons (CC) licenses.

Learning objectives

Knowledge
Understanding video, film, film genres, the effect of audio-visual media, vlogs, relationship with an audience, video shot sizes, five-shot rule, narrowing down a topic, visual messages, storyboards

Skills
Analyzing video, creating video, editing video, reflecting personal preferences, discussing and narrowing down a topic, visual literacy, expressing an opinion, developing a concept, creativity, individual work, pair and group work, active media work, role playing, presenting

Schedule

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

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

INTRODUCTION | 2 HOURS

Video briefing
Exchanging personal experience with video and film genres; understanding characteristics of video; examining the emotional effects video can have on a person

EXERCISE | 3 HOURS

Vlogging — setting an agenda
Exploring the variety of content and characteristics of a vlog; learning to present and speak clearly; learning to record video and create a vlog; presenting a vlog

EXERCISE | 4 HOURS

Action! Video sequencing
Examining the grammar of video; learning to visually depict a simple action; understanding video shot sizes and sequencing; understanding visual narrative language; creating a video sequence and presenting it

OUTPUT | 3 HOURS

Role-playing — YouTube star
Examining types of video in social media; discussing the popularity of certain videos and YouTube stars; role playing and interacting with a YouTube star

Video

SHOOTING A MOVIE IS TEAMWORK

"Action countdown"

This game is not only fun, but also good practice for directing a video recording session. Start by having trainees stand in a circle with their arms stretched out in front of them, palms facing upwards. Now start a countdown until the "action" signal is given. Call out a random number, like "10," and simultaneously clap your right hand on the right hand of the person to your left. That person then does the same with their left-hand neighbor and continues the countdown by saying the next number, "9." Once the countdown gets to "1," the "action!" signal is given. All participants may then move out of the circle, nod and wave "hello," but they are not allowed to make any sound and should hold their index finger in front of their lips in a "shhhh" gesture as a reminder. All those not paying attention and who accidentally speak or make a noise after "action" was announced are disqualified. As soon as the person who said "action" says "cut," then everyone who was not disqualified can start speaking again and form a new circle until only one or two people are left.

SHARING EXPERIENCES WITH MOVIES AND EMOTIONS

"Have you ever? Movies and emotions"

This game is an active, fun group activity for exploring and celebrating the diversity of people's emotional experiences with movies. It works well with large groups. Have trainees sit in a circle with one fewer chairs than people. The person without a chair stands in the middle and asks "yes" and "no" questions about films and emotions, such as: "Have you ever cried during a romance movie?" or "Have you ever held your hands in front of your eyes during a scary movie?" Those who answer the question with "yes" then stand up and, along with the person who posed the question, scramble for a new seat. The person left without a chair must remain in the middle, and asks the next question about movies and feelings.

ACTING SILLY WHILE REMAINING SERIOUS

"A master at making faces"

This energizer is a lot of fun and breaks the ice while still preparing trainees to take roles seriously. Divide trainees into two equal groups. Explain that the goal is to become the master of making faces, but only those who do not laugh have a chance. Have groups form two lines facing each other. Give a signal for the first group to turn their backs on the other group and make a face that is funny, sad, silly, goofy, etc. Then signal the group to turn back to the second group and show their faces for a few seconds. If their partner from the other group laughs, they are disqualified. Now it's the second group's turn. Have groups take turns until all the members of one group have been disqualified. The remaining group is the master at making faces.

ASSOCIATIVE AND CREATIVE SKILLS

"What is it?"

This game fosters creative and associative skills. Ask trainees to stand in a circle while you think of an object you can portray using your hands, feet, and body, but without making a sound. Everyone has to guess what the object is. As soon as someone guesses correctly, silently pass the imaginary object on to a person of your choosing. That person then uses gestures to portray a new object, while the others guess, and so on.

TRAINING PERCEPTION

"Pay attention"

This energizer encourages trainees to pay close attention to what others are doing. Start by having trainees move silently around the room and at the same speed you are moving. Trainees need to stop the moment you stop moving. Everyone stands still for a moment until you give the signal to move again. Vary the speed of movement to liven up the game from very slow to very fast. Or you can choose a trainee to set the tempo and stop and start the action, which encourages everyone to pay attention to the actions of other group members.

CREATING AN IMPRESSION OF MOTION
THROUGH INDIVIDUAL PICTURES

"Stop-and-go race"

This game illustrates how movement is created in film by lining up individual images in a sequence. Divide trainees into several groups. In each round, one person from each group enters the stop-and-go race. Have players take their place at the designated start line. But unlike in a normal race, the runners may only move forward from one "frozen" picture to the next when the signal is given, much like in a stop-motion film. They have to freeze in between. Count down "3, 2, 1, and action!" to signal each movement, or select a trainee to give the command. The runners try to move forward as much as possible from one signal to the next with each individual movement. The group whose runner reaches the finish line first wins.

HONING LISTENING SKILLS IN A FUN WAY

"Blind animals"

This games teaches how important listening is and how much fun it can be. Assign each trainee an animal to represent, whispering so no one else can hear who is what animal. Have anywhere from two to eight trainees all represent the same animal. Once all the trainees know what animal they represent, tell them to close their eyes and mimic the sounds of that particular animal. Keeping their eyes closed, going just on sound, have trainees try to find the other animals of the same tribe. Those who find their tribe first win. Take care that the blind animals do not run into anything.

MOVING LIKE A CAMERA OPERATOR

"Close-up or long shot"

Have trainees move through the room with their hands forming a square, like a camera screen, in front of their eyes. Start by naming an object or person in the room and adding "close-up" or "long shot." Everyone has to get close to or far away from the named object or person to capture the designated shot size. Have a trainee designate an object or person in the next round.

UNDERSTANDING VIDEO AS IMAGE AND SOUND

"Video track seeks audio track"

This game visualizes how visual and audio material is synched in audio-visual video. Various groups can compete against each another. The basic idea is that a number of video and audio tracks have gotten mixed up and need to get back together. First, make a list of a few simple actions, for instance "stirring soup," "starting up a moped," "getting annoyed," "laughing at a joke. You will need half as many actions as you have trainees in each group. If you have 10 trainees in each group, you will need five different actions. Then write each action on two slips of paper, once with the added instruction "video track - silent", once with "audio track - sound". Each trainee draws a slip of paper with an action and an instruction. When you give the start signal, the "video tracks" pantomime the appropriate movements for their action, while the "audio tracks" make the appropriate sounds. Once the corresponding tracks have found each other, they form a pair and stand back-to-back without moving or making a sound. The group that puts everything together correctly first wins.

A VIDEO-EDITING COMPETITION

"Cut it"

This fun energizer helps trainees get a feel for video editing. Divide trainees into two groups. Then have each group form a line and hold hands. The first person in the line lets go of thier neighbor's hand and becomes the cutter while the rest of the group are the "raw material" that the cutter must rearrange into a new sequence. Tell cutters how their material should be arranged, according to e.g. sex, height, trouser length, hair color, etc., then give cutters the signal to start arranging their material into the right sequence. Cutters use their arms to split the link between two hands and may only make one cut, then properly rearrange the two cut parts before making the next cut. The first group to finish wins.

TELLING AND ACTING OUT CREATIVE STORIES

"Silent movie"

This energizer spurs the creativity of the group and facilitates discussion about dramaturgy as trainees practice telling a story and taking on different roles. Divide the group into "narrators" and "actors" The first narrator starts with one or two sentences that mark the beginning of a made-up story, and introduces a couple of figures. Some of the actors take on these roles as in a silent film: without speaking, they use exaggerated gestures and facial expressions to portray what the narrator has said. The next narrator carries on with one or two sentences, more actors are added, and so on. The idea is to have each narrator continue the story, so that the parts are related and that roles are created for all the actors as the story unfolds.

GUESSING GENRES

"Genres game"

Divide trainees into several groups and have each group pick a slip of paper with a film genre written on it. Depending on trainees' experience, these genres could include: comedy, drama, action, science fiction, romance, horror, thriller, or detective stories. Each group then prepares a brief scene that corresponds to the genre without naming it. Have groups act out their scenes as the others try to guess the genre. Every time a group gives the right answer, it gets a point. The group with the most points wins. Once the game is over, open a discussion on the characteristics of the various film genres.

INTRODUCTION

Video briefing

Targets	Exchanging personal experience with video and film genres; understanding the characteristics of video; examining the emotional effects video can have on a person
Duration	2 hours
Preparation	Download and print or copy worksheet
Materials	"Video profile of …" worksheet, flip chart with markers
Methods	Individual work, pair work, open discussion
Technology	–

POSITIONING – GENRES | 30 MIN., ENTIRE GROUP

Welcome trainees and introduce the subject of video. Mark a line through the room where one end stands for "one" and the other end for "ten." Explain you will make statements and trainees have to position themselves along the line according to how they feel about the statement, ranging from "one" for "do not agree" to "ten" for "agree completely", and the middle for "somewhat agree".

Statements could include:
– I like to watch movies on television/in a movie theater/on the Internet.
– It's better to watch documentary videos than scripted and acted movies.
– I like the comedy/mystery/romance/horror/science fiction/ action /drama/documentary genre.

After trainees have taken up their positions, ask a few why they positioned themselves in a particular spot and why they agree or disagree with your statement. Then stress the role of viewers, who ultimately decide whether a film, TV broadcast or Internet video is a hit or a flop.

BRAINSTORMING: WHAT IS VIDEO? WHAT CAN VIDEO DO? | 30 MIN., ENTIRE GROUP

Brainstorm with trainees to compile a list of the most essential features of film and video. You can use a flip chart to record the most central aspects and explain terms like: video clip, video sequence, genres, shot size, audio-visual, video track, audio track, and cut. Talk about the differences between film and video.

TASK: VIDEO BRIEFING | 30 MIN., INDIVIDUAL WORK, PAIR WORK

The goal is to have trainees share their impressions of and experiences with movies, TV shows, and Internet videos with each other. Start by having each trainee fill out a video profile and then compare their results with their neighbor. They can also add things that develop from their talks with one another to their profiles. The video briefing will prompt them to reflect on their own preferences and delve deeper into the forms and content video can take on.

– Thousands of films, TV shows and Internet videos exist around the world. Not everyone likes everything. Which ones have impressed you so much that you still remember them well? And why? Please fill out the video profile.
– Compare your experience with those of your neighbors. Discuss in particular what made you laugh or cry during a movie, what shocked or impressed you so much that it changed your life.

PRESENTATION AND DISCUSSION | 30 MIN., OPEN DISCUSSION

Collect the video profiles and display them for everyone to see. Once trainees have looked at all the video profiles, start a discussion:

– How easy or difficult was it to fill out the video profile on your own?
– How did your trip down memory lane change once you started talking with the person next to you?
– What category were most of your examples from: movies, TV shows, or Internet videos? Why?
– What can be shocking about movies, TV shows or Internet videos? How closely do the shocking bits resemble reality?
– How can a movie, TV show or Internet video have such an impact that it changes something in the viewers' lives, emotions or outlooks, even though all they do is watch passively? What makes movies, TV shows and videos so powerful?
– Can you think of examples where a movie, TV show or Internet video changed the perspectives or even the lives of a wider audience and not just those of an individual? What were the changes?

Video profile of …

There are millions of movies, TV shows and Internet videos around the world and everyone has their own personal preferences. Which ones do you remember best and why?

What made me laugh and why?		
Movie	TV show	Internet video

What made me cry and why?		
Movie	TV show	Internet video

What shocked me and why?		
Movie	TV show	Internet video

What changed my life and why?		
Movie	TV show	Internet video

EXERCISE

Vlogging — setting an agenda

Targets	Exploring the variety of content and the characteristics of a vlog; learning to present and speak clearly; learning to record video, create a vlog and present it.
Duration	3 hours
Preparation	Download and print or copy worksheet; find one or two good examples of a vlog
Materials	"Vlogging – plan and prepare" worksheet, flip chart with markers
Methods	Guided discussion, pair work, presentation
Technology	Computer, projector, Internet, cell phones with video camera function for vlogging

DEFINING A VLOG | 30 MIN., ENTIRE GROUP, GUIDED DISCUSSION

Ask trainees if they know what a vlog is and if they can name the main characteristics of a vlog. Write descriptions down on a flip chart. Before explaining which ones are correct, have the group watch one or two sample vlogs on YouTube. Then compare the vlogs viewed with the descriptions on the flip chart and add missing characteristics to the list.

PLANNING: YOUR INTERESTS, YOUR TOPICS, YOUR VLOG | 30 MIN., PAIR WORK

Transition to an exercise and have trainees create a vlog that is no more than two minutes long on a topic of their choice. Trainees work in pairs, and each pair should have at least one cell phone with a camera function. The following steps will help trainees select and clearly focus the topic of their vlog:

– What are your interests? Which of those could be a good topic for your vlog? Write down your ideas on the worksheet.
– Present your ideas to the other trainees and get their feedback. Which of your ideas could be exciting and interesting to your viewers? Choose your subject.
– Now discuss the various aspects of your topic with the other trainees.
– Select one aspect you think you can say the most about and that is relevant to your viewers. Define a key question or guiding idea that serves as a golden thread through your vlog.

Assist trainees in selecting a topic. The scope of possible topics for vlogging is broad and includes sports, cooking and traveling, personal opinions, and socially relevant issues such as environmental pollution and climate change. If one pair is interested in climate change, for instance, they might focus on its global or local ramifications, or on the sustainable management of resources. A key question for the second aspect of the topic could be: "How can you protect the environment?"

Once each pair has found a topic, they present their ideas to the rest of the trainees. With the help of group feedback, assess the practicality of each idea and whether it offers a personal approach for the vlogger. Suggest any necessary corrections and ideas for how to broaden or whittle down the approach to the issue.

TRAINING AND PRODUCTION: YOUR VLOG | 60 MIN., PAIR WORK, GUIDED DISCUSSION, ACTIVE MEDIA WORK

Before actually recording the video, it's important to have both the vlogger and the person operating the camera practice. Using the worksheets, offer trainees tips on how to employ language and text, voice, gestures, and facial expressions, and suggest good visual and audio settings for the recording. Depending on the technology available, you could show trainees how to use a video editing application to trim the beginning and end of the recording.

Have each pair prepare their vlogs independently and without intially employing any technology. When the vloggers feel confident enough with their texts and performances, each pair can look for a suitable, quiet space to make the recording. Encourage trainees to practice with their equipment and make sure the sound levels are appropriate before they start recording. Once a pair feels confident and ready, they can begin recording the vlog. If necessary, they can then use a video editing application to make clean cuts at the beginning and the end of the vlog.

PRESENTATION AND CONCLUSION | 60 MIN., ENTIRE GROUP, PRESENTATION

Trainees present their vlogs to the group. Smartphones can be connected to laptops and projectors to show the videos, or trainees can upload their videos into a shared Facebook group or YouTube channel.

Ask the group to provide productive feedback for each vlog shown and consider the following aspects: topic selected, the vlog's structure, the vlogger's presentation, the intimacy with the virtual audience, the integration of personal experience into the vlog, the shot size, the perspective, and the sound.

Please remind trainees that feedback always starts with a positive aspect.

Wrap up the session by asking trainees what conclusions they have drawn from creating their vlogs.

Vlogging — plan and prepare

What topics interest you?

_____

_____

_____

Circle the topic that would be most interesting for your viewers
and something you have a lot to say about. Think about various
aspects of that topic.

_____

_____

_____

_____

Now, circle the aspect that would be most relevant for your
viewers. Formulate one main question or idea that you aim to
address in your vlog.

_____

_____

_____

_____

Tips for language and text

It is always important for a vlogger to think about their audience. Select an appropriate way of addressing the audience, and speak directly to your viewers. Weave a golden thread through your vlog.

– **Introduction:** How do you want to introduce the issue to your viewers? With a personal example? With a question?
– **Middle section:** What additional aspects, questions or examples do you also want to address and when? Do you want to surprise your viewers? How?
– **Conclusion:** How do you want to end your vlog? With a conclusion? An open-ended question? With a reference to a link, another vlog, or a call to action?

Tips for voice, gestures, and facial expressions

A vlogger can employ various tools to emphasize the text.

– **Voice:** You can play with your voice and pitch: speak loudly, or quietly, and pause occasionally. Just make sure you always speak clearly.
– **Facial expressions:** Look directly into the camera and use facial expressions to indicate how you want to get your point across — whether in a serious or humorous way.
– **Gestures:** Use gestures to emphasize what you are saying.

Tips for images and sound

– **Image:** Place the camera at eye level. Make sure that the shot shows the vlogger from the chest upward, and that facial expressions and gestures can be seen clearly.
– **Sound:** Since background noise can be disturbing, choose a quiet location where no one else is speaking at the same time. Do a sound test.

Tips for recording

Turn on the recording device before the vlogger begins speaking. Let the video camera run for about five seconds and then give the signal for the vlogger to begin. Hold the camera steady. You can place your elbow on a table to help steady your hold on the camera. Wait five seconds at the end before you turn off the recording function. Extra material can always be edited out, but you can never record a moment that has already passed.

Action! Video sequencing

Targets	Examining the grammar of video; visually illustrating a simple action; understanding video shot sizes and sequencing; understanding visual narrative language; creating a video sequence and presenting it
Duration	4 hours
Preparation	Search for two or three short video examples to illustrate the video shot sizes employed; download and print or copy worksheets and guidelines; test video editing application
Materials	"Storyboard" and "Quiz: Video shot sizes" worksheets, "Five-shot rule" guidelines
Methods	Guided discussion, group work, quiz, presentation
Technology	Computer, projector, Internet, cell phones with video camera function

GUIDED DISCUSSION: THE GRAMMAR OF VIDEO | 20 MIN., ENTIRE GROUP

Start by writing "The Grammar of Video" on a flip chart and ask trainees to brainstorm about what this could mean. Write down all the ideas mentioned on the flip chart without commenting. Show a brief sample video in which a particular action has been broken down into sections based on shot size.

Tip: On YouTube, type in "video sequencing" and "five-shot rule" to find examples. Visualize and discuss the various shot sizes based on the sample videos.

VIDEO SHOT SIZES | 20 MIN., GROUP WORK, QUIZ

This is a chance for trainees to apply their newly acquired knowledge. Divide the group into smaller groups who compete against each other. They may refer to their worksheets during this quiz.

Have trainees watch two videos you selected that use of a variety of shot sizes. Instruct groups to identify the first ten shot sizes, and to note them down on their worksheets along with a sketch of each. Trainees do not need to watch the videos to the end, but they should not watch any one video more than three times to intensify the sense of competition. Have groups compare their results: the one with the most correctly identified shot sizes wins.

INPUT: FIVE-SHOT RULE | 5 MIN., ENTIRE GROUP

Distribute the "Five-shot rule" guidelines and explain how the actions and events in the video are more interesting when depicted in a variety of shot sizes.

TASK: DEVELOP A STORYBOARD FOR AN ACTION | 45 MIN., GROUP WORK

Trainees should now apply what they have learned, taking a single sentence that describes an action or activity as a starting point. You can provide the sentences or have trainees come up with them together, but they should not be too complex. Examples include:

- **The mysterious stranger secretly passes on a letter to the woman.**
- **The student impatiently searches for his cell phone in his bag.**
- **On a hot day, the woman drinks an entire glass of water in one go.**
- **The man hastily steps through the door and looks around nervously.**
- **Two friends run into each other on the street and are happy to see each other.**

The goal is to have trainees depict the one-sentence "storyline" or action in a video sequence using the five-shot rule and a variety of shot sizes, and to use a storyboard to plan the action. Have trainees sketch out their ideas for pictures on a story-board, noting the shot size to be used under each sketch. Major jumps, such as a long shot to a close-up, should be avoided. Before trainees actually start filming, look at each storyboard and review whether:

– the action in the sentence will really come across in the video
– each shot moves the action along in a smooth transition
– the shot sizes are varied enough to keep the video interesting but not confusing

TASK: RECORDING VIDEO | 30 MIN., GROUP WORK

Based on their storyboards, trainees record their various shots. Provide individual assistance, tips and suggestions where needed. Remind trainees to record a bit of free space at the beginning and end so they can be edited later. It is also wise to record several takes of each shot size, so the best one can then be selected in the editing process. Panning shots and zooming should be avoided since these movements cannot be edited – the professionals never cut a panning shot until the camera has come to a standstill, and they don't cut zoom shots until the zoom is complete. Once all shots from the sto-ryboards have been recorded, the groups review their material and chose the best takes to be used in the editing process.

INPUT: APPLICATIONS FOR EDITING | 30 MIN., ENTIRE GROUP

Before trainees actually begin editing, provide an overview of the process. Show trainees which apps or programs can be used to edit video and how to download them. Then hand out the guidelines for the VivaVideo or Kinemaster app. You can also show examples of how to do a rough cut, and then fine-tune the details of the video material.

TASK: EDITING, EXPORTING, AND UPLOADING YOUR VIDEO | 60 MIN., GROUP WORK

In their groups, have trainees start by working on their rough cut, lining up their various recordings in the right order to cre-ate the structure of the video. Once the clips have been lined up and trimmed, trainees can do the detail work. Offer indi-vidual assistance and watch each video before it is exported, pointing out possible mistakes, and offering other tips and feedback. The trainees then export the video from the app and save it on a computer or upload it to a shared YouTube channel or Facebook group.

PRESENTATION AND CONCLUSION | 30 MIN., ENTIRE GROUP

Once the videos have all been produced, have trainees come together for a group presentation. Each video presentation is followed by a round of applause and then feedback from all the groups. Points of discussion can include the various shot sizes that were applied or not applied, their variation, and the technical implementation, continuity, clarity and creativity of the video.

When all the videos have been presented, ask trainees to sum-marize what they have learned in this unit. Encourage them to be aware of the various shot sizes and perspectives used, as well as the editing of any video they watch in future, to en-hance their understanding of how a story can be told.
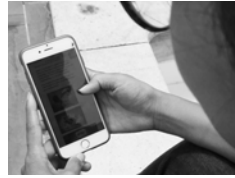
Quiz: Video shot sizes

Long shot

Medium shot

Close-up

Over the shoulder

Unusual shot

Analyze the first ten shots from video 1. For each of them, identify the shot size and write it into the bottom part of the box. Describe or sketch the action of the scene in the top part of the box.

Analyze the first ten shots from video 2. For each of them, identify the shot size and write it into the bottom part of the box. Describe or sketch the action of the scene in the top part of the box.

Five-shot rule

Close-up of the action
What is happening? Engage the viewer and introduce a little mystery by getting very close to the action and showing a detail.

Close-up of the face
Who is doing the action? What are they feeling? Go in very close and crop the top of the subject's head.

Medium or long shot
Where is the action being done? Add context, mood, environment, location, and information about the subject's surroundings.
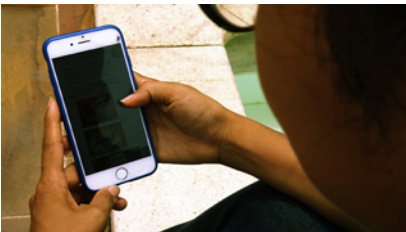
Over the shoulder shot
How is the action being done? Film from over the subject's shoulder to represent the person's point of view. Viewers can then identify with the person doing the action.

Unusual/alternative shot
What else should the viewer know? Be creative, stand on a chair, crawl on your belly, and vary what is in the foreground and the background.

WORKSHEET

Storyboard

Plan the shots for your storyline with this storyboard. Use the five-shot rule and a variety of shot sizes. Sketch your idea for each shot and write the shot size under each sketch. Avoid major jumps, such as a long shot to a close-up.

Title: _____

Role-playing: YouTube star

Targets	Examining types of video in social media; discussing the popularity of certain videos and YouTube stars; creatively role-playing a YouTube Star; offline interactivity
Duration	3 hours
Preparation	Look for an example of a popular YouTube video; download and print or copy worksheets
Materials	"Check it! YouTube video", "Present it! YouTube channel" worksheets
Methods	Guided discussion, group work, role-play, interactive presentation
Technology	Cell phone, Internet

INTRODUCTION: TYPES OF VIDEO ON SOCIAL MEDIA | 30 MIN., ENTIRE GROUP, GUIDED DISCUSSION

Start by showing trainees a popular YouTube video, either a video by a YouTube star, or a video that went viral. You could also search YouTube's Spotlight channel: https://www.youtube.com/user/Youtube

After watching the video together, ask trainees to discuss why they think the video or YouTube star is so successful. Stress the special role the audience plays in social media. The interactivity of social platforms allows every viewer to decide what to watch, like or dislike, and share or comment on. Discuss with the group possible motives for watching video clips in social media, for instance:

To have fun	To participate in discussions
To be up to date	Out of boredom
For information	To get help
For orientation	To learn
For entertainment	

Now ask if the classic film genres can be applied to videos in social media. Have trainees work together and look for example videos they have seen and remember. They will discover that new types of video have developed in and through social media. Work with the group to come up with categories for social media videos on related subjects, such as:

Music video	Comedy	Fashion/Makeup
Smalltalk	Sports and Fitness	Singing
Mishaps	Repair	Tutorials
Gaming	Vlogs	Lifestyle
Animals	Dancing	Cooking
Knowledge	Tips	Trash

TASK: FINDING AND ANALYZING EXAMPLES | 60 MIN., GROUP WORK

Depending on the technology available and the trainees' interests, have trainees form groups. Each group should have at least one smartphone or laptop with an Internet connection. Each group chooses one of the social media video categories. The group then analyzes the category using a popular video from that genre. Distribute the worksheet and discuss the various questions, then ask groups to analyze the characteristics of the sample video, and write them down on either the worksheet or a flip chart.

PLANNING AND PREPARING: INTERACTIVE YOUTUBE STAR | 30 MIN., GROUP WORK, ROLE PLAY

Once the groups have discussed and shared the characteristics of their video categories, ask them to get creative. Explain that they should develop their own idea for a video in line with the category they have analyzed, and prepare a presentation in the form of a role-play. Have group members think up a name for their fictitious YouTube channel, the kinds of viewers they want to draw, the content of their video role-play, and how long it should be. They decide who the presenter will be and who will operate the camera. They should also decide on a setting. Just like on social media, viewers will later have the opportunity to make comments. Each group should create a flip chart (see "Present it! YouTube" worksheet). Have groups detail the video and the fictitious channel on the flip chart, leaving a lot of space for comments, along with "like" and "dislike" buttons. Once a group has developed their idea and their flip chart, they should practice their presentation.

PRESENTATIONS AND COMMENTS | 30 MIN., ENTIRE GROUP, INTERACTIVE PRESENTATION

Open the session by asking the first group to present their role-play. After a big round of applause for each presentation, give the audience a chance to write their comments on the prepared flip chart and to select "like" or "dislike."

ANALYSIS | 30 MIN., ENTIRE GROUP

After all groups have role-played a video from their fictitious channel, have trainees analyze their experience. Start by asking them to reflect on their own role-playing:

– Was it easy, or difficult, and what was the most fun?
– What was different from what you expected?

In the next step, trainees should reflect on the "likes," "dislikes," and comments they received.

– How did it feel to receive other people's comments?
– What did the "likes" and "dislikes" mean to you?
– What was different from what you expected?

The third step involves choosing winners for three different categories. Set out three boxes and give each trainee three ballots, one for each category or box. Agree on the criteria for each box. Some suggestions include: "entertaining," "informative," "appropriate for that category," or "creative," and "unusual." The members of a group cannot vote for their own group. Once the ballots have been counted, name the winner of each particular category.

Check it! YouTube video

Analyze a popular video from one of the categories you have selected.

Video category: _____

Sample video: _____

Who owns the channel? _____

Content

What is the topic? Where does the video take place?

_____

_____

Who are the actors or characters? What are they like, how do they speak?

_____

_____

_____

What conflicts arise, and how are they solved?

_____

_____

_____

Images

Which things in the shots indicate location? Are there accessories and costumes?

_____

_____

_____

What are the shot sizes? Is the camera static or is it in motion?

_____

_____

_____

Are there cuts in the video? If so, what kind and how do they work?

_____

_____

Sound

Which sounds were added post-production? Is there music? What kind?

_____

_____

Impact

Do you feel well-informed? Why or why not?

_____

_____

Do you feel entertained? Why or why not?

_____

_____

Which topics, people or aspects felt real to you and which seemed exaggerated?

_____

_____

_____

How intensely were you drawn into the video and what methods were used?

_____

_____

_____

Present it! YouTube channel

Design a big poster for your presentation in the space below. Add the title of your video and the name of your channel, draw a still picture from your video, and leave a lot of space for the "views", "likes", "dislikes", and "comments" from your viewers.

You Tube

▶ ▶| 🔊

Title:

Channel:

▶ Subscribe

_____ views

╋ Add to   ➤ Share   ••• More   👍_____ 👎|

COMMENTS

GUIDELINES

Editing video: VivaVideo (cell phone)

Start menu

Start the app. Select *Edit* for a new project or *Studio* for an existing project.

Select clips
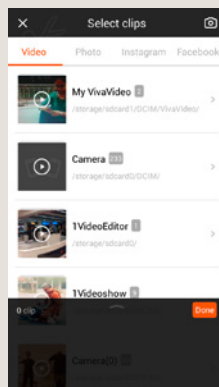
Add the first clip from your recordings.

Trim video: structure
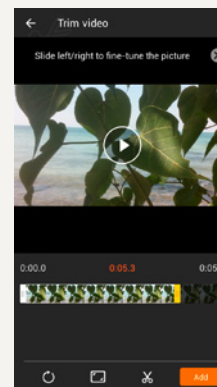
Determine the beginning and end of your clip. Tap *Add* and add the next clip.
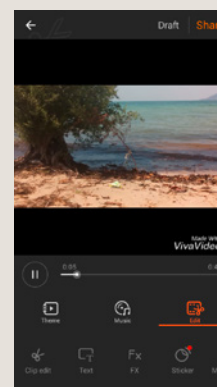
Select theme
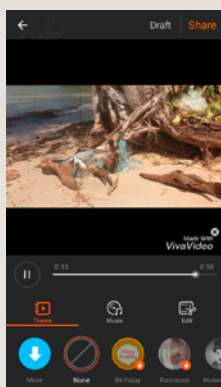
Once all the clips have been added, select *Done*. A new menu will open with *Theme* (select *None*), *Music* and *Edit*.
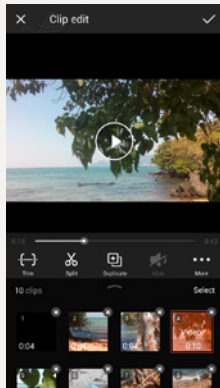
Select music
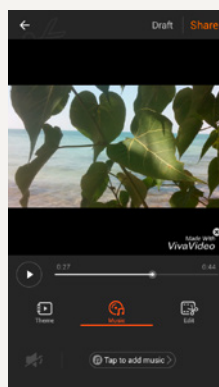
If you like, add music provided in the app. If you use other music, respect the copyrights.
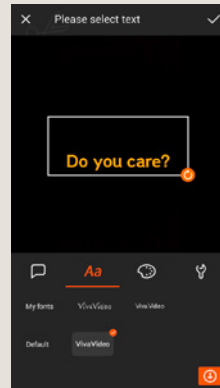
Detail editing

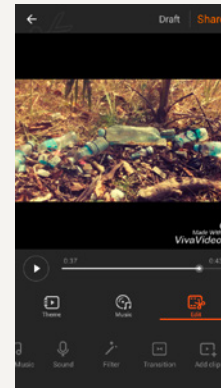Begin detail editing by selecting *Edit*.

Fine-tuning

Fine-tune the clip structure by trimming, cutting or rearranging the clips.
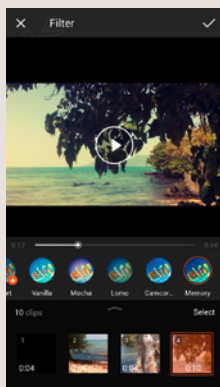
Title

You can place the title on a black background, for instance. Select the font, color, and size.
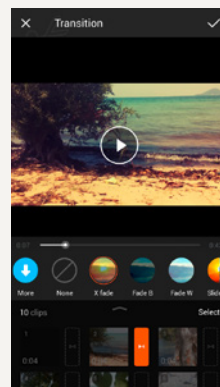
Voice recording

Music or voice recordings can also be added during fine-tuning.
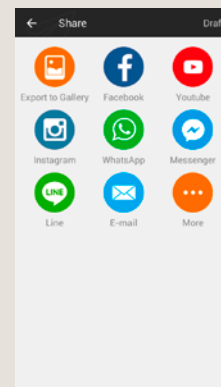
Altering color

Select *Filter* and correct the coloring of your clips if you want to achieve certain effects.

Clip transitions

You can also use effects like fading to change the transitions between your clips.
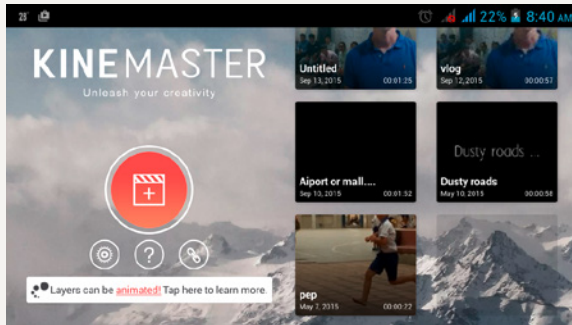
Export and share

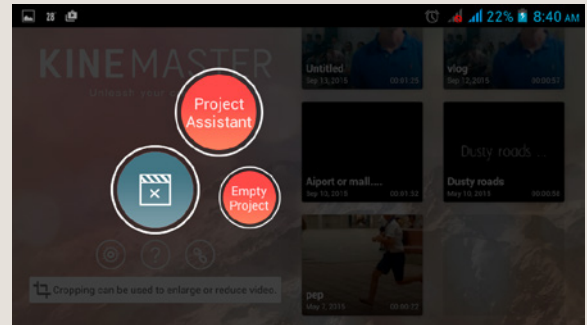Once you are done editing, tap *Share*. Then select *Export to Gallery*.

GUIDELINES

Editing video: KineMaster (cell phone)

Start application

Start the app and select + to create a new project.

General selection

Select *Empty Project*.

Understanding the menu structure
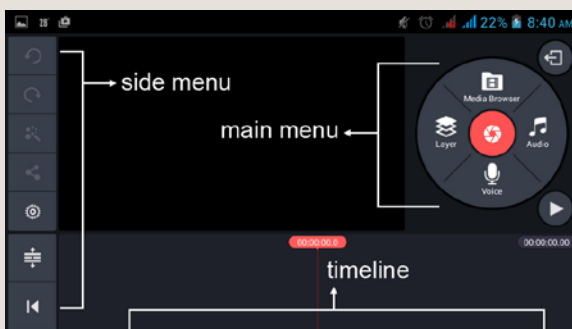
Get acquainted with the menus. Use the *Side* menu to manage general project features, use the *Main* menu for cutting, and place all the video and audio tracks for your video on the *Timeline*.

Raw edit: First clip
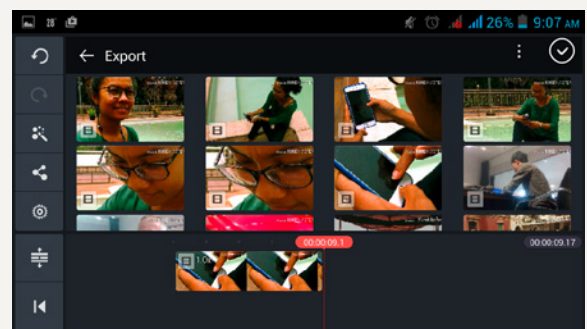
In the *Media Browser* menu, select the clip from your recordings you want to start your video with. The clip is automatically dropped into your *Timeline*.

Raw edit: Additional clips
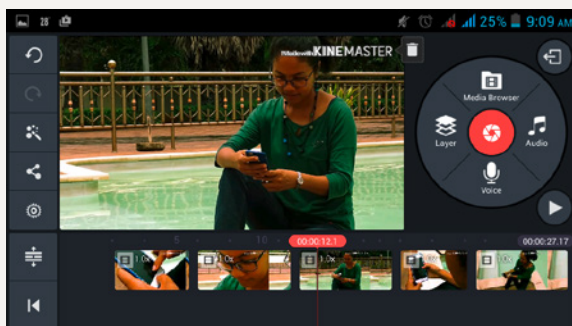
In the *Media Browser* menu, add the other clips in the order in which you want them to appear.

Fine-tuning: Clip menu

To edit a particular clip, tap on it to open the *Clip* menu rather than the *Main* menu.

Fine-tuning: Trim clips

In the *Clip* menu, select the scissors. Trim the selected clip by moving the beginning and end of the clip back and forth. You can also use the menu options to trim or cut the clips.

Fine-tuning: Colors, clip volumes
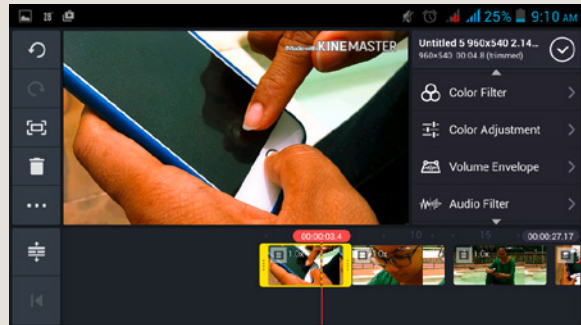
Once all the clips have been trimmed, you can work on the coloring of the individual clips. Select *Color Filter* or *Color Adjustment* in the *Clip* menu.

Fine-tuning: Color filter

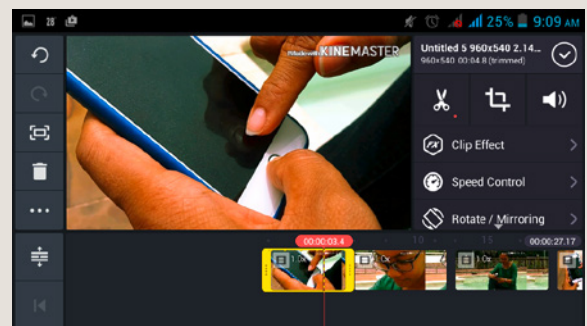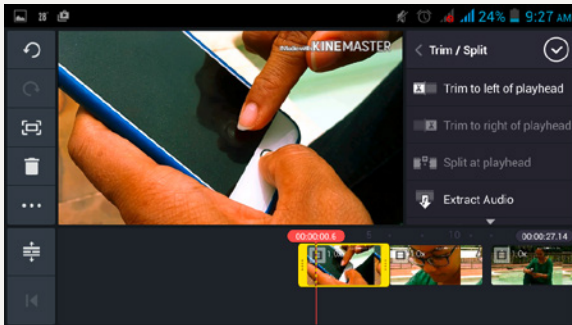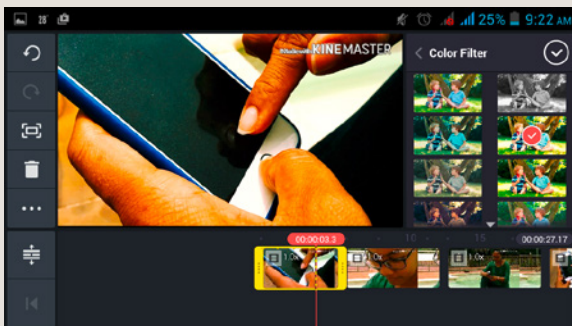You can alter the emotional impact of an image using color filters. Decide if you want to use filters and, if so, what the impact should be. The stronger you make the filter, the more artificial the image will seem. A color filter always only applies to the particular clip selected.

Fine-tuning: Color adjustment
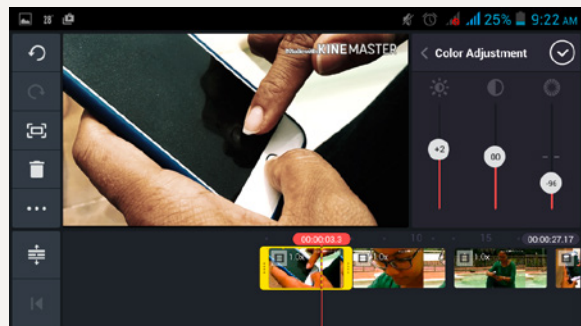
Use color adjustment to alter the brightness, contrast, and color saturation (from left to right) of a clip. Here as well, consider the effect you want to achieve and change the settings accordingly so that all the clips are harmonious.

Fine-tuning: Clip volume
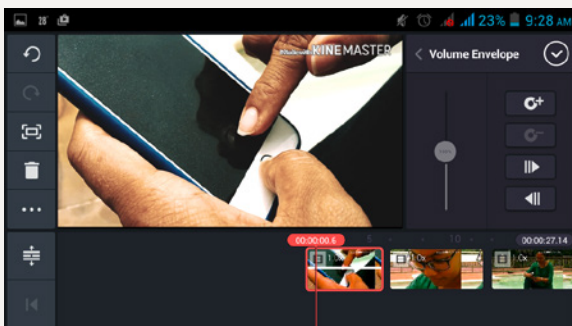
Harmonize the volume of all the clips. Go to one clip and select *Volume Envelope* from the *Clip* menu and use the controller to alter the volume.

Main menu: Layer, voice, audio
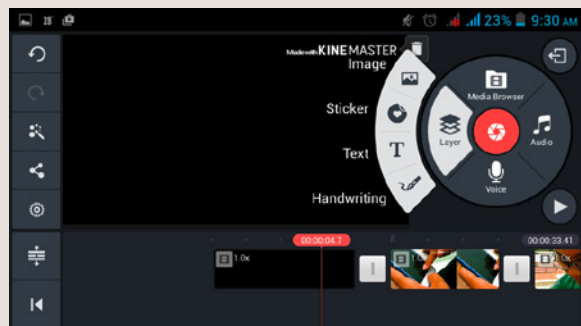
Tap an empty space on the timeline to return to the *Main* menu. Here, you can add other layers to your video, like text, stickers, audio, and language.

Fine-tuning: Title
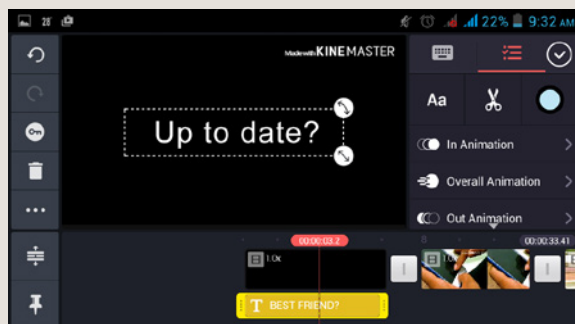
To add a title, select *Text* and then enter your text. Choose a font and a color for the text. If you would like the text to appear against a black background, just add black video to the beginning.

Fine-tuning: Off-camera narration/language
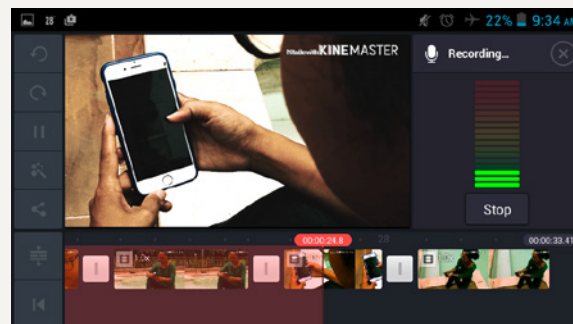
To add off-camera narration, select *Voice* and then go to the place where the narration should begin. Select *Start* to record and Stop to end a recording.

Fine-tuning: Off-camera narration/voice

The voice recording has its own audio track (in purple). Just as you did with the other video clips, you can trim the beginning and end, delete the unwanted bits, and adjust the volume.

Fine-tuning: Music/sounds
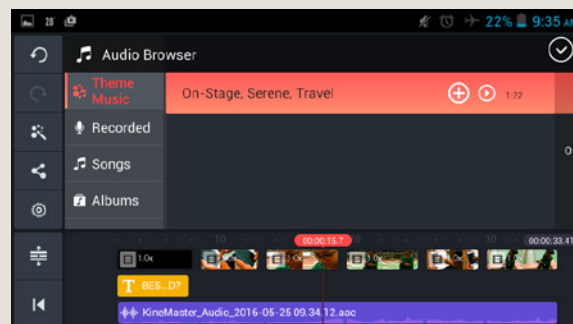
To add music or other sounds, select *Audio* in the *Main* menu. Search through your audio library and add the audio you would like to insert using +. Remember: if you wish to publish or post your video, you may get into legal trouble if you infringe on composers' or musicians' copyrights. Use only your own music or music with a Creative Commons (CC) license.

Fine-tuning: Audio tracks

When you add audio, a new audio track appears (in green). Compare the tracks and adjust the volume levels, if necessary. You can also trim and delete spaces.

Side menu: Project settings for audio
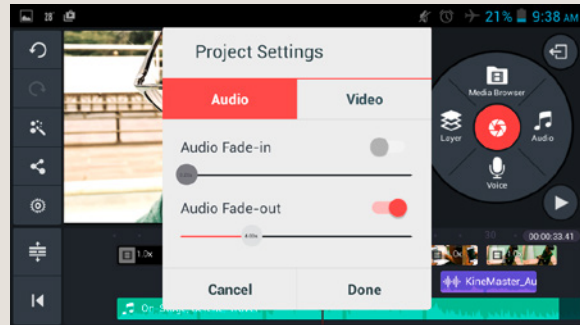
You can adjust the settings to make the fade-ins and fade-outs of the audio tracks automatic. This makes the transitions less abrupt. To do this, go to the *Side* menu and click on the wheel. Select *Project Settings for Audio*.

Side menu: Project setting for video
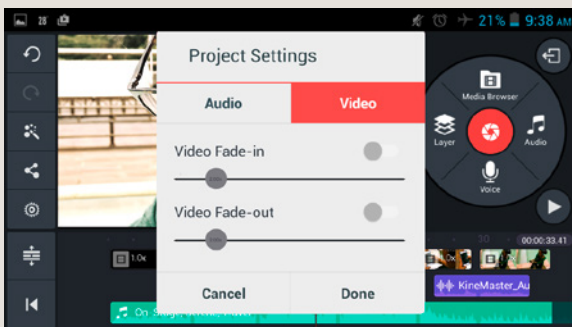
Like the project settings for audio, you can set automatic fade-ins and fade-outs for the the video clips here.

Side menu: View
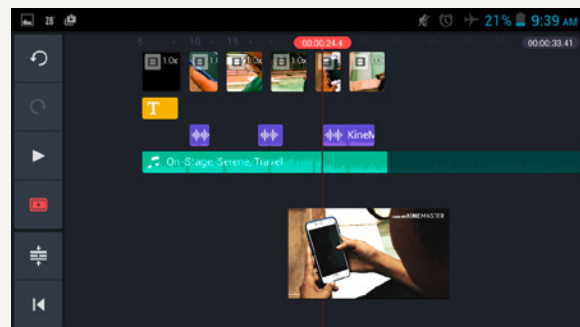
In the *Side* menu, you can adjust the display of your timeline and the viewing function. The *Play* button allows you to show your edited video in full screen.

Side menu: Share

Once you have finished editing your video, you must export it out of your app. Select the *Share* button to export.

Export: Save video
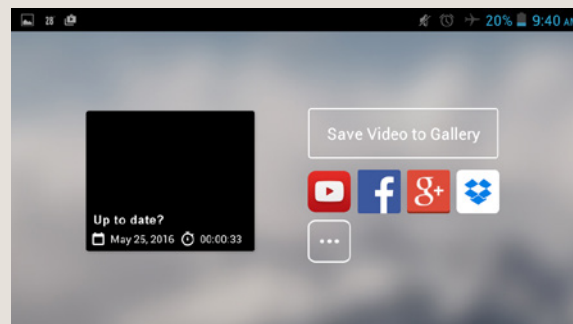
To save the video long-term, tap *Save Video to Gallery*. If you would like to share it right away in a particular app like Facebook, tap that particular button.

Export: Free version with watermark
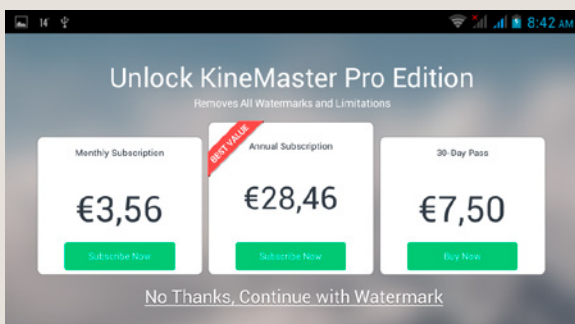
If you are using the free version of KineMaster, you can only export your video with a watermark. Select *No Thanks, Continue with Watermark*.

Export: Choose quality
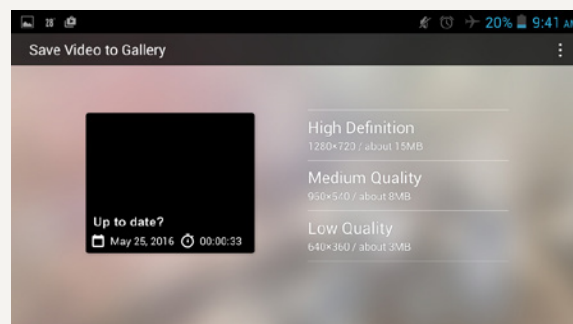
You now have to decide on a particular quality. *Medium Quality* is sufficient for viewing. Select *High Definition* for the best quality when you save your final version. Depending on the quality you choose and the length of the video, it can take a few minutes for the video to be exported.

6
Social media and Web 2.0

- Internet safety and privacy

- Fake news and information bubbles

What are "social media" and "Web 2.0"?

What is the Internet?

The Internet is a network that connects computers around the world. It does this by using a computer language common to all computers online called TCP/IP, which is short for Transmission Control Protocol/Internet Protocol. This is where the term IP address comes from, which is the address that information you access is sent to. Through this common language, information and data are split up into small chunks (called packets), sent through data lines, and then reassembled for the person accessing them.

What are the characteristics of the Internet?

The Internet is constantly changing and being updated. It allows users seemingly infinite choices in their search for information. Users have instant access to a huge pool of data, which is empowering. There is no official authority in control of the Internet, which means individuals and organizations are responsible for the information they post online. On the one hand, this results in a lack of protection for users, but on the other hand, it means the Internet fosters freedom of speech on a global scale.

Since there is no editorial control on the Internet, there are also many rumors and half-truths that may look like relevant information at first sight. There is hate speech, pornography, and incitement to violence on the Internet. But the Internet also allows individuals, minorities, and special interest groups to voice their opinions. It can connect people with similar interests or experiences throughout the globe.

The Internet stores all the information on its networks as data, which means it can be very difficult to get information completely deleted from the Internet; it can, however, be made more difficult to find. The fact that "the Internet never forgets" may be worth thinking about before posting compromising information or pictures.

Who owns the Internet?

No one actually owns the Internet itself because it is a "network of networks". Individual companies and organizations own their own networks, and these are all connected to millions of other networks to form the Internet.

Who are the Internet's global players?

Although no single person or organization controls the entire Internet, there are some key players and companies who are very influential in the Internet world. They include companies like Microsoft, Apple, Facebook, and Google. They all have their own agendas and motives (e.g. to make money, collect data about users, etc.)

There are other powerful players involved in the many different aspects of the Internet. Some offer services, like Internet providers and hardware and software developers and producers. Others play key roles in web security, commerce, and communications.

What is Web 2.0 and what makes it special?

Web 2.0 refers to the second stage in the development of the Internet. In the early days of the Internet, users mainly used it to read information online. That's because the Internet was slow, data lines were limited, and it was difficult to put content on the Internet without knowing how to program in a computer language called HTML. This was too complicated or time-consuming for most people. But technological progress now allows us to post our own information (stories, comments, pictures, videos) with just the click of a mouse button. Now we are used to generating and sharing content as well as reading it. Anyone can use the Internet to post information, such as sharing a photo on Facebook or creating a blog. Web 2.0 blurs the line between content consumers and content creators.

What are social media and what makes them special?

Social media are websites and applications that allow users to create and share content with a network of other users, or a virtual community. Users create a personalized profile and are then able to interact with each other and communicate in different ways, such as sharing photos and videos, chatting online, and creating groups to connect to people with similar interests. Social media have also become extremely important for traditional media like newspapers, radio and TV, because consumers are increasingly likely to access media content through social media rather than going directly to a media outlet's website. If users like the content, they share it with their friends online, so social media have also become an important distribution channel for traditional media.

What are some examples of Web 2.0 and social media?

Examples of popular social media sites include Facebook, Twitter, Instagram, YouTube, Flickr, LinkedIn and Pinterest. Web 2.0 includes other kinds of interactive software too, such as online banking, blogging, online file sharing tools, and online shopping.

What advantages do social media and Web 2.0 have for me?

Social media sites are designed to be easy to use and are usually free of charge. Users do not need any particular skills to create a profile and start posting content and interacting with other users. Social media make it easy to keep in touch and find other users with similar interests. Because these sites encourage you to make connections, they can be used to find useful contacts and sources. Web 2.0 makes the Internet

a more dynamic and democratic place. Ordinary people like us, who are not professional journalists, have a channel where they can tell their stories and discuss what is on their minds. Web 2.0 also helps people like us to become more engaged with the media and developments in society because we can all post comments and links about information we see online.

What risks do social media and Web 2.0 have for me?

Social media work by getting their users to share information, but since they are public spaces, this information can often also be accessed by others. This means users have to consider what kind of information they post about themselves. The risks can be small but uncomfortable—if someone you don't know sees something personal you have posted about yourself, for instance, it can feel like an invasion of your privacy. Sometimes employers check the profiles of their employees, for example, to see what kind of image they are creating online. But there can also be more serious risks, such as posting when you are going on holiday, which can make your home more vulnerable to burglars.

Since it is easy to post things anonymously on the Internet, it is easier for cyberbullies and hackers to post abuse, insults or threats, and gather information or create fake profiles. The main risks of Web 2.0 involve security and privacy. Posting or entering information about yourself online can put you at risk of being hacked, which is when others gain access to your data without your permission. It can also mean personal information you would prefer to keep private is revealed to others.

How can I stay safe online?

Always think about what you share online. Many social networks will allow you to adjust your privacy settings to restrict the number of people who can see what you post. There are also blocking functions that allow you to block certain users. Make sure you use strong passwords—at least eight characters with a mix of upper and lower-case letters, numbers, and symbols—and always keep them secret. If you don't, you risk getting hacked, and then someone else can post on your page pretending to be you. If you are targeted online or you see another user being targeted, take a screenshot and report the incident to the social network or website involved.

What impact do social media and Web 2.0 have on society?

Social media sites and Web 2.0 have been blamed for a loss of privacy. People often share more information about themselves online than they would feel comfortable doing offline. Some people are concerned that human interaction has shifted online, and that this could negatively affect the way people communicate with each other in person. In addition, users often share rumors and lies without checking them beforehand. But

since these users seem trustworthy to their friends, their friends often believe that the rumors and lies are true and sometimes share and spread them even further. This can lead to disinformation on a large scale. However, social media also enable speedy communication around the world, and have brought many people together who would not otherwise have been able to interact. The fact that anyone can access and create online content has created a democratic space online, which fosters freedom of speech.

What role can Web 2.0 and social media play in the democratic process? What challenges are there?

Social media sites have developed into a useful space for political activity. These sites enable direct communication between politicians and their voters, and allow voters to keep close track of the activities of politicians online. Web 2.0 means reactions, debates and conversations can be quickly generated online. Social media can be used to connect large groups of people fast, which means they can be used to inform and organize others. This can challenge the status quo because people can gather information online, organize protests and demonstrations, and bring about change. However, websites like these also enable governments to carry out a higher level of surveillance of their citizens. Social media and Web 2.0 enable political groups to spread their messages quickly, but they also enable them to spread propaganda.

6
Social media and Web 2.0
Internet safety and privacy

Learning objectives

Knowledge
Internet safety; cyberbullying; Facebook: general account settings, privacy, pages, groups; Twitter: general account settings, Tweets, following, verification

Skills
Using social media responsibly, finding information on social media, verifying information, connecting with peers through social media, developing communities and groups, producing multimedia content for social media (short texts, photos, videos), understanding the opportunities and risks posed by social media like Twitter, Facebook, LinkedIn and Instagram, networking professionally on social media

Schedule

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

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

INTRODUCTION | 1 HOUR

Experience — post scramble
Introducing social media; reviewing posts; defining the terms Web 2.0 and social media and gathering examples

EXERCISE | 2 HOURS

Facebook — private or public?
Examining the characteristics of social media; speaking about the wide range, sustainability, and dynamics of social networking; drawing conclusions for one's own social media behavior

EXERCISE | 3 HOURS

Facebook expert
Becoming an expert in using Facebook; general account settings, privacy, pages and groups; Facebook etiquette; connecting with one's peers; developing communities and groups; finding information on Facebook

OUTPUT | 1,5 HOURS

Web 2.0: My opinion on …
Trainees create photos or a Facebook album expressing their opinions about Facebook; reflecting on positive and negative aspects

ENERGIZERS

Social media

PUBLIC AND PRIVATE: NICKNAMES

"Group juggle: Nicknames"

Have trainees write down their real names, and then think of a nickname to use on the Internet to protect their privacy. Then they throw a soft ball (or balls) to each other. When the ball is thrown, the thrower calls out the name or the nickname of the person they are throwing it to. If the target person was addressed by their nickname, they should catch the ball. If they were addressed by their real name, they should not try to catch the ball and let it drop. If they catch the ball anyway, they have to raise their arms in the air and shout out their nickname. When a person has had to raise their arms three times, they are out of the game. The game can be sped up to see how fast the group can throw balls to each group member.

Reflect on names and nicknames, and why everyone has three chances before they are taken out of the game. (The more often you use your real name on the Internet and in social media, the more others know about you. They can then compile that information and get a very clear picture of you, your habits, friends, and your personality. Even strangers and crooks can do this if they can see your social media activities.)

SOCIAL MEDIA: PRIOR EXPERIENCE

"Social media activities: Have you ever ...?"

This is an active, fun group activity for exploring and celebrating the rich diversity of people's media experience. It works well with large groups. Have trainees stand or sit in a circle. Start by explaining that you will call out different questions that may or may not apply to each person. If what you say applies to a person, then that person runs into the middle, jumps in the air, and gives a "high 5" to someone else who has also run in. Example questions: "Have you ever posted a funny picture?" "Have you ever added friends you don't know?" "Have you ever looked through various profiles?" "Have you ever thought about data safety?" If a question is too personal or the answer might embarrass someone, trainees can "block" the question by making a "stop" sign with their hands.

INTERNET: ANONYMOUS?

"Data call-out"

Have trainees stand in a circle and extend one hand into the middle with all 5 fingers spread while looking down at the ground. When you call out "heads up", everyone looks up and establishes eye contact with someone else. When two people catch each other's eye, they shout, "I see you!" and register the eye contact by folding down one finger on their hand. When a person has shouted 5 times, that person is out of the game. Continue until no one is left. Reflect with trainees about the effect the game had on them, their sense of safety, and ability to act anonymously.

SOCIAL MEDIA: MULTITASKING

"Pass the sound"

Have trainees stand in a circle. Start by tossing a ball or an imaginary object and making a sound. The trainee who catches the ball or the imaginary object has to imitate the "tossed sound", then throw it to someone else with a new sound. The sound can be anything from animal noises to goofy sounds.

Play for a while, then increase the difficulty: the catcher repeats the first sound, then adds a new one and tosses the object to a third person, who adds another sound, and so on, until the trainees can no longer keep up. Reflect on the skill of multitasking in the game and compare it to social media.

SOCIAL MEDIA: INSPIRATION

"Snowball fight of ideas"

This can kick off an idea-sharing activity. Have trainees write down ideas, for instance about the Internet, on slips of scrap paper and crumple them up into balls. To share their ideas, the group has a big paper fight. At a given sign, they pick up the paper balls, open them, and read the ideas on the paper aloud. You can also use this game for brainstorming on something specific: play several rounds, and have trainees silently react to the ideas on the papers by writing down new ideas that bounce off the original ones and the other responses. Reflect on inspiration and the advantages of sharing ideas anonymously to a wide crowd (like on social media).

SOCIAL MEDIA: SOCIALIZING

"Speed dating: 1-minute mixer"

The game has its origins in speed dating. Divide trainees into two groups and ask them to form two circles: an inner and an outer circle. Each person from the inner circle should face someone from the outer circle. The aim of the game is for the people standing across from each other to share any small bits of information that occur to them about their hobbies, interests, events, experiences, jokes, animals, family (similar to status updates on Facebook). Trainees only have a short time to "update" each other. Start with 45 seconds, go down to 30, then 20, and end with 10 seconds. Use a stopwatch to keep time and blow a whistle or give some other signal when to start, and when to stop. When the end signal sounds, the outer circle rotates one spot to the right to face the next person in the inner circle and start the next conversation. After a few rounds, trainees have rotated back to their first partner. Now the task is to remember the topics they discussed before and to continue the conversation where they left off. You can speed up the game by shortening the update time. Tip: Encourage trainees to choose different topics with each person.

"Silent brainstorm race"

A brainstorm race is a nice way to review topics you've already covered and have some energizing fun at the same time. Teams race to brainstorm and list as many items as they can in a set amount of time—without speaking! Flip chart papers on flip chart stands are ideal for making these lists because you can turn them so the groups can't see each other's work. Give each trainee a pen or marker. Divide the group into equal teams. Explain that you will call out a topic, then give them 1 minute (or however long works best for your group) to brainstorm and list as many ideas as they can come up with without speaking. Have trainees write their ideas on the flip chart paper or board provided. The team with the most ideas after the prescribed time wins that round. Ask the winning team members to present their ideas, and encourage the remaining teams to add any ideas the winning team missed, and to correct any wrong items or ideas the winning team may have presented. Proceed with the next topic. Keep a running score on the front board.

Brainstorming content could include various questions about social media or media itself. Be specific with your questions. Reflect on the dynamics of collecting ideas without speaking while also under time pressure.

Experiences

Targets	Getting to know trainees' social media experiences; reviewing posts; defining the terms Web 2.0 and social media; identifying trainees' current insecurities
Duration	1 hour
Preparation	–
Materials	"Game – post scramble" guidelines, index cards, tape, pens
Methods	Entire group, pair work, game
Technology	–

"POST SCRAMBLE" GAME | 20 MIN., ENTIRE GROUP

Welcome trainees and ask them to answer the following questions by raising their hands: "Who uses Facebook? Twitter? YouTube? LinkedIn? Instagram?" Then explain the "Post scramble" game using the corresponding guideline.

After the game, moderate a discussion of the contents, dynamics and the types of language used. Encourage trainees to compare their experience with the game to real life.

EXPERIENCE WITH SOCIAL MEDIA AND WEB 2.0 | 20 MIN., ENTIRE GROUP

Ask trainees to talk about their experience with Web 2.0 and social media and moderate the discussion. Take notes on the issues raised to use in other exercises. Explicitly ask about both positive and negative experiences and do not stop the exchange if trainees seem to have a real need to talk about their experiences.

DEFINING SOCIAL MEDIA AND WEB 2.0 | 20 MIN., ENTIRE GROUP, PAIR WORK

Have trainees pair off and work together to define the terms social media and Web 2.0, and write their definitions on index cards. In the meantime, write down standard definitions on other index cards. Collect and mix all the cards. Have a trainee read them aloud, then all trainees vote for the definitions they consider most accurate.

Here are two standard definitions:

Web 2.0 is the second stage in the development of the Internet, characterized especially by the change from static web pages to dynamic or user-generated content and the growth of social media.

Social media are websites and applications that enable users to create and share content or to participate in social networking.

Game — post scramble

"Post scramble" is good for an introductory session. It provides insights into trainees' current questions and prior experience, and can be adapted to different topics and questions.

EXPLAINING THE GAME

Have everyone sit in a circle to form a big social media user group. All the seats are taken. Start by standing in the middle of the circle of chairs, and explain that the person in the middle is the only one who can "post" something (a message, information, or a comment) by saying it out loud. "Posts" should use the kind of language that is commonly used in social networks. Say your "post" out loud, then ask the social media users to react to your "post." Everyone who wants to react has to get up from their chairs and find a new one at least two chairs away from the one they were sitting in. You, as the person posting, try to grab one of the free seats quickly so one person is left without a seat. This person now has to react to the original post with a "like" or "dislike" (thumbs up or down) and "post" a new comment or reaction to the original post. The others react again, and so on.

You or the person in the middle can stop a running "conversation" at any time and replace it with a new "post." End the game if you think trainees are getting bored or if the game is getting out of hand.

Possible post for starting the game:

"That's what I love about money: no emotions, no tears, just reality."

Variation:
Vary the game by instructing the "poster" to ask questions or make statements that address the groups' experience with and knowledge of social media. All questions should be worded so they can be answered with a "yes" or "no," and statements worded so trainees can "agree" or "disagree". All trainees who respond with a "yes" or "agree" have to get up and find a new chair, while the others stay seated.

Possible questions to ask about experience with social media:

– Do you post pictures?
– Do you hate it when someone else posts a picture of you?
– Do you have more than 200 friends on Facebook?

Possible statements to make about social media:

– It's good that you can get all your news through Facebook.
– Cyberbullying is on the increase.
– It's good that WhatsApp shares data with Facebook.

EXERCISE

Facebook — private or public?

Targets	Examining the characteristics of social media; speaking about the wide range, sustainability, dynamics of social networking; drawing conclusions for one's own social media behavior
Duration	2 hours
Preparation	Check the computer and the Internet; prepare examples from Facebook that illustrate privacy and publicity (images, posts, content); download and print or copy worksheets
Materials	"Profile check" worksheets A – D, flip chart paper, pens
Methods	Brainstorming with entire group, group work, online research, presentation
Technology	Computer, Internet, cell phones, USB flash drive, projector (if possible)

BRAINSTORMING – FACEBOOK AND ME |
30 MIN., INDIVIDUAL WORK, ENTIRE GROUP

Prepare four sheets of flip chart paper with questions about trainees' prior knowledge and their opinions of Facebook, and hang them up in different corners of the room.

– Why do you use Facebook?
– What activities do you like most on Facebook?
– What kind of content and what specific content do you share on Facebook?
– What things do you hate on Facebook?

Instruct trainees to write their answers on each poster, but not to talk as they do so. When they are finished, ask trainees about their answers:
– Can you explain this statement? Can you give examples? Why do you feel that way?

You can add additional questions during the discussion about issues that interest you, e.g.:

– How many friends do you have on Facebook?
– How do you decide whether to add somebody?
– How often are you on Facebook?
– How old were you when you joined?

FACEBOOK: PRIVATE OR PUBLIC? | 20 MIN., ENTIRE GROUP

Introduce a discussion by asking trainees:
– Do you consider the content you share on Facebook to be "public" or "private"?

Trainees will discover that the question is not so easy to answer because there is no one single answer that applies to everyone. Whether something is considered private or public depends on the person answering the question, personal privacy limits, number of friends, privacy settings, and other factors.

Ask trainees to define their own personal privacy boundaries. Feel free to show examples of Facebook profiles, pictures and comments to get the discussion going.

Tip: Since this is a personal and sensitive topic, all the examples from Facebook should be from users nobody knows personally.

FACEBOOK: CHECKING PROFILES |
40 MIN., GROUP WORK ON DIFFERENT TOPICS

Divide trainees into four groups. Each group researches one of four specific topics about Facebook: private pictures, shared content, user information and network dynamics. Give each group a worksheet for their topic and have them log in to Facebook. You can let groups choose their topics or ask them to draw lots. Walk around during the group work phase, offering trainees individual support for their research and additional help where needed.

PRESENTATION: CHECKING PROFILES | 30 MIN., PRESENTATION

Each of the four groups presents the results of their online research. For larger groups, a projector is helpful to project examples onto the wall. Very small groups can just look at the same computer screen instead. Ask the other groups to give feedback, ask questions, and add their opinions after each presentation. Please remind trainees that feedback always starts with a positive aspect.

After the feedback phase, ask trainees what conclusions, if any, they have come to about their future Facebook activities.

Station A | Profile check: Private pictures

TASK

Please log in to Facebook. Now look through various Facebook user profiles that you have never seen before. Check out the private pictures that they have posted or shared. Try to iden-tify different categories of pictures and save and rename one meaningful or impressive example of each category to present to your fellow trainees.

What categories for private pictures did you identify?	What messages can you discern from these private pictures?

TASK

Now analyze in detail the pictures you saved. Because all pic-tures have meaning and transport information without using language, each private picture on Facebook provides informa-tion about the person and their surroundings to anybody who is on Facebook (if the profile is set to "public")—often without that person's knowledge.

Fill in the table. What information and message can you de-duce from the photos? What was your emotional reaction? Score your examples, rating the emotional quality and pri-vacy level. The higher the score, the higher the (unintentional) information quality of the picture, and the more private the content and message is.

Sample Picture	Message (brief)	Our emotional reaction (brief)	Emotional quality score (1-10)	Privacy score (1-10)

WORKSHEET

Station B | Profile check: Shared content

TASK

Please log in to Facebook. Now look through various Facebook user profiles that you have never seen before. Check out personal information that they have posted or shared. Try to identify different categories of content and select one impressive ex- ample for each category to present to your fellow trainees. Save your examples by enlarging the view, taking a screenshot, and saving the screenshot under a unique name.

What content categories did you identify?	What messages can you discern from that shared content?

TASK

Now analyze your examples in detail. Shared content always provides information about the specific interests of the person who posts it and can be seen by anybody who is on Facebook (if the profile is set to "public")—often without that person's knowledge. Fill in the table. What information and message can you deduce from your examples? What might the user's purpose have been in posting this information? What meaning does it have for you? Score your examples, rating how interesting the content is to you as an outsider and the privacy level. The higher the score, the higher your interest in the content and the more private you consider it to be.

Sample content	Message (brief)	What might the purpose be?	Interest level score (1-10)	Privacy score (1-10)

Station C | Profile check: "About"

Please log in to Facebook. Now look through various Facebook user profiles that you have never seen before. Check out the information you can find in the Facebook member's "about" section where Facebook asks users to provide personal information in different categories. Please complete the table below by listing what information Facebook asks its users for and rating how interesting that information is to you.

Facebook categories	Interest level score (1-10)

Facebook categories	Interest level score (1-10)

Every piece of information Facebook users provide in the "about" section is like a piece of a puzzle. Taken together, these pieces reflect the user's personality (pleasant, humorous, aggressive, etc.), life (school, hometown, education, friends, sexual orientation, etc.) and specific interests (politics, sport, film, games, etc.) Anybody on Facebook can use this information to get a more or less detailed idea of the user (if the profile is set to "public")—often without that person's knowledge.

Now find some notable examples of Facebook users whose information in "about" gives you a clear idea of who they are. Choose three profiles that show big differences in work/locations/music/books/likes, etc. Save these profiles (or profile links) to present them to the other trainees. Describe the impressions you have of the users and give scores. The higher the score, the higher your personal interest in the user's profile is.

Username	Our impression of him/her, his/her life and interests:	Score (1-10)

WORKSHEET

Station D | Profile check: Dynamics

TASK

Please log in to Facebook. Now look through various profiles, conversations, likes, and comments of Facebook users you have never seen before. Examine the various dynamics that can arise through the network character of Facebook after someone has posted or shared a picture, video, message, or link. Try to identify different categories of dynamics, for instance the number of likes, shares, comments, arguments, disagreements or insults and how quickly they were posted.

What kinds of dynamics did you identify?	What do you think might cause the different types of dynamics?

TASK

All content that is posted on Facebook can be shared and can develop a dynamic of its own. Try to find examples of content that has led to lively exchange among users. Search for all kinds of content: conversations, images, links, videos, etc. How many likes did each type of content get? How many comments? What types of comments?

Choose five different examples that you want to present to the others. Save your examples by enlarging the view, taking a screenshot and saving the screenshot under a unique name.

Fill in the table and score your examples. Sometimes posts get very dynamic reactions, but these reactions are destructive, such as insults, threats or bullying. Here, the quality of the dynamic is low. Other posts get reactions that develop the topic further in a positive and creative way. This is a high quality dynamic that brings added value to the post. Assess the quality of the dynamics for the five examples you chose. The higher the score, the higher you consider the quality of the dynamic of the comments to be.

Example	Topic of the content (briefly)	Our emotional reaction (briefly)	Reasons for the quality of the dynamic	Quality score (1-10)

Facebook expert

Settings	Learning objectives
Security settings	How do I log in and out securely and keep people from logging into my account?
Privacy settings and tools	Who can see my stuff? Who can contact me? Who can find me?
Timeline and tagging	Who can add things to my timeline? How can I manage tags?
Blocking	How can I block certain users or their invitations?
Reporting	How can I report other users to Facebook?

Information	Learning objectives
Friends	How do I divide friends into groups? What rights do they get?
Pages and feeds	How can I find information via pages and feeds?

Creating	Learning objectives
Pictures	What pictures can I share? What about the other people in the images?
Pages	How can I create a page and what can I do with a page?
Events	How can I create an event and how do I manage this event?
Groups	How do I create a group and control who has access to it?

EXERCISE

Facebook expert

Targets	Becoming a Facebook expert; understanding general account settings, privacy, pages and groups; Facebook etiquette; connecting with peers; developing communities and groups; finding information on Facebook
Duration	3 hours divided into eleven 15-20 min. sessions
Preparation	Familiarize yourself with the security and user settings and creation tools on Facebook; download and print or copy certificate or create a more elaborate one yourself
Materials	"Facebook expert" certificate
Methods	Entire group, individual work, pair work
Technology	Computer, Internet, cell phones, projector (if possible)

INTRODUCTION TO THE CERTIFICATE | 10 MIN., ENTIRE GROUP

Start by explaining the learning objectives to the group: becoming Facebook experts and mastering the settings. Explain that to be awarded a certificate, trainees will have to complete a series of tasks, get to know the Facebook settings and tools, use them, and reflect on their significance.

Trainees will have achieved a new level of expertise after each exercise.

Basic level: Trainee is familiar with the setting/tool and what it is used for.

Intermediate level: Trainee has started using the setting/tool.

Expert level: Trainee understands the importance of the setting/tool.

The tasks involve exploring various Facebook settings and different tools for posting information and audio-visual content (see certificate).

EARNING A CERTIFICATE | ELEVEN 15-20 MIN. SESSIONS, INDIVIDUAL WORK, PAIR WORK

Set the criteria for successfully completing each task and explain what trainees have to do to earn a certificate. Select the approach that suits your group best: individual work, pair work, or exploring Facebook as a group. You can also vary the order of the tasks, choose the order yourself, have trainees choose, or draw tasks from a hat.

You can provide the **input** for each task or ask a trainee to prepare the task and provide the input. The input should never take longer than five minutes.

Trainees should practice working with the setting or tool and test it. They can work on their real Facebook profiles or create a new fake one for this purpose.

The **output** after each practice phase helps trainees reflect on their experience. On the certificate, have them write in why they consider the setting or tool to be important. Assess the level of knowledge each trainee has achieved and explain your conclusions in a guided discussion. Alternatively, the group can discuss the progress of each member and vote on each member's level: 1, 2 or 3.

Sign trainees' certificates and award everyone their individual certificate.

FACEBOOK PARTY | 30 MIN., ENTIRE GROUP, ONLINE/OFFLINE

Several hours, days or weeks after the certificates have been awarded, the trainees celebrate their achievement—both in the real world and on Facebook. Have them create a special Facebook group, create an event on Facebook, and invite all the other group members to the Facebook party.

A Facebook party requires some preparation. Work with trainees to define what form the party should take. If the party is online, an online chat is a good way to prepare. If the party is offline, one idea would be to keep the location a surprise and have party guests solve riddles to discover the location before meeting in real life. Another idea would be to have trainees prepare surprise pictures, comics, messages, videos, link tips, etc. to congratulate each other and share their knowledge.

Facebook expert

Name	Facebook name	On Facebook since

Settings	These are/this is important because …	Level of knowledge		
Security settings		1	2	3
Privacy settings and tools		1	2	3
Timeline and tagging		1	2	3
Block		1	2	3
Report		1	2	3

Information	This is important because …	Level of knowledge		
Friends		1	2	3
Pages and feeds		1	2	3

Creating	This is important because …	Level of knowledge		
Pictures		1	2	3
Pages		1	2	3
Events		1	2	3
Groups		1	2	3

Date _____   Signature _____

OUTPUT

Web 2.0: My opinion on ...

Targets	Creating photos or a Facebook album expressing trainees' opinions on Web 2.0 and Facebook; reflecting on positive and negative aspects
Duration	1.5 hours
Preparation	Download and print or copy worksheet
Materials	Paper, colored pens, "Storyboard – Web 2.0: My opinion on ..." worksheet
Methods	Group work
Technology	Cell phone, projector and Internet (if possible)

STATEMENTS AND CONCEPTION | 30 MIN., GROUP WORK

Trainees divide into groups of three or four. Start by asking trainees to reflect on their personal opinions about Web 2.0 and Facebook and discuss both positive and negative aspects. Each group should write down four statements. With the aid of the worksheet, trainees should come up with ideas for photos to illustrate each statement.

PRODUCTION AND POST-PRODUCTION | 30 MIN., GROUP WORK

Have trainees take the photos with their cell phones. They can either write down the corresponding statement on a piece of paper and include this in the picture, or they can add the statement digitally in post-production using a photo-editing app or software.

Once the pictures have been taken, have trainees edit them for the presentation so that the statement that goes with the image is clearly visible. If they want, they can upload the photos to the Internet (Flickr/Facebook/Instagram) to show them to the others.

PRESENTATION AND DISCUSSION | 30 MIN., ENTIRE GROUP

Each group presents their photos. Ask the other trainees to discuss the photo message. Guide a discussion in which trainees reflect on the positive and negative aspects of Web 2.0 and Facebook, the opportunities they provide, and the dangers they pose.

Storyboard — Web 2.0: My opinion on …

Statement Write it down here	Photo Sketch or describe the picture that illustrates your statement

6
Social media and Web 2.0
Fake news and information bubbles

What is fake news?
What are information bubbles?

How have social media influenced news distribution?

Social media provide alternative sources of news and information. Before social media existed, not everyone could access information sources directly. Traditional news organizations, like radio and TV stations or newspapers selected information they considered relevant for the public based on professional criteria and then published the news. They were the gatekeepers of information. Today, the internet allows everyone to find information and to publish it. The power to control news distribution has shifted. The internet has empowered citizens to choose their own information sources and publish the information they consider relevant.

In recent years, people have become less proactive when they search for news. Instead, they have social media deliver the information to them. This also means that they may not necessarily see all the sources or information they have subscribed to because computer algorithms determine what users actually see.

Social media have significantly sped up the news cycle. Given that anyone can publish anything at any time, facts — but also rumors and lies — about any subject appear quickly. They often shape public debate or may even create an atmosphere of fear or hatred before anyone can check the facts.

What should users be aware of when using social media as a news source?

Social media networks have changed the dynamics of information distribution and agenda setting. They open up new sources of information, give access to new perspectives, and provide a broader range of topics. But social media also make it easy to share sketchy mixes of facts and half-truths or even lies that drive speculation. Verified new information is difficult to obtain, especially when considering how quickly breaking news, like natural disasters or terrorist attacks, develop. Fear mongering, conspiracy theories and anger are abundant and spread easily on social media. In situations like that, users want to stay up to date but they make themselves vulnerable to misinformation if they only use social media to get new information.

By sharing information that has not been properly verified, users may contribute to the rapid spread of rumors, half-truths and lies. This can easily intensify an atmosphere of aggression, fear or resentment.

Generally, social media lack professional editing and verification. They enable propaganda and fake news to influence public opinion. That is why social media need users who know how to check the quality of information and its reliability before sharing and distributing false facts, rumors or propaganda.

What is an information bubble?

When social media provide us with information that supports our views, we get a sense of balance and well-being. So then we feel good and we are likely to spend more time on social media. If social media presented diverse views and opinions that we don't necessarily agree with, this would shake our sense of harmony, and possibly undermine our self-confidence that what we believe is actually right. We would find it disturbing and would spend less time on social media.

People have the tendency to associate with like-minded others, for example, people of the same age, gender, class, origin, or with the same interests or problems. That is why our digital networks in social media often reflect our choice of friends and affiliations in real life. Our digital networks are a combination of the friends and networks we have in real life, users we only know virtually through the web, and people and organizations that represent or mirror our interests, experiences or political views.

This network each of us has built on social media determines what information we receive. The interests and views of our network influence the algorithms that social media use to determine what we get to see and what stays hidden. We trust our network and the information it provides, and very often, we don't even perceive opposing views. This is called an information bubble. Sometimes it is also referred to as a filter bubble or echo chamber.

In an information bubble, we feel well informed but actually, we are only exposed to selective information that reflects our beliefs. Liking, sharing and supporting information that strengthens our world view and unfollowing people or sources with different opinions puts us in echo chambers of opinion where chances of polarization increase. In this information bubble, we tend to maximize our involvement but at the same time, we become vulnerable to misinformation and bias.

Life in an echo chamber can make us more gullible with regard to unverified rumors and stories. Sometimes, we might even share stories without having read the full article simply because we believe the person or site that shared the story is trustworthy.

How do algorithms determine what posts we see in social media?

The people behind Facebook and other social media know that we cannot focus our attention on everything our friends and contacts post. That is why they have created algorithms to determine which posts will show up in our feeds and which ones won't. These algorithms are designed by a team of engineers, data scientists, and social researchers to prioritize posts that we are likely to click on, react to or share. As a result, these algorithms prevent us from seeing alternative sources containing information that could broaden our view and enable us to look beyond our information bubble.

Facebook constantly changes the algorithms to increase user involvement on the page: The longer users are on Facebook, the more advertisements they will see and thus, the more money Facebook makes.

One way for users to get out of these information bubbles and see a broader range of posts, is to change the settings for their news feed and select "Most Recent" instead of "Top Stories."

What is fake news?

Fake news may look like news, but it contains lies and distortions or intentionally omits facts. Unlike genuine news that aims to report the facts as accurately and objectively as possible, fake news deliberately mixes facts with false information or passes off outright lies as news.

Most fake news can be divided into three categories: serious fabrication, large-scale hoaxes and humorous fakes. Serious fabrication or fraudulent reporting can be found both in traditional and social media. For example, tabloids have always contained a good amount of unverified news, sensationalism, scandal-mongering or eye-catching headlines that increase sales or web traffic. Large-scale hoaxes are another type of deliberate fabrication on social media platforms and are inadvertently picked up by traditional news outlets. Humorous fakes should be distinguished from serious fabrications by the humorous intent. If a fabricated story appears on a satirical website, the audience is aware of the humorous intent and people will know that the information has to be taken with a grain of salt. But when humorous fake news is shared on other platforms and removed from their context, it may be hard for some people to identify them as satire, irony or a parody.

How have social media contributed to the surge of fake news?

Fake news is nothing new, but it is flourishing in the age of the internet. If you get your news from social media, you are frequently exposed to a considerable amount of hoaxes, rumors, conspiracy theories and misleading news. In social media, misinformation is more likely to go viral than reliable information because it often seems more spectacular than factual news and plays with people's emotions and fears.

Social media allow users to create, copy and share content. The information presented may or may not be true and the user may or may not be aware of this — that is what makes fake news tricky. Users are responsible for the distribution. They can easily unleash a deluge of misinformation. By sharing or not sharing false information, millions of social media users can actually control the impact of fraudulent news disguised as facts on public opinion.

Who is behind fake news and what are social bots?

As there are different kinds of fake news, the intentions behind them and the ways they are created also differ. Most fake news stories are loosely based on the truth — but they distort the truth for commercial, ideological or political gain. Clickbait sites manufacture hoaxes to make money from ads, while hyperpartisan sites publish and spread rumors and conspiracy theories to influence public opinion. Hyperpartisan media outlets obscure the truth by blending facts with false information. They tend to blame political opponents, minorities or groups with opposing views for negative developments or events. Nowadays, some media analysts even say there is an industry of fake news and digital misinformation.

The fake news industry has been boosted by the ease of building bots, meaning fake social media accounts. They look like real people's accounts, but they are actually run by software to perform certain tasks and post certain statements. It's very easy to create large numbers of these bots that churn out continuous streams of posts and likes. Ultimately, this gives the public the impression that a large number of people support certain views or statements.

How do people earn money with fake news?

Traditional media like newspapers, radio and TV stations mostly make money from advertising. The price of placing an ad depends on the number of people who buy the newspaper, or watch or listen to programs. The bigger the audience, the higher is the price for an ad. Online media, on the other hand, count the number of clicks on their content to set ad prices. The more clicks the site gets, the more users get involved and as a result, more revenue comes in. These earnings are a major incentive for digital fraudsters. Their aim is to increase traffic and involvement. Digital fraudsters often exploit people's interest in bizarre or highly emotional topics. They target users' emotions by exaggerating frightening or upsetting information. The more attention they gain, the more money is earned.

What impact does fake news have on humans?

Every piece of misinformation helps shape our opinions and our world view, so overall, the harm can be very real. Fake news stories created with the intention of influencing public opinion are usually very powerful and effective. They play with people's emotions. Fake news items are often tailored to evoke anger or anxiety against a certain group — be it another country or religious group or a minority within a country or a specific institution. Fake news often stirs up existing anger or latent anxieties. Even after fake news stories have been debunked or explained, they often continue to influence people's beliefs and attitudes and remain in their subconscious.

Who is responsible for fighting against fake news?

Fake news and fabricated stories are not likely to go away. They have become an effective means of influencing public opinion and people now make money from them. Everyone is responsible for helping expose fakes and preventing their spread. Anyone can help contain the damage caused by misinformation and rumors. This requires a collaborative effort on the part of social media users, social media companies, major media outlets, educators and politicians. Politicians should have a vital interest in fighting false information because they, too, can become the targets of fake news campaigns that they cannot control. Media outlets should have an interest as well, as they may otherwise risk losing their audience to liars and sensationalists. Fact checking organizations have been launched to fight fake news; there, you can look up lists of websites that potentially contain false information on the internet. Some people suggest links should simply be labeled "verified" or not, and Facebook and Google are testing other means of clamping down on fake news. But in the end it comes down to each social media user. So everyone must make an effort to become media literate. Educational programs that strengthen media literacy are needed more urgently than ever.

Why should you care about what you share?

Everyone can help prevent the mass spread of fake news. Everyone is responsible for not misleading others or being misled. Social media users must feel responsible about what they share. They should have a desire to know whether the news they are about to share are authentic or false. User skills and the willingness to fight against misleading information will determine whether we live in a world full of confusing and fabricated stories or not. The damaging effects of fake news on the web can only be minimized if everyone pays attention, seeks the truth and only shares verified information.

ESSENTIALS

Learning objectives

Knowledge

Understanding what fake news is: its development, spread and potential impact. Understanding that everyone is responsible for fighting fake news, debunking it and stopping its further spread.

Skills

Knowing how to check information for truthfulness and accuracy, knowing how to identify fake news. Analyzing, reflecting, discussing, doing online research, expressing an opinion, analyzing different viewpoints. Individual, pair and group work, presenting.

Schedule

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

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

INTRODUCTION | 4 HOURS

The information bubble
Evaluating, discussing and comparing the effects of social media filters on information, news and views/opinions actually shown to audiences

EXERCISE | 3 HOURS

Fake or fact? Debunking fakes
Learning to distinguish between fake news and real news. Developing awareness of typical characteristics of fake news. Learning to research and check the truthfulness of news

OUTPUT | 3 HOURS

Talk show: Consequences of fake news
Discussing the complex issue of fake news through role play. Raising awareness of the possible effects of fake news and each user's responsibility to not share false information

The information bubble

Targets	Examining personal information channels, outlining benefits and risks of social media as a major news source, formulating statements and recording them
Duration	4 hours
Preparation	Check Facebook news feed setting, download and print or copy worksheets
Materials	"My Facebook news feed #1" worksheet, "My Facebook news feed #2" worksheet (one copy for each trainee), "The information bubble" worksheet (one copy for each group)
Methods	Brainstorming, individual work, group work, presentation, recording video
Technology	Computer or smartphones, internet access, projector

SURVEY: HOW DO YOU STAY INFORMED? | 20 MIN., ENTIRE GROUP

Ask trainees if it is important to be informed about what is going on in the world. Next, ask the trainees to list the different information sources they use, for instance, traditional mass media (TV, radio, newspapers), alternative mass media (community radio, blogs), social media (Facebook, Twitter) or directly from other people.

– What media do you use to get information?
– What information sources are most important for you and why?
– If we just look at social media, why do you follow certain pages and groups?

After the trainees have listed their information sources, conduct a small survey on how important these sources are to them. Ask them to rate the level of importance of each source (traditional mass media, alternative mass media, social media and people) on a scale of one to five. They should show their rating by holding up the number of fingers that corresponds to the level importance. By counting the total number of fingers raised, the group gets an idea of how relevant the different information channels are to them.

SOCIAL MEDIA AS AN INFORMATION CHANNEL | 25 MIN., ENTIRE GROUP

Discuss how people use social media to stay informed. Together with the trainees, explore the ways information reaches their personal news feed on Facebook or their timeline on Twitter — via friends, via people they follow, via pages they like, via sponsored ads and events, through direct posts, sharing, liking or commenting. Next, check and analyze how these posts can be organized according to different criteria, like top stories or most recent, to create different news feeds. Explain how and why Facebook developers build algorithms that determine which story will appear on a personal news feed and which one will not.

EXAMINING THE FACEBOOK NEWS FEED | 30 MIN., INDIVIDUAL WORK

Ask each of the trainees to examine the latest posts on their Facebook news feeds with the help of the worksheet "My Facebook news feed #1." Explain the worksheet to make sure each trainee has understood what they have to do. Tell them to write down what kind of posts appear on their news feeds, who posted them or how they appeared in their news feeds, for example, "suggested post." Then, ask the trainees to identify and list all stories or topics of public interest that appeared in their news feeds. After about 20 minutes, ask each trainee to select the three public interest stories from their news feeds that they consider most important. Ask them to write down why they chose their "Top 3."

DISCUSSING THE PERSONAL NEWS FEED | 45 MIN., ENTIRE GROUP, GUIDED DISCUSSION

Ask the trainees about the results of their individual assessment.

– Whose posts appear the most on your news feed?
– What is the ratio of direct posts and ones someone has shared?
– How many sponsored posts show up on your news feed?
– What is the percentage of the different kinds of posts?
– How frequently or how rarely do you get posts of public interest in your news feed?

Illustrate the most important aspects of the discussion on a flip chart. Then, ask the trainees to write their most important topics and stories of public interest on other flip chart papers. Ask them to explain and discuss why these stories are important to them. Guide the discussion to identify the trainees' news values and write them down on another flip chart.

EVALUATING THE "TOP 3" STORIES | 15 MIN., INDIVIDUAL WORK

Ask the trainees to concentrate on their "Top 3" stories and fill out the worksheets "My Facebook news feed #2a" and "My Facebook news feed #2b." For each post, they write down the topic, its news value, the view(s) it supports, whether they agree with the view(s) and how trustworthy they consider the information.

MAKE A POSTER WITH STATEMENTS ABOUT SOCIAL MEDIA NEWS FEEDS | 45 MIN., GROUP WORK

After they have each evaluated their three favorite stories and topics, ask the trainees to form groups of three to compare their results using the worksheet "The information bubble." Ask them to discuss the effects of using Facebook as a prime source of information about topics of public interest. Ask them to write down their key findings on a flip chart and hang it up for everyone to see.

PRESENTATION AND VIDEO RECORDING: SOCIAL MEDIA – INFORMATION BUBBLE | 60 MIN., ENTIRE GROUP

Ask the groups to stand next to their posters. They must present and explain their statements one by one and then, discuss them with the other trainees. Explain the terms "information bubble", "filter bubble" and "echo chamber" to help the trainees reach a conclusion.

– Who decides what information about topics of public interest you see on Facebook/Twitter and other social media networks?
– How reliable is the information on these topics on social media? How can you tell?
– What consequences do you predict for individuals and for society if social media users only consume news and information that mirror their interests and perspectives?
– How do these social media bubbles influence the spread of rumors and fake news?

After the presentations and the discussion, the trainees vote on the best answers to each question or update their statements to include the outcome of the discussion. Ask the group to select a speaker. Make a video of the group's speaker reading the questions and final statements out loud. Share this video with the trainees. If they like, they can post it on their social media networks.

An additional way to illustrate information bubbles is with a balloon. Give each trainee a balloon. It represents their information bubble. Also give them a small token like the ones used in board games to symbolize a player. Ask them to put the token in the balloon and then blow up the balloon. After that, tell them to get a marker and write their name and their top three stories on their balloons. Then, hang up all the balloons in your classroom to illustrate the different kinds of information bubbles that exist simultaneously. Encourage the trainees to examine their fellow students' information bubbles.

My Facebook news feed #1

What information shows up on your Facebook news feed? Take this worksheet to examine what kind of posts have appeared recently, where they came from or who shared them with you and what kind of information they contain. To avoid seeing only Facebook's "top stories," change your preferences to "most recent." Evaluate one post after another.
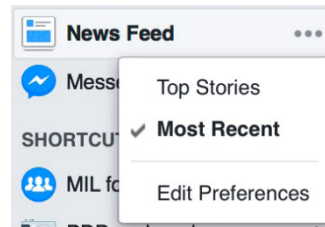
	From friends	Via groups or pages	Sponsored
How do posts appear in your news feed? Please count.			
Direct posts			
Reactions (like, comment)			
Shared			
Tagged			
What kind of posts appear in your news feed. Please count.			
Private posts, pictures, ...			
Promotions, advertising			
Fun, humor			
Tabloids, gossip			
Public interest/news			
What stories or topics of public interest appear on your news feed? Please describe.			

After you have examined these posts about topics of public interest, which three are most important for you and why (your "Top 3")?

1

2

3

WORKSHEET

My Facebook news feed #2

TASK

Examine your "Top 3" news stories and fill out one form for each story as outlined below. For each of your "Top 3" stories, write down the answers to these questions: What topic? What kind of post is it? How did it get on your news feed? Why is it newsworthy to you? What point of view does it reflect? Do you agree or disagree with this view? How trustworthy do you think this post is?

Example:

Topic: Election	Kind of post: News article

☒ via a friend	☐ via a group or page	☐ sponsored

Newsworthy for me because of ...

☐ timeliness	☐ impact	☐ conflict	☐ novelty
☐ proximity	☐ consequence	☐ prominence	☒ human interest

Viewpoint: Pro government

☐ disagree	☐ neutral	☒ agree

Trustworthiness for me (1 = low / 5 = high)

☐ 1	☐ 2	☐ 3	☐ 4	☒ 5

Topic: _____	Kind of post: _____

☐ via a friend	☐ via a group or page	☐ sponsored

Newsworthy for me because of _____

☐ timeliness	☐ impact	☐ conflict	☐ novelty
☐ proximity	☐ consequence	☐ prominence	☐ human interest

Viewpoint: _____

☐ disagree	☐ neutral	☐ agree

Trustworthiness for me (1 = low / 5 = high)

☐ 1	☐ 2	☐ 3	☐ 4	☐ 5

Topic: _____   **Kind of post:** _____

☐ via a friend   ☐ via a group or page   ☐ sponsored

Newsworthy for me because of _____

☐ timeliness   ☐ impact   ☐ conflict   ☐ novelty

☐ proximity   ☐ consequence   ☐ prominence   ☐ human interest

Viewpoint: _____

☐ disagree   ☐ neutral   ☐ agree

Trustworthiness for me (1 = low / 5 = high)

☐ 1   ☐ 2   ☐ 3   ☐ 4   ☐ 5

Topic: _____   **Kind of post:** _____

☐ via a friend   ☐ via a group or page   ☐ sponsored

Newsworthy for me because of _____

☐ timeliness   ☐ impact   ☐ conflict   ☐ novelty

☐ proximity   ☐ consequence   ☐ prominence   ☐ human interest

Viewpoint: _____

☐ disagree   ☐ neutral   ☐ agree

Trustworthiness for me (1 = low / 5 = high)

☐ 1   ☐ 2   ☐ 3   ☐ 4   ☐ 5

WORKSHEET

The information bubble

TASK

Compare the results of your news feed evaluations. To what extent are social media networks like Facebook suitable information channels for people who want to be up to date? Use the questions below to guide your discussion. Write down your answers and formulate short statements.

Question 1 – Information gateway | How or through whom does most information reach you on social media? Who determines what shows up in your news feed? How does this differ from other information sources, like traditional mass media?

_____

_____

_____

Question 2 – Types of stories | What kinds of stories show up the most in your news feed? What makes your "Top 3" posts especially newsworthy and important for you?

_____

_____

_____

Question 3 – Friends, topics and views | How do the pages you have liked and your choice of Facebook friends influence what information and opinions appear on your news feed?

_____

_____

_____

Question 4 – Rumors and trustworthiness | How often are you confronted with information that you don't trust compared to trustworthy information? Is a post that a friend shared with you more trustworthy than other posts?

_____

_____

_____

Question 5 – Information bubble | What are the possible consequences when social media users only get information that is filtered by their digital networks and merely confirms their own interests and beliefs? What precautions should be taken if you want to be well-informed?

_____

_____

_____

_____

Fake or fact? Debunking fake stories

Targets	Teaching trainees to recognize the characteristics of fake news and to distinguish between fake news and real news. Motivating them to care about what they share. Training them to debunk fake news
Duration	3 hours
Preparation	Search for current examples of fake news and half-truths that have gone viral, research current websites that debunked fake news, download and print or copy worksheets
Materials	"Quiz on fake news" worksheet, "Fact or fake?" worksheet, "Debunking fake news" guidelines (one copy for each trainee)
Methods	Group competition, pair work, online research, presentation
Technology	Computer or smartphone, Internet, projector

INTRODUCTION TO FAKE NEWS | 15 MIN., ENTIRE GROUP

Introduce the topic by showing the trainees an example of fake news that has gone viral, but do not tell them whether the content is true or not. The trainees form pairs and discuss whether they think the news is true or false and present their arguments to the rest of the group. When all pairs have stated their opinions, debunk the fake story and provide background information. Ask the trainees if they think they can distinguish between fake news and real news on social media.

QUIZ ON FAKE NEWS | 30 MIN., GROUP COMPETITION, ENTIRE GROUP

Provide the trainees with background information on fake news. Ask the "true or false" questions from the worksheet "Quiz on fake news." They will help you explain what fake news is, what types of fake news exist and that fake news is not a new phenomenon.

The correct answers are:

1	true	6	false
2	false	7	false
3	false	8	false
4	true	9	true
5	true	10	true

Together with the trainees, discuss why social media are causing a boom in fake news. What motivates people to create fake news? And what consequences does spreading them have? Back the discussion with further examples of fake news that have gone viral.

FACT OR FAKE? | 30 MIN., GROUP COMPETITION, ENTIRE GROUP

Divide the trainees into groups that will compete against each other. The objective is to learn how to distinguish between fake and real news. If you like, you can use the worksheet "Fact or fake?" or work with index cards with the keywords "false," "half true," and "true."

Show headlines or fake news that have gone viral, as well as some half-truths and real news. Without having a chance to research further, the trainees guess whether the information is factual, a blend of fact and fiction or totally fake. Then, discuss with the trainees what helped them decide whether they thought something was true or false.

The discussion will most likely show that fake news almost always targets people's emotions and that more context is needed. It is hard to assess whether information is reliable without knowing where it originated, in what context it was published or without general knowledge about the topic.

DEBUNKING FAKE NEWS | 30 MIN., ENTIRE GROUP

After discussing the examples, ask the trainees what helped them decide whether they believed a news item was true or false. Explain some key steps in analyzing a piece of information. These include analyzing the source of the information, its content and checking whether other sources also reported the same information independently of one another. Present websites or platforms designed to debunk fake news.

RESEARCHING SUSPICIOUS INFORMATION | 30 MIN., WORK IN PAIRS

Ask the trainees to pair up and apply their new skills in debunking fake news through internet research. Each pair chooses a piece of information or a news item that sounds suspicious to them. Ask them to analyze it (source, content and context) by checking social media or by using fact-checking websites. Give them the guidelines "Debunking fake news" to help their research. Each pair presents their findings and answers the following questions:

– Do you have hard facts about the origin of the suspicious information: When did it appear? Where did it originate? How did it spread?
– What is the suspicious information about? What is its claim?
– How do you debunk this as true, false or half true? By analyzing the source of the information, by analyzing its content, by comparing it with information from other sources published independently, by consulting fact-checking websites?
– Would you share this suspicious information? Why or why not?

PRESENTATION OF SUSPICIOUS NEWS | 45 MIN., ENTIRE GROUP

The pairs present their examples and ask the group whether they would share it or not. Then they explain to what extent the suspicious information was true or false and explain how they did their research. Write down the topics of the suspicious news that the trainees researched. Ask the trainees which of the examples would have worst consequences and impact if users shared it. Emphasize that each social media user is responsible for not spreading misinformation.

Quiz on fake news

#	Statement	True	False
1	The phenomenon of fake news is nothing new. Fake news stories have appeared in tabloids and even in respectable news outlets.		
2	Fake news items are not usually created intentionally or with a specific purpose.		
3	When social media users spread false information, they are usually aware of it.		
4	Fake news items have the power to shape public opinion and even sway democratic elections.		
5	Ordinary people can earn money by creating fake news websites and spreading misinformation in social media.		
6	When false information is debunked, it no can no longer influence beliefs and attitudes.		
7	Rumors that are ultimately proven to be false tend to disappear faster than those that turn out to be true.		
8	Articles shared by friends that look like they are from a legitimate news website can most likely be trusted.		
9	Getting facts to prove that a doubtful piece of information is false is considerably more effective than just saying it isn't true.		
10	A study conducted in the US summed up young people's ability to judge information on the internet with one word: "bleak."		

WORKSHEET

Fact or fake?

TASK

Current issues

Use one line for each issue: Write down the headline or give key words to describe the topic; cut out and sort the pieces of paper according to "true", "false" or "half true."

✓ true   ✓✗ half true   ✗ false

Debunking fake news

Care about what you share!	Before you start debunking fabricated stories, make sure you are not sharing false information and rumors.
Who is behind the information? Source analysis	– Odd domain names are usually an indicator of information that is equally odd and rarely truthful. If the domain name is a slight variation of a well known news website, it is usually a sign that the website you are on is a fake version of the original trusted source. For example, the US media organization ABC's website has the url http://abcnews.go.com. A fake news website was created with the url http://abcnews.com.co. It has been deleted in the meantime. If the words "blogger", "tumblr" or "wordpress" appear in the domain name, the website is probably a personal blog rather than a news site. – Check the "About us" section on websites or look up information about the website by using a search engine. You can also check sites like Wikipedia.com for more information about the website or news source. – If the website has no "About us" page or section, this could indicate that it is not a legitimate source of information. If the names of the authors are not mentioned and there is no proof that they exist, this should cast doubt over the accuracy of the news story or the credibility of this source. It demands further research.
What is the content like? Content analysis	– Evaluate the content. Do you think the reporting is accurate? Are facts, names and numbers correct? Is the story reported without bias? Are all relevant aspects and sides of the topic presented? – If the reporting evokes strong emotions of anger or fear, the author might be trying to provoke an emotional response. Professional journalists usually don't try to play with the audience's emotions. Check whether other sources have reported the same information independently of one another. – Analyze language use. If the text contains many spelling mistakes, words that are very emotional or even curses, it probably wasn't edited by a professional journalist. – Analyze the web design. Bad web design or a website that uses ALL CAPS can indicate that the source isn't trustworthy and that the information needs to be verified. – Do the headlines and the stories use sensational or provocative language? If so, they may be just clickbait.
What do others say? Compare and verify	– Use search engines to research whether the information is true or false. – Check whether the information is also presented in reputable news outlets. Normally, there should be more than one source reporting on a topic or event independently of others. This means these sources probably do not copy each other. It is always best to have multiple sources of information to get a variety of views and angles on a story. – Verify a photo by dragging and dropping it into Google Images or check it using www.tineye.com. This will show whether the photo has been published by other media and if it possibly has been used to illustrate another topic.
Website recommendations for verification Check if these or similar websites work in your country or region	https://en.wikipedia.org/wiki/List_of_fake_news_websites http://www.snopes.com (validating and debunking stories) http://www.truly.media (collaborative verification platform) http://www.politifact.com (fast checking of statements and stories) http://www.hoax-slayer.net (debunking hoaxes and analyzing stories) http://www.tineye.com (reverse image search to check the origin)

OUTPUT

Talk show: Consequences of fake news

Targets	Discussing the complex issue of fake news through role play. Developing an awareness of the possible effects of fake news and for each user's responsibility to not share them
Duration	3 hours
Preparation	Download and print or copy worksheets
Materials	"Scenario for the talk show" worksheet, "Talk show roles" worksheet, "Moderating the talk show" worksheet
Methods	Group work, role play, discussion
Technology	–

INTRODUCTORY GAME: MY FAKE | 30 MIN. ENTIRE GROUP

The introductory game is about sharing real or invented experiences. Have the trainees draw straws to determine who from the group will share a personal "real" or "fake" experience. Ask them to think of something to share with the group and write it down on an index card. Collect the cards, shuffle them and then read them out loud. After each card, ask the trainees to vote whether they think the experience was real or invented. When you have dealt all the cards, discuss the possible consequences of believing in false information, especially if a majority of the population starts to believe the false news. Raise awareness of the fact that fraudulent reporting about newsworthy topics of public interest may have far-reaching consequences, like shaping public opinion or inciting acts of violence against other people, political opponents, groups or countries.

WHAT IS A TALK SHOW? | 30 MIN., ENTIRE GROUP

Tell the trainees that they will play roles in a pretend talk show on the topic of fake news. They will discuss the consequences of fake news and the people's responsibility to counter misinformation. Its title will be, "Does fake news cause real harm?" Discuss the characteristics of a talk show with the trainees and write them on a flip chart. Introduce the trainees to the scenario and the views the guests must defend. Pay special attention to clarifying the role of the host as a moderator between the opposing points of view. Explain that the host should remain neutral and in control at all times.

The scenario described in the worksheet takes place in a fictional country. The incident that triggers the talk show is invented. This fictionalization will allow the trainees to speak more freely than if they were discussing an actual incident from their country in this role play exercise.

PREPARING THE TALK SHOW | 30 MIN., GROUP WORK

Ask the trainees to form groups. Each group will support one guest in their preparation for the show, one additional group helps the host prepare. So all in all, there should be as many groups as guests plus one more, from which the host will be recruited. Each group chooses one of its members to play the guest. The others help prepare the guest's line of argumentation. During the actual role play talk show, they will be the audience. Give the groups time to understand the individual roles and positions as they are outlined in the worksheet. Ask them to prepare some key arguments that their characters will use during the talk show, to imagine how the other side may respond and to think of how their character can counter the arguments. Help the groups prepare their character's line of argumentation and the host to formulate questions and plan the structure of the talk show. Key aspects that the host should address during the talk show are:

– What is fake news? With what intention is it created? Who is behind fake news?
– Why is fake news booming in social media? What makes this phenomenon so challenging?
– What are possible consequences of fake news? How do fake news stories influence public opinion and real policies?
– Who is actually responsible for debunking fake stories and fighting against their spread?

THE TALK SHOW "DOES FAKE NEWS CAUSE REAL HARM?" | 60 MIN., ENTIRE GROUP

Arrange the chairs in the room so that it looks like a studio for a TV talk show: a half-circle of chairs for the guests and the host at the front and rows of seats for the audience. When the role play talk show begins, the host introduces the topic and welcomes the audience and the guests. The host then leads the discussion on fake news and makes sure that all sides have an opportunity to express their opinions and bring forth their arguments. The trainees who are in the audience write down their observations on the argumentation and key issues that are discussed.

CONCLUSION AND DEMANDS | 30 MIN., INDIVIDUAL WORK, ENTIRE GROUP

After the talk show has ended, ask the trainees to sum up the arguments that were presented. Ask them what conclusions about fake news they draw in their (real) lives. Get them to write down their conclusions or demands on pieces of paper, crumple them up into paper balls and start a paper ball fight. After a while, ask them to stop. Each trainee then picks up a paper ball, unfolds it and reads the statement or demand written on it out loud.

Talk show: Scenario and roles

The scenario

In the "Republic of Ebonia" (ROE), the two major political parties are preparing for the upcoming presidential election. The ruling party is the "Centrist Party" (CEP). Its candidate, Mr. H. Lee, is a new face on the political scene. The candidate of the opposition party, the "Anti-Poverty Party" (APP), is Mr. A. Miller. Opinion polls show that both parties are equally popular with the electorate. This creates fears among CEP members that their candidate won't be able to persuade voters and that the CEP will be voted out after having been in power for many years.

The people of Ebonia eagerly discuss the campaign on social media. Some users vehemently support the CEP others, the APP. But since last week, the discussion has changed. Allegations have surfaced on social media that A. Miller secretly supports paramilitary units in neighboring "Aladia." According to these reports, he plans to mobilize these paramilitary forces to overthrow the government if the APP loses the election. Over the past few days, these stories quickly went viral.

While the CEP remains silent on this issue, the APP claims that the reports are fake news stories and people shouldn't believe them. This morning, the mainstream media outlet "C11" debunked the reports. C11 provided evidence that the allegations were false and that the audience was being tricked. But many people still don't believe the allegations are false. They keep spreading conspiracy theories and using social media to express their fear of a military coup.

Since this is such an explosive issue, C11 has decided to produce a talk show tonight on fake news in social media. The station has invited representatives of the two opposing political parties, social media users, media makers and a social scientist to join a discussion. C11 hopes they can explain the rapid spread of fake news on social media, discuss possible consequences for society and outline individual responsibilities to the public.

The roles

Politician of the government party CEP	Denies that the CEP has fabricated the story, although it benefits from the spreading of the fake news. Calls on users to be critical. Emphasizes that there is no proof that the story is false.
Politician of the opposition party APP	Denies that the story is true. Says it is fabricated to discredit the party and to prevent it from winning the election. Suspects members of the government party have instructed its supporters to spread the fraudulent reports.
Mass media journalist	Emphasizes the differences between fake news and real news. Demands that social media users stop sharing without thinking. Says the same ethical standards that professional journalists use should be applied in social media, like verifying information before publishing it.
Social media user who supports the government	Says that these reports just strengthen his/her resolve to vote for the government, regardless of whether they are true or not.
Social media user who supports the opposition	Says the reports are fabricated and that the government party is behind them. Argues that the fraud is very obvious and that only fools believe it. Demands that media outlets debunk the story.
Owner of social media network	Emphasizes that social media are just a platform for citizens to express themselves freely without any censorship. Admits that it is easy to misuse social media to spread rumors, propaganda, and fake news. Expresses willingness to combat fake news.
Social scientist	Says that fake news is nothing new and has always been used to gain power and make money. Explains why fake news targets emotions like anger or fear and are booming in social media; demands that people become media literate.

WORKSHEET

Moderating the talk show

Topic	"Does fake news cause real harm?"		
Guests	**Pro government**	**Pro opposition**	– News journalist – Owner of social media network – Social scientist
	– Politician – Social media user	– Politician – Social media user	

Host	**While preparing the show**	– Learn about the topic. – Learn about your guests. – Plan and structure your show (key aspects, time). – Prepare key questions for each guest.
	During the show	– Be neutral and never express your own opinion. – Let everyone speak, manage time and interrupt if a guest speaks too long or doesn't answer. – Be polite but persistent. – Don't be afraid of controversy among your guests.

The talk show	**Beginning: Introduction** _____ minutes	– Welcome the audience, introduce yourself and the topic of the talk show. – Welcome and introduce your guests and quickly explain why they were invited to join the discussion.
	Round 1: Q&A _____ minutes	– Give everyone a chance to speak by asking every guest a short question. – Plan whom you want to ask about what aspect of the topic. Start with simple aspects and guide the audience along as you move to more complex issues.
	Round 2: Discussion _____ minutes	– Let your guests discuss amongst themselves. Ask opponents to defend their opinions. – Don't interfere too often, but make sure you don't lose control of the situation. Make sure all relevant aspects are covered. – Listen closely, ask follow-up questions or introduce aspects that lead the discussion to its next phase.
	End: Conclusion _____ minutes	– Make it clear that the talk show is coming to an end. – Wrap up the different aspects of the talk show. Try to wrap up issues that may still be unresolved. – Ask guests for a final statement/conclusions/tips. – Thank your audience and your guests.

Glossary

Background

The part of the picture that serves as a setting for the subject and appears farthest from the viewer. In picture # 9 on page 105, the fence is in the foreground, the branch and the reflection are in the background. In photo # 8 on page 108, the face of the boy is in the foreground and the green grass is in the background.

Body

The second, more detailed part of a written news report that addresses additional information about the topic. It comes after the lead.

CC license

A Creative Commons copyright license that enables the use and distribution of original material.

Commercial use

Using material for commercial or financial gain.

Copyright

The exclusive right to produce or publish copies of original material.

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.

Cyberbullying

Bullying (e.g. intimidation, persecution) that takes place online, such as on social media.

Digital editing, digital manipulation

Using software to alter the appearance of photos, videos and audio files.

Dynamic media

Media that can be constantly updated and changed, such as websites.

Foreground

People or objects in the front of a picture. Often, the elements in the foreground are the key part of the image. In a portrait, the person is usually in the foreground. In picture # 9 on page 105, the fence is in the foreground, the branch and the reflection are in the background. In photo # 8 on page 108, the face of the boy is in the foreground and the green grass is in the background.

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.

Government media (state media, state-owned media)

Media that are controlled, owned, and/or funded by the government.

Independent media

Media that are free of government or corporate influence.

Information

Anything that informs. It can be knowledge, factual data, news, instructions, etc., and can also include content that is one-sided or not necessarily true.

Interpersonal communication

The opposite of mass communication. Messages are sent and received by two or more people who all have the opportunity to react and communicate directly with one other.

Lead

The first part of a written news report, which briefly details the most important or newest information about a topic. The lead is followed by the body.

Mass communication

The exchange of information on a large scale. Traditionally, information was sent or broadcast by one medium (e.g. a TV station) to an unspecified mass of people (e.g. everyone who could receive that TV station's signal).

Mass media

Any means of communication that is created to reach a large audience, e.g. a national newspaper.

Media and information literacy

A set of skills 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.

Media maker

A person or company that produces the messages conveyed through a medium.

Media messages

Messages that are created by a media maker and transmitted and received via a medium, such as an article or photo in a newspaper. The message of this article or photo is made up of text and subtext.

Media monopoly
A situation in which the control of the media, or the market for a particular type of media, lies with one person or organization, preventing competition.

Medium
One of the means or channels of general communication, information or entertainment in society—e.g. newspapers, radio, television or the Internet—for transmitting a message.

News
Selected information about recent, current or up-and-coming events; new information that is currently relevant.

Newsmaker
A person, thing, or event that features heavily in news reports at a particular time.

Non-commercial use
Using material in a private or personal capacity, and not for commercial or financial gain.

Non-verbal communication
Communication using wordless cues, usually through auditory or visual means such as intonation, gestures, and facial expressions.

Opener
The first story or report in a radio or TV show.

Private media, commercial media
Media that are owned by private individuals or groups and provides communication to generate profit.

Product placement
A practice in which manufacturers of goods or providers of a service gain exposure for their products by paying for them to be featured in films and television programs.

Social media
Websites and applications that enable users to create and share content, or to participate in social networking.

Source image file
The original version of an image file.

Static media (space-based media)
Media that cannot be altered once the message has been generated, e.g. newspapers.

Subtext
The subtext of a message is everything that is not at the surface of verbal or non-verbal communication, what is often referred to as "between the lines."

Thumbnail
A reduced-size version of a larger image.

Time-based media
Media that transport a message within a specific amount of time, e.g. TV and radio.

Verbal communication
Communication using spoken or written words and phrases.

Web 2.0
The second stage of development of the Internet in which it is a more interactive experience that allows users to contribute in the form of blogs, photos, forums, etc. Generating and sharing content is as important and easy as accessing information.

Authors

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Sylvia Braesel is a freelance media literacy educator and a developer of media-related training materials.

Sylvia has a degree in culture and media education from the Merseburg University of Applied Sciences. In 2006, Sylvia joined the well-known German media literacy agency 'medienblau'. She has developed and conducted numerous media literacy projects for students, teachers and parents. Sylvia has also authored educational media for the classroom.

In 2014, Sylvia started working for DW Akademie as a media literacy advisor, trainer and developer of training materials. She has contributed to DW Akademie media literacy projects in many different countries, such as Cambodia, Namibia, Burundi and the Palestine Territories.

Thorsten Karg

Thorsten Karg is a media trainer and project manager with DW Akademie. He teaches workshops on media and information literacy, on radio and online journalism, and to train future trainers.

He began his career as a reporter and presenter for various German radio stations. He joined Deutsche Welle (DW) in the early 1990s as an editor with the German and English-language radio services. Thorsten later went on to become the head of DW's English language website before joining DW Akademie. He has worked in media development for more than 15 years.

Thorsten also co-authored DW Akademie's "Manual for Radio Journalists," which has been published in English, German, Russian, Indonesian and Mongolian. He holds a master's degree in journalism and communications.

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