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T2.3 Methodology for Creating Training Materials

Jour-You

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People in Focus

ماعت للسلام والتنمية وحقوق الإنسان Maat For Peace, Development, and Human Rights

EUROSUD

ENTREPRENEURSHIP AND SOCIAL ECONOMY GROUP

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Consulted with the project partners

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Section 1: Introduction

Basic to becoming media literate are an understanding of how media works and an awareness of how we interact with media texts. Media educators should, thus, base their teaching on key concepts and basic principles of media literacy, so as to create a solid backbone of understanding of the media domain, which learners are eventually expected to examine critically and use competently.

Characteristics and principles of Media

Principles of Media (Aufderheide, 1989) (The media is truthful within the following guidelines, 2011)

1. All media **are constructions**

Media do not simply reflect external reality. They present productions, which have specific purposes, reflect many decisions and their final forms is the result of many determining factors. Media Literacy works towards deconstructing these productions (i.e., to taking them apart to show their constituent elements and the purpose of each).

2. The media **construct reality**

All media gives its audience a version of reality, not reality itself. Each individual carries their own model of reality in their mind, which is influenced by personality traits, external influences, observations and past experiences. Media is an extremely potent type of external influence that can gradually construct within our minds a notion of what is real (e.g., what is "normal" to be, to do or look like).

3. Audiences **negotiate meaning** in media

Even though media carry messages, they aren't received by everybody the same way. In communication models, the participants are the senders and/or receivers of messages, which always undergo a process of decoding. That means that the message sent is not necessarily the message received, since interpretation by the receiver depends on a multitude of factors (our socio-economic status, cultural background, gender, our mood, our language barriers, whether we know somebody involved in the story). When the message sender is the media, the same process of decoding takes place resulting in different reactions to the same media product by different people (e.g., your friend enjoying that movie when you did not).

4. Media have **commercial implications**

Media is tightly connected to companies and people trying to make money. In fact, media is a multibillion-dollar industry. Different groups of mass media audiences represent different demographic markets, and media products are created in such a way to appeal to their specific

audience(s). Commercial factors such as distribution, technical costs, labor costs, ownership and potential ad sales also influence the content. Moreover, advertising drives media businesses, in that advertisers are guaranteed by the media a number of potential consumers (members of the audience) who will see their ads and who they target to buy products. The commodity that is bought and sold is the audience. Media literacy includes an awareness of the economic basis of mass-media production and how it impinges on content, techniques, and distribution.

5. Media contain **ideological and value messages**

Producers of media messages have their own beliefs, values, opinions and biases. These can influence what gets told and how it is told. Producers must choose what will and will not be included in media texts, so there are no neutral or value-free media messages. Most often, the media affirm the world as it is, the status quo, the received wisdom, whatever is thought of by the media makers as the consensus. And they become reinforcers of that status quo as a result.

A media literate person does not complain that something is biased; he or she searches out the bias, the assumptions, the values in everything that's made; questions what lifestyles, values, and points of view are represented in or omitted from a particular media message.

6. Media have **social and political implications**

Because media spread ideological and value messages, construct reality and are often viewed by great numbers of viewers, they can have great social and political influence. Mass media serve to legitimize societal values and attitudes, while they also play a major role in mediating global events and issues. The changing nature of family life, the use of our leisure time and the greater awareness on the threat of climate change are some examples.

7. **Form and content** are closely related in media

The content of media depends partly on the nature of the medium. This includes the technical, commercial and storytelling demands of each medium: for instance, the interactive nature of video games leads to different forms of storytelling – and different demands on media creators – that are found in TV or newspapers. As Marshall McLuhan described the connection between form and content “the medium is the message", namely each medium has a unique aesthetic form. Because of this, different media might report the same event but create different impressions and different messages.

Characteristics and Principles of Citizen Journalism

Characteristics (Mare, Keith, & Marimbe, 2018) (Ross & Carmier, 2010) (Hobbs, 2010)

1. Citizen journalism is **not profit driven**

Unlike in traditional journalism, the majority of citizen journalist activities are not conducted for profit, but are self-funded (operating out of their own pockets or out of what they can get through donations).

2. Citizen journalism is happening with **no formal training**

No university offers a degree in citizen journalism. By definition, citizen journalism is the gathering and reporting of news by people who are not trained as professional journalists

3. Citizen journalism operates on the basis of a **decentralized, bottom-up process**

There are no citizen journalism headquarters, no chief executive officer, chief financial officer or marketing director. Citizen journalism is a movement without any visible or unseen substructure at work. Like the internet itself, citizen journalism is self-organizing and structured from the bottom to the top, with information circulating from the community, by the community, for the community.

4. Citizen journalism allows unprecedented levels of **polyphony**

Citizen journalism is an interactive form of journalism that allows average citizens to be active participants in the creation and spreading of news and information, allowing for a much greater diversity of perspectives, opinions and expertise to become accessible and visible by everyone than in traditional journalism.

5. Citizen journalism is happening with **no fixed standards of formation or editing**

Both broadcast and print media require journalists to conform to certain standards, with regards to grammar, spelling, punctuation, writing styles, specifications for size, space and format of articles etc. They also have high standards for sourcing, quoting, privacy, treatment of minors and victims, protections from libel etc. Citizen journalists operate outside of all these restraints.
This failure to abide by standards of quality and reliability has brough considerable (and sometimes justifiable) criticism of content produced by citizen journalists. On the other hand, the absence of these rigid boundaries makes citizen journalism a growth hub for innovation in the way news is written, produced and delivered.

6. Citizen journalism has a **high degree of immediacy**

Unobstructed by traditional structures or editing processes, citizen journalists can be more mobile and responsive to breaking news than traditional journalists, and report on issues as they occur.

7. Citizen journalism **broadens the content** published by traditional media

With the internet and social media, sharing information has never been easier, which also means that hiding information requested by the public is highly unlikely, if not impossible. At the same time citizens as a group do not have some hidden or specific agenda, they just report what they witness and experience. Thus, citizen journalism covers topics that are sometimes overlooked by the mainstream media, this way enhancing pluralism in the media.

8. Citizen journalism contributes to the **democratization of society**

Citizen and other independent media not only inform people, but critically question various problems and make governmental actions more transparent. This is especially important when it comes to censorship. It is common that in the countries with a political system where all relevant information is censored, citizen journalists become the advocates for democracy, and sometimes the only truthful news source.

Principles

In 2007, the Center for Citizen Media developed the four "Principles of Citizen Journalism", providing a set of standards to guide citizen journalists on how to report reliably and efficiently.

These principles are:

- Accuracy: Checking facts, correcting errors promptly and incorporating new and relevant information
- Thoroughness: Learning as much as possible in the given time and list the original sources
- Fairness: Listen and take into account divergent viewpoints
- Transparency & independence: Be independent in the view of things, otherwise explain the biases and the conflicts. Not having direct connection with an interested party.

Section 2: Key competences for Citizen Journalists

The following table contains key items of knowledge, and important skills and attitudes that each of the Training Materials to be developed as part of Work Package 3 should target. These skills have been identified on the basis of the description of the objectives of each Training Material in the project's proposal, as well as on the basis of the needs analysis documented by each partner in their stocktaking and reflection papers.

WP3-Training Material	Knowledge	Skills	Attitudes
Online Course on Citizen Journalism for young people	• History and Definition of Citizen Journalism • The relation between Journalism and Democracy (Human rights) • Fake news and disinformation; knowledge of existing fact-checking platforms • Active participation through generated online content • Understanding key concepts: citizen journalism, civic media, public sphere, media justice, digital divide, etc.	• Critical thinking skills • Recognizing resource validity and understanding a sources' agenda, motivations and background • Discerning fact from opinion • Analytical skills related to issues facing civil society • Reporting, editing, writing articles on current topics and promoting them in social media • Expertise in developing and monetizing content • Use of interactive digital features of smartphones to create audio-visual stories • Basic skills for securing online safety and digital well-being • Filtering information and managing information overload	• Inquisitiveness • Active learning and participation • Quest for objectivity rather for validation of own views • Discovery, innovation and creativity • Open-minded and forward-looking attitude towards media landscapes and public sphere • Responsible data sharing and safeguarding privacy • A morally and socially responsible attitude in respect of human rights and democracy

<table>
<tr>
<td>Training toolkit for youth workers on ML</td>
<td>Complementing / connected to the knowledge gained through the Online course

• Principles of Media and Media Literacy; understanding how media funding works;
• Information comparison with foreign countries
• Standards, ethics and the role of media</td>
<td rowspan="2">Complementing / connected to the skills gained through the Online course with skills that can be cultivated through presential exercises

• Teamwork, team dynamics utilization
• Communication skills (oral expression skills, public speaking, active listening, debate)
• Storytelling</td>
<td rowspan="2">Complementing / connected to the skills gained through the Online course with attitudes that can be cultivated through presential exercises

• Active learning and participation
• Awareness of impact of media content (news) on others</td>
</tr>
<tr>
<td>Guide on Citizen journalism for youth</td>
<td>Complementing / connected to the knowledge gained through the Online course

• Boundaries between traditional and citizen journalism; understanding the influence of citizen journalism in the transformation of traditional journalism
• Best practices of citizen journalism in different countries; transferrable elements across space and sectors
• Policies, strategies and efforts for combating fake news and disinformation
• Innovative methods for creating alternative voices to traditional media</td>
</tr>
</table>

Section 3: Recommended methodologies

For the detailed description of the recommended methodologies, check the Annex of this Manual

<table>
<tr><th>WP3-Training Material</th><th>Methodologies targeting knowledge-related objectives</th><th>Methodologies targeting skills-related objectives</th><th>Methodologies targeting attitudes-related objectives</th></tr>
<tr><td rowspan="2">Online Course on Citizen Journalism for young people</td><td colspan="3">Method 1: Project-based learning and culturally relevant pedagogy
Method 4: Educational Games
Method 6: WebQuests
Method 8: Inquiry-Based Approach
Method 11: Textual and Contextual Analysis
Method 12: Transmedia Narrative</td></tr>
<tr><td>Method 2: Iceberg Method
Method 13: Case Studies</td><td colspan="2">Method 7: Six-Thinking Hats</td></tr>
<tr><td rowspan="2">Training toolkit for youth workers on ML</td><td colspan="3">Method 1: Project-based learning and culturally relevant pedagogy
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Method 10: Walking or Moving Debate
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Method 12: Transmedia Narrative
Method 14: Production
Method 15: Cooperative Learning</td></tr>
<tr><td>Method 2: Brainstorming and debriefing on Iceberg Models
Method 13: Case Studies</td><td colspan="2">Method 3: World Café
Method 5: Role Play</td></tr>
<tr><td rowspan="2">Guide on Citizen journalism for youth</td><td colspan="3">Complementing / connected to the methods used in the Online course
Method 10: Walking or Moving Debate
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Method 15: Cooperative Learning</td></tr>
<tr><td>Method 2: Brainstorming and debriefing on Iceberg Models</td><td colspan="2">Method 3: World Café, Method 5: Role Play
Method 9: Photovoice Method</td></tr>
</table>

Section 4: Recommendations & Issues to Consider when designing Media Literacy and Citizen Journalism Programs

1. **Separate access to media and technology with the skillful or ethical use of it**

Youngsters are often described as digital natives. They know how to interact with all sorts of new digital devices without needing the "user's manual", they can produce and upload videos of themselves talking or dancing, after editing them with specialized software in a matter of minutes, collaborate to solve problems in videogames, search anything they want to know about on the internet, use an app to program their day, their fitness routine, pay with their mobile phone or identify plant species, and make their own fictional newspapers about their favorite fantasy-novel characters.

However, there is an enormous difference between using technology and understanding it. Young people may do have digital skills, but they do not necessarily have the digital literacy they need to do their schoolwork, to search for information about jobs, education and health care, to form informed opinions about important issues or to behave responsibly in the online community. Generally, people of any age do not acquire critical thinking skills about mass media, popular culture or digital media just by using technology tools themselves.

For young people today, it is vital that formal and non-formal education begin to offer a bridge from the often insular and entertainment-focused digital culture of the home to a wider, broader range of cultural and civic experiences that support their intellectual, cultural, social and emotional development. Instead of just teaching *with* digital technologies and tools, what is actually needed is to teach *about* media and technology, making active use of the practices of dialogue and reflection to promote critical thinking about the choices people make when consuming, creating and sharing messages (Hobbs, 2010).

2. **Create efficient training curricula that target each of the constituent elements of (new) media literacy in balance and proportion to each other**

A good way to develop a balanced curriculum is to keep the Hobb's essential competences of media literacy framework in mind, paying attention to include equivalent amount of content and exercises that address each of the following sets of skills, parallel to imparting relevant subject knowledge and attitudes:

ACCESS	Finding and using media and technology tools skillfully and sharing appropriate and relevant information with others
EVALUATE and ANALYZE	Comprehending messages and using critical thinking to analyze message quality, veracity, credibility, and point of view, while considering potential effects or consequences of messages
CREATE	Composing or generating content using creativity and confidence in self-expression, with awareness of purpose, audience, and composition techniques
REFLECT	Applying social responsibility and ethical principles to one's own identity and lived experience, communication behavior and conduct
ACT	Working individually and collaboratively to share knowledge and solve problems in the family, the workplace and the community, and participating as a member of a community at local, regional, national and international levels

On top of that, modern media literacy training approaches should also complement the basic curriculum with material and activities tailored to enhance the constellation of "New-media literacy" skills, as they are described in Henry Jenkins White Paper on digital media and learning (Jenkins, 2006):

- **Play:** The capacity to experiment with one's surroundings as a form of problem solving.
- **Performance:** The ability to adopt alternative identities for the purpose of improvisation and discovery.
- **Simulation:** The ability to interpret and construct dynamic models of real-world processes.
- **Appropriation:** The ability to meaningfully sample and remix media content.
- **Multitasking:** The ability to scan one's environment and shift focus as needed to salient details.
- **Distributed Cognition:** The ability to interact meaningfully with tools that expand mental capacities.
- **Collective Intelligence:** The ability to pool knowledge and compare notes with others toward a common goal.
- **Judgment:** The ability to evaluate the reliability and credibility of different information sources.
- **Transmedia Navigation:** The ability to follow the flow of stories and information across multiple modalities.
- **Networking:** The ability to search for, synthesize and disseminate information.
- **Negotiation:** The ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

3. Use the fundamental principles of media literacy as a guide for evaluation processes.

As with any subject, it's important that learners reflect on their progress and receive regular feedback to guide the next stages of their learning experience.

Sometimes though, teachers or facilitators find it more difficult to create assessment and evaluation tools for media education than for other subjects, maybe because they feel they lack the technical

knowledge to evaluate work in the medium in question or because media education is about finding the right questions to ask, rather than learning previously determined answers.
One way to form an all-encompassing evaluation framework is to structure it with the fundamental principles of media literacy as its central assessment axes:

Assessment Axis	Assessment questions
All media are constructions	- Does the learner understand how a media product was created (e.g., which people and entities were involved in its production process)? - How well does the learner analyse how the creators' beliefs or assumptions are reflected in the content?
Audiences negotiate meaning	- Can the learner identify the intended audience of a media product, as well as which other possible audiences might view it differently? - How well does the learner identify and analyse the ways that different audiences might view the media product differently?
Media have commercial implications	- Does the learner know and understand the commercial factors influencing the creation of a media product? How the media product was financed and who owns it? - How well does the learner analyze how the content of the media product was influenced either by commercial factors or by who created and/or owned it?
Media have social and political implications	- Does the learner show knowledge and understanding of how different media communicate ideas and values? (For example, what kinds of characters are present and which kinds are absent? Who is shown in a positive light, and who is shown in a negative light?) - How well does the learner analyse the significance of the conscious or unconscious, explicit or implicit messages identified in a media product?
Each medium has a unique aesthetic form	- Does the learner show a knowledge and understanding of the technical elements of the medium and the tropes, clichés, codes and conventions of the medium (TV, movies, video games, etc.) and genre (situation comedies, documentaries, role-playing games)? - How well does the learner analyse how the use of these technical elements and genre tropes influence the conscious or unconscious, explicit or implicit messages identified in media product?

4. Embed a "code of Ethics" for Citizen Journalists in any educational endeavor

In the new media age, the basic principles of journalism – objectivity, detachment from personal bias, quest for the truth- are needed more than ever, including the field of citizen journalism, given its importance for the upholding of public discourse and preservation of democratic control by the people. Although citizen journalism does not involve formal education, any related training ought to cultivate a set of core values; an "ethics code", such as the one defined by the National Association of Citizen Journalists in the USA (Ross & Carmier, 2010), to secure that community media function as a remediation force for journalism rather than the opposite.

"Code of Ethics" for Citizen Journalists (Ross & Carmier, 2010)***:***

a. **Fight for Press Freedom:** Community media are free to deal, publish and distribute information over social networks, making it an evolutionary act against the traditional press. Prospective citizen journalists ought to be made aware about the rights but also the responsibilities that are inextricably linked with press freedom and freedom of expression.
b. **Be strongly committed to finding the Truth:** Just because someone believes something is or should be true, does not mean necessarily that it is true, even if this someone is the vast majority of people in a society. Citizen journalists who are working to inform their communities should focus on always unearthing the truth – not parroting something that is commonly believed by others – even if this entails challenging the status quo. They must double-check information, provide attribution, list sources and work diligently as truth seekers before forming and publishing any opinion.
c. **Be a channel for the Voice of the People**: Many local stories remain in the dark because professional journalists are not on the scene of the event or believe there is not enough interest on the subject or because they do not fit in a specific narrative. Citizen journalists can turn the table; become the eyes and ears of their communities and include those voices in the public discourse that are usually absent.
d. **Embrace your accountability to the public:** Citizen journalists are accountable for the truth, fairness and usefulness of whatever they write, and have to serve the readers' interests above all others, including personal interests. That is, citizen journalists should revere the public's right to know, respect the people's dignity and intelligence, and reject associations and activities that compromise their independence and journalistic integrity (e.g., favors, presents, financial gains, political or other associations, influence of friends, advertisers or powerful people, etc.).
e. **Strive for accuracy:** When reporting and gathering information journalists are trusting that what people tell them is factual. How can they be sure? The best way is to investigate all sides of a story, double-check any information that can be checked (including, for example, the spelling of names and the statements given as facts). For those pieces of information that cannot be checked,

attribution must be included so that the audience knows where they came from and have the ability to put them into context.

f. **Investigate all sides of a story:** Because there are multiple points of view in most stories, citizen journalists should always make their best to include all sides relevant to a specific story.

g. **Presume Innocence before guilt is determined:** Citizen journalists should not assume the role of a law enforcement branch and should avoid facilitating any process related to the "trial by media" phenomenon, by the language they use or the way they report information. A person interviewed by the police is not automatically a suspect. A person suspected to be involved in a crime is not automatically guilty.

h. **Pay attention to attribution!**: Attribution is crucial in putting the content of what was said into context. Since the same information might be interpreted differently by different witnesses, involved people or receivers of information, depending on the circumstances, journalists always need to pay heed to paint the full picture. They must tell their audiences who said what, when, where and how they said it, as well as what is the quoted persons role in the story.

i. **Respect all people:** Citizen journalists must be sensitive, respectful and recognize individuals' right to privacy. They should be extra sensitive when dealing with vulnerable groups of people, including minors, people who are not used to being in the spotlight or who are unexpectedly in the news, people who experienced a tragedy or grieve. Citizen journalists pursuing important stories are not automatically given the right to take any photo, ask any question, or quote any witness. If some person refuses to be interviewed or to answer a particular question, this is their right and it has to be respected.

j. **Admit and correct mistakes immediately:** In the frenzy of news production, mistakes can always happen. It is important that when mistakes are detected, journalists admit their errors, assume responsibility and correct them without any further delay.

k. **Avoid plagiarism at any cost:** Plagiarism, i.e., the intentional presentation of someone else's words or ideas as one's own, is considered one of the gravest breaches of journalists' ethics. At the same time plagiarism is a breach of trust with the audience, for it is a form of fraud. Three simple steps to avoid the plague of plagiarism are:
    i. To forget the "copy-paste" functions, and instead always write original text
    ii. When quoting someone's words, quotation marks and referencing must be used
    iii. Referencing must be accurate and full, so that the audience can effectively trace back the original source.

l. **Be courageous:** Even if the environment in which a citizen journalist is friendly and welcoming (e.g., their own local community) it takes some courage to walk up to strangers and ask serious questions about events, wherein the people asked might be emotionally involved. At the same time, citizen journalism is also often practiced in areas where a substantial amount of extra courage is needed just to snap a photo or video, such as regimes with heavy press censorship or totalitarian countries, where citizen journalists have to be always alerted in order to avoid being beaten, arrested or "disappear". However, one citizen journalist with courage can put the fear of God (or else the fear of the Truth) into even the most powerful person. It can be, thus posited that courage

is the foundation of all other citizen journalist core values, as without it few truly important stories would be told.

m. **Protect journalistic integrity:** Journalistic integrity suffers when reporters allow their -conscious or unconscious biases- dictate which story to cover and which facts to bring to light or not. It suffers when stories are made up or when they are so "embellished" that they lose connection with reality but are presented as factual. It suffers when quotes are presented out of context in a sequence or way of presentation that makes them entirely misrepresented. Citizen journalists need to avoid all these caveats and protect their integrity, as the most valuable of all virtues.

5. Address biases inherent to the receiver of the message apart from biases in the message

A central target of media literacy education is to prepare learners to recognize better fake news and biased presentations of information, usually by analyzing an array of techniques of media manipulation (e.g., false dichotomies, fallacies, suppression of information, clickbait, etc.).
Bias is present in all forms of media and like any form of human communication, gets clouded by the cognitive biases that are innate to the functioning of our brain. Media all too often take advantage of these subconscious biases with the aim to grab the audience's attention and trust. However, too often cognitive biases go unchecked, blocking self-awareness, context-awareness and transparency. When we are overwhelmed, stressed, or feeling the effects of information overload, those automated cognitive processes kick into overdrive and further sabotage our critical thinking skills.

Thus, an equally important target of media literacy education should be to address the ways through which bias can interfere with information interpretation by the receiver, since people who are not aware of their cognitive bias are more vulnerable to believe fake news or misinformation and get trapped inside ideological bubbles, as well as because the initial step in overcoming biases (or, better said, decreasing their influence) is to recognize them.

An indicative list of common biases that can (and should) be presented in any class or training room is:

Confirmation bias → the tendency to search for, interpret, favor, and recall information in a way that confirms or supports one's prior beliefs or values. This makes people closing off to new experiences and ideas, while search engines algorithms and social media are strategically built to reward confirmation bias. The combination of confirmation bias with the "filter bubbles" created by online algorithms contributes towards ideological polarization and the spread of disinformation and fake news.
False memories → a recollection that seems real in one's mind but is fabricated in part or in whole. It is generally easier to create a memory than to correct one. So, for example, when a

Facebook page built to spread fake news sends a lie out into the world, readers are more likely to remember that lie than to update their memory of it later, even when they get the right information
Law of Closure→ the tendency to complete an incomplete shape in order to rationalize the whole. That is, when we are presented with parts of a story, we use prior knowledge or experiences to fill in the gaps, i.e., we make assumptions that in our memory will be registered as facts. This inherent desire to connect the dots, to see the whole instead of its parts – is exactly what makes humans vulnerable to misinformation.
Blind-spot bias → the tendency to recognize bias in others, but failing to recognize it in oneself.
Anchoring – bias → the tendency to rely too heavily on the very first piece of information one learns.
False consensus effect → the tendency to overestimate how much other people agree with oneself.
Misinformation effect → the tendency for post-event information to interfere with the memory of the original event. It is easy to have one's memory influenced by what one hears about the event from others. Knowledge of this effect has led to a mistrust of eyewitness information.

6. Utilize the already existing collective wisdom in the field of Media Literacy

With roots dating back to the late 1920s, the idea of educating consumers about the content and production methods of media messages has been attempted in a number of ways and venues, and the historical legacy of the field of media literacy is rich. When building up a new media literacy curriculum or starting the development of new training material, one does not have to reinvent the wheel, but utilize the accumulated wisdom on the field, and use tips from expert sources and existing tools to incorporate in any class or training room:

i. NewseumED's Media Literacy Booster Pack

The Media Literacy Booster Pack is a free resource and a good starting point for teaching media literacy to grade 6-12 students.[7] Free exercises and activities include evaluating information, recognizing bias, and filtering out fake news, along with several other important media and digital literacy skills.

ii. National Association for Media Literacy Education

NAMLE's website includes resources for the classroom, as well as for parents and families at home. Particularly useful is their material dedicated to teaching how to spot and fight COVID-19 misinformation.

iii. Media Literacy Week

The website dedicated to Media Literacy Week has resources for classrooms ranging from elementary school to high school and higher-education level.

iv. InfoZones

The News Literacy Project has educator resources for use in elementary through high school. Resources include "InfoZones," which helps learners understand not all information is equal, and

credibility is often correlated with purpose. Participants will learn to categorize information by its purpose, and how to use that to determine the credibility.

v. Challenging Confirmation Bias

Confirmation Bias is when our brain looks for information that confirms what we already think we know. It's one reason people are more likely to share news that confirms what they already think. Common Sense Education offers an activity for helping young learners understand confirmation bias, why it occurs, and how to confront their own biases.

vi. Stanford's Civic Online Reasoning

Stanford University hosts the Civic Online Reasoning website, dedicated to helping young people evaluate online information. The COR curriculum is available for free online, and it includes skills such as Teaching Lateral Reading—helping learners go beyond what's posted online by seeing what other information is available about the source. Other topics include how to find better sources of online information, "click restraint," and more.

List of tools taken from Waterford.org (Ways to Build Media Literacy in Your Students, and Why You Should, 2021)

Annex: Analysis of recommended methodologies

Method 1: Project-based learning and culturally relevant pedagogy

Description

Project-based learning is an instructional approach designed to give people the opportunity to develop knowledge and skills through engaging projects set around challenges and problems they may face in the real world.

This method should be integrated with the culturally Relevant Pedagogy, a theoretical model focusing on multiple aspects of learner achievement and supporting young people to uphold their cultural identities. Culturally Relevant Pedagogy also calls for learners to develop critical perspectives that challenge societal inequalities (Project-Based Learning: Benefits, Examples, and Resources, 2021).

How the method has been/ can be used for media literacy/ citizen journalism

Today people are encountering the largest and most complex information landscape in human history, so helping them learn to navigate it successfully should be an essential part of their education.

A key component of media literacy is being able to determine the credibility of information, as well as the credibility of its source. For this purpose, teaching the standards of fact-based journalism provides a basis to evaluate how information is being presented, for what purpose, and by whom.

A systematic, project-based approach to media literacy should:
1. start with analysis and delineation of a problem and the definition of key terms and issues.
2. proceed to evaluate information, examine different perspectives, determine appropriate decisions, and discuss potential outcomes, including unintended consequences (Low, 2021).

It is important to add project-based learning (PBL) activities to produce media through an engaged journalism process, while also analyzing and evaluating narratives that enhance journalism skills such as writing well and listening actively, constructing a story, adapting narratives to various situations, etc. (Auger, Tnes-Ehle, & Gee, 2017).

In addition to project-based learning, a culturally relevant pedagogy can include community-based learning in which people focus on issues that directly affect them or members of their community. This can include consideration of how local people and issues are presented in the news media, going beyond the headlines, and doing research on underlying causes, potential government roles and solutions, and alternative viewpoints (Low, 2021).

Implementation outcomes

The project-based learning method has different stages, in each of which learners can be trained in a different facet of Media Literacy; how to access, analyze, evaluate, reflect, and act in media literacy, developing a wide array of skills and attitudes, depending on the chosen topic of the project.

One project-based activity could be, for instance, to analyze current conspiracy theories and evaluate trending information on Twitter. The learning outcomes of the activity are how to analyze information on social media and recognize common elements of fake news/unreliable sources.

Method 2: Iceberg method

Description

The iceberg model is a non-formal method typically used to enhance learners' cultural awareness and understanding, through a series of steps. First, participants may express all they know about a topic. Then, what they think is true and what is stereotypical.

What participants express is a very small part of the whole, the tip of the iceberg, which corresponds to what is visible/known (all the stereotypes and information people know about something). Moving towards the bottom part, participants explore more and more aspects that are not readily available to our attention or knowledge; elements of the deep culture such as time perception, accepted personal space, conversational patterns in different social situations etc.

Although the iceberg model is one of the most well-known approaches in understanding culture, the structure of the model can be used as a very versatile tool for any subject that requires critical thinking and deliberation on "hidden" parts, such as media.

How the method has been/ can be used for media literacy/ citizen journalism

The iceberg method has been used in critical media literacy, which aims to analyze and understand the power structures that shape media representations and the ways in which audiences work to make meaning through dominant, oppositional, and negotiated readings of media.

Robert Ferguson (1998) uses the metaphor of the iceberg to explain the need for critical media analysis. Media and journalism are imbued with politics and ideology. Ideological notions lie deeply embedded below the surface of the iceberg (Ferguson, 1998).

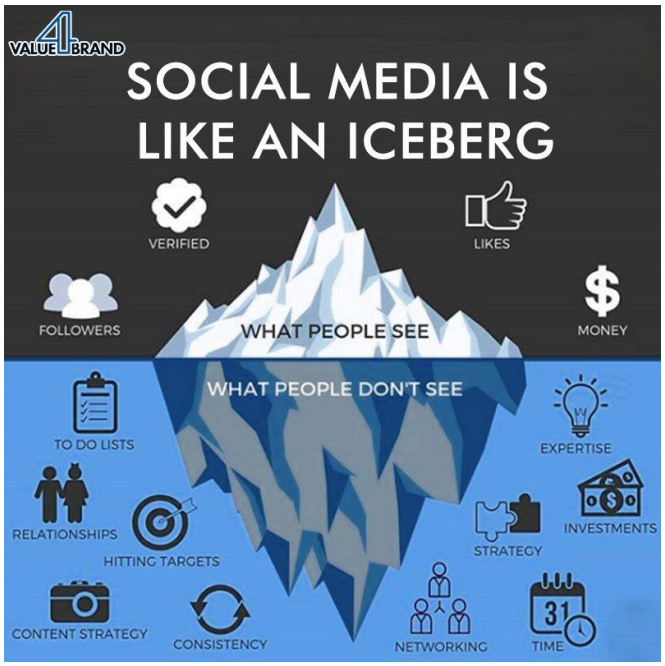
Critical media literacy engages participants in exploring the depths of the iceberg (e.g., language and discourse, embedded symbols, purposes of media source, transmitted values or ideological

messages, etc.) with critical questions to challenge "common-sense" assumptions, assess source reliability, manage the impact of media on one's thought etc.

Implementation outcomes

By applying this method, participants will discover that the upper part of the iceberg (what we listen to/ watch/ read in news or journals) is just a little part of the whole and while doing so, they can develop their inquisitiveness, active participation, and learning, forward-looking attitude towards media landscapes and the public sphere, and analytical skills.

Example of an adapted "Iceberg"



Method 3: World Café

Description

World Café is a method that makes use of an informal cafe setting for participants to explore an issue by discussing it in small table groups. Discussion is held in multiple rounds of 20-30 minutes, with the cafe ambiance intended to allow for more relaxed and open conversations to take place.

How the method has been/ can be used for media literacy/ citizen journalism

The World Café method has been used in June 2021 during a Conference of Ministers responsible for Media and Information Society, concerning the challenges and opportunities for media and democracy. On this occasion, two 'World Café' sessions delivered first-hand accounts from local

and community media representatives on the issues of media diversity, access, and media literacy; and on good practice examples in protecting journalists' safety.

World Café session No1 focused on the concept and importance of media and information literacy: an umbrella term that covers a very broad range of skills that people need to access, use and understand media in a fast-changing media landscape and that allows people to think critically about media, analyze it and make informed choices.

World Café session No2 included presentations on actions taken in the Netherlands, Serbia, and Sweden to improve the safety of journalists; as well as presentations emphasizing the importance of an intersectional perspective on journalists' safety and on action needed at the international level.

Implementation outcomes

Citizen journalists are information innovators, who are transforming the way news are being written, produced and delivered. Innovation is a multistage participatory process, which begins with exploring what is needed in a community, continues with building the social infrastructure/network that combines competences of different groups of people/creative forces in society, and moves forward to prototyping innovations together with the users. This process is made possible in the context of development methods based on exchange and dialogue, such as the World Café. Thus, innovations created through such inclusive and participatory processes are rooted in the needs of the community and are socially sustainable.

In the context of Media Literacy Education and Citizen Journalism training, the World Café method represents a great tool to develop learners' analytical skills related to issues society faces, their ability to express and share their views with others as well as their active listening skills, while cultivating their sense of moral and social responsibility to participate in the public discourse and a mindset geared to innovation.

Method 4: Educational Games

Description

Games bring people closer, strengthen relationships and nurture group cohesion while enhancing cooperation, trust, conflict management, and negotiation skills.

How the method has been/ can be used for media literacy/ citizen journalism

Games are gaining more and more popularity as a way to teach media literacy and, above all, to make people play the role of citizen journalists, focusing on fake news and their impact. Online games are preferred because they may be highly interactive. Participants engage themselves in the games and learn by doing.

Some of the games aim at fighting misinformation, others try to understand which social media can be trusted the most, and so on.

Bad News, for instance, is a game developed by DROG, a Netherlands-based organization aimed at fighting misinformation. Users play the role of fake news writers. The goal is to get as many followers as you can while building up bogus credibility. You lose if you tell "obvious lies or disappoint your supporters." A recent study from the University of Cambridge found that playing Bad News increases "psychological resistance" to misinformation (Roozenbeek & van der Linder, 2019).

iReporter and *Fakey* are two games launched, respectively, by BBC and Indiana University simulating social media news feed, where users are asked which posts they'd like to share, like, or fact-check and trying to understand which social media posts, political claims, and photos they can trust.

Newsfeed defender is an online simulation developed by the Annenberg Public Policy Center and iCivics, an education nonprofit. The game aims to teach people how to evaluate sources online. Users pick their own avatars and are tasked with choosing which posts to curate on their website and which to investigate.

Factitious is another game, developed by American University, in which users must read short news stories and swipe right if they think they're real and swipe left if they think they're fake.

Implementation outcomes

Games - and especially online ones-, are very useful to make people come face to face with fake news, social media news management, and citizen journalism. Also, involving people so deeply and firsthand, is useful to engage them and make them do something to change the way they read or watch the news.

Method 5: Role play

Description

Role play is a technique that allows students to explore realistic situations by interacting with other people in a managed way -in the context of a role/ scenario- to develop experience and trial different strategies in a supported environment.

How the method has been/ can be used for media literacy/ citizen journalism

The role-play method has proved to be a way to engage students in media literacy discovery, because it acts on social-emotional factors and helps in building social skills by providing opportunities for adolescents to share ideas, listen, and collaborate meaningfully with each other; therefore it has been included as the central methodology in a Media Literacy toolkit published by the Austrian and German Press Councils and has been implemented several times in the context of MIL training programs.

For example, the role play was utilized in a summer activity implemented by the Summer Journalism Institute at the Walter Cronkite School of Journalism and Mass Communication (Arizona State University). In this activity, participants stepped into a simulated newsroom to play a game called Follow the Facts, a media literacy-centered, role-playing simulation game where players, acting as journalists, sift through information and sources to find and share the truth about a mysterious illness and an impending storm in New Orleans. Playing the roles of Lifestyle Reporter, Metro Reporter, Government Reporter, Opinion Reporter, and News Editor, participants (in teams of five) engaged with in-game social and print media, practiced effective sourcing of information, explored bias, and engaged in collaboration.

Regarding the activities presented by the European Press Councils, the idea is more or less the same: participants, organized in groups, have assigned roles, they can prepare their parts at home, and then they will have to perform them in front of a group of people.

Implementation outcomes

The role-play method allows participants and peer-educators to have real experiences, have their voices heard, and to have opportunities to improve their creativity, critical thinking, public speaking, and teamwork.

Role plays can be adapted to offer collaborative learning experiences combined with media literacy skill-building, social-emotional learning, and civics education. They can offer an experiential insight into how the media shapes public opinion and behavior, how to create accurate news, how to assess the quality and value of varying sources of information, become aware of and describe bias and its impact on reporting, selecting, and interpreting the news, demonstrate self-management while under stress, practice clear communication etc.

Method 6: WebQuests

Description

WebQuests are inquiry- and action-oriented learning formats, with 5 essential parts: introduction, task, process, evaluation, and conclusion, whose content of learning exclusively derives from internet resources.

Essentially, WebQuests are an application of PBL in the context of (mostly) digital courses; mini-projects in which a large percentage of the input and material is supplied by the internet.

Basic WebQuest Parts

Name	Description
Introduction	General information on the WebQuest's topic, presenting the context, including relevant research findings, experts' quotes etc. This part serves to raise the learner's attention and motivation for the upcoming task and introduces the central question or problem each WebQuest addresses.
Task	The central assignment of each WebQuest is presented, i.e., deliverable(s), format and utilization. *For instance: Design a SMART goals infographic, make a market analysis ppt presentation, project business expenses and income to develop a financial plan (i.e., different elements of a solid business plan) using online sources and digital tools, and finally present the results on a platform/ to local stakeholders (e.g., local career office).*
Process	All steps leading to the completion of the task are shown in this section, including sources of additional information and possible tools and for the working process.
Evaluation	Here, the desired learning outcomes (knowledge, skills, attitudes) upon completion of the WebQuest are be presented and feedback forms assess the degree of their achievement by the end users.
Conclusion	A recapitulation of what the users have learned and achieved upon the successful completion of each WebQuest, encouraging reflection on possible extensions and applications of the lessons learned.
Trainer's Page	Some WebQuests include an additional part at the end, an auxiliary page for the Trainer/Facilitator. Remarks, useful suggestions, insight of the piloting and additional sources can be included in this part, to ensure availability of each WebQuest to other educators and adaptability to their teaching needs

How the method has been/ can be used for media literacy/ citizen journalism

Since 1995, teachers have been adapting the WebQuest model to their own needs and settings, and from their collective wisdom and experience some common task formats have emerged. One such format includes the journalistic tasks, which invite learners to act like reporters covering an event or issue that lies at the core of what is intended to be learned. They involve gathering facts and organizing them into an account within the usual genres of news and feature writing. A well-designed journalistic task will require learners to:

- maximize accuracy by using multiple accounts of an event
- broaden their understanding by incorporating divergent opinions into their account
- deepen their understanding by using background information sources

- examine their own biases and minimize their impact on their writing

Some examples of WebQuests used in Media Literacy education are:

A Media Literacy WebQuest that helps participants learn about advertising techniques and investigate their use, while looking at stereotyping as one type of bias in advertising.

A WebQuest about Digital Etiquette that requests participants to work in groups, each of which must research three ways to properly communicate over the internet and then bring all information together to create a poster and a video.

Convergence WebQuest that aims at enhancing the understanding of learners on the concept of media convergence and the impact of citizen journalism and social media on the field of journalism and the public.

Citizen Journalism WebQuest that invites participants to evaluate pieces of journalism and then construct their piece of citizen journalism.

The Animal Farm WebQuest that helps students understand what is propaganda and analyze propaganda techniques.

Implementation outcomes

WebQuests increase student motivation by providing an essential question, real-life resources with which to work, and opportunities to work in cooperative groups. WebQuests assign tasks that require learners to "transform information into something else: a cluster that maps out the major issues, a comparison, a hypothesis, a solution, etc.", thus, by their very nature, they encourage development of thinking skills, searching for appropriate sources, managing information, discovery, innovation and creativity.

The TASK is the single most important part of a WebQuest. It provides a goal and focus for the learning experience and defines the expected learning outcomes of the process. There are many different types of tasks (e.g., creative production, persuasive, self-reflection, consensus building, analytical, scientific, journalistic tasks), a detailed presentation of which can be found in the WebQuest Taskonomy platform. Depending on the type and exact content of the task learners can increase their knowledge on different topics and train a different set of skills and attitudes.

At the same time, whatever the subject of a WebQuest -whether it concerns language, geography, environmental issues or human right- participants always train vital media literacy skills, since any WebQuest task begins with accessing, assessing and processing online resources.

Method 7: Six-thinking Hats

Description

A classic tool to cultivate critical thinking, introduced by the psychologist and author Edward de Bono in 1985. The method involves breaking down ideas into six areas of thought: logic, optimism, the devil's advocate, emotion, creativity, management. When approaching a new problem or project, each "hat" represents a unique set of priorities and perspectives that will help focus the discussion and consider the project from a wide variety of angles. There are two main objectives of the Six Thinking Hats concept. The first is to simplify thinking by allowing a thinker to deal with one aspect at a time and the second purpose is to allow a switch in thinking modes.

COLOURED HAT	THINK OF	DETAILED DESCRIPTION
	***White paper***	The white hat is about data and information. It is used to record information that is currently available and to identify further information that may be needed.
	***Fire and warmth***	The red hat is associated with feelings, intuition, and emotion. The red hat allows people to put forward feelings without justification or prejudice.
	***Sunshine***	The yellow hat is for a positive view of things. It looks for benefits in a situation. This hat encourages a positive view even in people who are always critical.
	***A stern judge***	The black hat relates to caution. It is used for critical judgement. Sometimes it is easy to overuse the black hat.
	***Vegetation and rich growth***	The green hat is for creative thinking and generating new ideas. This is your creative thinking cap.
	***The sky and overview***	The blue hat is about process control. It is used for thinking about thinking. The blue hat asks for summaries, conclusions and decisions.

How the method has been/ can be used for media literacy/ citizen journalism

As is the case with other Methods of this Manual, like the "Walking Debate" or the "Iceberg method" among others, the structure of the Six-thinking-hats can be used as a highly adaptable tool to the purposes of a Trainer and address virtually any MIL concept.

For example, participants could be asked to report a piece of news wearing a different hat each time, assuming different stances towards the same topic. This could be coupled with different roles (e.g., White Hat: Investigative Journalist; Red Hat: Entertainment journalist; Blue Hat: Watchdog Journalist; Black & Yellow Hat: Opinion journalist (against or pro a subject respectively), Green Hat: Advocacy Journalist). Through this version of the method learners could be introduced to different types of journalism, train their skills to adapt their narrative presentation according to the

medium used or audience targeted and get an experiential understanding of basic media principles (e.g., Media are constructions, Form and medium are closely related, Media spread ideological and value messages, etc.)

Another example could be to ask participants to analyze a specific media product wearing a different hat each time, with the purpose to deconstruct it in its constituent elements and determine its validity. For instance, participants may be asked to analyze an article published in an online newspaper. When wearing the White Hat participants will be searching for data, statistics and presented evidence that are used in an article to corroborate its central position. While wearing the Red Hat they will investigate the use of charged language, images or other strategies to emotionally influence or even manipulate the audience. While wearing the Black and Yellow hats they will be judging how well balanced the presentation of arguments is against or in favor a specific proposition. The Green Hat analysis will concern whether solutions are proposed and how feasible they are, while the Blue Hat analysis will be the overview of the general aspects of the article (who wrote it? For what purpose? What sources are used? etc.) and a conclusion about the balance of the different elements and by extension the level of objectivity and reliability of the article.

Implementation outcomes

The Six Thinking Hats method is used to encourage different perspectives or ways of thinking based on the preconcepts of the participants. The advantage of Six Thinking Hats is that it encourages participants to take different roles, "put on different hats" and go outside their comfort zone. This way it is a great method to enhance critical thinking and perspective-taking, as well as a quest for objectivity. Another benefit is that it can ease the structure in a discussion, fostering participants ability to engage in constructive dialogue.

Method 8: Inquiry-based approach

Description

The Inquiry-based approach emphasizes a participant's role in the learning process and asks them to engage with an idea or topic in an active way, rather than by sitting and listening to a teacher/facilitator.

Inquiry-based instruction can be applied in many ways, but some of its basic components include:

- Observation/ Orientation: The instructor introduces a new concept or topic and the learners explore the topic through hands-on activities, direct instruction and research.
- Conceptualize/ Question: The learners generate questions about the topic, hypothesize and make predictions.
- Investigation: This component of inquiry learning has the longest duration. Learners get instructor's support to take the initiative. Also, they find out answers, conduct research and find evidence to support or disprove hypotheses with the teacher's help.

- Conclusion: After collecting the data and desired information, learners come to conclusions and answers to their questions. They find out if their hypotheses or ideas prove correct or have shortcomings. This may give rise to more questions.
- Discussion: At this stage, participants may learn from one another while presenting findings. The instructor guides discussions with more questions, encourage debate, and reflection.

How the method has been/ can be used for media literacy/ citizen journalism

In inquiry-based practice, participants learn to use relevant questions to evaluate and analyze media messages and to reflect on the media they create. They routinely ask questions about all media, not just the ones with which they disagree. They effectively engage in respectful discussion and remain open to changing their minds as they take in new information and hear others' perspectives.

To get learners to that place, teachers model media analysis by using questions to lead thorough reflections. Key Questions are significant to inquiry-based practice because critical thinking isn't just about asking questions – it is about asking important questions. So, for example, NAMLE (National Association for Media Literacy Education in the USA) took an important step in supporting inquiry-based practice. NAMLE's Key Questions avoid shallow book report prompts, instead it provides questions that help students examine why an author, illustrator, or publisher made choices, what the book's impact might be, or why its messages might be important and to whom.

Such questions are so important to media literacy education that nearly every major media literacy organization across the globe has developed or adopted its own question set. NAMLE has borrowed from many of those but tweaked them in ways that make them particularly useful for MIL instructors.

NAMLE's Key Questions

		SAMPLE QUESTIONS
AUTHORS & AUDIENCES	Authorship	Who made this?
	Purposes	Why was this made? What does this want me to do? Who is the target audience? Who are they talking to? or Who is this for?
	Economics	Who paid for this?
	Responses	What actions might I take in response to this message? How might I participate productively?
MESSAGES & MEANINGS	Content	What does this want me to think (or think about)? What would someone learn from this? What ideas, values, information, or points of view are overt? Implied? What is left out that might be important to know?
	Techniques	What techniques are used and why? How do the techniques communicate this message?
	Interpretations	How might different people understand this message differently? What is my interpretation and what do I learn about myself from my reaction or interpretation?
REPRESENTATIONS & REALITY	Context	When was this made? Where or how was it shared with the public?
	Credibility	Is this fact, opinion, or something else? How credibile is this (and how do you know)? What are the sources of the information, ideas, or assertions? Can I trust this source to tell me the truth about this topic?

Implementation outcomes

The basis of this method is to channel the thought process of the participants through queries and help them with "how to think" instead of "what to think", therefore inquiry-based practices are very important to develop critical thinking skills, open-mindedness and a quest for objectivity.

Inquiry-based learning is a learning process that engages participants by making real-world connections through exploration and high-level questioning, thus it is also tailored to enhance learners' participation and proactive stance to learning.

Method 9: Photovoice method

Description

Photovoice is a process in which people – usually those with limited power due to language, gender, ethnicity, race, socioeconomic status, disability, or other circumstances – use video and/or photo images to capture aspects of their experiences and environment and share them with others. Participants are asked to express their points of view or represent their communities by photographing scenes that highlight research themes. The pictures can then be used, usually with captions composed by the photographers, to bring the realities of the photographers' lives home to the public and policy makers, to raise awareness of hidden or overlooked issues and aspects of the community and to spur change.

How the method has been/ can be used for media literacy/ citizen journalism

Citizen journalism is often conducted through photos and videos. That's why the photo-voice method has been used in citizen journalism training.

One project in which photo-voice has been used is a training course in the Rabakodo Village, in Indonesia that belonged to the citizens' media development plan of the village. In the practical activities of preparing news narratives and photography, the facilitators invited participants to compile news about certain issues or phenomena that were mastered based on their observations and/or experiences. Besides, the facilitators also addressed the substance of Citizen Journalism, which includes the Citizen Communication Strategic Team, Media Cadres, and Media Managers. Participants were also encouraged to try to compile simple news about certain issues experienced or observed in the village, and write news narratives based on the results of field interviews with certain sources (Hidayat, Tauhid, & Sauki, 2021).

Implementation outcomes

The photovoice method is an excellent tool to empower young people, and especially those with fewer opportunities, to get them started with Citizen Journalism, by strengthening their confidence in themselves – as they have to be the protagonists of their journalistic work-, as well as by enhancing their feeling of social responsibility to be involved in the public discourse. Through this method participants enhance their skills in photography techniques, use of digital tools, and narratives or news compilation, while increasing their awareness about overlooked issues and aspects of the community and enhancing their motivation and commitment for community participation.

Method 10: Walking or moving debate

Description

Walking or moving debate methodology is used to engage students both through words and physically and to let them take a specific position about a given topic. The main idea is that participants have to show their level of agreement with specific statements by moving in different positions in the room. The room can be separated in two parts ("Agree" and "Disagree") or in more lines corresponding to degree of agreement (e.g., "Totally disagree", "Somewhat disagree", "Neither agree nor disagree", "Somewhat agree", "Totally agree"). Other variations exist too, such as the Middle Ground debate method, in which participants are divided according to an "ideological label" (e.g., religious vs. secular, feminist vs. non-feminist, pro-life vs. pro-choice) and move to a circle in the center whenever they agree with a particular statement.

Example of a Middle Ground Debate

How the method has been/ can be used for media literacy/ citizen journalism

The walking debate method is a classic tool used for the enhancement of critical thinking and discourse skills (reflecting and expressing one's views, open-minded listening of the views of others), as well as for increasing awareness about the experiences of others and the social realities reflected in those diverse experiences. These skills lie at the center of Media Literacy, as well as Citizen Journalism that can be performed only when citizens are well aware of the needs and issues faced by the different groups of their community.

One example of the adaptation of the method to fit into a Media Literacy training program is one developed by DigitalTravellers Platform: A Walking Debate on Fake News, in which statements revolved around the topic of fake news.

Statement 1: Social media is responsible for the propagation of conspiracy theories.
Statement 2: Fake News has a real impact on voters' choices.
Statement 3: Conspiracy theories emerged as a result of the internet.
Statement 4: The objective of fake news is always commercial.
Statement 5: Only verified information should be allowed to be distributed online.
Statement 6: Traditional media acts as a bastion against false information.

Implementation outcomes

The various formats of the walking debate method are an excellent way to stimulate discussion, with the aim to encourage participants to reflect on the statements, to share their views with others, and to have the opportunity to develop a deeper understanding of an issue and better corroborate their arguments. This makes it a great tool to enhance communication skills, critical thinking, active participation stance and respect for diversity of opinion.

In addition, depending on the topic around which the statements revolve, this method can be used to increase the knowledge of the participants on any chosen subject, including key media literacy and citizen journalism concepts, from the history of citizen journalism to internet safety, media manipulation techniques, usage of digital tools and so on.

Method 11: Textual and contextual analysis

Description

Textual analysis is a qualitative method used to examine critically content in media and popular culture, such as newspaper articles, television shows, etc. Participants are called to identify the codes and conventions of various media genres (semiotic analysis) with the aim to enhance understanding of key concepts.

A contextual analysis of a text (in whatever medium, including multi-media) that helps us to assess that text within the context of its historical and cultural setting, but also in terms of its textuality – qualities such as the social, political, economic, philosophical, religious, and aesthetic conditions that were (or can be assumed to have been) in place at the time and place when the text was created (Behrendt, 2008).

Contextual analysis focuses on how and which media context variables influence the effects of the various messages embedded in the context (e.g., advertisements, "hidden" ideological and value messages). This method shows participants how to undertake analyze media texts, particularly in relation to the key concepts of institutions and technologies, but also in relation to a range of theoretical approaches.

How the method has been/ can be used for media literacy/ citizen journalism

Learners could be asked to select a media product of their interest, such as a news article, a video from YouTube, or a video clip from an online news source, and work in groups to analyze the audience, purpose, author, technique/textual features, and context of a media text (Wilson, Grizzle, Tuazon, Akyempong, & Cheung, 2011).

For the textual analysis of media content learners could be invited to describe (or characterize) the primary components of style of a media product, i.e., the language (the words, or vocabulary) and the rhetoric (how the words are arranged in order to achieve some purpose).

For the contextual analysis a series of key questions (Behrendt, 2008) can be used to help participants analyze media products:

- What does the text tell us about its apparent intended audience(s)?
- What seems to have been the author's intention? Why did the author write this text? And why did the author write this text in this particular way, as opposed to other ways in which the text might have been written?

- What is the occasion for this text? That is, is it written in response to:
- Is the text intended as some sort of call to – or for – action?
- Is the text intended rather as some sort of call to – or for – reflection or consideration rather than direct action?
- Can we identify any non-textual circumstances that affected the creation and reception of the text?

Implementation outcomes

With the method of textual analysis, participants learn to identify how language codes and conventions are used to create particular types of representations that will appeal to certain audiences, as well as how to identify the 'technical', 'symbolic' and 'narrative' codes of any media text.

Through contextual analysis participants can learn about a variety of topics such as: the classification systems for film, television and video games that operate in Europe; how media ownership and concentration relate to questions of democracy and free speech.

Both methods enhance critical thinking and analytic skills, and are a very good precursor to the media production method, since participants can gain insights in techniques and good practices in reporting, editing, and writing articles on current topics, before they are called to do the same themselves.

Method 12: Transmedia Narrative

Description

Transmedia narrative or transmedia storytelling is the practice of designing, sharing, and participating in a cohesive story experience across multiple traditional and digital delivery platforms (e.g., film, TV, books, comics, games, radio, social media, etc.)- for entertainment, advertising and marketing, or social change. In transmedia, each platform creates its own contribution to the narrative, since the story content is created through different techniques. This way, transmedia storytelling allows for the creation of an experience across many different platforms and formats, which can reach a broad audience and create more depth to the overall plot and storyline.

Some of the most successful examples of transmedia storytelling include Star Wars, Harry Potter, Marvel comics, the Matrix and the Walking Dead.

How the method has been/ can be used for media literacy/ citizen journalism

Transmedia storytelling is participatory, often soliciting creative contributions, it is user-led and engenders community. Its story world is multifaceted with each platform having a linked story.

An example of the transmedia narrative used in education is the project Connecting Cat. The project is an immersive experience anchored to a transmedia universe that uses different platforms to promote skills within a curricular unit of English (10th grade) and media literacy.

In terms of narrative structure, Connecting Cat is an adventure story. Cat, an ordinary teen girl, living in Portugal, is a seeker of the Fluxus tribe (native cyberspace warriors) with the mission to assemble a portal that ultimately allows the Fluxus to interact with humans. The portal pieces are scattered all over the world. In order to collect them, Cat relies on her cat, an undercover warrior of the Fluxus, to give her clues. Together they will try to connect the Fluxus to mankind. Cat's quests take place in a story world in which learners are direct participants in helping the story to unfold across different platforms. From the learning perspective, each segment of the story explores a curricular topic or aspect thus facilitating the management of learning goals (Rodrigues & Bidarra, 2015).

Implementation outcomes

Transmedia storytelling can promote digital literacy, technological literacy, visual literacy, and information literacy. It allows exploration of how forms and media relate to each other, as well as how to use different digital tools. The greatest advantage is of course that through transmedia an immersive learning experience is created that can help young people develop their creativity while learning, and keeping their motivation and engagement high.

Method 13: Case Studies

Description

Case studies involve an in-depth examination of a single instance or event, in which learners make use of real-life incidents to see how theoretical knowledge on various concepts. might be applied to real cases. It is a very widely used method across disciplines. Case studies are also frequently used for the generation and testing of hypotheses.

How the method has been/ can be used for media literacy/ citizen journalism

As a method the Case Study is suitable in the teaching of MIL as learners are exposed daily to various forms of messages from media and other information providers.

For example, learners could undertake a case study of a marketing campaign strategy and release of a very successful film, bestseller book, or other high profile media product.

A detailed example of the application of this method in a Media Literacy program is the The Five Principles of the Code Lesson plan.

Implementation outcomes

The case studies method offers a systematic way of looking at the events, collecting data, analyzing information, and reporting the results, which in return supports enquiry learning. Learners are able

to gain a deeper and more thorough understanding of why the events or instances happened as they did, and to diagnose the issues in the case and the approach of finding several solutions to the same problem (Wilson, Grizzle, Tuazon, Akyempong, & Cheung, 2011).

Method 14: Production

Description

Media production is the pedagogical process in which participants learn to access, analyze, ideate, plan, create, edit, and share their media message through a hands-on experience with media deliverables created by the learners themselves. The production of media and information content offers the opportunity for learners to immerse themselves in learning through discovering and doing, while they are also exploring their creativity and expressing themselves through their own voices, ideas and perspectives.

How the method has been/ can be used for media literacy/ citizen journalism

There is a plethora of different exercises and media production tasks to be undertaken by participants, depending on the learning objectives pursued each time.
Some examples:
Learners can use software such as iMovie or Moviemaker (or any other similar free and open-source software) to make a one-minute digital story about an environmental issue or any other subject of interest (Wilson, Grizzle, Tuazon, Akyempong, & Cheung, 2011).

They can be instructed to create well-constructed, evidence based news stories about an issue that is affecting people in their country or community; to prepare and conduct an interview; to write opinion pieces in a blog; to organize a social media campaign; to create photos that can give the appropriate context to their story (Oughton & Slater, 2014).

In the "Change the World" Toolkit for citizen journalists, trainers can find very detailed instructions and tips in how to organize the above media production exercises in the most efficient and fruitful way.

Implementation Outcomes

In the media literacy process, production covers a wide range of skills, knowledge, and competencies to manipulate and create with media. For prospective citizen journalists, media production tasks after textual and contextual analysis exercises should form the center of their training, as through this process they will obtain the whole array of knowledge, skills and attitudes they need to contribute meaningfully and competently to community media.

Method 15: Cooperative Learning

Description

Cooperative learning is an instructional strategy that enables small groups of learners to work together on a common assignment or towards shared goals. It arranges and mixes students of different level of ability and learning into groups, and can take various forms, such as a simple paired work or more complex modes like project learning, jigsaw learning, guided peer-questioning and reciprocal teaching.

How the method has been/ can be used for media literacy/ citizen journalism

The various forms of cooperative learning fit well in education about media and citizen journalism, as it requires the sharing of ideas and learning from one another.

An example of applying the collaborative learning method in a media literacy class is given by Carl Casinghino from Suffield High School, Connecticut, who has been named the winner of the 2016 Media Literacy Award:

Producing a PSA on Safe Driving "*One of my media literacy classes was producing Public Service Announcements (PSAs) on the theme of safe driving for teens and the students were placed into groups that I selected. As opposed to the previous example, this was further into the semester, so students had already produced various fiction shorts, including ones from provided scripts, silent movies with music and effects, and originally scripted narrative pieces.*

Each member of the class had to write a proposal for the 30-second PSA, which could be in the form of a script or a storyboard with shot list and description of the content. The members had to pitch their ideas to their designated group, and then they had to come to a decision on which PSA would be made." The selected PSAs from that activity would then be used as the base for a movie script, developed by the students, that was shot and edited into a final video product (Casinghino, 2015).

Implementation outcomes

Cooperative learning is rated by William Joyce (Joyce, 1999) as the number-one strategy to increase student achievement and to enhance self-esteem. As learners express their thoughts to their team partners, the thinking becomes visible to their peers and to themselves. By putting thoughts from their reading into their own words, to share them with peers, learners clarify and crystallize their own thinking. Exposing one's one thinking to others is also a great way to enhance learners' resilience against the echo chambering phenomenon, in which people are trapped in ideological bubbles, because of the way search engine- and social media- algorithms provide recommendations to one's feed. Also, establishing different roles and allocating specific responsibilities to each member of the group encourages all learners to participate actively.

Cooperative learning taps on many different skills that are vital for media literacy but also "must-haves" in the 21st century generally speaking, such as improved communication skills (both verbal and non-verbal, learning how to work in groups and how to manage best the team dynamics,

learning how to express feelings, increasing proactive and prosocial attitudes, enhancing perspective taking and respect to diversity of opinion, etc.

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