



# Media and information literacy

A practical guidebook for trainers

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## Imprint

**PUBLISHER**  
Deutsche Welle  
53110 Bonn  
Germany

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**PUBLISHED**  
January 2021  
Third edition

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# 5. Video

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

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## Terms and phrases used in this guidebook

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



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



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



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



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



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



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



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



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



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

## What is video?

### How to define video

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

A digital camera records video using sensors that generate electronic signals when they are struck by light. This image data is then stored in the camera or on a memory card. This technology has only been available since the mid-twentieth century. Before then, recordings could only be made on film. The very first video cameras were extremely large and expensive. These days, technological advances have made video cameras much smaller and cheaper. They are now easy to use, even for novices. Since 2003, video cameras have been integrated into phones, so that anyone who owns a cell phone or a smartphone can now record their own videos.

### What is film and how does it differ from video?

The terms film and video are often used interchangeably because film, like video, conveys moving images and is an audio-visual medium. The difference between film and video lies in the technology. Film does not record the visual image electronically, but chemically on light-sensitive material known as celluloid. Film comes in various formats (8 mm, 16 mm, 35 mm, 70 mm), each of which offers a different resolution. Production on celluloid film is much more expensive than production using video technology since material on celluloid cannot be recorded over. Film is a medium that evolved from photography. It was discovered that a series of still images shown in rapid succession created the perception of motion. The Lumière Brothers in France created one of the first films in 1895; it depicts a train rolling into a station. These early films were silent. They had no sound because it was not technically possible to record and synchronize sound and visuals until the 1920s. The first feature-length “talking picture” or “talkie” was “The Jazz Singer,” released in 1927.

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

## What is a film genre?

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

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

### What is fiction and non-fiction?

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

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

### What are the typical features of a video?

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

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

Although video combines images and sounds, viewers do not perceive the two as equal. They are usually more conscious of the images than of the sound, whose impact unfurls in the subconscious. Media makers are aware of this and sometimes use sounds and music to evoke an atmosphere or a certain mood in order to influence the video's impact. Slapstick videos, for instance, lose much of their comedic effect without all their amusing sounds. With no sound, horror movies can lose their eerie atmosphere and feel less scary.

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

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

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

### **What do video sequence and video clip mean?**

A video sequence is a section of a video that forms a distinct narrative unit either due to technical elements or in terms of content. For instance, an action like frying an egg or making a

call with a smartphone can be broken down to five or six video shots. Together, these shots form a short sequence that tells one distinct part of the story. Another example is introducing a person or a place in a movie through a sequence of shots that go together. Video clips, on the other hand, are audio-visual sequences that are often a few minutes long and stand on their own. Popular examples of video clips include music videos, video tutorials, product reviews, or videos produced by citizen journalists. Video clips are very popular on social media.

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

The frame rate is the number of single pictures per second shown in sequence in a video. If there are 14 to 16 pictures per second, the human brain perceives the action as one fluid motion. At slower rates, the brain perceives each image individually. The movements become jerky, and the motion seems "stop and go." The standard frames rates for television are 25 frames per second (fps) and 29.97 fps.

### **What does video shot size mean?**

A video shot size is defined by the distance from the camera to the subject. The closer the camera is to a subject, the better you can see the details, but this also means you can see less of the surroundings. If the camera is far away from the subject, viewers have more of an overview of the location or situation. Long shots, medium shots, and close-ups are the three most widely used shot sizes.

Filmmakers employ a variety of shot sizes to make a video interesting and exciting, and to keep the pace of the story going. The sequence of shot sizes influences viewers' perceptions and emotions as they watch the video. A series of long shots can create a calm feeling, whereas many close-ups or details in a row can be perceived as disturbing, disorienting, eerie, or mysterious.

### **What do aspect ratio and image resolution mean?**

The aspect ratio is the proportional relationship between an image's width and height. For quite a long time, the standard aspect ratio for television was 4:3. Nowadays, 16:9 is the standard, because it corresponds better to a person's natural field of vision. The evolution of smartphones has also popularized a vertical video format of 9:16. It has become the standard for social media stories or status updates because of the way people hold their smartphones. Users don't want to flip their phones sideways to watch a video while they are scrolling through their newsfeed. The image resolution for videos is measured in pixels. Pixels are the single dots or points of color

that make up a video image. The greater the number of pixels, the sharper the image is. Standards for the internet for 16:9 video are high-definition (HD), with 1280×720 pixels, and full HD, with 1920×1080 pixels. A higher resolution also means a bigger file size. So depending on what the video will be used for, full HD might not be necessary (e.g. for posting a video on social media).

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

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

### What do timeline, video track, and audio track mean?

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

### Video on the internet and social media

Audio-visual content in the form of video has become a major feature on the internet ever since it became possible to transmit large amounts of data quickly. But in some countries and regions of the world, it can be difficult to view, upload, and download videos quickly or at all if the internet connection is weak or slow.

At the end of the 1990s, the distribution of videos on the internet was largely the domain of established media and major companies. News broadcasters disseminated program segments produced for television online, which enabled them to reach more viewers. Companies advertised their products through video and PR films. When MySpace was launched in 2003, it was the first social media platform where average people could upload

videos. MySpace was primarily used by musicians and those interested in music for distributing and watching music videos. It wasn't long before other platforms followed suit. YouTube premiered in 2005 and has since become the world's most popular platform for audio-visual material, with over two billion users. Vimeo is another popular video portal with millions of viewers per month. Facebook also offers its users a chance to stream, upload, view, and share videos.

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

### What is a vlog?

A vlog, or a video blog, is like a video diary, where a person produces and publishes video material on a regular basis. Unlike a blogger, who regularly publishes new texts and pictures, a vlogger shares material via video, mainly on YouTube. Most vloggers share personal experiences and ideas. Their subjects range from self-expression to travel reports, from observations and thoughts to well-argued opinions, from hobbies such as cooking, sports and music to social activities or make-up and fashion tips. For vloggers, it is important to develop an audience and keep viewers coming back for subsequent episodes. To do this, they use a variety of techniques. Vloggers may address viewers at eye level and thank them for watching, posting comments and ideas, and subscribing to their YouTube channel. At the end of their video, a vlogger may announce upcoming episodes or refer viewers to existing ones. Anyone can create a vlog with the proper smartphone and an internet connection. But to pursue it seriously, topics covered have to be interesting to a potential audience. In addition, a vlogger must commit to posting new videos regularly, should like being on camera, be comfortable sharing personal thoughts and ideas with others, and enjoy building a personal connection to an audience.

### What are the most important aspects of a vlog?

A vlog has very clear features that distinguish it from other videos. Normally, just one person, the vlogger, stands or sits in front of the camera and speaks into it, addressing the viewers. The vlogger looks directly into the camera, thereby intensifying their connection with the viewers and giving them the sense that the vlogger is interacting with them personally. A vlog segment is often recorded using only one shot size, with the camera remaining stationary on a tripod. The only thing that moves is the vlogger, who employs gestures and facial expressions to emphasize what is being said. A vlog generally lasts from one to around five minutes. A simple vlog does not require

editing. Some vloggers use jump cuts to grab a viewer's attention. These are abrupt transitions where the shot size remains unchanged from one frame to another, but the vlogger is in a different place or position in the subsequent shot. This creates the impression of a jump. Some vloggers also complement their videos with texts, links, or images that they add during editing. Space for comments below the video facilitates interaction between the vlogger and viewers, who provide feedback on the vlogger's work.

## **Video and copyrights**

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





## ESSENTIALS

### Learning objectives

#### Knowledge

Video is a medium with sound and visuals; as an audio-visual medium appealing to multiple senses, videos can have strong effects on viewers; there are different video or film genres; vlogs are video blogs that anyone with a smartphone can produce; video uses different shot-sizes, similar to photography; the five-shot rule enables video producers to condense longer actions through editing; storyboards help plan and prepare video shoots.

#### Skills

Being able to create, edit and analyze video, to reflect personal preferences, to discuss and narrow down a topic; developing visual literacy, expressing an opinion, developing a concept for creative work; individual work, pair and group work, active media work, role playing, presenting.

### Schedule

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

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

#### INTRODUCTION | 2 HOURS

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##### 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

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##### 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

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##### 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

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##### Role-play — YouTube star

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



## TOPIC GAMES

### Video

#### SHOOTING A MOVIE IS TEAMWORK

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##### “Action countdown”

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

#### SHARING EXPERIENCES WITH MOVIES AND EMOTIONS

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##### “Have you ever? Movies and emotions”

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

#### ACTING SILLY WHILE REMAINING SERIOUS

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##### “A master at making faces”

This energizer breaks the ice in a fun way while preparing trainees to take roles seriously. Divide trainees into two equal groups. Explain that the goal is to become the master of making faces, but only those who do not laugh have a chance. Have groups form two lines facing each other. Give a signal for the first group to turn their backs on the other group and make a face that is funny, sad, silly, goofy, etc. Then signal the group to turn back to the second group and show their faces for a few seconds. Anyone who laughs from the other group is disqualified. Now it’s the second group’s turn. Have groups take turns

until all the members of one group have been disqualified. The remaining group is the master at making faces.

#### ASSOCIATIVE AND CREATIVE SKILLS

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##### “What is it?”

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

#### TRAINING PERCEPTION

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##### “Pay attention”

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

#### CREATING AN IMPRESSION OF MOTION THROUGH INDIVIDUAL PICTURES

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##### “Stop-and-go race”

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

## HONING LISTENING SKILLS

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### “Blind animals”

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

## MOVING LIKE A CAMERA OPERATOR

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### “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

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### “Video track seeks audio track”

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

## A VIDEO-EDITING COMPETITION

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### “Cut it”

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

## TELLING AND ACTING OUT CREATIVE STORIES

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### “Silent movie”

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

## GUESSING GENRES

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### “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

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

### POSITIONING — GENRES | 30 MIN., ENTIRE GROUP

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

Statements could include:

- I like to watch movies on television/in a movie theater/on the internet.
- It's better to watch documentary videos than scripted and acted movies.
- I like comedy/mystery/romance/horror/science fiction/action/drama/documentary movies.

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

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

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

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

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

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

### PRESENTATION AND DISCUSSION | 30 MIN., OPEN DISCUSSION

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

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



## WORKSHEET

### Video profile of ...

#### TASK

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

#### What made me laugh and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

#### What made me cry and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

#### What shocked me and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

#### What changed my life and why?

Movie

TV show

Internet video

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____



## EXERCISE

### Vlogging — setting an agenda

<b>Targets</b>	Exploring the variety of content and characteristics of a vlog; learning to present and speak clearly; learning to record video, create a vlog, and present it
<b>Duration</b>	3 hours
<b>Preparation</b>	Download and print or copy worksheet; find one or two good examples of a vlog
<b>Materials</b>	“Vlogging—plan and prepare” worksheet, flip chart with markers
<b>Methods</b>	Guided discussion, pair work, presentation
<b>Technology</b>	Computer, projector, internet, smartphones with video function

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

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

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

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

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

Help trainees select a topic. The possibilities are broad and include sports, cooking, traveling, personal opinions, and socially relevant issues such as environmental pollution and climate change. If one pair is interested in climate change, for instance, they might focus on its global or local ramifications, or on the sustainable management of resources. A key question for the second aspect of the topic could be: “How can you protect the environment?”

Once each pair has found a topic, they present their ideas to the rest of the trainees. With the help of group feedback, assess the practicality of each idea and whether it lends itself to a personal approach on the part of the vlogger. Suggest possible changes and ideas on broadening or narrowing the approach to the issue.

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

---

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

Have each pair prepare their vlogs independently and run through them at first without using any technology. When the vloggers feel confident after the practice runs, each pair can look for a quiet space to make the recording. Encourage trainees to practice with their equipment and make sure the sound levels are appropriate before they start recording. Once a pair feels ready, they can record the vlog. If necessary, they can then use a video editing app to make clean cuts at the beginning and the end of the recording.

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

---

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

Ask the group to provide constructive feedback for each vlog and consider the following aspects: topic, structure, presentation, the relationship built with the virtual audience, the integration of personal experience into the vlog, shot size, perspective, and sound.

Remind trainees that feedback always starts with a positive aspect.

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



## WORKSHEET

### Vlogging — plan and prepare

What topics interest you?

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

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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.

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#### Tips for language and text

It is always important for a vlogger to think about their audience. Choose an appropriate way to talk to your viewers and speak directly to them. It helps to think of an individual viewer, for instance a friend. Imagine you are talking to that friend, not to a camera. So avoid openings like “Dear viewers all over the world...” and go for something more personal and intimate instead, “hello, thanks for joining me...” Weave a common thread through your vlog.

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

#### Tips for voice, gestures, and facial expressions

A vlogger can employ various tools to emphasize the text.

- **Voice:** You can play with your voice and pitch: speak loudly, or quietly, and pause occasionally. Just make sure you always speak clearly.

- **Facial expressions:** Look directly into the camera and use facial expressions to indicate how you want to get your point across—either in a serious or humorous way.
- **Gestures:** Use gestures to emphasize what you are saying.

#### Tips for images and sound

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

#### Tips for recording

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





## EXERCISE

## Action! Video sequencing

<b>Targets</b>	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
<b>Duration</b>	4 hours
<b>Preparation</b>	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
<b>Materials</b>	“Storyboard” and “Quiz: Video shot sizes” worksheets, “Five-shot rule” guidelines
<b>Methods</b>	Guided discussion, group work, quiz, presentation
<b>Technology</b>	Computer, projector, internet, smartphones with video camera function

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

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

**Tip:** On YouTube, search for in “video sequencing” and “five-shot rule” to find examples. Visualize and discuss the various shot sizes based on the sample videos.

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

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

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

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

Distribute the “Five-shot rule” guidelines. Explain how the actions and events depicted in a video cannot be filmed and shown in real time. Instead, actions are condensed by breaking them down into a few key shots. For example, if you want to show someone frying an egg, this would take five minutes. In your video, you will not want to bore the audience with five minutes of an egg frying. So instead, you determine the key moments in that process: putting the pan on the stove and turning the stove on, adding butter or oil to the pan, breaking the egg into the pan, the egg sizzling, and then taking the fried egg out of the pan and putting it on a plate. If you film these short scenes using the angles and shot sizes outlined in the five-shot rule, you will be able to put them together later in the editing process without confusing your audience. The audience will “fill in the blanks” and understand the whole action. Years of watching movies and videos have accustomed the audience to the grammar of video.

Another reason filmmakers apply the five-shot rule is that videos are more interesting when they feature a variety of shot sizes.

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

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

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

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

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

### **TASK: RECORDING VIDEO | 30 MIN., GROUP WORK**

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

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

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

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

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

### **PRESENTATION AND CONCLUSION | 30 MIN., ENTIRE GROUP**

---

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

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



## WORKSHEET

### Quiz: Video shot sizes



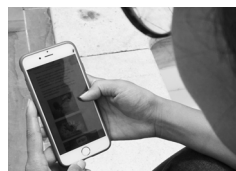
Long shot



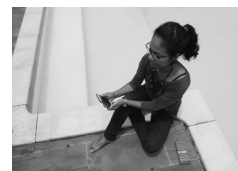
Medium shot



Close-up



Over the shoulder



Unusual shot

### TASK

Analyze the first ten shots from video 1. For each of them, identify the shot size and tick the right one.

#### Shot 1

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 2

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 3

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 4

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 5

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 6

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 7

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 8

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 9

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

#### Shot 10

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

## TASK

---

Analyze the first ten shots from video 2. For each of them, identify the shot size and tick the right one.

### Shot 1

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 2

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 3

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 4

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 5

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 6

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 7

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 8

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 9

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot

### Shot 10

---

- Long shot
- Medium shot
- Close-up
- Over the shoulder
- Unusual shot



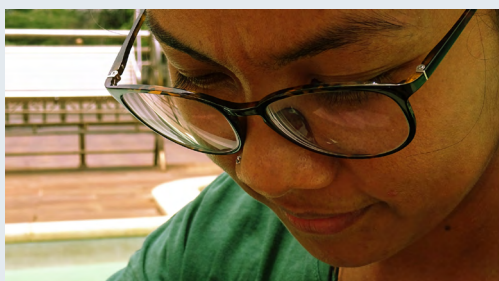
## GUIDELINES

### Five-shot rule



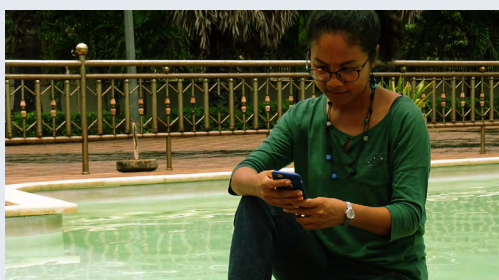
#### Close-up of the action

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



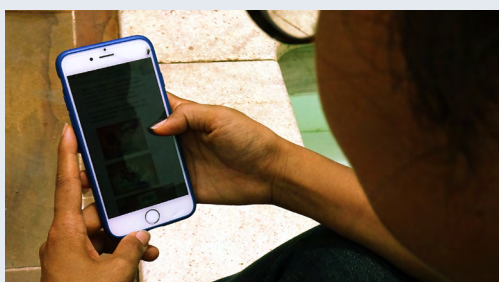
#### Close-up of the face

Who is the person performing the action? What are they feeling? Go in very close and crop the top of the subject's head.



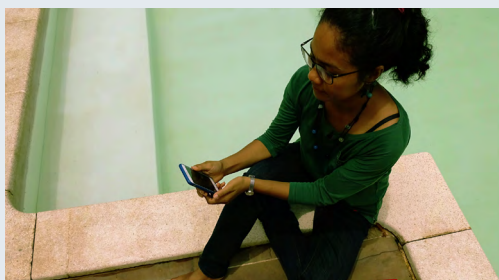
#### Medium or long shot

Where is the action taking place? Add context, mood, environment, location, and information about the subject's surroundings.



#### Over-the-shoulder shot

How is the action being performed? Shoot from over the subject's shoulder to represent the person's point of view. Viewers then identify with the person engaged in the activity.



#### Unusual/alternative shot

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



## WORKSHEET

### Storyboard

#### TASK

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

Title: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_



## OUTPUT

## Role-playing: YouTube star

<b>Targets</b>	Examining types of video in social media; discussing the popularity of certain videos and YouTube stars; creatively role-playing a YouTube star; offline interactivity
<b>Duration</b>	3 hours
<b>Preparation</b>	Look for an example of a popular YouTube video; download and print or copy worksheets
<b>Materials</b>	“Check it! YouTube video”, “Present it! YouTube channel” worksheets
<b>Methods</b>	Guided discussion, group work, role-play, interactive presentation
<b>Technology</b>	Smartphone, internet

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

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

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

To have fun	To learn
To stay up-to-date	Out of boredom
For information	To get help
To see what people are talking about	To participate in discussions
For entertainment	

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

Music videos	Vlogs
Talk and opinion	Dancing
Mishaps	Tips
Gaming	Fashion/Makeup
Animals	Singing
Knowledge	Tutorials
Comedy	Lifestyle
Sports and Fitness	Cooking
Repairs	Fun and Silliness

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

---

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

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

---

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

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

---

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

**ANALYSIS | 30 MIN., ENTIRE GROUP**

---

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

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

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

- How did it feel to get comments from other people?
- What did the "likes" and "dislikes" mean to you?
- What was different from what you expected?

The third step involves choosing winners in three different categories that you determine, for instance "entertaining", "informative", "creative", or "unusual", etc. Then set out one box for each category and give each trainee three ballots—one per box or category. The members of a group cannot vote for their own group. Once the ballots have been counted, name the winner of each particular category.





## WORKSHEET

### Check it! YouTube video

#### TASK

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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?

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

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---

What conflicts arise? How are they solved?

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---

#### Images

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

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

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

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**Sound**

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

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**Impact**

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

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---

---

Do you feel entertained? Why or why not?

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---

---

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

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---

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

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## WORKSHEET

### Present it! YouTube channel

#### TASK

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



▶ ▶▶ 🔊

**Title:** \_\_\_\_\_

Channel:

▶
Subscribe

\_\_\_\_\_ views

+ Add to
➔ Share
⋮ More
👍 \_\_\_\_\_
💬 \_\_\_\_\_

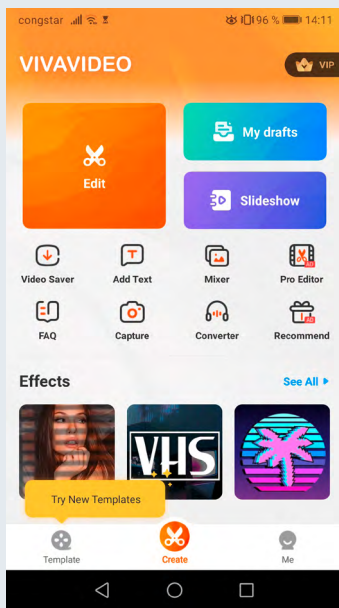
**COMMENTS**



## GUIDELINES

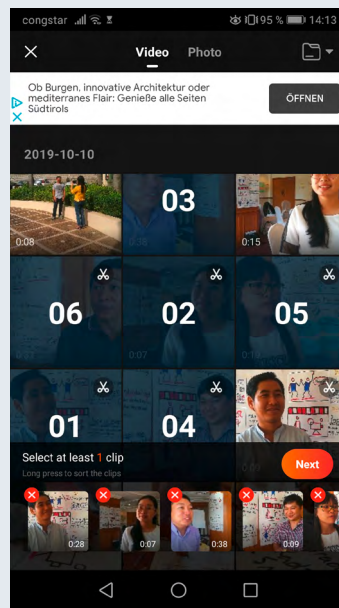
### Editing video: VivaVideo (smartphone)

#### Start menu



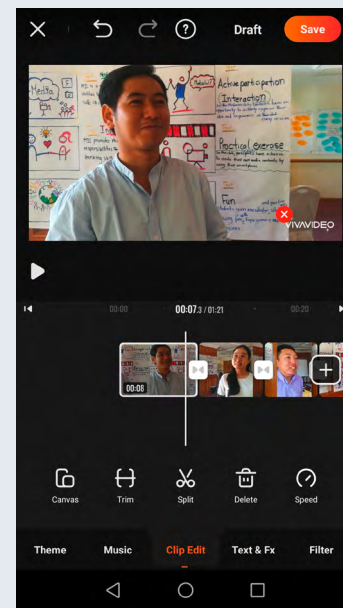
Start the app. Select *Edit* for a new project or go to *My drafts* to open an existing project.

#### Select clips



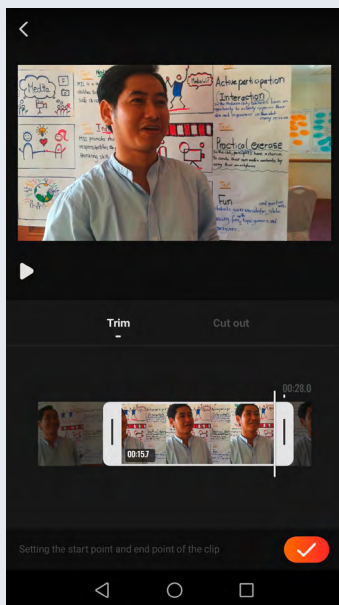
Add the clips from your recordings and tap *Next*.

#### Menus



At the bottom you can see two menus: One to adjust and trim each of your clips and another one to select *Theme*, *Music*, *Clip Edit*, *Text & Fx* and *Filter*.

#### Adjustment



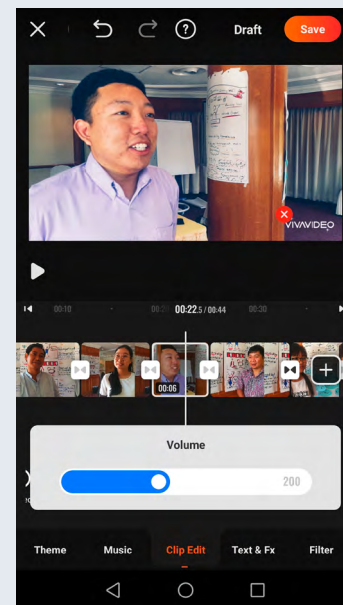
Select a clip and tap *Trim* to adjust it. Determine the beginning and the end of each clip.

#### Cropping



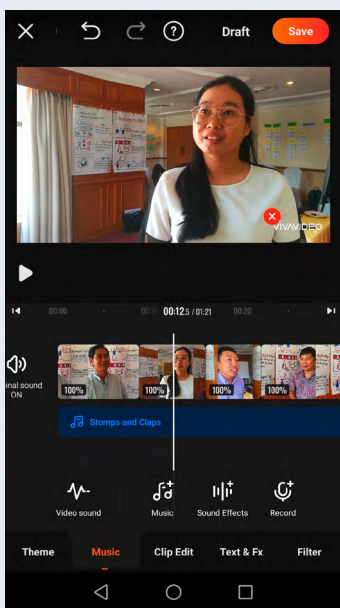
You can also rearrange your clips. By selecting *Clip Edit* you can edit each clip in detail.

#### Brushes



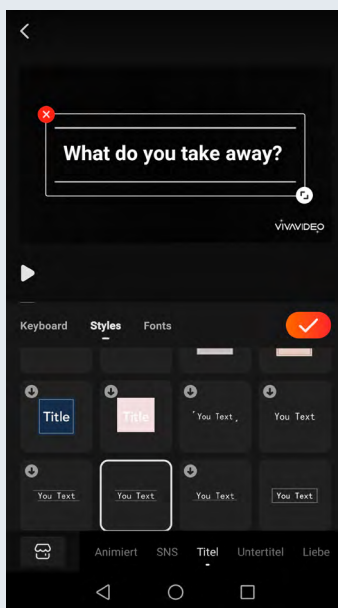
When you have selected *Clip Edit* you can adjust the volume of the selected clip.

**Add music**



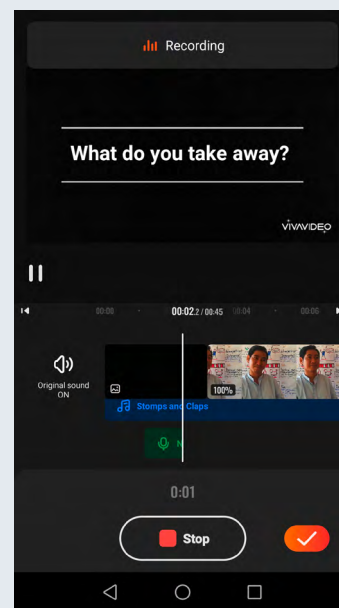
If you like, add music provided in the app. If you use other music, respect the copyright.

**Title**



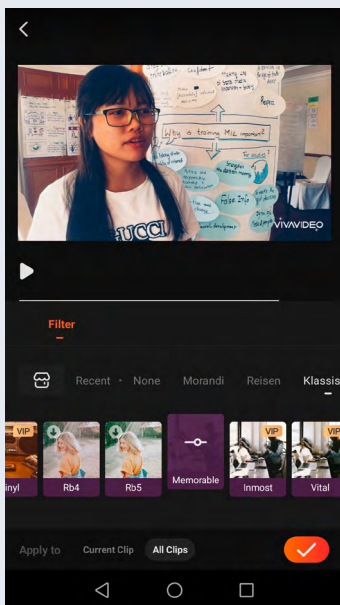
You can select a font, color and size for your title and a color for its background.

**Voice recording**



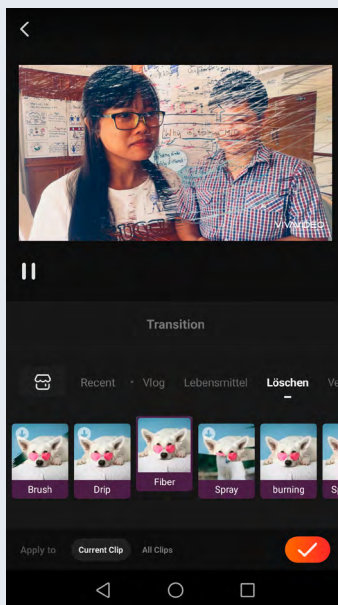
You can also add sound effects or voice recordings during fine-tuning.

**Filter**



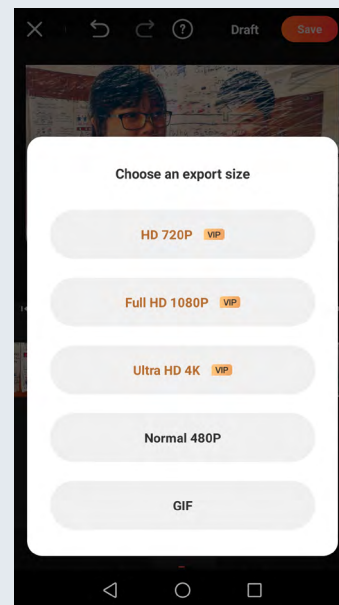
Select *Filter* to adjust the colors, the contrast and the saturation of your clips if you want to achieve certain effects.

**Clip transitions**



You can choose effects for the transitions from one clip to another, for instance fading.

**Save and export**



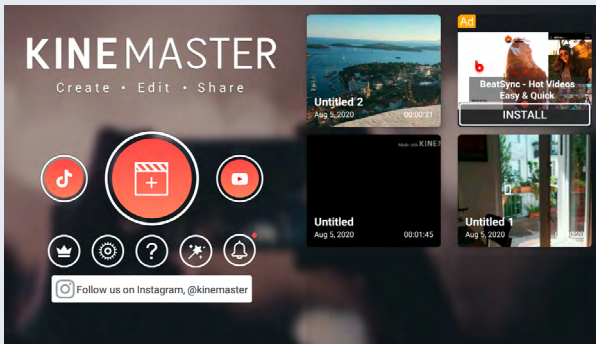
Once you are done editing, tap *Save*. The free version allows you to export in *Normal 480P* Quality.



## GUIDELINES

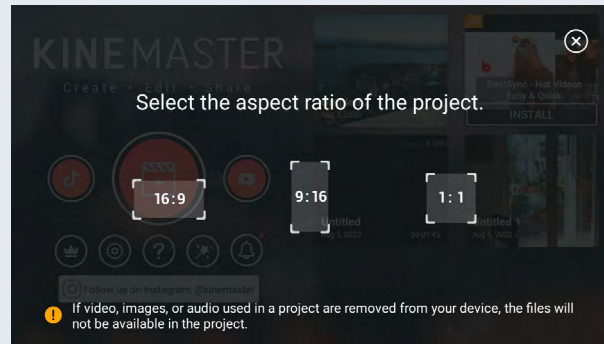
### Editing video: KineMaster (smartphone)

#### Start application



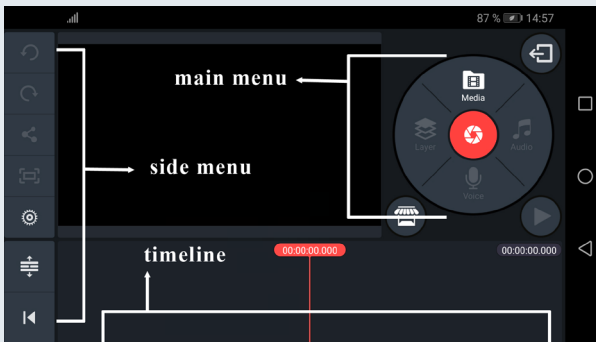
Start the app and select + to create a new project.

#### Aspect ratio



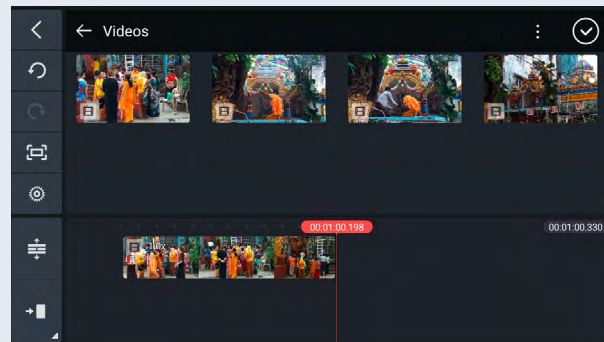
Select the aspect ratio for the project depending on your video material and the platform you want to publish the video.

#### Understanding the menu structure



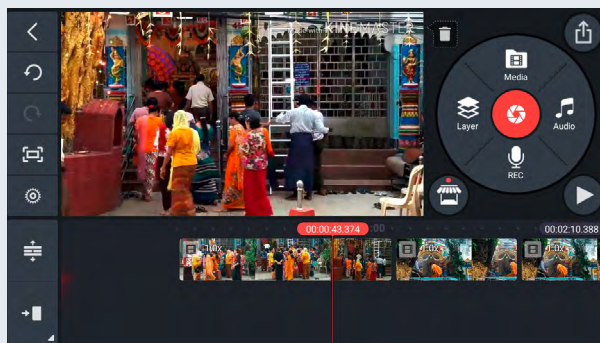
Get acquainted with the menus. Use the *Side* menu to manage general project features, use the *Main* menu for cutting, and place all the video and audio tracks for your video on the *Timeline*.

#### Raw edit: First clip



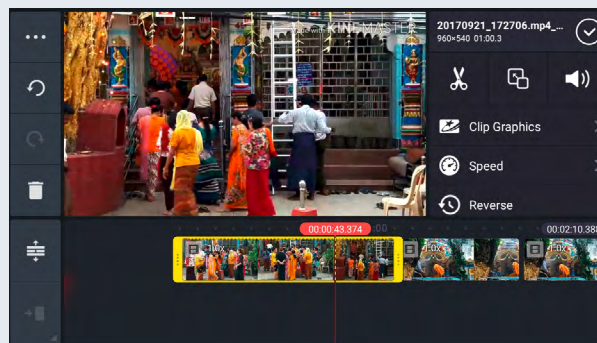
Tap *Media* in the main menu, select the clip from your recordings that you want to start your video with. The clip is automatically dropped into your *Timeline*.

### Raw edit: Additional clips



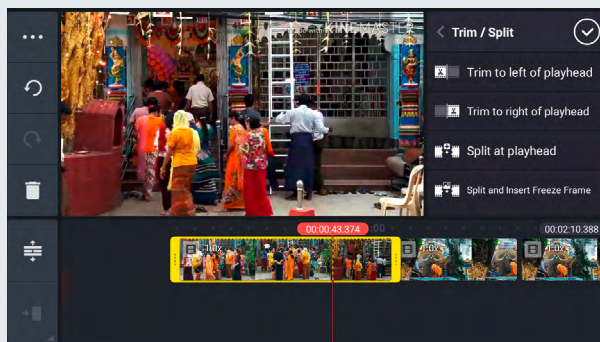
Tap *Media* again to add the other clips in the order in which you want them to appear.

### Fine-tuning: Clip menu



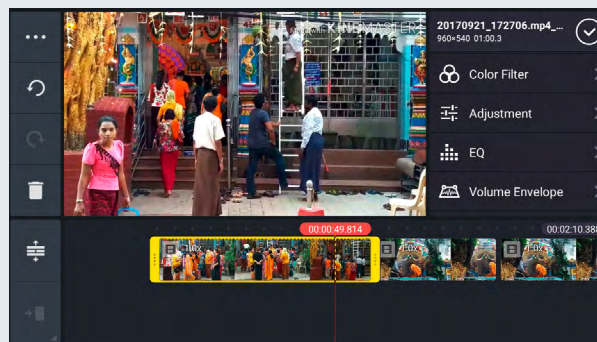
To edit a particular clip, tap on it to open the *Clip* menu rather than the *Main* menu.

### Fine-tuning: Trim clips



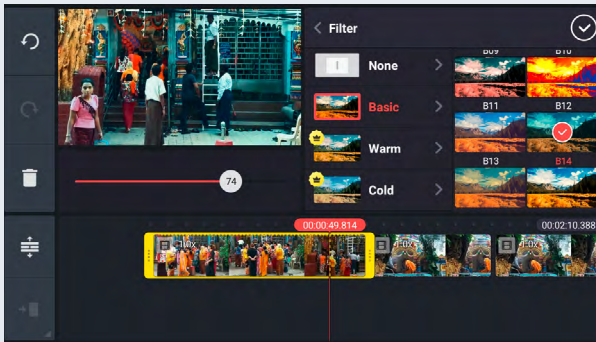
In the *Clip* menu, select the scissors. Trim the selected clip by moving the beginning and end of the clip back and forth. You can also use the menu options to trim or cut the clips.

### Fine-tuning: Colors, clip volumes



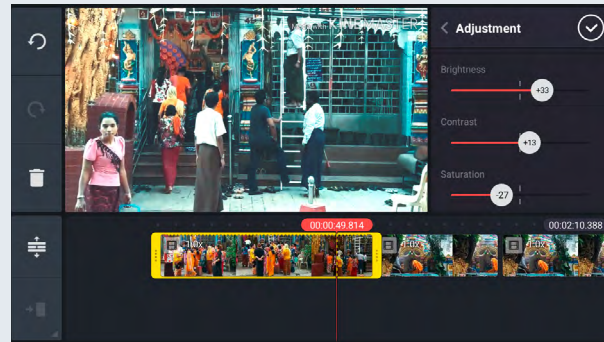
Once all the clips have been trimmed, you can work on the coloring of the individual clips. Scroll down the *Clip* menu and select *Color Filter* or *Color Adjustment*.

### Fine-tuning: Color filter



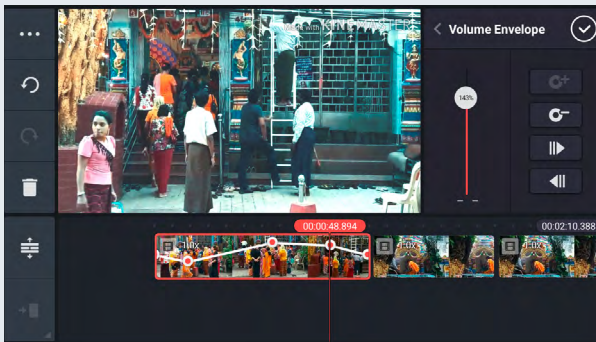
You can alter the emotional impact of an image using color filters. Decide if you want to use filters and, if so, what the impact should be. The stronger you make the filter, the more artificial the image will seem. A color filter always only applies to the particular clip selected.

### Fine-tuning: Color adjustment



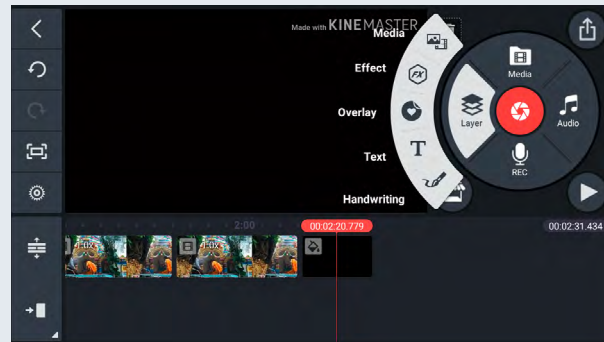
Use color adjustment to alter the brightness, contrast, and color saturation of a clip. Here as well, consider the effect you want to achieve and change the settings accordingly so that all the clips are harmonious.

### Fine-tuning: Clip volume



Harmonize the volume of all the clips. Go to one clip and select *Volume Envelope* from the *Clip* menu. Use the controller to alter the volume within each clip.

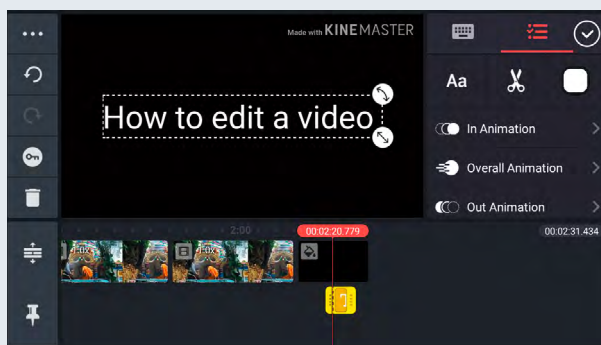
### Main menu: Layer, voice, audio



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

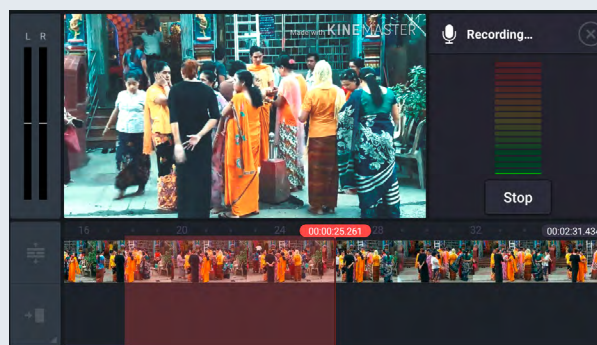


### Fine-tuning: Title



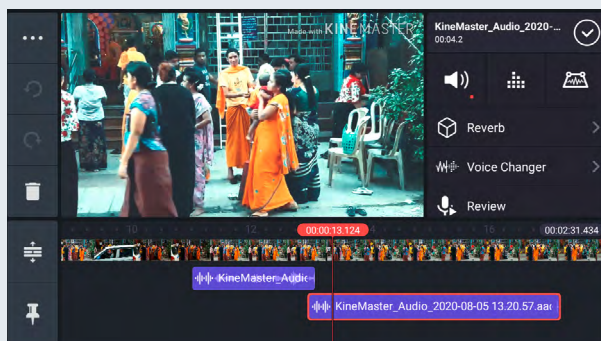
To add a title, select *Text* and then enter your text. Choose a font and a color for the text. If you would like the text to appear against a black background, just add black video to the beginning.

### Fine-tuning: Off-camera narration/language



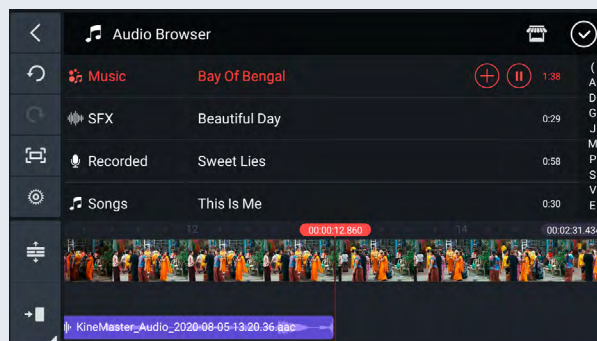
To add off-camera narration, select *Rec* and then go to the place where the narration should begin. Select *Start* to record and *Stop* to end a recording.

### Fine-tuning: Off-camera narration/voice



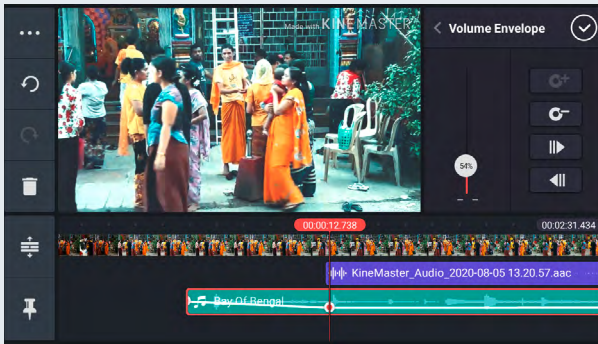
The voice recording has its own audio track (in purple). Just as you did with the other video clips, you can trim the beginning and end, delete the unwanted bits, and adjust the volume.

### Fine-tuning: Music/sounds



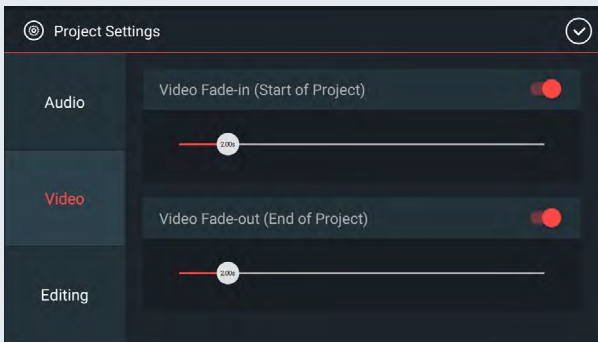
To add music or other sounds, select *Audio* in the *Main* menu. KineMaster offers some free music. Add the audio you like by tapping +. If you want to use other music and plan to publish your video, you should only use music with a Creative Commons (CC) license. Don't infringe on composers' or musicians' copyrights. Don't get yourself into legal trouble.

### Fine-tuning: Audio tracks



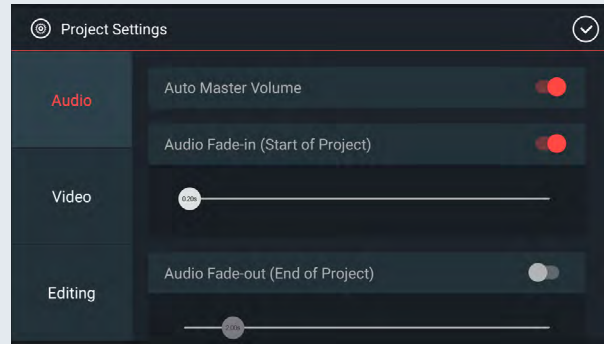
When you add audio, a new audio track appears (in green). Compare the tracks and adjust the volume levels if necessary. You can also add key-points to adjust the volume levels within a clip.

### Side menu: Project settings for video



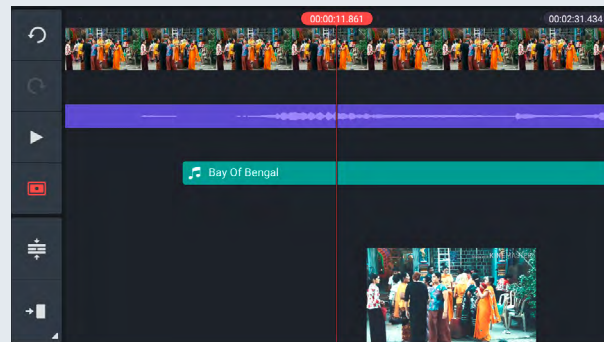
Like the project settings for audio, you can set automatic fade-ins and fade-outs for the video clips here.

### Side menu: Project settings for audio



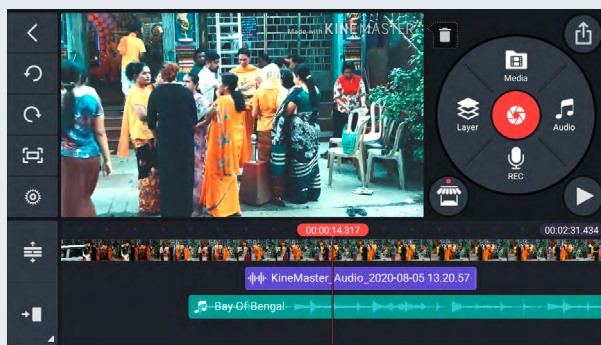
You can adjust the settings to make the fade-ins and fade-outs of the audio tracks automatic. This makes the transitions less abrupt. To do this, go to the *Side* menu and click on the wheel. Select *Project Settings for Audio*.

### Side menu: View



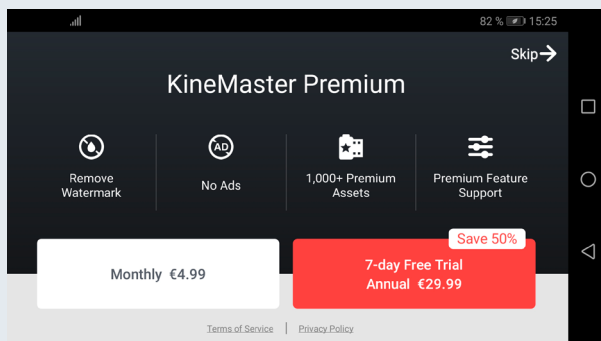
In the *Side* menu, you can adjust the display of your timeline and the viewing function. The *Play* button allows you to show your edited video in full screen.

## Side menu: Share



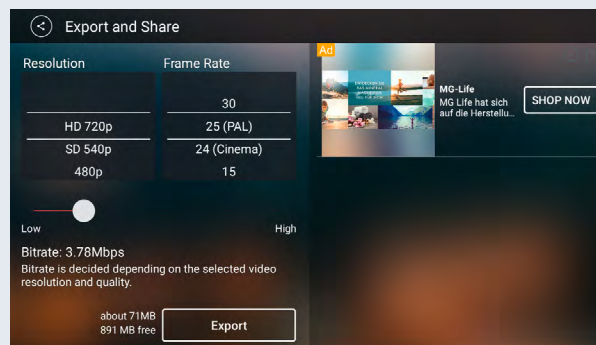
Once you have finished editing your video, you must export it out of your app. Select the *Export* button in the top right corner of your screen.

## Export: Free version with watermark



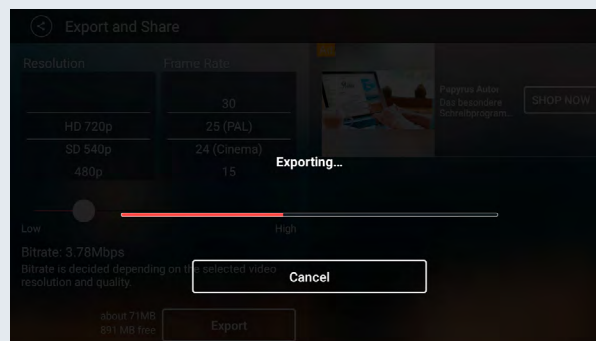
If you are using the free version of KineMaster, you can only export your video with a watermark. Select *Skip* to continue.

## Export: Resolution, frame rate, bitrate



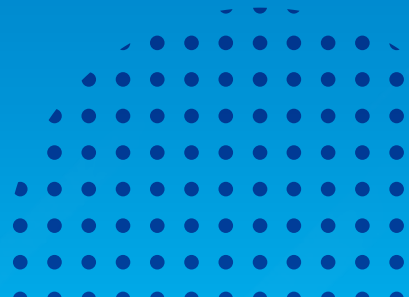
Now you have to decide on the parameters for your export. Choose a resolution, for example HD or SD. Choose a framerate, for example 25 (PAL). By adjusting your bitrate, you choose the quality of your video. The higher the bitrate, the better the quality but also the larger your video file. Select *Export*.

## Export: Save video



Depending on the quality you choose and the length of your video, it can take a few minutes for the video to be exported and saved on your cell phone.

# Glossary



**5W-1H**

5W-1H stands for six essential journalistic questions: Who? What? Where? When? Why? And How? If journalists have researched and answered these six questions in their news items, stories or reports, they have covered the basic facts. The audience can use the 5W-1H questions to evaluate whether a journalistic product is complete. If it leaves important questions unanswered, it is missing crucial information. (See chapter 2 “Information and topics”)

**Advertisement**

Advertisements promote products or services to persuade customers to buy them. Advertisements contain information, but they are not balanced or objective. They only highlight the positive sides or the supposed benefits of the product or service for the customer. (See chapters 1 “Media and information literacy” and 6 “Internet and social media”)

**Agenda Setting**

Agenda setting refers to the way the media affect public opinion and the public’s perception of what is important. For example, if media frequently report on a certain topic or place it prominently, the audience will consider this topic more important than others. (See chapter 2 “Information and topics”)

**Algorithm**

An algorithm is a fixed series of steps that a computer performs in order to solve a problem. Social media platforms use algorithms to filter and prioritize content for each individual user. They determine what the user gets to see based on various indicators, such as their viewing behavior and content preferences. (See chapter 6.2 “Disinformation and filter bubbles”)

**Analog**

Analog is the opposite of digital. Analog signals are represented by a physical quantity that is continuously variable, for instance sound waves or light. Examples of analog systems include old radios, record or cassette tape players, or old telephones. (also see > digital) (See chapter 1 “Media and information literacy”)

**Background (picture)**

The part of the picture that appears farthest from the viewer and serves as a setting for the camera subject. The background can be an indicator where the picture was taken, e.g., in a town, in nature, or in a room. Professional photographers often choose a simple background if they want the viewer to focus on what is in the foreground of the picture. (See chapter 3 “Photography”)

**Bias**

Bias means not being impartial or balanced. It can result from a tendency or prejudice for or against a specific issue, person, or group. In journalism, bias can affect the selection of stories that are reported and how they are covered. (See chapter 2 “Information and topics”)

**Blog**

A blog is a regularly updated website or web page, often run by an individual or small group. Bloggers often publish about their specific interests, like food, travel, or the environment. They usually provide written information in an informal or conversational style. Their aim is mostly to express themselves and establish a relationship with their audience. (See chapters 1 “Media and information literacy” and 2 “Information and topics”)

**Body (news)**

In a news item the body comes after the lead. The body gives the audience additional information, more details or reactions about the topic. (See chapter 2 “Information and topics”)

**CC license**

A Creative Commons copyright license (CC license) enables people to use, publish, and distribute original material without violating copyright. The person who created the material can choose among different types of CC licenses. Should others be able to use the material commercially or just for private purposes? Should they be able to edit, change, or build upon the content or can they only use and distribute it in the form it was originally created? (See chapter 3 “Photography”)

**Channel of communication**

People use media to communicate: to send or receive information. Communication channels can be one-way or two way. One-way channels include newspapers, radio or TV stations, where an information provider sends out messages that the public receives. In two-way communication, both sides can produce messages and interact. Two-way communication channels include telephones and social media. (See chapter 2 “Information and topics”)

**Collage**

A collage is a piece of art that is assembled from fragments of other works. These can include photos, newspaper headlines, or other art works and materials. The word “collage” comes from the French word “coller”, which means to glue. So, in a collage, you assemble and glue together diverse objects on a large piece of paper or canvas to create something new. (See chapter 2 “Information and topics”)

### Commercial use

Using material for commercial or financial gain. (See chapter 3 “Photography”)

### Communication

Communication is the process of exchanging information either between people or machines. It involves a sender and a receiver. Communication among people can happen directly face-to-face and by using a medium to transport the information. In direct conversation, on the telephone or in social media, people constantly switch roles between sender and receiver. In traditional mass media like newspapers, radio, and TV, the audience are receivers. (See chapter 1 “Media and information literacy”)

### Composition rules

Composition rules concerning photos are guidelines that can be applied to enhance the photo’s impact. Examples include the rule of thirds, perspective, contrast, depth of field, patterns, leading lines, symmetry, framing, and cropping. (See chapter 3 “Photography”)

### Copyright

The exclusive right to use or publish copies of original material like photos, videos or texts. The person who created the material usually holds the copyright. People who reproduce or share protected content and violate copyright can be punished by law. (See chapter 3 “Photography”)

### Creative Commons (CC)

A non-profit organization that defined simple rules and license models for users to legally edit and share material on the internet without infringing on copyright laws. (See chapter 3 “Photography”)

### Critical thinking

Critical thinking involves the objective analysis and evaluation of an issue to form an independent judgement. Strengthening critical thinking skills towards media and information products is one of the key objectives of media and information literacy (MIL). (See chapter 1 “Media and information literacy”)

### Cyberbullying

Cyberbullying is bullying (e.g. intimidation, persecution, defamation) that takes place online, for instance on social media. Cyberbullies target individuals and attack their victims repeatedly with the intention to cause harm. (See chapter 6.1 “Internet safety and privacy”)

### Deepfakes

Deepfakes are media products, for example videos, that are produced using artificial intelligence (AI). With the help of AI, it has become relatively easy to synthesize different elements of existing video or audio files. In the newly created content, individuals appear to say and do things that are not based on reality. Deepfakes are sometimes used as propaganda tools or to discredit political opponents. (See chapter 1 “Media and information literacy”)

### Digital

Digital technology breaks down information into a series of ones and zeroes. This information can then be stored or transmitted using digital technology: modern electronic products like computers and smartphones. (See chapter 1 “Media and information literacy”)

### Digital editing, digital manipulation

Using software to change the appearance of photos, videos, and audio files. We speak of editing when the software is used to improve the quality of the work (e.g. brightness, contrast, volume) without changing its message. We speak of manipulation if the message of the work is changed, for instance if relevant parts of a picture are cropped out, or an interview is digitally edited to falsify the message. (See chapter 3 “Photography”)

### Disinformation

Disinformation is false or partly-false information that is deliberately created or disseminated with the explicit purpose to harm. Producers of disinformation make up one-sided stories for political, financial, or ideological reasons, e.g., to influence public opinion on certain issues to create public pressure. (See chapters 2 “Information and topics” and 6.2 “Disinformation and filter bubbles”)

### Digital footprint

A digital footprint describes all data traces that someone leaves behind when using digital technology. This can include personal data, data about search histories, and metadata. (See chapter 6.1 “Internet safety and privacy”)

### Digital safety/cyber safety

Digital safety means being protected from outside threats on the internet, particularly on social media. These threats can include cyber bullying, sexting or online harassment. It requires ethical behavior online, knowledge about the safety risks and safety skills to protect oneself and others. Digital safety focuses on the well-being of people, whereas digital security refers to devices and computer systems (See chapter 6.1 “Internet safety and privacy”)

**Digital security/cyber security**

Digital security involves the protection of digital devices, digital accounts, and digital data from intrusion by outsiders. Sample features are security settings on social media, anti-virus software, firewalls, protection against spyware, two-factor authentication, as well as pin, pattern, and secure passwords. Digital security refers to gadgets and devices, whereas digital safety concerns the well-being of people. (See chapter 6.1 “Internet safety and privacy”)

**Dynamic media**

Media that can be constantly updated and changed, such as websites or social media posts.

**Echo chamber**

An echo chamber describes a closed communication system: beliefs are amplified or reinforced by repetition without being questioned by contrary messages from the outside. Such a closed system can be the result of social media algorithms. They select which posts will show up on a news feed and give preference to ones that are in line with personal beliefs and will not be perceived as disruptive or disturbing. The individual ends up in a filter bubble, surrounded by an echo chamber. (See chapter 6.2 “Disinformation and filter bubbles”)

**Editor/Editor-in-chief**

An editor or editor-in-chief holds a senior position in professional news media, e.g. a newspaper, a radio or TV station. The editor-in-chief is responsible for the quality, truthfulness and relevance of the information that is published. He or she has the final say about what is published and what is not. (See chapter 2 “Information and topics”)

**Editorial meeting**

At editorial meetings, journalists and editors discuss story ideas for upcoming broadcasts (TV, radio) or editions (newspapers, magazines). They determine which topics are relevant for their audience and sometimes also select a specific angle, focus, or approach that the journalist should take in covering a story. To prepare for an editorial meeting, all parties must have researched possible topics and stories. (See chapter 2 “Information and topics”)

**Fake follower**

Fake followers are anonymous or imposter social media accounts. They are created to make specific posts or accounts look more popular than they really are. Social media users can pay for fake followers as well as fake likes, views, and shares to give the appearance of having a larger audience. (See chapter 6.2 “Disinformation and filter bubbles”)

**Field size (also camera field size, shot size)**

The field size is usually determined by the distance between the camera and the subject. Each field size, e.g., wide shot, medium shot, close-up, or detail, serves different purposes, determining what the viewer will be able to see and how. (See chapter 3 “Photography”)

**Filter bubble (also information bubble)**

A filter bubble describes the effect that social media users may become blind to alternative issues or viewpoints because their news feed only displays selected information that reflects their interests. What appears on a user’s news feed is determined by the choices the user consciously makes (clicks, likes, shares) as well as by the algorithms tracking the user’s online behavior. These algorithms select the posts that the user will see on their news feed, giving preference to those the user might engage with most. (See chapter 6.2 “Disinformation and filter bubbles”)

**Five core concepts**

The five core concepts of media messages result out of five key questions to analyze media products or messages. These questions help users evaluate the authorship, the format, the audience, the content, and the purpose of a specific media message. The five key questions and core concepts were developed by the Center for Media Literacy (medialit.org). (See chapter 1 “Media and information literacy”)

**Five-shot rule/five-shot sequence**

The five-shot rule is used in video recording. It helps condense actions by breaking them down into a few key shots. The five shots use different angles and camera field sizes to depict key moments, such as a wide shot, a close-up of the face and a close-up of the hands doing something. Recording these different shots helps getting enough footage to illustrate a scene and edit it in a meaningful order so viewers can follow. (See chapter 5 “Video”)

**Foreground (picture)**

The foreground are people or objects in the front of a picture. The elements in the foreground are often the key part of the image. In a portrait, the person is usually in the foreground. (See chapter 3 “Photography”)

**Framing**

In journalism, framing means that journalists or authors make choices regarding which aspects of a topic to cover and how, and which to leave out. They may make these choices consciously or subconsciously. In this way, they create the frame through which the audience sees a topic.

### **GIF animation**

GIF stands for Graphics Interchange Format, a format that can be used to display animated images. GIFs are usually made up of a succession of photos. Seen in rapid succession, they create the effect of movement or animation. (See chapter 3 “Photography”)

### **Government media (state media, state-owned media)**

Media that are controlled, owned, and/or funded by the government. (See chapters 1 “Media and information literacy” and 2 “Information and topics”)

### **Hate speech**

Hate speech attacks people or a group of people based on attributes like race, religion, ethnic origin, national origin, gender identity, sexual orientation, or disability. It appears both on- and offline, and takes on different forms of expressions, including insults, defamation, degradation, and threats. (See chapter 6 “Internet and social media”)

### **Independent media**

Media that are free from government or corporate influence. (See chapters 1 “Media and information literacy” and 2 “Information and topics”)

### **Information**

Anything that provides knowledge and answers questions. Information can come in the form of facts or data transmitted through figures, text, pictures, audio, or video. Information can sometimes be one-sided or include content that is not true. (See chapter 2 “Information and topics”)

### **Information disorder**

Information disorder describes the chaotic, unstructured supply of information, particularly on social media. Posts on a news feed differ widely regarding relevance, quality, truthfulness, or harmfulness. True information of high quality can be found next to false or manipulated content, harassment, hoaxes, jokes, or irrelevant content. This disorder is unlike what we see in traditional media, where journalists order the information for the audience according to professional criteria. (See chapter 6.2 “Disinformation and filter bubbles”)

### **Information source**

An information source is a person, organization, place, or thing which sends out information or from where we can get information. On social media, everybody who creates posts, or shares information becomes an information source for others. Knowing who the information source is helps us evaluate the credibility and the quality of the information it provides. (See chapter 2 “Information and topics”)

### **Interpersonal communication**

The opposite of mass communication. Messages are sent and received by two or more people who can all react and communicate directly with one another. (See chapter 1 “Media and information literacy”)

### **Interview**

Interviews primarily appear in newspapers, radio, and TV. They resemble a conversation, but with clear roles: While the interviewer’s role is to ask questions, the role of the interviewee is to give answers. That is why the interviewees are often experts, celebrities, or political leaders who have something to say. Interviews can serve different purposes: There are research interviews for the journalist to find out facts. These interviews are not made to be broadcast. Other interviews are recorded only to get short statements for other stories, and still other interviews are intended to be aired in their entirety. (See chapter 2 “Information and topics”)

### **Journalist**

A journalist is a media professional who researches, verifies, writes, and publishes news or other current information for the public. Most journalists specialize in specific fields of work, e.g., sports journalism, political journalism, business journalism. Photojournalists document what is happening through photos instead of words. TV journalists use video and words to explain events. Online journalists use multimedia technology. (See chapter 1 “Media and information literacy”)

### **Journalistic standards**

The purpose of journalism is to inform the public. Throughout the world, there are different standards and codes of ethics concerning how journalists should do this. Most agree that the information journalists provide should be relevant to the audience, factual, complete, and neutral. Journalists should be independent in their reporting, balance different viewpoints, and be as transparent and objective as possible. They should present information in a way that is easy for the audience to understand. (See chapter 2 “Information and topics”)

### **Lead (news)**

The first part of a news item or report, which briefly details the most important or newest information about a topic. The lead is followed by the body. The body provides more detailed facts about the topic, and adds quotes, reactions, or background information. (See chapter 2 “Information and topics”)



**Malinformation**

Malinformation is information that may be true and factual, but that is not meant for publication and that is leaked to cause harm—for instance secret diplomatic documents exchanged between a government and its embassies abroad. Other forms of malinformation published to do harm are hate speech and online harassment. (See chapters 2 “Information and topics” and 6.2 “Disinformation and filter bubbles”)

**Mass communication**

The publication of information on a large scale. A medium, for example a radio or TV station, broadcasts information to an unspecified mass of people. Everyone who can receive that radio or TV station’s signal gets the same information. (See chapter 1 “Media and information literacy”)

**Mass media**

Any means of communication that is created to reach a large audience, e.g. newspapers, radio or TV stations, books, or billboards. (See chapter 1 “Media and information literacy”)

**Media and information literacy**

A set of competencies that enable a person to fully use many types of media. A media literate person will be able to access, analyze, and reflect on media content. They will also be able to use media to participate in public discourse and make their voices heard. (See chapter 1 “Media and information literacy”)

**Media maker**

A person, organization, or company that produces the messages conveyed through a medium. (See chapter 1 “Media and information literacy”)

**Media messages**

Messages that are created by a media maker and transmitted via a medium, for example newspaper articles, TV programs, or social media posts. Media messages often have multiple layers that the recipient has to understand and make sense of. A newspaper article or Facebook post, for instance, is made up of text and subtext: What is written and what is expressed between the lines. A photo also has multiple layers: what is shown in the picture and the emotions it evokes, the stories it conjures up or how it can be interpreted. (See chapter 1 “Media and information literacy”)

**Media monopoly**

A situation where control of the media, or the market for a particular type of media, lies with one person or organization, preventing competition.

**Medium**

A medium is a channel or device to store and transmit information, for example a book, a newspaper, radio, or the internet. Media can serve different purposes, including general communication, information, or entertainment. Media are mostly used to transmit messages when direct face-to-face communication is not possible. (See chapter 1 “Media and information literacy”)

**Misinformation**

Misinformation is information that is false but not intended to harm. Misinformation can happen accidentally when journalists do not research accurately or make mistakes in their writing, for example inserting an incorrect date or figure into a story. (See chapters 2 “Information and topics” and 6.2 “Disinformation and filter bubbles”)

**News**

Information about recent, current or up-and-coming events; new information that is currently relevant. (See chapter 2 “Information and topics”)

**Newsmaker**

A person, thing, or event that features heavily in the news at a particular time.

**News values**

News values or news factors are a set of criteria news journalists use to determine how relevant and newsworthy a story is. Common news values are timeliness, proximity, impact, consequences, conflict, prominence, and novelty. (See chapter 2 “Information and topics”)

**Non-commercial use**

Using material for personal or altruistic purposes and not for commercial or financial gain. (See chapter 3 “Photography”)

**Non-verbal communication**

Communication using wordless cues, for instance intonation, gestures, or facial expressions. (See chapter 1 “Media and information literacy”)

**Online disinhibition effect**

The online disinhibition effect refers to instances where social media users lose their inhibitions online and behave immorally or in ways they would not behave in real life, or when face-to-face with another person. They can become uninhibited online because they can act anonymously or hide behind technology. (See chapter 6.1 “Internet safety and privacy”)

### Opener

The first story or report in a radio or TV program. The opener in a news program is usually the most important story of that broadcast. (See chapter 2 “Information and topics”)

### Persuasion techniques

Persuasion techniques are techniques used to persuade other people, change their attitudes or behavior. Common persuasion techniques include simplifying information and ideas, triggering strong emotions, and responding to audience needs or values. (See chapter 1 “Media and information literacy”)

### Press conference

When institutions like government ministries, companies or NGOs want to inform the public about new developments, they often invite the media to a press conference. During the first few minutes of the press conference, they usually give a statement or hand out a written press release to the journalists. The media representatives then have a chance to ask questions and get more detailed information. Most press conferences last between 15 and 60 minutes. In some societies, the organizers of the press conference pay the journalists for their attendance, in the hope that the coverage will be favorable. This is unethical. (See chapter 2 “Information and topics”)

### Privacy

Privacy refers to people’s ability to seclude themselves as well as some information about themselves. On social media, privacy is a key concern. The more information you post on social media, the more time you spend on it, the less private you are and the more data about yourself you give away to the social media platforms and companies or institutions that they share the data with. (See chapter 6.1 “Internet safety and privacy”)

### Private media, commercial media

Media that are owned by private individuals or groups and provide communication, information, and entertainment to generate profit. (See chapter 2 “Information and topics”)

### Product placement

Companies, manufacturers of goods or providers of a service pay media producers to feature their products in films, radio, or TV programs. For example, BMW pays the producers of a James Bond movie so that Bond drives a BMW in the film. The car company hopes this will create a positive image of their cars in the minds of viewers. (See chapter 1 “Media and information literacy”)

### Propaganda

Propaganda is true or false information spread to persuade an audience using persuasion techniques. Propaganda often has a political connotation and is produced by governments or political groups and their supporters. Propaganda often oversimplifies and paints the world in black and white, rather than in shades of gray. (See chapter 6 “Internet and social media”)

### Sexting

Sexting is the intentional sharing of sexually explicit texts, images, or videos between individuals. This is often done by mutual consent, but it is not without risks. For example, if people send explicit content without having gotten prior consent of the receiver, this can count as sexual harassment. (See chapter 6.1 “Internet safety and privacy”)

### Social bot

Social bots are social media accounts that are operated entirely by computer programs. Social bots are designed to generate posts and/or engage with content. In disinformation campaigns, bots can be used to draw attention to misleading narratives, to hijack platforms’ trending lists, and to create the illusion of public discussion and support. (See chapter 6.2 “Disinformation and filter bubbles”)

### Social media

Websites and applications that enable users to create and share content, or to participate in social networking. Examples include Facebook, Twitter, WhatsApp, Instagram, and YouTube. (See chapters 1 “Media and information literacy” and 6 “Internet and social media”)

### Source image file

The original version of an image file. (See chapter 3 “Photography”)

### Static media

Media that cannot be altered once the message has been generated and the medium has been published, e.g. newspapers, printed books. (See chapter 1 “Media and information literacy”)

### Subtext

The subtext of a message is everything that is not immediately obvious on the surface of verbal or non-verbal communication. Subtext is what you discover when you read “between the lines.” Everyone interprets subtext individually. Our different interpretations are influenced by factors like society and culture, our sensibility and training, but also our mood. (See chapter 1 “Media and information literacy” and chapter 3 “Photography”)

**Thumbnail**

A reduced-size version of a larger image. Websites and social media often display photos as thumbnails – for instance in the Facebook friends list. (See chapter 3 “Photography”)

**Time-based media**

Media that transport a message within a specific amount of time, e.g. TV and radio. Time-based media are also referred to as linear media because they broadcast messages one after the other, as though they were on a line (e.g. the stories of a news bulletin). In contrast, media like newspapers, books, and websites arrange the information they transmit on a page or screen. The audience can jump from one story to another and skip or re-read individual pieces of information. (See chapter 1 “Media and information literacy”)

**Verbal communication**

Communication using spoken or written words and phrases. (See chapter 1 “Media and information literacy”)

**Verification**

Verification means determining whether information that was published or posted is authentic and truthful. Verification skills are not only important for journalists, but for anyone using media and especially social media. (See chapter 6.2 “Disinformation and filter bubbles”)

**Vlog**

A vlog, or a video blog, is like a video diary, where a person produces and publishes video material on a regular basis. A vlogger shares their personal experiences and ideas via video. (See chapter 5 “Video”)

**Vox pop**

A vox pop consists of short interviews done with members of the public. For a vox pop, a journalist asks many people the same question to get diverse opinions, outlooks, or experiences. A vox pop can consist of texts, photos, recorded audio, or video. (See chapter 4 “Audio”)

**Web 2.0**

The term Web 2.0 stands for significant developments in internet technology at the beginning of the 21st century. Technological advances made it easy for individual users to create, upload, and share content on the web. Users turned from passive receivers into active content creators. Web 2.0 platforms make use of collective intelligence (Wikipedia), collect user-generated content (YouTube, Flickr, blogs), or create the possibility of social interaction (social media like Facebook, Twitter, WhatsApp, or Instagram). (See chapter 6 “Internet and social media”)

# Authors





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Sylvia has a degree in culture and media education from the Merseburg University of Applied Sciences. She was part of the well-known German media literacy agency 'medienblau' for 13 years. Sylvia has developed and conducted numerous media literacy projects for students, teachers, and parents. She has also authored educational media for the classroom.

In 2014, Sylvia started working for DW Akademie as a media literacy consultant, trainer, and developer of training materials. She has contributed to DW Akademie media literacy projects in many different countries, such as Cambodia, Namibia, Ghana, Burkina Faso, Moldova, Lebanon, and the Palestine Territories.



### Thorsten Karg

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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 he joined DW Akademie in 2002. He has worked in media development in Asia, Africa, Eastern Europe, and the Arab world.

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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