

From media literacy to filmmaking



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1.MEDIA LITERACY

Media literacy is an expanded conceptualization of literacy that includes the ability to access and analyze media messages as well as create, reflect and take action, using the power of information and communication to make a difference in the world.

the purpose of media literacy education is to help individuals of all ages develop the habits of inquiry and skills of expression that they need to be critical thinkers, effective communicators and active citizens in today's world.

Media can have a positive or negative **impact** on society, but media literacy education enables the students to discern inescapable risks of [manipulation](#), propaganda and media bias.

Media literacy programs may emphasize these components:

Critical thinking: understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognizing different types of media content and evaluating content for truthfulness, reliability and value; recognizing and managing online security and safety risks;

Creativity: advancing competencies through activities that involve creating, building and generating media content, often through collaboration; *Intercultural dialogue:* practices of human communication, empathy and social interaction, including those that challenge radicalization, violent extremism and hate speech;

Media skills: the ability to search, find and navigate and use media content and services; *Participation and civic engagement:* active participation in the economic, social, creative, cultural aspects of society using media in ways that advance democratic participation and fundamental human rights.



Core Principles of Media Literacy Education

The purpose of media literacy education is to help individuals of all ages develop the habits of inquiry and skills of expression that they need to be critical thinkers, effective communicators and active citizens in today's world.

1. Media Literacy Education requires active inquiry and critical thinking about the messages we receive and create.
2. Media Literacy Education expands the concept of literacy (i.e., reading and writing) to include all forms of media.
3. Media Literacy Education builds and reinforces skills for learners of all ages. Like print literacy, those skills necessitate integrated, interactive, and repeated practice.
4. Media Literacy Education develops informed, reflective and engaged participants essential for a democratic society.
5. Media Literacy Education recognizes that media are a part of culture and function as agents of socialization.
6. Media Literacy Education affirms that people use their individual skills, beliefs and experiences to construct their own meanings from media messages.

This document was developed by the following past and present
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In crafting this document, these authors drew from the work of many other media literacy scholars.

For the complete Core Principles, please visit www.NAMLE.net

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Media Literacy!

How do we become critical thinkers, effective communicators, and engaged citizens in today's world?



NAMLE



ACCESS



ANALYZE



EVALUATE



CREATE



ACT

Media literacy is the ability to access, analyze, evaluate, create, and act using all forms of media. Media are defined as the means of communication that reach or influence people widely (for example; radio, television, newspapers, magazines, and the Internet). To be media literate, ask questions and keep your eyes wide open. Some questions we can ask:

- WHO** made this?
- WHY** was it made?
- WHAT** is missing from this message?
- HOW** might different people interpret this message?
- WHO** might benefit from this message?
- WHO** might be harmed by this message?

Join NAMLE today! Membership is FREE. For more information, go to www.namle.net and follow [@medialiteracyed](https://twitter.com/medialiteracyed) on Twitter and Facebook.



USING THIS GRID – Media literate people routinely ASK QUESTIONS IN EVERY CATEGORY (the middle column) as they navigate the media world. Occasionally a category will not apply to a particular message, but in general, sophisticated “close reading” requires exploring the full range of issues covered by the ten categories. The specific questions listed here are suggestions; you should adapt them or add your own to meet your students’ developmental level and learning goals.

Encourage students to recognize that many questions will have more than one answer (which is why the categories are in plural form). To help students develop the habit of giving evidence-based answers, nearly every question should be followed with a probe for evidence: HOW DO YOU KNOW? WHAT MAKES YOU SAY THAT? Remember that the ultimate goal is for students to learn to ask these questions for themselves.

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

Adapted by Faith Rogow & Cindy Scheibe from NAMLE’s Core Principles for Media Literacy Education (April 2007)
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communication theory

Agenda setting describes the "ability (of the [news media](#)) to influence the importance placed on the topics of the [public agenda](#)".^[1] The theory suggests that the media has the ability to shape public opinion by determining what issues are given the most attention, and has been widely studied and applied to various forms of media. The study of agenda-setting describes the way media attempts to influence viewers, and establish a hierarchy of news prevalence.^{[2][3]} Nations judged to be endowed with more political power receive higher media exposure. The agenda-setting by media is driven by the [media's bias](#) on things such as [politics](#), [economy](#) and culture, etc.^[4] The evolution of agenda-setting and laissez-faire components of communication research encouraged a fast pace growth and expansion of these perspectives. Agenda-setting has phases that need to be in a specific order in order for it to succeed.^[5]

The theory was first introduced by [Walter Lippmann](#) in the 1920s and further developed by Bernard Cohen in the 1960s. The theory was formally developed by [Maxwell McCombs](#) and Donald Shaw in a study on the [1968 presidential election](#), which found a correlation between the issues covered by the media and the issues perceived as important by the public.

AGENDA-BUILDING THE AGENDA-BUILDING PERSPECTIVE ASCRIBES IMPORTANCE NOT ONLY TO MASS MEDIA AND POLICYMAKERS, BUT ALSO TO SOCIAL PROCESS, TO MUTUALLY INTERDEPENDENT RELATION BETWEEN THE CONCERNS GENERATED IN SOCIAL ENVIRONMENT AND THE VITALITY OF GOVERNMENTAL PROCESS. THUS ACCORDING TO COBB AND ELDER, THE AGENDA-BUILDING FRAMEWORK MAKES ALLOWANCES FOR CONTINUING MASS INVOLVEMENT AND BROADEN THE RANGE OF RECOGNIZED INFLUENCES ON THE PUBLIC POLICY-MAKING PROCESS.^[21] ALTHOUGH THE PUBLIC DOES HAVE A PLACE ON THE LIST OF POSSIBLY INFLUENCING THE MEDIA AGENDA, THEY ARE NOT THOUGHT TO POWERFULLY SHAPE MEDIA AGENDAS. IT SEEMS THE MORE CORRECT TO ARGUE THE POSSIBILITY THAT WHEN JOURNALISTS LOOK TO THEIR OWN INTERESTS FOR STORY IDEAS, THEY ARE ACTUALLY TRYING TO PREDICT THEIR AUDIENCE'S NEEDS.

Gatekeeping is the process through which information is filtered for [dissemination](#), whether for publication, broadcasting, the [internet](#), or some other mode of communication. The academic theory of gatekeeping may be found in multiple fields of study, including [communication studies](#), [journalism](#), [political science](#), and [sociology](#).^[1] Gatekeeping originally focused on the mass media with its few-to-many dynamic. Currently, the gatekeeping theory also addresses face-to-face communication and the many-to-many dynamic inherent on the Internet. Social psychologist [Kurt Lewin](#) first instituted Gatekeeping theory in 1943.^[2] Gatekeeping occurs at all levels of the media structure—from a reporter deciding which sources are presented in a headline story to editors choosing which stories are printed or covered. Including, but not limited to, media outlet owner and advertisers.

Gatekeeping is a process by which information is filtered to the public by the media. According to [Pamela Shoemaker](#) and Tim Vos, gatekeeping is the "process of culling and crafting countless bits of information into the limited number of messages that reach people every day, and it is the center of the media's role in modern public life.

[...] This process determines not only which information is selected, but also what the content and nature of the messages, such as news, will be."^[3]

1. In exercising its "surveillance" function, every news medium has a very large number of stories brought to its attention daily by reporters, wire services, and a variety of other sources.

2. Due to a number of practical considerations, only a limited amount of time or space is available in any medium for its daily presentations of the news to its audience. The remaining space must be devoted to advertising and other content.

3. Within any news organization there exists a news perspective, a subculture that includes a complex set of criteria for judging a particular news story – criteria based on economic needs of the medium, organizational policy, definitions of [newsworthiness](#), conceptions of the nature of relevant audience, and beliefs about fourth estate obligations of journalists.

4. This news perspective and its complex criteria are used by editors, news directors, and other personnel who select a limited number of news stories for presentation to the public. They then encode them in ways such that the requirements of the medium and the tastes of the audience are met.

5. Therefore, personnel in the news organization become gatekeepers, letting some stories pass through the system but keeping others out. This then limits, controls, and shapes the public's knowledge of the totality of actual event occurring in reality."^[4]

FIVE CRITERIA OF CHOOSING A NEWS STORY

Journalists rely on the five criteria when choosing a news story.

- The first criterion is strong impact. Local stories impact the public more than unfamiliar international events. In order to attract attention, journalists inflate news and present them as situations that could happen to anyone. They turn rare international crises into everyday scenarios, personalizing stories and losing the main significance of them.
- Violence, conflict, disaster, or scandal is the second criterion. Topics such as murders, wars, shootings, or hurricanes captivate the attention of the audience. Newspapers containing violence outsold other newspaper chains that contained less violence.
- The third criterion is familiarity.^[26] News stories gain more attention if they have issues pertaining to the public or if they include familiar situations concerning a large audience. Journalists try to turn international events or crises into stories that can relate back to their current audience. People tend to retain a lot of information about celebrities and tend to care about the personal intimacy of other's lives. They value the traits and attributes of others and may try to relate to them in many ways. News about a celebrity's or president's death may resonate on a deeper level, allowing certain events to remain in the memory much longer.

- Proximity is the fourth element. People prefer news that is local, close in proximity. People pay close attention to local news more than they do to international or national affairs. Local media outlets do well because they focus most of their stories on local events, about seventy-five percent. There is a strong preference for local news over international and national news.
- The fifth element is timeliness and novelty. News should be something interesting that does not occur every day or an event that is not a part of people's lives. Events such as hurricanes or new store openings capture the attention of many.

Frame : (outline) the "frame" surrounding the issue can change the reader's perception without having to alter the actual facts as the same information is used as a base. This is done through the media's choice of certain words and images to cover a story.

-abortion (women's rights vt respect new life)

-euthanasia (Patient's Choice / Doctor's Indirect Murder)

-Strike (Workers' Rights / Infringement of Business Management)

Priming is the idea that exposure to one [stimulus](#) may influence a response to a subsequent stimulus, without conscious guidance or intention.^{[1][2]} The **priming effect** refers to the positive or negative effect of a rapidly presented stimulus (priming stimulus) on the processing of a second stimulus (target stimulus) that appears shortly after. Generally speaking, the generation of priming effect depends on the existence of some positive or negative relationship between priming and target stimuli. For example, the word *nurse* might be recognized more quickly following the word *doctor* than following the word *bread*. Priming can be [perceptual](#), associative, repetitive, positive, negative, affective, [semantic](#), or [conceptual](#).

Priming, or the Priming Effect occurs when an individual's exposure to a certain stimulus influences his or her response to a subsequent stimulus, without any awareness of the connection. These stimuli are often related to words or images that people see during their day-to-day lives.

(A series of good images, a series of bad images) (Coca-Cola bans ads after news)

What is media?

In [mass communication](#), **media** are the communication outlets or tools used to store and deliver [information](#) or [data](#).^{[1][2]} The term refers to components of the [mass media](#) communications industry, such as [print media](#), [publishing](#), the [news media](#), [photography](#), [cinema](#), [broadcasting](#)(radio and television), [digital media](#), and [advertising](#).^[3]

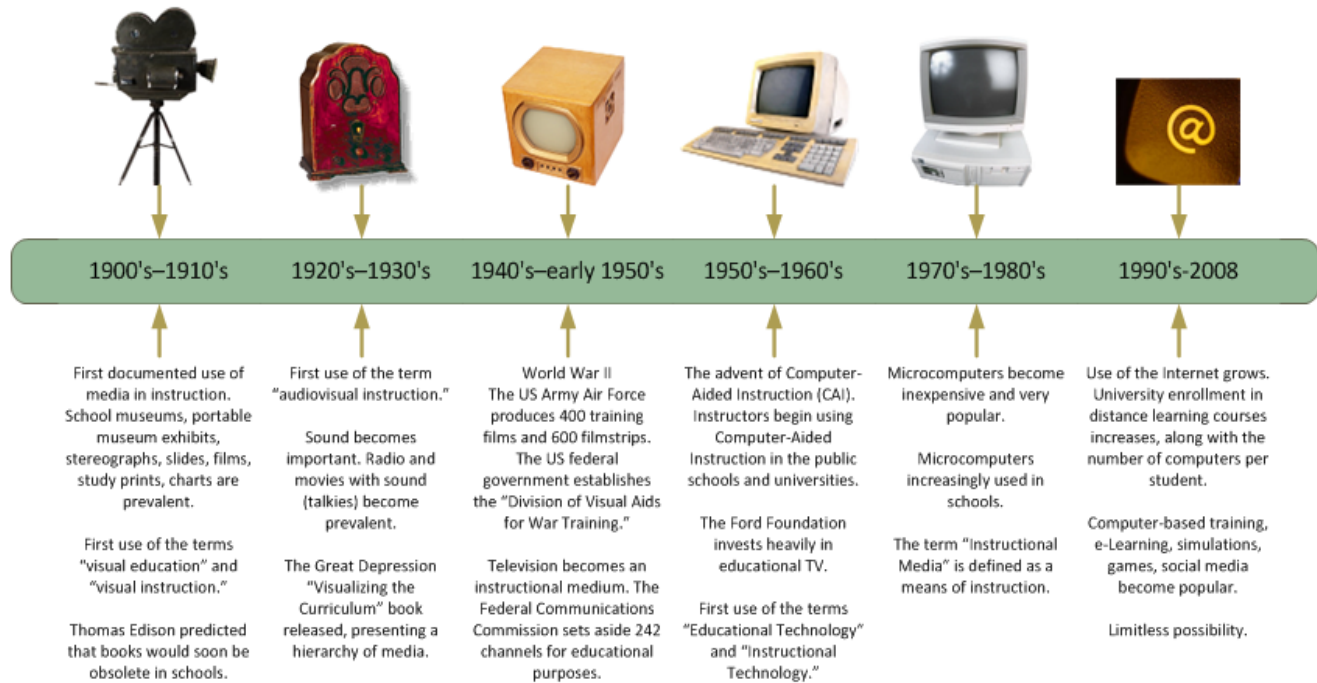
The development of early writing and paper enabling longer-distance communication systems such as [mail](#), including in the [Persian Empire](#)([Chapar Khaneh](#) and [Angarium](#)) and [Roman Empire](#), can be interpreted as early forms of media.^[4] Writers such as [Howard Rheingold](#) have framed early forms of human communication, such as the [Lascaux cave paintings](#) and early [writing](#), as early forms of media.^[5] Another framing of the history of media starts with the [Chauvet Cave](#) paintings and continues with other ways to carry human communication beyond the short range of voice: [smoke signals](#), [trail markers](#), and [sculpture](#).^[6]

The term *media* in its modern application relating to communication channels was first used by Canadian communications theorist [Marshall McLuhan](#), who stated in *Counterblast* (1954): "The media are not toys; they should not be in the hands of Mother Goose and Peter Pan executives. They can be entrusted only to new artists because they are art forms." By the mid-1960s, the term had spread to general use in North America and the United Kingdom. The phrase *mass media* was, according to [H.L. Mencken](#), used as early as 1923 in the United States.^{[7][8]}

In [mass communication](#), **media** are the communication outlets or tools used to store and deliver [information](#) or [data](#). The term refers to components of the [mass media](#) communications industry, such as [print media](#), [publishing](#), the [news media](#), [photography](#), [cinema](#), [broadcasting](#)(radio and television), [digital media](#), and [advertising](#).

From old media to new media for communication **Social media** are interactive technologies that facilitate the [creation](#) and [sharing](#) of information, ideas, interests, and other forms of expression through [virtual communities](#) and [networks](#). [Facebook](#) ,[TikTok](#), [WeChat](#), [ShareChat](#), [Instagram](#), [Twitter](#), [Tumblr](#), and [YouTube](#).

A Brief History of Technology in Instructional Media



References

Clark, R. C. & Mayer, R. E. (2008). *e-Learning and the Science of Instruction* (2nd Ed). San Francisco: Pfeiffer.

Reiser, R. (2001). *A history of instructional design and technology part I: A history of instructional media.* *Educational Technology Research and Development*, 49(1), 53-64.

Main media by Era

prehistory : when there was human life before records documented human activity — from 2.5 million to 1,200 B.C. (drawing)

Oral tradition : transmitted orally from one generation to another. The transmission is through [speech](#) or song and may include [folktales](#), without a [writing system](#):

Letter, Text : **Johannes Gutenberg** German craftsman and inventor who originated a method of [printing](#) from movable type. (bible)

Newspaper : first printed newspapers were published weekly in Germany from 1609 – Distributed quickly thanks to rail and transportation

Photography : In 1826, [Nicéphore Niépce](#) first managed to fix an image that was captured with a camera (book, paper)

Morse code is a method used in [telecommunication](#) to [encode text](#) characters as standardized sequences of two different signal durations.

The Morse system for [telegraphy](#), which was first used in about 1844

radio waves was first proven by German physicist [Heinrich Hertz](#) on November 11, 1886 / The first commercial radio broadcast was transmitted on November 2, 1920 (**Franklin Delano Roosevelt 1930**)

Film : early 1920s, most films came with a prepared list of sheet music to be used

Television became available in crude experimental forms in the late 1920s.

1950s, television was the primary medium for influencing [public opinion](#).

1960 USA election (nixon vt kennedy)

Computer : **1981** "Acorn," IBM's first personal computer is released web portal (a website serving as a guide or point of entry to the Internet.) yahoo, Google

Mobile : The [first-generation iPhone](#) was announced by Apple [Steve jobs](#) on January 9, 2007 (ipad)

SNS (facebook, Instagram, whatsapp, twitter)

Message sending tool

prehistory : Cave paintings

490 BC : **Marathon** comes from the legend of Philippiades (or [Pheidippides](#)), the Greek messenger. he witnessed a Persian vessel changing its course towards [Athens](#) as the battle

smoke signal is one of the oldest forms of long-distance communication. [visual communication](#) used over a long distance

pigeon to deliver a message , King Cyrus of Persia 6th century BC (world war 1)
Horse , book , newspaper, telephone , Radio , TV, mobile , SNS

prehistory cave painting



Dove (World War I)

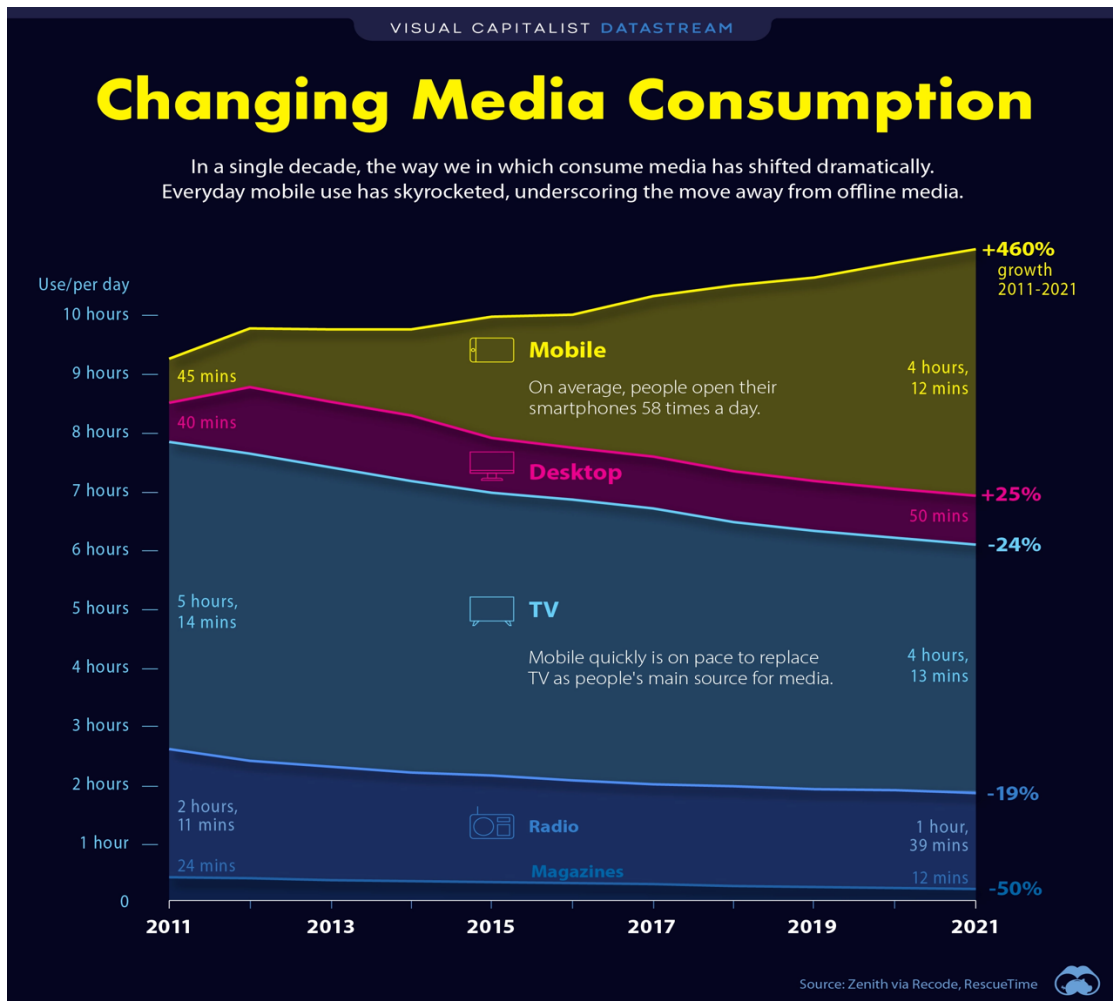




Changes in the method of recording Korean kings
(from drawing to photo / 1884 took by rowell)



1960 USA election (Nixon vs Kennedy)

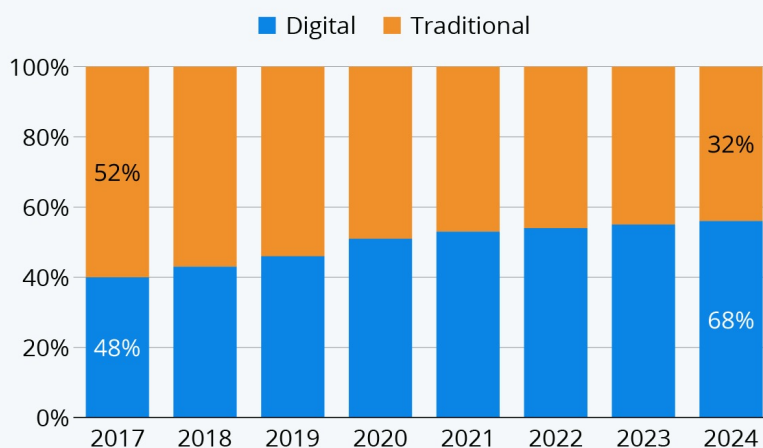


Below, we show the key players—from Google to Baidu—that currently dominate the Internet.

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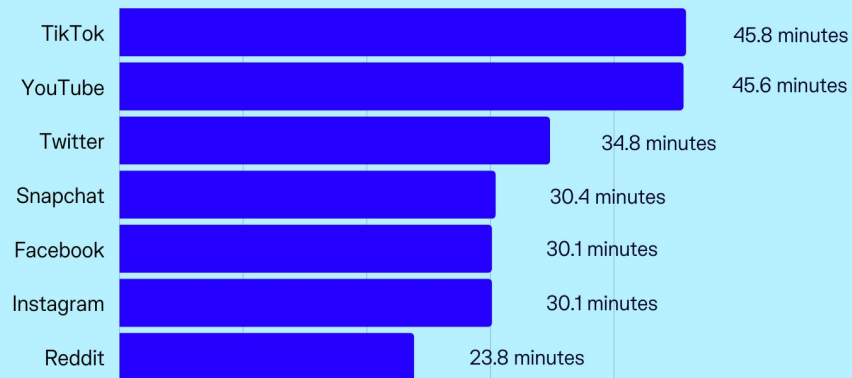


Digital and traditional formats as a share of ad spend in the U.S. (in %)



Source: Statista Advertising & Media Outlook

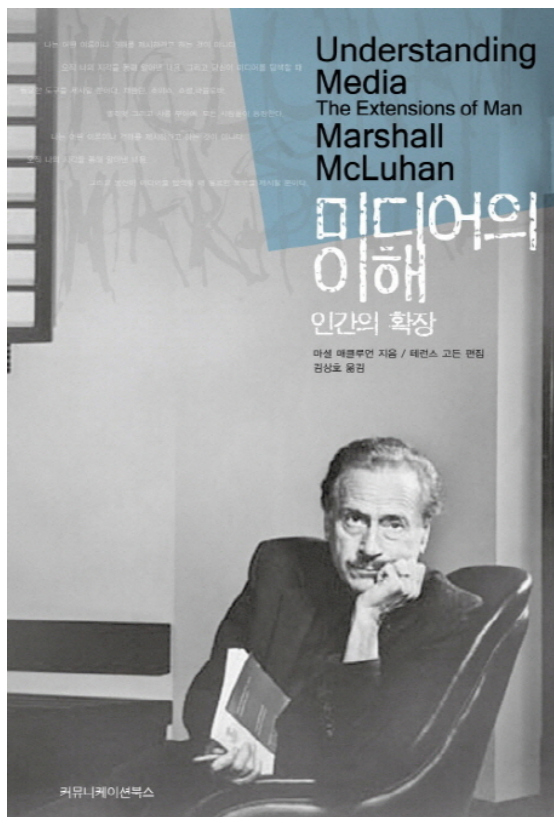
Average Time Spent On Social Media in 2022 (by Platform)



Source: eMarketer

OBERLO





Marshall McLuhan 1946

(understnding media)

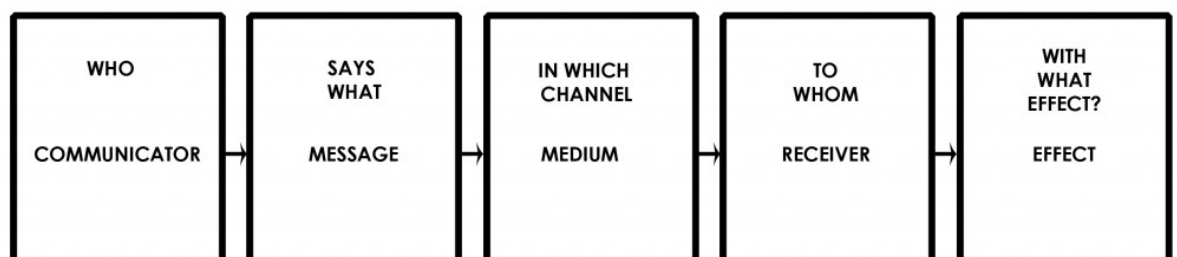
Media is a psychological and physical extension of human beings.

Wheels are feet, books are eyes, clothing is skin, electricity is extension of the central nervous system.

All tools and technologies that people can create, such as language, text, money, bicycles, roads, and numbers, are media.

Media is an extension of humans, all tools and technologies that extend the human body and senses are media, and media are tools for delivering messages.

Communication model (Laswell. SMCRE)



who /what /through which channel/to whom/with what effect

How Media Can Manipulate The Truth

A PICTURE of Prince William appearing to make a VERY un-Royal gesture has set tongues wagging online - but it isn't all it seems.

From one angle, the picture, taken as [William](#) visited the [Lindo Wing](#) after the Duchess of Cambridge gave birth, appears to show the prince giving the middle finger.



Could this picture show Prince William making a rude gesture outside the Lindo wing? Credit: Reuters

But what it actually shows is the new dad holding up three fingers, to show he now has three children.

The picture shows the moment he gestured to cameras with three fingers up, joking "We are very happy, very delighted - thrice the worry now!"

"We didn't keep you waiting too long this time."

The proud parents [stood on the steps outside the Lindo Wing](#) to introduce the new Prince of Cambridge to the world.



Although it might look like that, the proud new dad was actually raising three fingers to show he now has three children

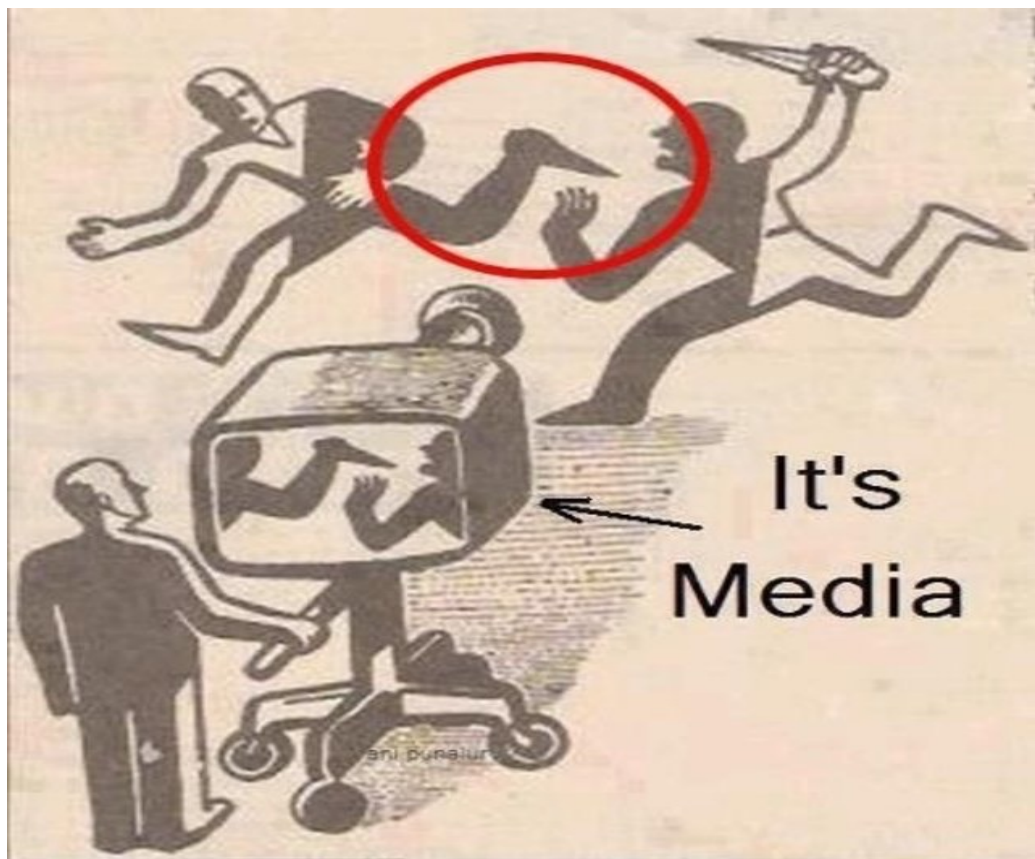
crazy prince

1. He is rude because he grew up without a mother.
2. Spending too much money at the royal court
3. he is authoritarian and demanding much

VS

sincere prince

1. Voluntarily and faithfully performed military service
2. He lives a frugal and simple life
3. He is easy-going and gets along with the public.



truth cover-up, distortion, manipulation, bias

original photo

One picture is
edited by
some
intention.

(photoshop)



American point of view

The US claimed the intent was to "disarm Iraq of weapons of mass destruction, to end Saddam Hussein's support for terrorism, and to free the Iraqi people".

We respect the human rights of prisoners of war and are fighting a righteous war.



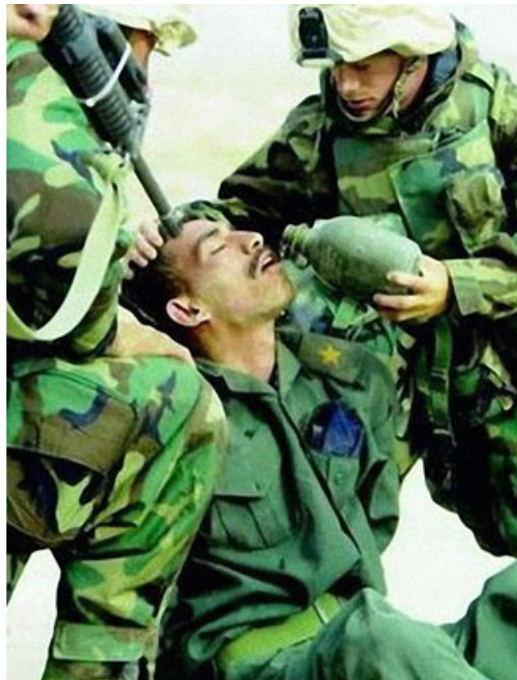


Iraq's Perspective

If you are captured, you will be executed immediately. Fight bravely, protect this land and its resources.

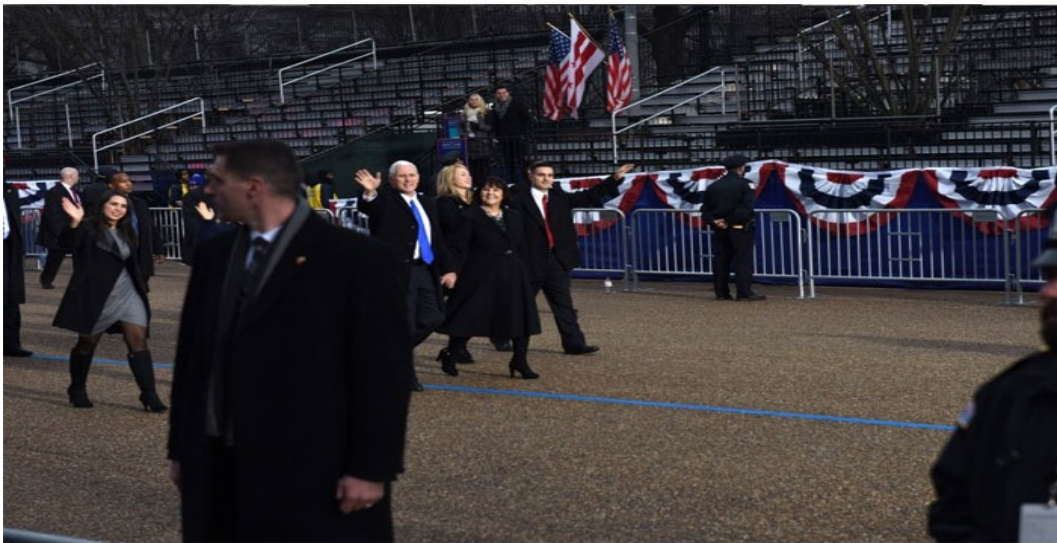
The failure to find stockpiles of weapons of mass destruction in Iraq caused considerable controversy.

US President [George W. Bush](#) and [Prime Minister of the U.K. Tony Blair](#) defended their decision to go to war, alleging that many nations, even those opposed to war, believed that the Saddam Hussein government was actively developing weapons of mass destructions.



U.S. Marines From The 15th Marine Expeditionary Unit Help An Iraqi Soldier With Water From A Canteen In Southern Iraq, March 21, 2003

4. Presidential Inauguration Of Donald Trump



Indigo
@Indi_Comments



Mike Pence is the true champion of the
[#bowwowchallenge](#).

4:48 PM - May 10, 2017

♡ 5,338 💬 3,780 people are talking about this

What media shows us



Palestine Gaza Strip

The actual truth



8. Photographer
Ruben Salvadori
Covered The
Conflict
Between Israeli
Soldiers And
Palestinian
Youths.

The Picture Above
Was Staged In
Cooperation With A
Young Palestinian



Friendly image and normality



Critical Acceptance of Advertising Images



Humidifiers made of materials that inevitably cause extreme damage to the human body were advertised and sold as safe. Countless people who believed in and used the advertisement only hastened their deaths without doubt payment.



What is it made of?

(Ingredients hidden in comfort) – Radon



<http://blog.naver.com/paranzui>

소리없는 편안함



 **대진침대**
<http://www.dajinbed.co.kr>



TORCHES OF FREEDOM

In 1928 George Washington Hill, president of American Tobacco Company, was an anxious man. While the company was doing roaring business selling cigarettes to men, women could not be induced to smoke under any circumstances. Tobacco use among men had soared after the First World War, especially since cigarettes were included in the soldier's rations. Not only that, there was no greater symbol of manly pride than rich brown Marlboros puffing out exotic scents of smoke. On the other hand, women who smoked were considered such social outcasts that prison sentences were handed out to punish this kind of immoral behaviour. The First World War of course changed all notions of traditional gender roles. With men away at war, women were forced to move out of the home and into the workplace and they were embracing this role with élan. The 1920's were a time of intense movements demanding equality for women- be it the right to vote or, as it would turn out, the right to smoke. George Washington Hill was no feminist. But he was an opportunist. "If I can crack that market, it will be like opening new gold mine right in our front yard," he told Edward Bernays, the man hired to convince women how smoking cigarettes would land them a worthwhile victory in the fight for equality. Bernays was being paid \$25,000 to turn around the fortune of Lucky Strike, a ridiculously large sum. In 1929 public relations was a brand new experimental field which Bernays had virtually invented. Upon his death in 1995, he was honoured as the father of public relations. There were several challenges to getting women to embrace the cigarette as a symbol of their freedom, the foremost being the social stigma attached to it. In the nineteenth century it was thought that only fallen women, 'whores' and 'prostitutes', would smoke. Only sly, devious and 'characterless' women were shown to be smoking on screen. The next was to teach women how to smoke properly. Apparently the few 'respectable' women who did it publicly made a mess of it and Hill was anxious that such clumsy displays would put fashionable women off this pursuit. The women hired for the project had to be convincing and appealing enough to influence the masses, yet not too good looking or 'model-y' so as to give truth to the vamp stereotypes. Edward Bernays set about designing the Torches of Freedom campaign, a PR stunt the first of its kind in the world. On 31st March 1929, at the height of Easter Parade, a young woman named Bertha Hunt stepped out into the crowded fifth avenue and created a scandal by lightening a Lucky Strike cigarette. The incident was highlighted even more because the press had been informed in advance of Hunt's course of actions, and had been provided with appropriate leaflets and pamphlets. What they did not know was that Hunt was Bernays's secretary and

that this was the first in a long line of events that was aimed at getting women to puff. Bernays proclaimed that smoking was a form of liberation for women, their chance to express their new found strength and freedom. Bertha Hunt smoking during Easter Parade, 1929 While walking down the street Hunt told the New York Times that she first got the idea for this course of action when a man on the street asked her to extinguish her cigarette as it embarrassed him. "I talked it over with my friends, and we decided it was high time something was done about the situation." The New York Times dated 1st April 1929 ran a story titled, "Group of Girls Puff at Cigarettes as a Gesture of 'Freedom'". As women all over the country took to this new found symbol of their emancipation aggressively, Bernays must have had the last laugh at the ironic date of the story. Ten young women followed Bertha Hunt that day down Fifth Avenue, brandishing their torches of freedom. The audience's imagination was captured as newspapers enthusiastically reported on this new scandalous trend. Bernays used "sexual liberation as a form of control." The days that followed saw Bernays not only emphasizing the liberation movement for women as far as cigarettes were concerned, but also waxing eloquence on its slimming properties and glamour quotient that ensured women getting hooked to Lucky Strikes. Sales doubled from 1923 to 1929. Bernay's justified his \$25,000 paycheck to Hill and their fruitful association continued for another 8 years that saw a miraculous jump in the sales of cigarettes. While voting rights were yet to be granted to women, Eddie Bernays got them an equally symbolic though hollow torch of freedom in a spectacular fashion. Years later Bernays would smile confidently at the radical effect the campaign had wrought about in society, "Age old customs, I learned, could be broken down by a dramatic appeal. "While the intentions behind this radical change might certainly be murky, there is no doubt that the Torches of Freedom became a landmark trendsetter in the world of advertising and public relations and is influencing the rules of the game even today.

Read more at: <https://yourstory.com/2014/08/torches-of-freedom>

FACT-CHECKING

Fact-checking is the process of verifying the factual accuracy of questioned reporting and statements. Fact-checking can be conducted before (*ante hoc*) or after (*post hoc*) the text or content is published or otherwise disseminated.^[1] **Internal fact-checking** is such checking done in-house by the publisher to prevent inaccurate content from being published; when the text is analyzed by a third party, the process is called **external fact-checking**.^[2]

Research suggests that fact-checking can indeed correct perceptions among citizens,^[3] as well as discourage politicians from spreading false or misleading claims.^{[4][5]} However, corrections may decay over time or be overwhelmed by cues from elites who promote less accurate claims.^[6] Political fact-checking is sometimes criticized as being [opinion journalism](#).^{[6][7]} A review of US politics fact-checkers shows a mixed result of whether fact-checking is an effective way to reduce [misconceptions](#), and whether the method is reliable.^[8]

HISTORY OF FACT-CHECKING

Sensationalist newspapers in the 1850s and later led to a gradual need for a more factual media. Colin Dickey has described the subsequent evolution of fact-checking.^[9] Key elements were the establishment of Associated Press in the 1850s (short factual material needed), [Ralph Pulitzer](#) of the New York World (his Bureau of Accuracy and Fair Play, 1912), Henry Luce and Time magazine (original working title: Facts), and the famous fact-checking department of [The New Yorker](#). More recently, the mainstream media has come under severe economic threat from online startups. In addition the rapid spread of misinformation and conspiracy theories via social media is slowly creeping into mainstream media. One solution is for more media staff to be assigned a fact-checking role, as for example [The Washington Post](#). Independent fact-checking organisations have also become prominent, such as [PolitiFact](#).

The elements of journalism

Bill Kovach and Tom Rosenstiel

1. Journalism's first obligation is to the truth
2. Its first loyalty is to citizens
3. Its essence is a discipline of verification
4. Its practitioners must maintain an independence from those they cover
5. It must serve as an independent monitor of power
6. It must provide a forum for public criticism and compromise
7. It must strive to keep the significant interesting and relevant
8. It must keep the news comprehensive and proportional
9. Its practitioners must be allowed to exercise their personal conscience
10. Citizens, too, have rights and responsibilities when it comes to the news

2. Understanding video production

1. Introduction

Have you ever thought what goes behind any television programme production? Or, have you ever noticed the names of the people involved in production process that appear on television after the programme ends? You may not have bothered to look at all the names which appear on the television screen at the end of the programme. But you must know that a whole range of personnel and equipments are involved in making a television programme.

While watching television, as viewers, we are largely unaware of the production complexities. But professional television production, regardless of whether it is done in a television studio or in the field is a complex creative process in which many people and machines interact to bring a variety of messages and information to a large audience.

In this lesson, you will learn about the different stages of television programme production, various equipment required for production of television programmes and the work profiles of key professionals involved in the production process.

There are three stages of programme production

1. Pre production
2. Production
3. Post production

Pre-Production (The planning stage)

This stage includes everything you do before entering the studio or reaching the shooting location. It involves idea generation, research, scripting, discussions with all the crew members and talents (actors), arranging equipment, video / audio tapes, properties, costumes, sets designing or location hunting and booking of editing shifts.

The first thing to know about any and every production is what you want the programme to look like, just like you need to know what you want to cook. This is the pre production stage. You need a clear idea of what you want to make. Only then will you be able to make a good programme, understandable by the audience. Once the idea is clear, the next stage is how to get from the idea to the television image. To translate an idea on screen effectively you need a good and detailed script.

In all it involves planning everything in advance. This is very essential to get desired results. If you have all the raw ingredients ready in your kitchen, you can easily cook the food. Similarly, if you have worked well in this stage of programme production, the other two stages become easy and workable.

Production (The shooting stage)

This is the stage when you are on the studio floor or on location and are ready to shoot or are actually shooting. (You can compare this to the situation when you were in the kitchen carrying out the process of cooking food). It includes managing all the facilities, handling of talent and crew members, controlling the crowd, shooting without hurdles and solving any problem related on the spot at that time.

Post-Production (The completion stage)

This is the third stage of programme production. It is the stage when you get the final shape of the programme, just like the way you garnished every food item to be presented on the dining table. It includes cutting the recorded visuals into appropriate length, arranging the visuals in a proper sequence, use of desired effects for the visuals or text / captions, commentary recording, music/song recording, and final assembly of the entire programme.

TV production proposal	
Tv program title	
Target audience	
broadcast date / running time	
program genre	
Purpose of production	
logline	
Compose of crew / actor	
budget	
Making schedule	

TV production synopsis			
	Video	Audio	Time
ProlLog			
Title			
introduction			
development			
Epilog			

Introduction to Visualization

First Visualization means it is a way a communicating with people through audio-visuals. Visualization is the process of conveying messages effectively but it requires a lot of observation, creativity, technical knowledge and experience.

In visualization where one person says something and the other totally misunderstands it differently because of understanding of language, way of perception because each have different way of perception because the point is that perception is based only on our experience.

Principles of Visual Grammar- There are few principles which we must follow during a shooting process like edges of the frame as they play an important role in composing a visual. These are the following principles in a visual grammar:-

- Headroom- The space above the object or character within a frame.
- Nose room/Lead room- The space within the frame that connects to an outside space of interest.
- 180-degree rule- It is a basic guideline regarding the on-screen spatial relationship between

a character and another character or object within a scene. An imaginary line called the axis connects the characters and by keeping the camera on one side of this axis for every shot in the scene, the first character will always be frame right of the second character, who is then always frame left of the first. If the camera passes over the axis, it is called jumping the line or crossing the line.

- Shot, reverse-shot sequence-This is the basic sequence in a classical narrative construction. For example, shot of two characters engaged in a dialogue will favor one and another.

Different approaches to Visualization

- TV (Television)-An electronic apparatus that receives such signals, reproducing the images on a screen, and typically reproducing accompanying sound signals on speakers.
- Films-A sequence of images of moving objects is been photographed by a camera and providing the optical illusion of continuous movement when projected onto a screen. It is a form of entertainment, information, etc., composed of such a sequence of images and shown in a cinema, etc.
- AD films- Is a form of marketing communication used to encourage, persuade, or manipulate an audience (viewers, readers or listeners; sometimes a specific group) to take or continue to take some action. Most commonly, the desired result is to drive consumer behavior with respect to a commercial offering, although political and ideological advertising is also common.

Different stages of production

There are 3 different stages of production

- Pre-Production
- Production
- Post Production

1. Pre-Production- The planning stage.

There are various steps to be processed in a Pre-production stage like

- **Generating Ideas-** In a production an idea is the basic unit or they bring out new ideas. 2
- **Scripting-**It is the backbone of the story .Writing down the theme or the topic on which the shooting is going to be processed. It is the basic our ability to convey the story using right words and imagination.
- **Writing the treatment-** Treatment itself is not the total script it is just the synopsis or indicator of the whole story.
- **Storyboarding-** Pictorial representation of shots in a sequential order. It is very handy during shooting shorter videos like commercial or public service messages.
- **Planning-** They plan about the following

Location Hunting- Searching for a good or perfect location for the script.

Budgeting- It is the producer's responsibility he/she should have the knowledge of the amount of equipments, production, personnel and transportation.

Requisitioning Facilities & Equipments- We clearly need to specify the kind of equipment we need for production purpose. Even a small missing cable will lead to rising of cost in production.

- **Procuring Permits-** The production manager must get permit from the shooting location before the crew lands up.
- **Shooting Schedule-** It is like a class time table in which it shows what we will be shooting on a given day. It must be given to all the personnel (Director, Production Assistant, Video Editor, Sound Editor, Graphics Artist, Special effects engineer, Video tape log assistant, Dubbing Editor, Dubbing artist)
- **Briefing the Crew-** They brief the crew member before the shoot is crucial. It is done because they must know their role and responsibilities during the shoot.

2.Production- The shooting stage.

Managing Video Equipments while travelling

Video tapes, Batteries, Managing the Camera ,Camera Movements
Zoom,Focus,Composition,Managing the Light & Audio Equipments.

Blocking, Rehearing & shooting-Rehearsing helps out in bringing out good output.

Blocking means viewing the shots with the actor to know the camera movements without recording and it helps to avoid mistakes.

Planning & Executing Shoots-In which we execute the pre-planned work on the shooting spot with the characters.

Handling the Master Shot- First Master shot means Entire scene shot in one long shot, Next it is broken down into various shots like Mid Long Shot, Close-Up shot, Over- shoulder shot etc...

Dealing with Visualising Problems- To avoid spiritual and philosophy problems.

3.Post Production- The completion stage

Logging-Helps to rewind and forward the tapes again and again. It helps to locate the scene in correct position.

Editing- The process of selecting and re-recording the footage and eliminating the bad.

Promotion & Distribution of the movie.

Personnel for Video Production

- Executive Producer- He is the boss of the production team & supervises. As the administrative head of the team, the Executive Producer is appointed normally for a series of programmes.
- Director/ Producer- He is the one who approves the script. In smaller productions, the producer and director may be same. As the creative head of the production, the producer is in charge of the technical aspects of a production.
- Scriptwriter- He writes the script for the production and he is responsible for coming up with creative ideas and translating them into words that will be used in the making of video. In the case of fiction, based on the storyboard and synopsis, the scriptwriter pens the script.

- **Production Assistance-** He is responsible to make sure the script, talent, the production, the production crew before the shoot proceeds. Other responsibilities include holding rehearsals, organizing on location and co-operating.
- **Production Manager-**He is responsible to take care of production and production within budget. He ensures that equipment, transport, talent, crew are in place for the shoot. Managing the crew production team and also hiring equipments and personnel for the post production.
- **Cameraperson-** He works with lighting director and set designer to get the right mood and picture for the video. A cameraperson composes and reflects the mood that the director desires for a shot.
- **Set Designer-** He is responsible for all the sets and looks at the location. He has number of people working with him for designing the set. He takes charge for procuring the right material to erect sets, decides on the place and size of the sets.
- **Lighting Director-** He is responsible for in charge of rigging up and controlling all lighting equipments working with a number of assistance (also called gaffers) and electricians. He makes sure that the set is well lit up as per the technical and aesthetic requirements of a shot.
- **Make-Up Artist-** He designs and applies make-up to all artistes. The make-up artist is helped, in the case of bigger production, by assistant make-up artist and hairstylists.
- **Costume Designer-** He designs costume for the talent in a production. The CD makes notes on the brief of every character in the video and what costumes and accessories suit a character.
- **Choreographer-** He is in charge of all composing dance sequence in a production. Often working with a number of assistants and working in close co-ordination with the director, the music composer, set designer, cameraperson, and lighting director.
- **Properties Manager-** He is responsible for all the properties needed on a set are ready. Properties required for the particular shoot.
- **Audio Engineer-** He is in responsible for overall sound levels, balance and quality of sound. He is in charge for overall sound levels, balance, and quality of sound. He is also involved in post-production during dubbing, mixing tracks, etc
- **Electrical Engineer-**He is responsible for all power requirements for production. Manages all equipment, right from a power generator to cables and connectors.
- **Music Director-** He is in charge of music requirements for a production and composes original tracks or use available music with permissions.
- **Graphic Engineer-** He is responsible for graphics used on the video.
- **Video Editor-** He is responsible who operates production equipment-the linear & non-linear editing machines. He works in close association with director in making creative decisions in shaping the production. In smaller production, the VE also

creates graphics. In large productions involving complex graphic work.

- Talent- Actors who are playing a role or those who appear in front of the camera as themselves-newscasters, anchorpersons, interviewers, personalities, contestants. They are non technical workers like directors/producers, scriptwriters, set designers etc...

2. Techniques of Television Camera

Camera & its Parts

A camera is an optical instrument that records images that can be stored directly, transmitted to another location, or both. These images may be still photographs or moving images such as videos or movies. The term camera comes from the word camera obscura (Latin for "dark chamber").

- Lens - It draws the light into the camera and focuses it on the film plane.
- Shutter - It open and closes to control the length of time light strikes the film. There are two types of shutters: a leaf shutter, located between or just behind the lens elements, and a focal plane shutter, located in front of the film plane.
- Shutter Release - The button that releases or "trips" the shutter mechanism.
- Aperture - It dilates and contracts to control the diameter of the hole that the light passes through, to let in more or less light. It is controlled by the f-stop ring.
- Viewfinder - The "window" through which you look to frame your picture.
- Film Rewind Knob - This knob rewinds the film back into the film cassette.
- Camera Body - The casing of the camera which holds and encloses the camera parts.
- Flashes Shoe - This is the point at which the flash or flash cube is mounted or attached.
- Self-Timer - This mechanism trips the shutter after a short delay - usually 7 to 10 seconds - allowing everyone to be in the photograph.
- Shutter Speed Control - This knob controls the length of time the shutter remains open.

Typical shutter speeds are measured in fractions of a second, such as: 1/30 1/60 1/125 1/250 1/500 and 1/1000 of a second. Camera Features & Effects

This section deals some of the important features of a camera and their effects

- Focal Length - The distance from the optical centre of the lens to the point where the image is seen in focus by the lens.

- **Wide-Angle Lenses-** The wide angle lens can show a large field of view. It is used to shot large group of people. It can also create illusion of speed and is most suitable for high action shot as speeding cars.
- **Telephoto Lenses –** It is just opposite to Wide-Angle lenses because it does not have a large field of view, it needs constant focussing and zooming makes the movements slower.
- **Macro Setting-** Zoom lenses often have a macro setting that allows to focus on an object very close to the front element of the lens.
- **Focus-** In lighting, to vary a spotlight's beam size and intensity; the sharpness with which a shot appears.
- **Depth of Field-** The range in which all objects in front of the camera lens appear to be in focus is called depth of field.
- **Aperture -** It dilates and contracts to control the diameter of the hole that the light passes through, to let in more or less light. It is controlled by the f-stop ring.
- **Shutter Speed-** The length of time a shutter remains open to allow light to reach the CCD is called shutter speed.
- **White Balance-** A function that tells the camera what colour white looks like, achieved by the use of a white card when the camera shifts from one location to another with different colour temperature.
- **Aspect Ratio-** The ratio of the width of the frame to its height 4:3.

Camera Mounting Equipments

The two most common types of supporting or mounting device are Tripod and Human Shoulders. The following are Camera Mounting Equipments:-

- **Tripods-** It is a three-legged device for supporting the camera, Camera is mounted on the top of the three legs is a tripod head- a device with handle allows the camera to move smoothly. The adjustable legs allow for the tripod to be levelled even on uneven surface. The camera can be raised up from 2 to 6 feet.
- **Dollies-** Dollies come from various sizes. Usually, one person drives or pulls the dolly while another operates the camera. They are excellent for moves that involve forward and backward.

- • Cranes & Jibs- Cranes are large pieces of equipment used in outdoor that can move the camera from very low to very high above the set. Cranes move forward, backward, sideways and in arcs. Jib-arms are known as Jibs they are the smaller version of cranes they are used to swing the camera out over an area. They are small and used for indoor shoot.
- • Track & Trolley- The horizontal band across the time line window that graphically represents a series of clips. In this equipment the camera is mounted. It requires a great amount of practice to work on track & trolley since the speed and control are crucial factor in executing track shots.

Camera Movements

- Pan/Tilt- To include or exclude the subjects. To show spatial relationships. To shift attention. To build or clear suspense. To show panoramic views.
- Dolly/ Track In- To exclude some objects. To focus attention on part of action. To shift emphasis on an object or part of action. To create subjective movements. Increase emotional tension within the frames. To decrease field of view. To get closer to subject.
- Dolly/Track Out- To increase field of view. To go farther away from objects. To include more objects. To create subjective movements. Decrease tension.
- Truck/Crab Right or Left- To follow moving subjects across the screen. To reveal context. To create subjective movements. To emphasise depth of field.
- Arc Left or Right-To provide fresh point of view. Exclude or include the background or foreground. To reframe a shot. To provide subjects position to the set/ location. To avoid transitions and maintain continuity.
- Zoom In/Out- To adjust framing by removing or including certain objects. To get a bigger view of far away objects or get a wider shot when the normal lens cannot provide the desired field. To increase the flexibility in terms of production. To produce distorted images or otherwise.
- Ped Up/Down- To show the relationship between foreground and background. Ped up helps in seeing foreground and overall action even while decreasing the significance of the primary subject. Ped down helps see primary subject in the foreground and lends significance to them. Ped up and Ped down together provide fresh view points.

Camera Angles

- **Top Angle-** It is not as extreme as a bird's eye view. The camera is elevated above the action using a crane to give a general overview. High angles make the object photographed seem smaller, and less significant (or scary). The object or character often gets swallowed up by their setting - they become part of a wider picture.
- **Eye Level-**A fairly neutral shot; the camera is positioned as though it is a human actually observing a scene, so that e.g. actors' heads are on a level with the focus. The camera will be placed approximately five to six feet from the ground.
- **Low Angle -** These increase height and give a sense of speeded motion. Low angles help give a sense of confusion to a viewer, of powerlessness within the action of a scene. The background of a low angle shot will tend to be just sky or ceiling, the lack of detail about the setting adding to the disorientation of the viewer.

Camera Distance

The actual distance of the lens from the objects is capable of resulting in different compositions. Different camera distances (normally it is altered through physical shifting of the camera or using a zoom lens) provide different perspectives of an object. Often the camera distance & the lens angle are adjusted simultaneously to produce changes to size relationships in shot.

Camera Lens & its Uses

- **Zoom Lenses-** is a mechanical assembly of lens elements for which the focal length (and thus angle of view) can be varied, as opposed to a fixed focal length (FFL) lens.
- **Focal Length-** The distance from the optical centre of the lens to the point where the image is seen in focus by the lens.
- **Wide-Angle Lenses-** The wide angle lens can show a large field of view. It is used to shot large group of people. It can also create illusion of speed and is most suitable for high action shot as speeding cars.

- Telephoto Lenses – It is just opposite to Wide-Angle lenses because it does not have a large field of view, it needs constant focussing and zooming makes the movements slower.

Shot

A series of frames; the number of frames shot between the switching on and off the record button on the camera.

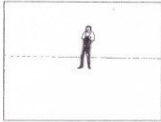
Different Types of Shots

- Extreme wide shot (EWS) -shows a broad view of the surroundings around the character and conveys scale, distance, and geographic location.
- Wide shot (WS) -shows an entire character from head to toe.
- Mid Long shot (MLS) - shows a character usually cut off across the legs above or below the knees. It is wide enough to show the physical setting in which the action is taking place, yet it is close enough to show facial expression.
- Medium shot (MS) -shows a character's upper-body, arms, and head.
- Medium Close-up (MCU) -shows reaction and indicates what subject is feeling.
- Close-up shot (CU) -shows a character's face and shoulders. It is close enough to show subtle facial expressions clearly.
- Extreme close-up shot (ECU) -shows only a part of a character's face. It fills the screen with the details of a subject.

various image sizes



Extreme long shot: XLS/ELS



Very long shot: VLS



Long shot: LS



Medium long shot: MLS



Medium shot: MS



Medium close-up: MCU



Close-up: CU

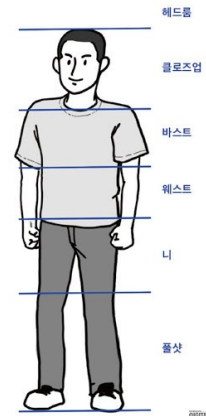


Big close-up: BCU



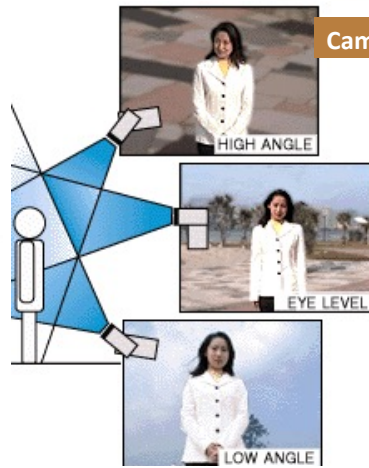
Extreme close-up: XCU/ECU

person size

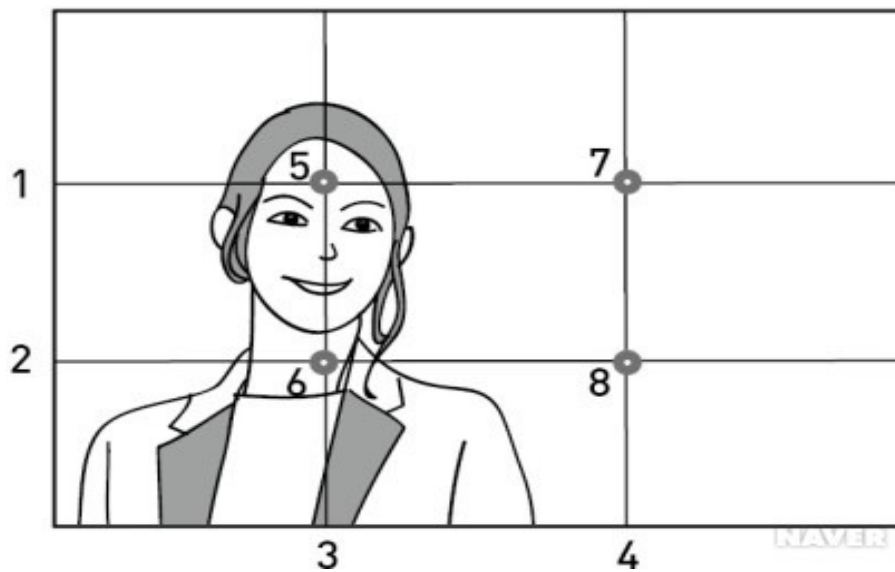


DIGITAL CAMERA

Camera angle



The golden rule of composition



holding the camera



Lighting Instruments

Sun is the primary source of light-even for video productions-unless shooting indoors. The early morning and the evening sun throw long shadows, whereas the shadows are shorter during afternoon. As the sun moves across the sky, there are subtle colour shifts.

There are numerous artificial lighting sources in the form of tungsten light. Not all tungsten is 3200 K. A common 100-watt light bulb, as seen earlier, is 2800K. Since fluorescent lamps produce greenish blue hue/light, colour balanced fluorescent tubes are now largely used in most studios because they produce cool & result in good picture

Following are the most common lighting instruments used in video production:-

- Sun Gun- They come in handy when they want to shoot in big area with light. Sun guns are very cost effective but produce a flat effect. To achieve softer results and avoid stark shadows, the light is best reflected off surface.
- Fresnel- They produces a lot of heat and are being slowly replaced by fluorescent lights, which are also called cool light. The light is controlled by using barn doors.
- HMIs- It stands for Hydrargyrum medium arc-length iodide. They are used to replace the day light. They are flood light used at indoor shoot whether its day or night shoot.
- Cool Fluorescent Lights- They scores over the tungsten lamps because they produce less heat and are most useful in studio situations. The advantage is they produce 90% light and 10% heat only.
- Soft Light- They are also known as soft-boxes or floodlights. Although these lights produce soft and diffused light to cover broad areas, their spread can hardly be controlled and require cutters to prevent undesirable areas being lit.
- Follow Spots- They throw narrow beams used to follow characters and find use in entertainment programmes.

- Gobos- These are small or big stencils or cut-outs used with lights, which throw pattern of leaves, windows and other decorative images.

Following are the most common lighting accessories used in video production:-

- Gels- Coloured gelatine sheets. They are placed in front of the lights will create different intensities of reds, yellows and blues.
 - Diffusers- Flame-Proof 'Spun' fibreglass fixed over lamp as in frame, like butter sheets are supported in large frame.
 - Reflectors- Including white umbrellas and handheld circular flexible material and white thermocoal. There are two types of reflectors hard & soft. The hard reflectors are a flat surface, either hand held or stand mounted with a polished surface to reflect light. Soft reflectors are flexible or foldable and fabric made. One side gold and the other silver or pure white.
 - Reflectors Outdoors- Early morning & late afternoons are the best times to use reflectors.
 - Reflectors Indoors- They are used to bounce off strong light from a window or even from the artificial lights.
 - Scrims- They are perforated, thin metal sheets that reduce the intensity and soften light to certain extent.
 - Barndoor- They are two or four panels in front of the light, used to shape the beam & shade the camera lens or scene.
- Properties of Light
- Intensity-Light intensity refers to the luminous power of a light source and it is usually measured in candelas. This is the strength of light as transmitted from a source of light. Some of the more common measurements include radiant intensity and luminous intensity.
 - Colour Quality- It is a quantitative measure of the ability of a light source to reproduce colours of illuminated objects. Developed by researchers at NIST, the measure is a possible answer to the criticism of the widely used colour rendering

index. It is based on coloured samples used in the Colour Quality Scale. Predictions of the CQS and results from visual measurements were compared.

- Dispersion- Visible light is actually made up of different colours. Each colour bends by a different amount when refracted by glass. That's why visible light is split, or dispersed, into different colours when it passes through a lens or prism. Shorter wavelengths, like purple and blue light, bend the most. Longer wavelengths, like red and orange light, bend the least.
- Direction- When it comes to the direction of light, there are 360 degrees of possibilities. When the light isn't working for you, change it by moving your position, your subject's position, or the light itself, if possible.

3.Scripting & Editing

Script

It always develops from the idea, a TV news copy that has voice over's, sound bites, stand-ups, the visuals list.

Treatment

A film treatment or treatment is a piece of prose, and the first draft of a screenplay for a motion picture, television program, or radio play. It is generally longer and more detailed than an outline or one-page synopsis, and it may include details of directorial style that an outline omits. Treatments read like a short story, except they are told in the present tense and describe events as they happen.

Storyboard

Pictorial representation of shots in a sequential order. It is very handy during shooting shorter videos like commercial or public service messages. In other words it is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.

Genres & Formats

TV genres are categories of programmes that have similar characteristics. They are broadly classified as fiction & non- fiction.

- Drama- Single episode dramas, serials and soap operas.
- Factual- Documentary, science, consumer programmes, business programmes, ethnographic films, crime investigation.
- News & Current Affairs- Daily newscast and all other programmes coming up on news channels
- Arts-Theatre, music, dance, cinema, visual arts, photography and literature.

- Entertainment- Comedy, game show, sitcoms, popular music, chat shows, variety shows and satire.
- Children's Programmes- Shows drama, cartoons, and entertainment.
- Religion- Issues of mortality, faith and belief as well as acts of worship.
- Sports- Magazine and news programmes as well as coverage of sports events.
- Youth Programmes-Magazines on youth, college life, etc.
- Education-Programmes made for use by school and college students.
- Women's Programmes- All programmes aimed at women. While there are several genres, they can be presented to audience in different forms. Producers normally use the following formats to present the above genres.
- Demonstration- As the name suggests, demonstration is a programme that focuses on demonstrating the way something is done or works. A demonstration may be shot in the studio or on the field.
- Documentary- A documentary explores a topic in depth. Most often, the treatment for a documentary is first written out and shot and the final script written before actually editing it.
- Drama- A drama has actor playing the parts of a story's characters. The story, which develops through various events, involves audience. It demands considerable preparation time because the actors must learn their lines.
- Animation-Animation involves combining still drawings at the rate of 25 frames per second to produce the illusion of movement. The means 25 separate pictures of each second of picture is drawn out.
- Illustrated Talk- Usually involving an expert or a host, the illustrated talk normally uses a lot of illustrations as cutaways to show what the presenter is talking about.
- Puppets- Puppets are yet another effective and novel way of presenting interesting programmes. Rehearsal time is less than that required for drama or animation. However, if the puppets are not made attractively made, it can result in a damp show.

- Graphics- Graphics means painted pictures and words. They are done manually or by using software. The camera moves across the graphics to create a sense of movement. Care must be taken to draw all pictures in the right aspect ratio (4:3).

Introduction to Editing

Editing is the process of selecting and re-recording just the good footage, eliminating the bad. In other words it is a process in the post-production like including titling, effects etc. It is a process of joining a series of disjointed shots to create meaningful scenes and sequence in turn a film in totality. Omitting the unwanted, irrelevant scenes. Increase or Decrease the duration of the programme.

Editing Theories

Editing has travelled a long way- from simple continuity editing to complex and dynamic MTV style of editing. As long video is delivered on television, it can afford to show shots ranging from ECU to MLS and sometimes long shots. When a sequence concluded, there would be a fade-out or a title that would take us to the next sequence.

Montage

- A single pictorial composition made by juxtaposing or superimposing many pictures or designs. The art or process of making a composition of different shots.
- A relatively rapid succession of different shots in a scene. The juxtaposition of such successive shots as a cinematic technique.
- Metric Montage- The shots are joined together according to their length, with the absolute length if the piece already determined.
- Rhythmic Montage- The action within the frame is given as much weight as the actual physical length of each shot.
- Tonal Montage- The emotional tone of a sequence directs the montage. This montage follows the cognitive reaction audience members have to certain presentation of real-world experience.

- Over Tonal Montage- It is a combination of all the three types of montage discussed above. It follows the cognitive component of the tonal montage, and then adds emotional response to it through additional montage elements.

Linear Editing

- Linear video editing is a video editing post-production process of selecting, arranging and modifying images and sound in a predetermined, ordered sequence. In other words traditional form of tape to tape video editing.

Non-Linear Editing

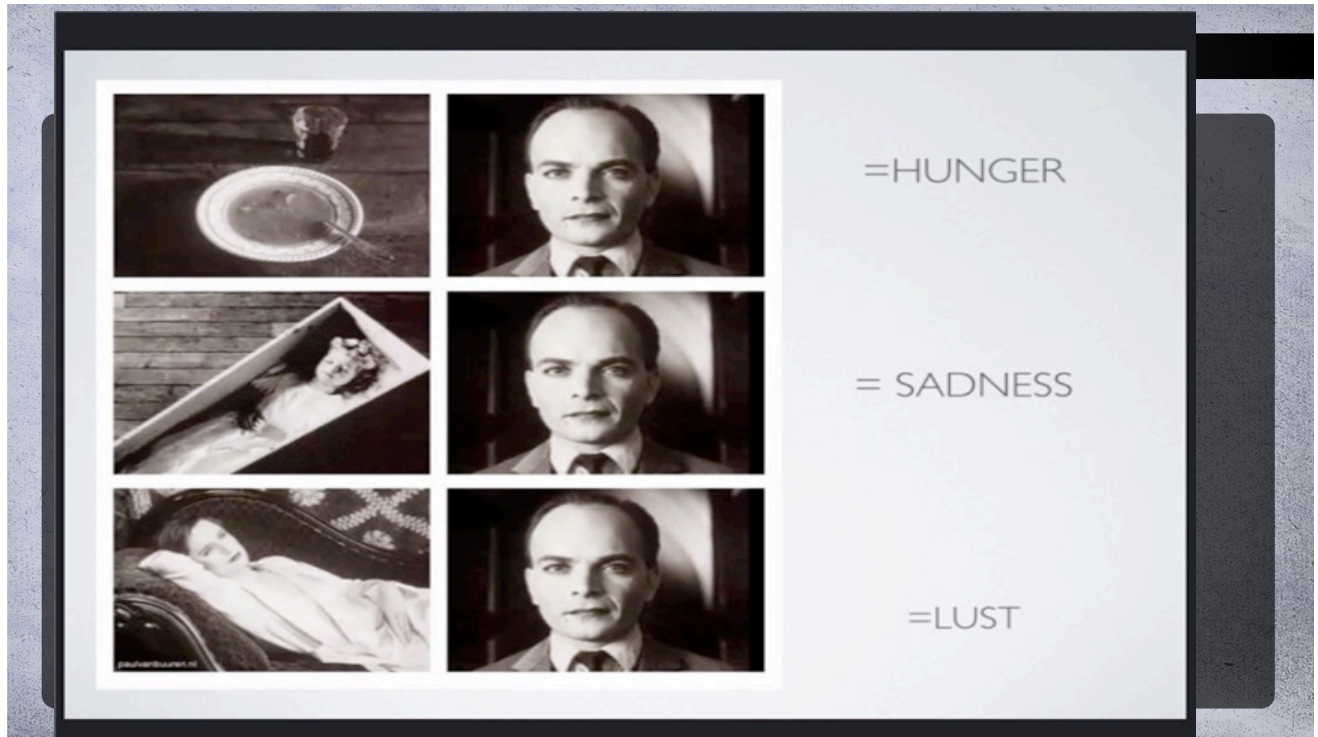
- A non-linear editing system is a video or audio editing, digital audio workstation system that performs non-destructive editing on source material. In other words the digitising & random access of clips to edit on a computer; is also known as digital editing.

Pudovkin's 5 editing techniques

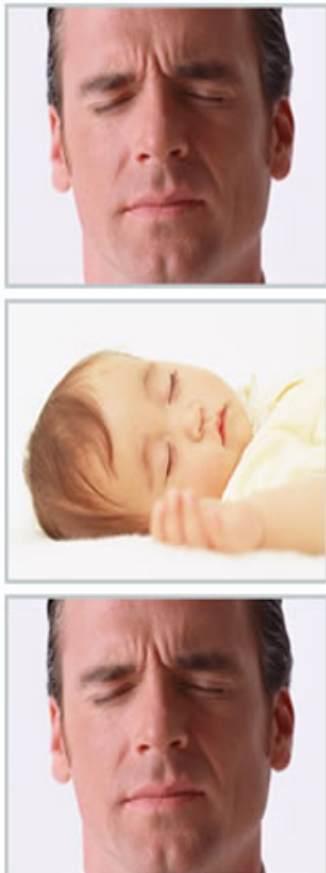
These techniques, once again, use the Kuleshov Effect and speak about how film editing can be used as a “method that controls the 'psychological guidance' of the spectator.” These five techniques are

contrast, simultaneity, parallelism, symbolism, motif

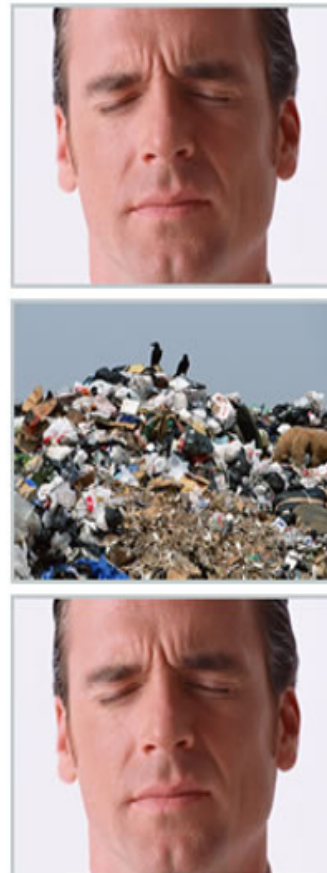




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3.How to use a camera and take photos



If you're new to photography, and have recently invested in a new camera, then don't worry, everyone starts somewhere, and there are a number of quick hints and tips that we can share that will help you get better, sharper, blur-free photos, as well as guide you on some of the important first things you need to know about cameras.

We are talking about digital cameras here, and there are four essential components that you need for a digital camera to work, these are:

- The camera
- The lens
- The battery
- The memory card

Without these, you'll have great difficulty taking any photos, and you need to make sure that your battery is charged, and that your memory card isn't full. Once you have these parts ready, it's time to get to know the main components and parts on a camera.

If you haven't read the earlier articles, then it's worth familiarising yourself with the main camera types, as well as the different lens types available.

LET'S START WITH THE MAIN PARTS FROM THE TOP OF THE CAMERA:



Main camera controls, from the top

Lens – See our [guide to lens types](#) to learn more about lenses, but without this, you won't be able to take any photos.

On/Off switch – use this to switch the camera on and off. A useful tip: make sure you switch it off when not in use to save your battery life.

Shutter release button – This is what you use to take photos, and it has two stages or steps. If you learn the two-step process, it'll help you make sure you get correctly focused photos. Half press this and it activates Auto Focus (AF), and by looking at the screen or viewfinder you'll be able to confirm that focus is correct. Once this is done you then fully depress/press the button to tell the camera you want it to “release” the shutter and take the photo.

Command dials – These are used to adjust settings, such as exposure compensation, or the aperture and shutter speed, depending what mode you are in.

Mode dial – Most cameras feature a mode dial, but if it doesn't have one then it may have a mode button, or a way of switching to different shooting modes. For the purposes of this article we'll be quickly going over the main modes on the dial, but will go into more depth in the next article.

To get you started, the P or Program is a good place to start, or the iA/Auto dial. These are the modes where the camera chooses the shutter/aperture and ISO settings for you, letting you just focus on taking the photo.

There are some of the other main modes you'll find on most cameras:

- **Auto** (or intelligent Auto)
- **P** = Program (Program Auto)
- **A** = Aperture priority (Av on Canon/Pentax cameras)
- **S** = Shutter priority (Tv on Canon/Pentax cameras)
- **M** = Manual shutter/aperture control

Aperture and shutter priority modes let you set the aperture or priority and the camera will work out the rest for a correctly exposed photo.

THE CAMERA FROM THE BACK:



Main parts of interest on the back of a camera

Viewfinder (if it has one) – With a Digital SLR, this is an optical viewfinder that lets you see through the lens. With a mirrorless camera, this will be an electronic viewfinder, showing you exactly what the camera's sensor sees.

Rear screen – On many cameras this will include some form of tilt system, so you can tilt the screen up or down, or move it so it can be positioned to face forwards. It's used to compose shots and change settings, and if there is no viewfinder, then is the main view you use to take photos. Whether you prefer to use the screen or the viewfinder will be down to your own personal preference, but the viewfinder can be helpful when outdoors in bright light. Many modern cameras feature a touchscreen, letting you use the screen to set the focus point or change settings.

Controls / Dials (Rear) – You'll often find a **scroll wheel** or a **4-way controller**, that can be used to change settings, such as the focus point, or to choose different options and settings in the menus. It's worth familiarising yourself with the controls so you can find and change settings when needed.

Playback – The playback button is what you need to press to access and view the photos you’ve already taken. It’s a good idea to learn where this is, so you can find it even in dark conditions, for example shooting in low-light.

MAIN AREAS OF INTEREST FROM THE FRONT OF THE CAMERA:



Image sensor – The image sensor is the part of the camera that absorbs the light from the scene, after it travels through the lens. This can vary in size, but the most important thing to remember about it is that any dust or dirt that gets onto the image sensor can cause image quality problems, such as specs of dust on images, so it’s best to leave the body cap or lens on the lens at all times. It’s much easier to keep a sensor clean, than it is to clean a dirty sensor.

Lens mount – The lens mount is what the lens attaches to, and you can line up the red/white dot on the camera body to the red/white dot on the lens, and then simply twist the lens till it clicks into position.

Lens release button – You will need to press this when you want to release a lens from the camera body, in order to change lenses. You only need to press this when taking a lens off the camera, not when putting one on.

THE MAIN PARTS OF A CAMERA – FROM THE BOTTOM:



Olympus OM-1 camera, battery, battery compartment, and tripod socket visible

Battery compartment – On most cameras, the battery compartment will be underneath the camera.

Tripod socket – You'll also find the tripod socket underneath the camera, and this will be a metal, circular socket, with a metal thread (on most cameras).

Memory card slot – The memory card slot will normally be next to the battery, underneath the camera, but could also be on the side of the camera, so check your manual, or have a look around the camera to find where your memory card slot is.

SETTING UP YOUR CAMERA...

Once you've familiarised yourself with the main parts on your camera, and you've got your memory card and battery in the camera, as well as a lens attached, you can now switch it on and start taking photos.

If you have the camera's manual, we'd also recommend going over it to see if there are any specific things you want to know about your camera. If you don't have the manual, you should be able to find the manual on the manufacturer's website.

Once you've switched your camera on, you'll want to check through a few settings to make sure you're getting the best image quality possible, so here are some quick and simple things to check:

- **Image size** – check you're shooting at the highest resolution available

- **Image quality** – check you're shooting at the highest quality possible, such as Fine or Extra/Super Fine, and if you want to edit photos later, then you can shoot JPEG+RAW
- **White balance settings** – Check your white balance settings, for the most part leaving this on Auto will give you great results, but if you've accidentally changed it or left it set to the wrong setting, then this can result in colours looking wrong or odd
- **Exposure compensation** – this is normally shown with a +/- bar and/or number, and if your photos are looking over-exposed (too bright), or under-exposed (too dark), then this is worth checking
- **Focus settings and switches** – make sure your lens and camera are set to auto-focus (AF) instead of manual-focus (MF), as these can sometimes be knocked when taking cameras out of bags
- **Memory card space** – this will be displayed on screen and show you how many photos you can take. If this isn't displayed, then you can toggle through the display with the DISP/display button, or you might need to check your memory card. If you want to learn more about memory cards, have a look at our [complete guide to memory cards](#).
- **Battery life** – again, this will be displayed on screen, and is worth checking, as the worst thing to do is arrive somewhere and find your battery is completely flat

HOW TO HOLD YOUR CAMERA...

You want to hold the camera with two hands, where possible, as this will give you a better grip of the camera, as well as keeping it more steady in your hand. This is useful to help get sharp shots, as any camera movement could result in blurred (or shaky) shots.



Holding a camera with two hands, positioned on grip and the lens

By holding the camera with two hands in this way, there is a firm grip on the camera's main grip, with the index finger positioned ready to take a photo. The left hand is supporting the lens, and can be used to adjust the lens zoom or focus if needed.

Using this method gives you two points of contact with the camera, and gives a relatively steady grip, which is great if you are using the screen on the back of the camera to compose your images.

The next step is to use the viewfinder... (if the camera has one)



Holding a camera with two hands, and holding it up to your eye

Holding the camera up to your eye gives you a great view of the scene you are photographing, especially if your camera has a large viewfinder. However, it also gives you the added benefit of having a third contact point with the camera, and is a great way of keeping the camera really steady and stable when taking photos.

Now that you've got this nailed, you can get out there and start taking photos, and learning more about your camera. The more familiar you are with your camera, the easier you'll find it to change settings when needed, and have the right settings for taking your next brilliant photo!

LENS TYPES, AND WHAT TO LOOK FOR WHEN CHOOSING A LENS



Prime lens on the left, zoom lens on the right

The lens is the main optical device that brings the view or scene through to the camera's sensor. It can focus the view to give a sharper view of the scene in front of you, and the camera. Similar to the human eye, an auto-focus lens can be used to focus on a subject, but unlike the human eye, a zoom lens can be made to show you more of a scene, or less of a scene, letting you see distant objects as well.

There are two main classes of lenses, these are **prime lenses**, and **zoom lenses**, and then beyond this there are several different types of lens, such as wide-angle, telephoto, macro and so on. We'll explain all of these in detail so you can find out which is the best one for you. Don't worry if some of the words are new to you, these will be explained at the bottom.



Canon EF 50mm F1.8 STM prime lens

PRIME LENS

A prime lens offers one focal length. For example a 50mm f1.8 lens offers one focal length, 50mm, and this gives one angle-of-view, and as the old saying goes, if you need to “zoom”, then you’ll have to zoom with your feet, by moving closer to your subject. Or, if you need to get more into your shot, then you’ll need to move back.

ZOOM LENS

A zoom lens will offer a zoom range, and a range of focal lengths, for example a 24-70mm zoom lens will let you zoom from 24mm, a wide-angle view (letting you get more in the shot), all the way to 70mm, a short telephoto view, letting you “see” things further away in more detail.



Why would I want to use a prime, if a zoom can offer more range?

A zoom lens, due to the complicated construction, often offers a slower aperture, in comparison to a prime lens. Prime lenses also tend to offer a smaller size and weight, a brighter aperture (allowing more more light to reach your cameras sensor),

and due to a less complicated optical construction, can often give the best image quality possible. However, a zoom lens is handy for a wider variety of shooting situations, and is a good all-in-one solution, if you don't want to carry additional lenses, or don't want to risk taking the lens off the camera (for example in a dusty environment).

Different lens types available – These are some of the main lens types available, however, this does not go into detail into some of the more specialist lenses.

STARTING WITH ZOOM LENSES:

Standard zoom lens – aka “the kit lens” these are designed to get you up and running with a versatile zoom range from wide to slightly telephoto. Some companies produce high-quality standard zoom lenses, and don't like them to be called kit lenses, whereas others don't offer very high quality images.



Zeiss 24-70mm F4 Sony FE lens (for full-frame)

A standard zoom lens, such as a 24-70mm f/2.8 lens is generally considered a good lens, as it features the same aperture, of f/2.8, whether you're using it at 24mm or 70mm. The more budget lens, such as an 18-55mm f/3.5-5.6 for APS-C cameras offers a slower f/3.5 aperture at the wide-angle end of the lens, and an even slower f/5.6 aperture at the telephoto end of the lens.

Good for: A wide variety of situations, but often not great for close-ups or macro work, and may not have enough reach if you want to photograph distant subjects.



Wide-angle zoom, 16-35mm lens (for full-frame)

Wide-angle zoom – a wide angle zoom lens lets you get more into the photograph, whether that's more of a landscape, or for large group photos of people, these can be particularly useful in smaller spaces, such as in real estate, or in other indoor locations.

Good for: Landscape shots where you want to capture as much as possible, plus indoor or tight spaces.



Tamron 16-300mm F/3.5-6.3 Di II VC PZD Macro (for APS-C)

Super zoom lens – The super zoom lens attempts to cover a wide range, from wide to telephoto, often these aren't as wide-angle as a wide-angle zoom, but let you get a lot in the frame, whilst also letting you zoom into more distant subjects. They can be a good all-round lens, but due to compromises made in order to offer such a large zoom range, the image quality is often not as good as other zoom lenses.

Good for: Travel, or situations where you know you can't carry any additional lenses, but want more reach than a standard zoom lens.



Canon RF 70-200mm F2.8 lens for full-frame

Telephoto zoom lens – These lenses give you a longer zoom, letting you see distant objects, and with the ability to change the zoom amount, you can more carefully frame your subject.

Good for: Wildlife, distant birds or animals, and other subjects such as sports.

COMMON PRIME LENSES:

Wide-angle prime lens – The typical focal length of a wide-angle lens is 28mm, and if you go as wide as 21mm, then you're entering ultra-wide-angle territory.

Good for: The wide-angle lens is good for landscapes, and where you want to get a lot more into your shot.

Standard prime lens – The 50mm lens is considered to be the “standard” prime lens, as it's considered as giving the same view as the human eye (although this is often debated).

Good for: The 50mm lens is a good general lens, and is often one of the first lenses purchased after the standard zoom lens, giving a brighter aperture, making it better for low-light. It can also be used for portraits and people photography.



Telephoto: 72mm equivalent, 1/460sec at f/2.4, ISO 50

Telephoto prime lens – beyond 50mm, you have “short telephoto” lenses, such as an 72-85mm, beyond 300mm these are considered “Super telephoto” lenses. These give excellent image quality, but it can sometimes be more difficult to frame a subject, in comparison to a telephoto zoom lens.

Good for: Telephoto lenses let you see things that are further away, and this makes them good for portraits (around 85mm), and for wildlife at the longer end, with a 200 or 300mm lens letting you see more distant subjects in more detail.



Telephoto: 240mm equivalent, 1/110sec at f/4.9, ISO 50

Macro lens – designed specifically for close-up and life-size reproduction of subjects, they can be designated with 1:1 giving 1:1 reproduction of the subject. Some offer an even closer view such as 1.25:1, or more. There are a wide range of macro lenses available.

Good for: Macro lenses are well suited to close-up photography, such as insects, or other small wildlife, but can also be useful for other things such as product shots, and portraits.



Macro image captured with a dedicated macro lens, the Canon RF 100mm. Canon EOS R6, 1/1000sec at f/11, ISO 25,600

LENS MOUNTS

Another very important thing to know is what lens mount the lens uses, as it is the part on the back of the lens that lets you attach the lens to the camera. For example, a Nikon Z 50mm lens uses a Z-mount and will only fit on Nikon Z-mount cameras, such as the Nikon Z6 / Z7 / Z9, and other Z-mount cameras from Nikon.

It's important to make sure you match your lens to your camera, making sure the lens has the same lens mount as your camera.



The Olympus lens uses a Micro Four Thirds lens mount, and the Panasonic camera also matches, with a Micro Four Thirds mount

There are multiple lens mounts available, multiple lenses, and multiple cameras, but a good place to start, if you don't already have a camera, is to look at what type of photography you'd like to do, and see if the type of lens you need is available.

If you're not sure what you're going to be more interested in, then the standard zoom lens is available for all camera mounts, and the majority of camera systems also have a number of prime and macro lenses available.

Good to know: You'll find that most lenses will say the lens mount as part of the name, for example Canon will include the lens mount in the name, such as EF (full-frame), EF-S (APS-C), or RF (for Canon's mirrorless cameras).

SENSOR SIZE AND CROP RATIO / CROP FACTOR

All previous mentions of focal length, such as 50mm, has been in reference to using these on a "full-frame" camera, with a full-frame sensor, that is roughly the same size as a 35mm film frame.

With some cameras that use smaller sensors such as APS-C or Micro Four Thirds, there is a crop factor that needs to be taken into consideration. For example, the most common APS-C sensor size is a 1.5x crop of full-frame, and therefore gives a 1.5x crop into the lens used on the camera.

- A 50mm lens on a full-frame sensor camera, gives a 50mm view
- A 50mm lens on an APS-C sensor camera, gives a 75mm equivalent (due to a 1.5x crop)

- A 50mm lens on a Micro Four Thirds camera, gives a 100mm equivalent (due to a 2x crop)

This is often referred to as “35mm equivalent focal length” so in the example above, using a 50mm lens on a cropped APS-C sensor camera gives a 75mm equivalent focal length (in 35mm equivalent terms). This can help make it clearer when looking for lenses designed for cameras with smaller sensors, but if you’re new to photography and only know your own camera system, then this can seem quite confusing.

This is something to be aware of when choosing a lens for a camera that uses a smaller than full-frame sensor, with Nikon, Sony, Fujifilm APS-C using 1.5x crop, Canon APS-C using 1.6x crop, and Micro Four Thirds sensor using 2x crop.

Good to know: This can also be referred to as the format, for example, FX format lenses are designed for Nikon’s FX (full-frame) cameras, DX format lenses are designed for Nikon’s DX (APS-C) cameras.

If you’re ready to choose a lens, then have a look at [our buyers guides](#), which include a range of camera and lens recommendations.

KEY LENS TERMINOLOGY YOU NEED TO KNOW

Auto-focus = Auto-focus is, as the name suggests, gives the lens the ability to automatically focus on a subject, and is found on the majority of lenses mentioned here.

Manual-focus (or MF) = Manual focus lenses require you to manually focus the lens by turning the focus ring on the lens. This can be more difficult and slower than auto-focus, but could be useful to control exactly where you want the image to be focused.



Canon EF 50mm F1.8 STM lens AF/MF switch

AF/MF switch = if a lens has an AF/MF switch on the side, it lets you switch between auto-focus and manual focus. If the lens doesn't have this, then you should find the option on your camera, either in the menus or with a switch on the camera body.

Aperture = The aperture number refers to the lens' opening, with a lens using aperture blades to create a larger or smaller hole for the light to travel through. A smaller aperture or hole, lets in less light, and more will be in focus, whereas a larger aperture or hole, will let in more light, and less of your image will be in focus. The closer this aperture number is to zero, the brighter the image, and the wider open the aperture blades can be. So an f/1.8 lens is brighter (or lets in more light), than an f/2.8 or f/4 lens, which lets through less light.



Canon EF 50mm STM lens open aperture

Angle-of-view = The amount of a scene that is made visible by the lens, so a wide-angle lens will give a larger angle of view, and is often expressed in degrees. The amount visible changes, depending on the sensor size of the camera, and where the lens works with different cameras, the manufacturers website will show the angle-of-view for each sensor size.

Focal length = The mm number on the lens refers to the focal length. So a 50mm lens, has a focal length of 50mm, and this is the distance from the centre of the lens measured in mm to the camera's sensor.

Image Stabilisation = When a lens has optical image stabilisation built-in, it can move a portion of the lens internally to compensate for any shake or movement when taking photos. There are multiple different names for it, depending on the company, with VC (Tamron), VR (Nikon), IS (Canon, Olympus), OIS (Panasonic, Fujifilm), OSS (Sony), OS (Sigma). This is particularly useful for telephoto lenses, but

you'll find it in a variety of lenses, particularly with some of the more premium models.

Extra high-definition video modes

Video mode	Frame size in pixels (WxH)	Pixels per image ¹	Scanning type	Frame rate (Hz)
2K	2,048x1,536	3,145,728	Progressive	24
2160p	3,840x2,160	8,294,400	Progressive	24, 25, 30, 50, 60
2540p	4,520x2,540	11,480,800	Progressive	
4K	4,096x3,072	12,582,912	Progressive	
4320p	7,680x4,320	33,177,600	Progressive	50, 60, 120

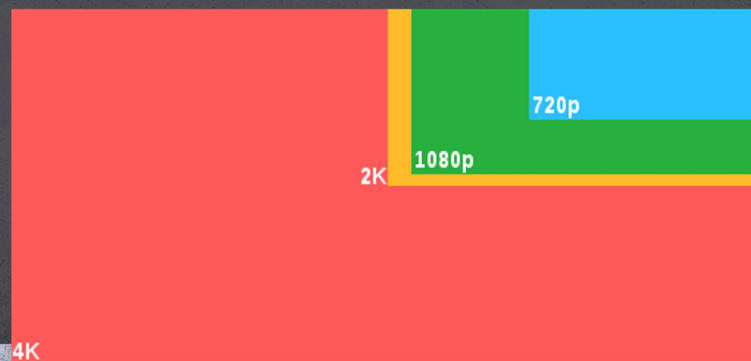
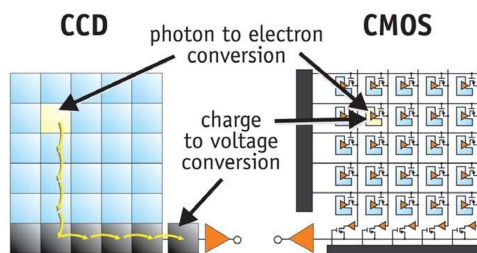


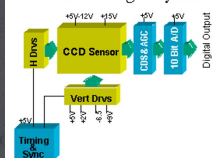
IMAGE SENSORS

- Sensor in the camera to sample light.

- CCD : Charged-coupled device.
- CMOS: Complementary metal oxide semiconductor.

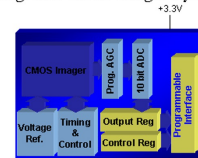


Basic CCD Imager System



Multiple support chips required
Multiple supply voltages
Dedicated manufacturing and production needs

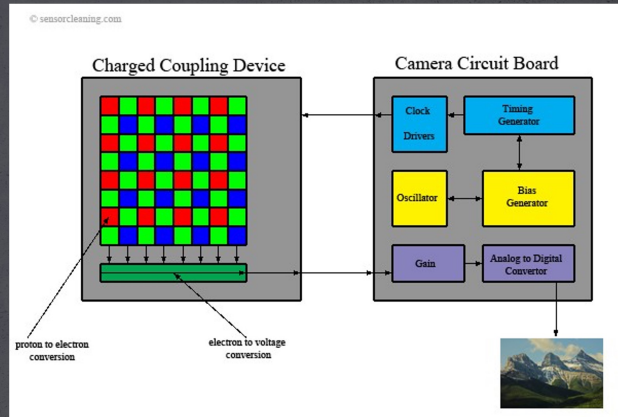
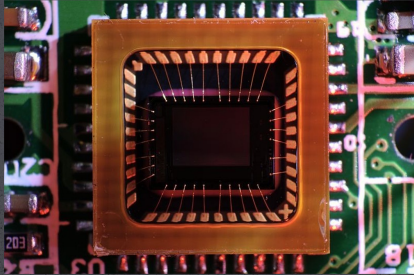
Integrated CMOS Imager System



Lower system-level cost
Lower power consumption (3 to 10 times lower)
Smaller size / greater integration
Streamlined manufacturing and production
Ease of use for end users
Accelerated time to market

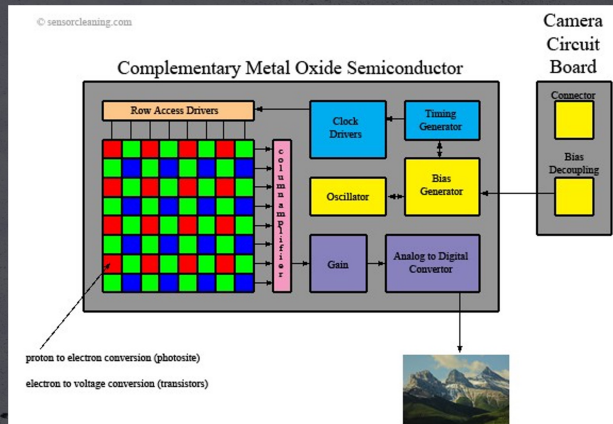
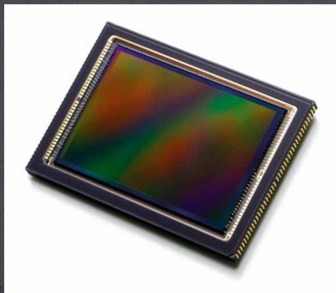
CCD

Converts light into electrons.
Low noise.
Consume a great deal of power.
Older technology.



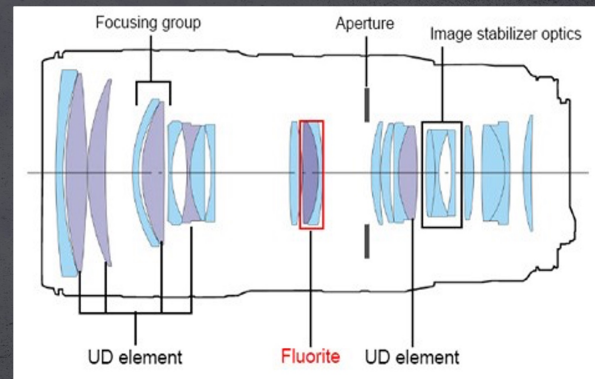
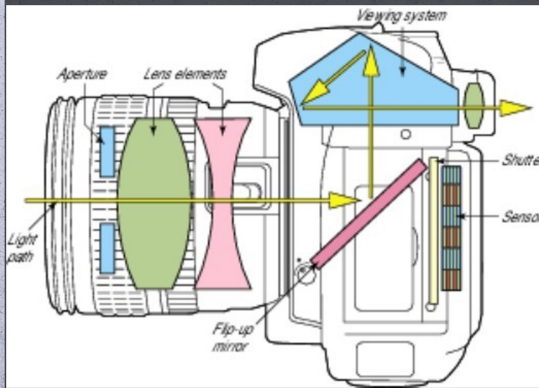
CMOS

- Converts light into electrons.
- High noise.
- Consume less power.
- Newer technology.



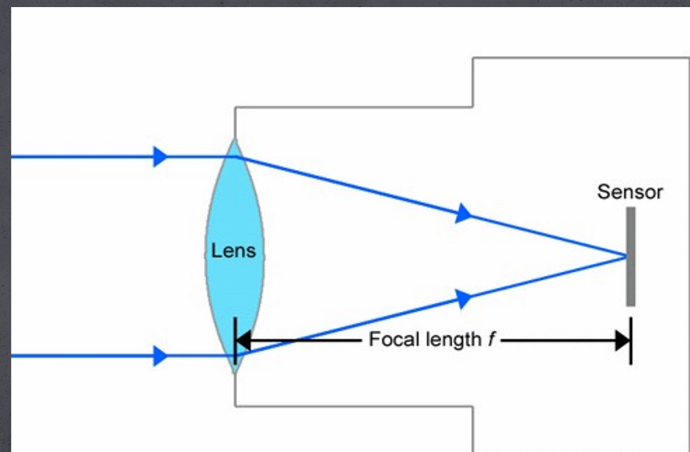
THE LENS

-The way light is focused on the sensor.



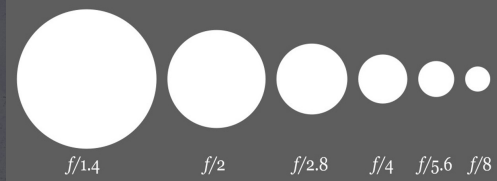
FOCAL LENGTH

- Distance between lens and sensor.



APERTURE

- Determines the cone-angle of light as it hits the image plane.
- F-Stop: fixed diameter of the iris.
- Focal length/diameter of the entrance pupil.
- 200mm lens/50mm pupil = f/4
- T-Stop: fluid diameter.
- AV: aperture value



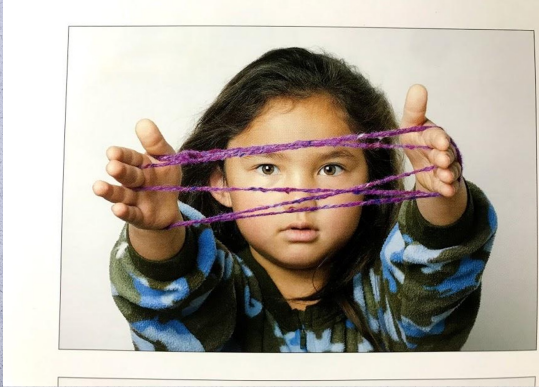
APERTURE

- Determines the cone-angle of light as it hits the image plane.



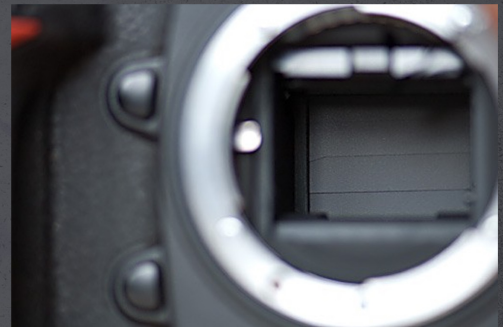
APERTURE

- Determines the cone-angle of light as it hits the image plane.



SHUTTER SPEED

- The amount of time the shutter is open.
- Measured as a fraction of a second: 1/15s, 1/30s, 1/200s.
- DSLRs have real shutters (diaphragm or Leaf shutter).
- Video cameras have electronic shutters.
- Film cameras have rotary shutters.

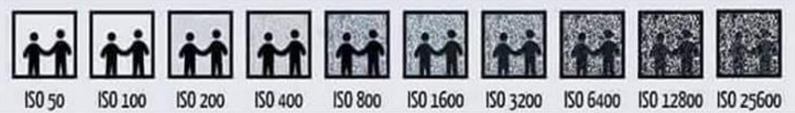


SHUTTER SPEED

-The amount of time the shutter is open.



Practice



4. JOURNALISM, 'FAKE NEWS' & DISINFORMATION

United Nations Educational, Scientific and Cultural Organization

FOREWORD

UNESCO works to strengthen journalism education, and this publication is the latest offering in a line of cutting-edge knowledge resources.

It is part of the “Global Initiative for Excellence in Journalism Education”, which is a focus of UNESCO’s International Programme for the Development of Communication (IPDC). The Initiative seeks to engage with teaching, practising and researching of journalism from a global perspective, including sharing international good practices.

Accordingly, the current handbook seeks to serve as an internationally-relevant model curriculum, open to adoption or adaptation, which responds to the emerging global problem of disinformation that confronts societies in general, and journalism in particular.

It avoids assuming that the term ‘fake news’ has a straightforward or commonly-understood meaning.¹ This is because ‘news’ means verifiable information in the public interest, and information that does not meet these standards does not deserve the label of news. In this sense then, ‘fake news’ is an oxymoron which lends itself to undermining the credibility of information which does indeed meet the threshold of verifiability and public interest – i.e. real news.

To better understand the cases involving exploitative manipulation of the language and conventions of news genres, this publication treats these acts of fraud for what they are – as a particular category of phony information within increasingly diverse forms of disinformation, including in entertainment formats like visual memes.

In this publication, disinformation is generally used to refer to deliberate (often orchestrated) attempts to confuse or manipulate people through delivering dishonest information to them. This is often combined with parallel and intersecting communications strategies and a suite of other tactics like hacking or compromising of persons. Misinformation is generally used to refer to misleading information created or disseminated without manipulative or malicious intent. Both are problems for society, but disinformation is particularly dangerous because it is frequently organised, well resourced, and reinforced by automated technology.

1 See Tandoc E; Wei Lim, Z and Ling, R. (2018). “Defining ‘Fake News’: A typology of scholarly definitions” in *Digital Journalism* (Taylor and Francis) Volume 6, 2018 - Issue 2: ‘Trust, Credibility, Fake News’.

This content is from: *Journalism, ‘Fake News’ Download full book: & Disinformation*. UNESCO. 2018 <https://bit.ly/2MuELY5>

The purveyors of disinformation prey on the vulnerability or partisan potential of recipients whom they hope to enlist as amplifiers and multipliers. In this way, they seek to animate us into becoming conduits of their messages by exploiting our propensities to share information for a variety of reasons. A particular danger is that 'fake news' in this sense is usually free – meaning that people who cannot afford to pay for quality journalism, or who lack access to independent public service news media, are especially vulnerable to both disinformation and misinformation.

The spread of disinformation and misinformation is made possible largely through social networks and social messaging, which begs the question of the extent of regulation and self-regulation of companies providing these services. In their character as intermediary platforms, rather than content creators, these businesses have to date generally been subject to only light-touch regulation (except in the area of copyright). In the context

of growing pressures on them, however, as well as the risks to free expression posed by over-regulation, there are increased – although patchy – steps in the frame of self-regulation.² In 2018, the UN Special Rapporteur on Freedom of Expression and Opinion focused his annual report on the issue, urging the Internet companies to learn from self-regulation in the news media, and to better align with UN standards on the right to impart, seek and receive information.³ Within this fast evolving ecology of measures taken by both states and companies, there is a very significant role for journalists and news media, which is where this publication comes in.

Discerning differences

Disinformation and misinformation are both different to (quality) journalism which complies with professional standards and ethics. At the same time they are also different to cases of weak journalism that falls short of its own promise. Problematic journalism includes, for example, ongoing (and uncorrected) errors that arise from poor research or sloppy verification. It includes sensationalising that exaggerates for effect, and hyper-partisan selection of facts at the expense of fairness.

But this not to assume an ideal of journalism that somehow transcends all embedded narratives and points of view, with sub-standard journalism being coloured by ideology. Rather it is to signal all journalism contains narratives, and that the problem with

2. 2 Manjoo, F. (2018). What Stays on Facebook and What Goes? The Social Network Cannot Answer. *New York Times*, 19 July, 2018. [https:// www.nytimes.com/2018/07/19/technology/facebook-misinformation.html](https://www.nytimes.com/2018/07/19/technology/facebook-misinformation.html) [accessed on 20/07/2018]; <https://www.rt.com/usa/432604-youtube-invests-reputable-news/> [accessed on 15/07/2018]; <https://youtube.googleblog.com/> [accessed on 15/07/2018]; <https://sputniknews.com/asia/201807111066253096-whatsapp-seeks-help-fake-news/> [accessed on 15/07/2018].
3. 3 Report of the Special Rapporteur on the promotion and protection of the right to freedom of opinion and expression. UN Human Rights Council 6 April 2018. A/HRC/38/35. <https://documents-dds-ny.un.org/doc/UNDOC/GEN/G18/096/72/PDF/G1809672.pdf?OpenElement> [accessed on 20/07/2018].

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sub-standard journalism is not the existence of narratives, but poor professionalism. This is why weak journalism is still not the same as disinformation or misinformation.

Nevertheless, poor quality journalism sometimes allows disinformation and misinformation to originate in or leak into the real news system. But the causes and remedies for weak journalism are different to the case of disinformation and misinformation. At the same time, it is evident that strong ethical journalism is needed as an alternative, and antidote, to the contamination of the information environment and the spill-over effect of tarnishing of news more broadly.

Today, journalists are not just bystanders watching an evolving avalanche of disinformation and misinformation. They find themselves in its pathway too⁴. This means that:

- journalism faces the risk of being drowned out by the cacophony;
- journalists risk being manipulated by actors who go beyond the ethics of public relations by attempting to mislead or corrupt journalists into spreading disinformation⁵;
- journalists as communicators who work in the service of truth, including “inconvenient truths”, can find themselves becoming a target of lies, rumours and hoaxes designed to intimidate and discredit them and their journalism, especially when their work threatens to expose those who are commissioning or committing disinformation⁶.

In addition, journalists need to recognise that while the major arena of disinformation is social media, powerful actors today are instrumentalising ‘fake news’ concerns to clamp down on the genuine news media. New and stringent laws are scapegoating news institutions as if they were the originators, or lumping them into broad new regulations which restrict all communications platforms and activities indiscriminately. Such regulations also often have insufficient alignment to the international principles requiring that limitations on expression should be demonstrably necessary, proportional and for legitimate purpose. Their effect, even if not always the intention, is to make genuine news media subject to a “ministry of truth” with the power to suppress information for purely political reasons.

In today’s context of disinformation and misinformation, the ultimate jeopardy is not unjustifiable regulation of journalism, but that publics may come to disbelieve

4. Despite the threat, according to one study the newsrooms in one country lacked systems, budget and trained personnel dedicated to combating disinformation. See: Penplusbytes. 2018. *Media Perspectives on Fake News in Ghana*. <http://penplusbytes.org/publications/4535/> [accessed 12/06/2018].
5. Butler, P. 2018. *How journalists can avoid being manipulated by trolls seeking to spread disinformation*. <http://ijnet.org/en/blog/how-journalists-can-avoid-being-manipulated-trolls-seeking-spread-disinformation>. See also Module Three of this handbook.
6. See Module Seven

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all content – including journalism. In this scenario, people are then likely to take as credible whatever content is endorsed by their social networks, and which corresponds with their hearts – but leaves out engagement with their heads. We can already see the negative impacts of this on public beliefs about health, science, intercultural understanding and the status of authentic expertise.

This impact on the public is also especially concerning for elections, and to the very idea of democracy as a human right. What disinformation seeks, particularly during a poll, is not necessarily to convince the public to believe that its content is true, but to impact on agenda setting (on what people think is important) and to muddy the informational waters in order to weaken rationality factors in people's voting choices⁷. Likewise, the issues of migration, climate change and others can be highly impacted by uncertainty resulting from disinformation and misinformation.

These dangers are why confronting the rise of 'fake news' head-on is an imperative for journalism and journalism education. At the same time, the threats also constitute an opportunity to double down on demonstrating the value of news media. They provide a chance to underline in professional practice the distinctiveness of delivering verifiable information and informed comment in the public interest⁸.

What journalism needs to do

In this context, it is a time for news media to tack more closely to professional standards and ethics, to eschew the publishing of unchecked information, and to take a distance from information which may interest some of the public but which is not in the public interest.

This publication is therefore also a timely reminder that all news institutions, and journalists whatever their political leanings, should avoid inadvertently and uncritically spreading disinformation and misinformation. In much news media today, the elimination of positions providing internal fact checking has to an extent led to the function now being assumed by the "fifth estate" of bloggers and other external actors who call out mistakes made by journalists – though after they are already disseminated.

This emergent phenomenon can be welcomed by news media as reinforcing society's interest in verifiable information. Journalists should bring the work of independent fact-checking groups to larger audiences. But they should know that where external

7. 7 Lipson, D (2018) *Indonesia's 'buzzers' paid to spread propaganda as political elite wage war ahead of election*, ABC News: <http://mobile.abc.net.au/news/2018-08-13/indonesian-buzzers-paid-to-spread-propaganda-ahead-of-election/9928870?pfmredir=sm> [accessed 17/8/18].

8. 8 See also: Nordic Council of Ministers. 2018. *Fighting Fakes - the Nordic Way*. Copenhagen: Nordic Council of Ministers. <http://www.nordicom.gu.se/en/latest/news/fighting-fakes-nordic-way> [accessed 12/06/2018].

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actors demonstrate systemic failure in a given news outlet, this puts a question mark over at least that institution's brand as a professional source of news. The media should be careful that external post-publication corrections do not become a substitute for internal processes of quality control. Journalists have to do better and "get it right" in the first place, or forfeit the possibility of a society to have believable media.

In sum, a game of catch-up corrections by external watchdogs is not one in which journalism is a winner. Journalists cannot leave it to fact-checking organisations to do the journalistic work of verifying questionable claims that are presented by sources (no matter whether such claims are reported in the media, or whether they bypass journalism and appear directly in social media). The ability of news practitioners to go beyond "he said, she said" journalism, and to investigate the veracity of claims made by those being covered has to be improved.

Journalism also needs to proactively detect and uncover new cases and forms of disinformation. This is mission critical for the news media, and it represents an alternative to regulatory approaches to 'fake news'. As an immediate response to a burning and damaging issue, it complements and strengthens more medium-term strategies such as media and information literacy which empower audiences to distinguish what is news, disinformation and misinformation. Disinformation is a hot story, and strong coverage of it will strengthen journalism's service to society.

This handbook therefore is a call to action. It is also an encouragement for journalists to engage in societal dialogue about how people at large decide on credibility and why some of them share unverified information. As with the news media, for journalism schools and their students, along with media trainers and their learners, this is a major opportunity for strong civic engagement with audiences. As an example, 'crowd-sourcing' is essential if media are to uncover and report on beneath-the-radar disinformation that is spread on social messaging or email.

UNESCO's roles

Funded by UNESCO's International Programme for the Development of Communication (IPDC), this new resource provides a unique and holistic view of the different dynamics of the disinformation story, along with practical skills-building to complement the knowledge and understanding presented. It is part of UNESCO's record of encouraging optimum performance and self-regulation by journalists, as an alternative to the risks of having state intervention to deal with perceived problems in the freedom of expression realm.

9 The 61st meeting of the IPDC Bureau in 2017 decided to support the Global Initiative for Excellence in Journalism Education by making a special allocation to develop new syllabi on new key topics for journalism. Progress was reported to the 62nd meeting of the IPDC Bureau in 2018, which then allocated an additional amount to support this curriculum.

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The publication comes on the heels of two earlier UNESCO works “Teaching Journalism for Sustainable Development: New Syllabi”¹⁰ (2015), and “Model Curriculum for Journalism Education: A Compendium of New Syllabi” (2013). These publications in turn are sequels to UNESCO’s seminal “Model Curriculum on Journalism Education”¹¹, published in 2007 in nine languages. Other publications of ongoing value and within UNESCO’s publications relevant to journalism education and training include:

- Model course on the safety of journalists (2017)¹²
- Terrorism and the Media: a handbook for journalists (2017)¹³
- Climate Change in Africa: A Guidebook for Journalists (2013)¹⁴
- Global Casebook of Investigative Journalism (2012)¹⁵ ▫ Story-Based Inquiry: A Manual for Investigative Journalists (2009)¹⁶
- Conflict-sensitive reporting: state of the art; a course for journalists and journalism educators (2009)¹⁷

Each of these publications has proved valuable in scores of countries around the world, where journalism educators and trainers, as well as students and working journalists, have improved their practice in various ways. In some places, they have had the flexibility to adapt entire multi-year programmes in line with the new knowledge and inspiration; in others, it has been a matter of integrating elements from the UNESCO resources into existing courses. The quality and coherence of this new publication can be expected to generate the same value for readers. Since UNESCO is an intergovernmental organisation, it does not take sides in the geopolitics of information contestation. As is well known, there are varying claims and counter-claims about disinformation. Such knowledge should inform the reading of this text, as well as inspire readers to help gather further evidence about various cases.

10. ¹⁰ <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/teaching-journalism-for-sustainable-development/> [accessed 12/06/2018].
11. ¹¹ <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/model-curricula-for-journalism-education/> [accessed 12/06/2018].
12. ¹² <https://en.unesco.org/news/unesco-releases-model-course-safety-journalists> [accessed 12/06/2018].
13. ¹³ <https://en.unesco.org/news/terrorism-and-media-handbook-journalists> [accessed 12/06/2018].
14. ¹⁴ <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/climate-change-in-africa-a-guidebook-for-journalists/> [accessed on 12/06/2018].
15. ¹⁵ <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/the-global-investigative-journalism-casebook/> [accessed 12/06/2018].
16. ¹⁶ <http://unesdoc.unesco.org/images/0019/001930/193078e.pdf> [accessed 12/06/2018].
17. ¹⁷ <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/conflict-sensitive-reporting-state-of-the-art-a-course-for-journalists-and-journalism-educators/> [accessed on 12/06/2018].

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Meanwhile, avoiding relativism, the handbook firmly embeds within its pages the following competencies as constituting unassailable foundations for assessment and action:

1. Knowledge that news – produced by transparent actors and which is verifiable - is essential for democracy, development, science, health and human progress,
2. Recognition that disinformation is not a side-show, and that combatting it is mission critical to news media,
3. Commitment to enhanced professional journalistic skills as essential if inclusive and accurate journalism is to compete as a credible alternative to counterfeit content.

Other powerful and vital literacies covered in this publication, which are especially relevant to journalists and news media outlets, include:

1. Knowledge and skills to set up newsroom systems to ensure that there is systematic monitoring, investigating and reporting on disinformation,
2. Knowledge about the value of partnerships between media institutions, journalism schools, NGOs, fact-checkers, communities, Internet companies and regulators, in combatting information pollution,
3. Knowledge about the need to engage the public on why it is important to cherish and defend journalism from being overwhelmed by disinformation or being targeted by malicious actors directing disinformation campaigns against journalists.

Overall, this publication should help societies become more informed about the range of societal responses to disinformation problems, including those by governments, international organisations, human rights defenders, Internet companies, and proponents of media and information literacy. It particularly highlights what can be done by journalists themselves and by the people who educate and train them.

We hope that, in its modest way, this handbook can help to reinforce the essential contribution that journalism can make to society – and also to the Sustainable Development Goals’ ambition of “public access to information and fundamental freedoms”. UNESCO thanks the editors and the contributors for making this publication a reality. It is therefore commended to you, the reader, and we welcome your feedback.

Guy Berger

Director for Freedom of Expression and Media Development, UNESCO Secretary of the IPDC

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INTRODUCTION

Cherilyn Ireton and Julie Posetti¹

To serve as a model curriculum, this handbook is designed to give journalism educators and trainers, along with students of journalism, a framework and lessons to help navigate the issues associated with ‘fake news’. We also hope that it will be a useful guide for practising journalists.

It draws together the input of leading international journalism educators, researchers and thinkers who are helping to update journalism method and practice to deal with the challenges of misinformation and disinformation. The lessons are contextual, theoretical and in the case of online verification, extremely practical. Used together as a course, or independently, they can help refresh existing teaching modules or create new offerings. A suggestion of *How to use this handbook as a model curriculum* follows this introduction.

There was debate over the use of the words ‘fake news’ in the title and lessons. ‘Fake news’ is today so much more than a label for false and misleading information, disguised and disseminated as news. It has become an emotional, weaponised term used to undermine and discredit journalism. For this reason, the terms misinformation, disinformation and ‘information disorder’, as suggested by Wardle and Derakhshan², are preferred, but not prescribed^{3 4}.

Joint Declaration on Freedom of Expression and ‘Fake News’, Disinformation and Propaganda

This handbook has been produced in a context of growing international concern about a ‘disinformation war’ in which journalism and journalists are prime targets. In early 2017, as this project was being commissioned by UNESCO, a relevant joint statement was issued by the UN Special Rapporteur for Freedom of Opinion and Expression,

the OSCE’s Representative on Freedom of the Media, the Organisation of American States’ Special Rapporteur on Freedom of Expression, and the African Commission on Human and People’s Rights Special Rapporteur on Freedom of Expression and Access

1. 1 Alice Matthews of ABC Australia and Tom Law of the Ethical Journalism Network contributed research, ideas and resources which are reflected in this introduction.
2. 2 Module Two
3. 3 The argument against using the term ‘fake news’ has been made by many writers and journalists themselves, including Basson, A. (2016) *If it's fake, it's not news*. <https://www.news24.com/Columnists/AdriaanBasson/lets-stop-talking-about-fake-news-20170706> [accessed 12/06/2018].
4. 4 Wardle, C et al. (2018). “Information Disorder: the essential glossary”. Shorenstein Center, Harvard University. Available at: https://firstdraftnews.org/wp-content/uploads/2018/07/infoDisorder_glossary.pdf?x25702 [accessed 21/07/2018].

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to Information. The Declaration expressed alarm at the spread of disinformation and propaganda, and attacks on news media as ‘fake news’. The Rapporteurs and Representatives specifically acknowledged the impacts on journalists and journalism:

“(We are) Alarmed at instances in which public authorities denigrate, intimidate and threaten the media, including by stating that the media is “the opposition” or is “lying” and has a hidden political agenda, which increases the risk of threats and violence against journalists, undermines public trust and confidence in journalism as a public watchdog, and may mislead the public by blurring the lines between disinformation and media products containing independently verifiable facts.”⁵

Disinformation is an old story, fuelled by new technology

Mobilising and manipulating information was a feature of history long before modern journalism established standards which define news as a genre based on particular rules of integrity. An early record dates back to ancient Rome⁶, when Antony met Cleopatra and his political enemy Octavian launched a smear campaign against him with “short, sharp slogans written upon coins in the style of archaic Tweets.”⁷ The perpetrator became the first Roman Emperor and “fake news had allowed Octavian to hack the republican system once and for all”.⁸

But the 21st century has seen the weaponisation of information on an unprecedented scale. Powerful new technology makes the manipulation and fabrication of content simple, and social networks dramatically amplify falsehoods peddled by States, populist politicians, and dishonest corporate entities, as they are shared by uncritical publics. The platforms have become fertile ground for computational propaganda⁹, ‘trolling’¹⁰ and ‘troll armies’¹¹; ‘sock-puppet’ networks¹², and ‘spoofers’¹³. Then, there is the arrival of profiteering ‘troll farms’ around elections.¹⁴

5. 5 UN/OSCE/OAS/ACHPR (2017). Joint Declaration on Freedom of Expression and “Fake News”, Disinformation, Propaganda: <https://www.osce.org/fom/302796?download=true> [accessed 29/03/2017]. See also: Kaye, D (2017) Statement to the UN General Assembly on October 24th, 2017: <https://www.ohchr.org/en/NewsEvents/Pages/DisplayNews.aspx?NewsID=22300&LangID=E> [accessed: 20/8/18].
6. 6 See a timeline plotting selected manifestations of ‘information disorder’ - from Cleopatra’s era to the present - in a guide published by the International Center for Journalists (ICFJ) Posetti, J & Matthews, A (2018): <https://www.icfj.org/news/short-guide-history-fake-news-and-disinformation-new-icfj-learning-module> [accessed 23/07/2018].
7. 7 Kaminska, I. (2017). *A lesson in fake news from the info-wars of ancient Rome*. Financial Times. <https://www.ft.com/content/aaf2bb08-dca2-11e6-86ac-f253db7791c6> [accessed 28/03/2018].
8. 8 *ibid*
9. 9 See: Oxford Internet Institute’s Computational Propaganda Project: <http://comprop.oii.ox.ac.uk/> [accessed 20/07/2018].
10. 10 See Module Seven of this handbook for case studies demonstrating these threats
11. 11 Rappler.com (2018) Fake News in the Philippines: Dissecting the Propaganda Machine <https://www.rappler.com/newsbreak/rich-media/199895-fake-news-documentary-philippines-propaganda-machine> [accessed 20/07/2018].
12. 12 Gent, E. (2017). Sock puppet accounts unmasked by the way they write and post. <https://www.newscientist.com/article/2127107-sock-puppet-accounts-unmasked-by-the-way-they-write-and-post/> [accessed 19/07/2018].

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Although times and technologies are different, history can give us insight into the causes and consequences of the contemporary phenomenon of ‘information disorder’ that this handbook seeks to address. To ensure nuanced reporting of this crisis, journalists, journalism trainers and educators (along with their students) are encouraged to

study disinformation, propaganda, hoaxes and satire as historical features of the communications ecology.¹⁵

The development of journalistic strategies to combat disinformation should therefore be undertaken in the knowledge that information manipulation goes back millennia, while the evolution of journalistic professionalism is comparatively recent¹⁶. As journalism has evolved, fulfilling a normative role in contemporary society, the news media has mostly been able to operate apart from the world of fabrication and covert attack, shielded by journalism that aspires to professional standards of truth-telling, methodologies of verification, and ethics of public interest. Journalism has itself gone through many phases and iterations of differentiating itself from the pack. Today, even with a variety of ‘journalisms’, it is still possible to identify the diversity of narratives in real news stories as members of a common family of distinct ethics-driven communications practice which also seeks to be editorially independent of political and commercial interests. But before the evolution of such standards, there were few rules about the integrity of information being put into mass circulation.

The spread of Gutenberg’s printing press from the mid-15th century onwards was indispensable to the rise of professional journalism, but the technology also enabled amplification of propaganda and hoaxes which sometimes implicated media institutions as perpetrators.¹⁷ Broadcasting took possibilities for propaganda, hoaxes and spoofs to a new level as, inter alia, the now infamous *War of the Worlds* radio drama demonstrated in 1938.¹⁸ The rise of international broadcasting also often saw instrumentalisations of information beyond the parameters of professional and independent news, although purely ‘invented’ stories and direct falsifications have generally been more the exception than the rule in the narratives of different players.

We can learn something, too, from the long history of people being taken in by ‘April Fool’s’ jokes – including the occasional journalist¹⁹. Even today, it is often the case

Posetti, J and Matthews, A (2018) A short guide to the history of ‘fake news’: A learning module for journalists and journalism educators ICFJ <https://www.icfj.org/news/short-guide-history-fake-news-and-disinformation-new-icfj-learning-module> [accessed 23/07/2018].

See Module Three of this handbook. See for example, what is said to the first-large scale news hoax – ‘*The Great Moon Hoax*’ of 1835. Detailed here: Thornton, B. (2000). *The Moon Hoax: Debates About Ethics in 1835 New York Newspapers*, Journal of Mass Media Ethics 15(2), pp. 89-100. http://www.tandfonline.com/doi/abs/10.1207/S15327728JME1502_3 [accessed 28/03/2018].

Schwartz, A.B. (2015). *The Infamous “War of The Worlds” Radio Broadcast Was a Magnificent Fluke*, The Smithsonian. <http://www.smithsonianmag.com/history/infamous-war-worlds-radio-broadcast-was-magnificent-fluke-180955180/#h2FAexeJmuCHJfSt.99> [accessed 28/03/2018].

Laskowski, A. (2009). *How a BU Prof April-Fooled the Country: When the joke was on the Associated Press*, BU Today. <http://www.bu.edu/today/2009/how-a-bu-prof-april-fooled-the-country/> [accessed 01/04/2018].

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that news satire – which has played an important role in the service of accountability journalism²⁰ – is misunderstood by social media users who disseminate it as if it were straight news.^{21 22} In some cases, echoing historical manifestations, there are layers beneath layers, with purportedly satirical sites being part of a wider network designed to reap internet advertising profits via gullible consumers who click and share. This affects not only ‘imposter’ content, but also the credibility of news²³ – which is all the more reason why journalists should make determined efforts to ensure their reporting is accurate in the first place. It is also a strong argument for societies to equip audiences with the competencies of Media and Information Literacy²⁴ so that people have a clear and critical appreciation of the evolving genres and conventions across news media, advertising, entertainment and social media.

History also teaches us that the forces behind disinformation do not necessarily expect to persuade journalists or broader audiences about the truth of false claims, as much as cast doubt on the status of verifiable information produced by professional news producers. This confusion means that many news consumers feel increasingly entitled to choose or create their own ‘facts’, sometimes aided by politicians seeking to shield themselves from legitimate critique.

Fast forward to 2018 and the proliferation of powerful new technological tools. These, along with the character of social media and messaging platforms that have limited quality control standards for determining what constitutes news, make it easy to counterfeit and mimic legitimate news brands to make frauds look like the real thing. Increasingly, it is also possible to engineer audio and video in ways that go beyond legitimate news editing in order to make it appear that a particular individual said or did something in some place, and to pass this off as an authentic record²⁵, sending it viral in the social communications environment.

Today, social media is fuelled by many kinds of content, ranging from the personal to the political. There are many instances produced overtly or covertly by governments, and/or an industry of public relations companies under contract to political or commercial actors. As a result, countless bloggers, Instagram ‘influencers’ and YouTube stars

20. 20 Baym, G (2006) *The Daily Show: Discursive Integration and the Reinvention of Political Journalism* in *Political Communication* Taylor and Francis Volume 22, 2005 - Issue 3 pp 259-276 <https://www.tandfonline.com/doi/abs/10.1080/10584600591006492> [accessed 20/07/2018].
21. 21 Woolf, N. (2016) *As fake news takes over Facebook feeds, many are taking satire as fact*, The Guardian. <https://www.theguardian.com/media/2016/nov/17/facebook-fake-news-satire> [accessed 01/04/2018].
22. 22 Abad-Santos, A. (2012). *The Onion Convinces Actual Chinese Communists that Kim Jong-Un is Actually the Sexiest Man Alive*, The Atlantic. <https://www.theatlantic.com/entertainment/archive/2012/11/onion-convinces-actual-chinese-communists-kim-jong-un-actually-sexiest-man-alive/321126/> [accessed 28/03/2018].
23. 23 See Module Three of this handbook for an expansion on this theme
24. 24 See Module Four
25. 25 Solon, O (2017) *The future of fake news: Don't believe everything you see, hear or read* in The Guardian: <https://www.theguardian.com/technology/2017/jul/26/fake-news-obama-video-trump-face2face-doctored-content> [accessed 20/07/2018].

promote products and politicians without disclosing that they are paid to do so. Covert payments are also made to commentators (often with false identities) who seek to affirm, discredit or intimidate in online fora. In the midst of this, journalism loses ground, and itself becomes a subject not just of fair criticism, but also existential attack.

Now, the danger is the development of an ‘arms race’ of national and international disinformation spread through partisan ‘news’ organisations and social media channels, polluting the information environment for all sides in a way that can come back to haunt the initiators themselves.²⁶ Where disinformation campaigns have been exposed, the result has been major damage to the actors involved – both the implementing agencies and their political clients (see the recent cases of Bell-Pottinger^{27 28 29 30} and Cambridge Analytica^{31 32}).

The consequence of all this is that digitally fuelled disinformation, in contexts of polarisation, risks eclipsing the role of journalism. Even more, journalism based on verifiable information shared in the public interest – a recent historical achievement that is by no means guaranteed – can itself become discredited when precautions are not taken to avoid it being manipulated. When journalism becomes a vector for disinformation, this further reduces public trust and promotes the cynical view that there is no distinction between different narratives within journalism on the one hand, and narratives of disinformation on the other. This is why the history around the contested use of content, and its various forms, is instructive. Appreciating the multi-faceted evolution of 21st century ‘information disorder’ should aid better understanding of the causes and consequences of an unprecedented global threat – one that ranges from harassment of journalists by state-sanctioned ‘troll armies’ to the manipulation of elections, damage to public health and failure to recognise the risks of climate change.

26. 26 Winseck, D (2008). Information Operations ‘Blowback’: Communication, Propaganda and Surveillance in the Global War on Terrorism. *International Communication Gazette* 70 (6), 419-441
27. 27 The African Network of Centers for Investigative Journalism, (2017). *The Guptas, Bell Pottinger and the fake news propaganda machine*, TimeLive. <https://www.timeslive.co.za/news/south-africa/2017-09-04-the-guptas-bell-pottinger-and-the-fake-news-propaganda-machine/> [accessed 29/03/2018].
28. 28 Cameron, J. (2017) *Dummy’s guide: Bell Pottinger – Gupta London agency, creator of WMC*, BizNews <https://www.biznews.com/global-citizen/2017/08/07/dummys-guide-bell-pottinger-gupta-wmc> [accessed 29/03/2018] and Segal, D. (2018) *How Bell Pottinger, P.R. Firm for Despots and Rogues, Met Its End in South Africa*. New York Times, 4 Feb 2018. <https://www.nytimes.com/2018/02/04/business/bell-pottinger-guptas-zuma-south-africa.html> [accessed 29/03/2018].
29. 29 Haffajee, F. (2017). *Ferial Haffajee: The Gupta fake news factory and me*. HuffPost South Africa. [online] Available at: https://www.huffingtonpost.co.za/2017/06/05/ferial-haffajee-the-gupta-fake-news-factory-and-me_a_22126282/ [accessed 06/04/2018].
30. 30 See Module Seven
31. 31 Lee, G. (2018). Q&A on *Cambridge Analytica: The allegations so far, explained*, FactCheck, Channel 4 News. <https://www.channel4.com/news/factcheck/cambridge-analytica-the-allegations-so-far> [accessed 29/03/2018].
32. 32 Cassidy, J. (2018). *Cambridge Analytica Whistleblower claims that cheating swung the Brexit vote*, The New Yorker. <https://www.newyorker.com/news/our-columnists/a-cambridge-analytica-whistleblower-claims-that-cheating-swung-the-brexit-vote> [accessed 29/03/2018].

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A handbook to help counter the disinformation crisis

As a curriculum, this handbook falls into two distinct parts: the first three modules frame the problem and give it context; the next four focus on responses to ‘information disorder’ and its consequences.

Module One, *Why it matters: truth, trust and journalism*³³ will encourage thinking about the broader significance and consequences of disinformation and misinformation, and how they feed the crisis of confidence in journalism.

The second module, *Thinking about ‘information disorder’: formats of misinformation and disinformation*³⁴ unpacks the problem and gives a framework for understanding the dimensions of the problem.

In the 21st century, in most parts of the world, the fragile trust in media was declining before social media platforms entered the news arena, offering spaces and tools for anyone to share information.³⁵ The reasons are varied and complex. The 24/7 online world with its insatiable demand for news content at a time of newsroom cutbacks changed journalism, as is outlined in Module Three, *News industry transformation: digital technology, social platforms and the spread of misinformation and disinformation*.³⁶ Now, it is the sheer scale, enterprise and reach of fraudulent news being shared online that has created a fresh crisis for journalism, with implications for journalists, media and society.³⁷

So, how should those promoting journalism, including educators, practitioners and media policymakers respond? *Combatting misinformation through Media and Information Literacy*³⁸ is the subject of Module Four.

In the end, it is the discipline of verification that separates professional journalism from the rest³⁹ and this is the focus of Module Five, *Verification: fact-checking 101*⁴⁰; Module Six, *Social media verification: assessing sources and visual content*⁴¹ is very practical, dealing with challenges of verification and evidence-based journalism which have been thrown up by digital technology and social media.

33. 33 See Module One

34. 34 See Module Two

35. 35 Edelman. (2017). *2017 Edelman Trust Barometer- Global Results*. Available at <https://www.edelman.com/global-results/> [accessed 03/04/2018].

36. 36 See Module Three

37. 37 Viner, K. (2017). *A mission for journalism in a time of crisis*. [online] *The Guardian*. Available at <https://www.theguardian.com/news/2017/nov/16/a-mission-for-journalism-in-a-time-of-crisis> [accessed 03/04/2018].

38. 38 See Module Four

39. 39 Kovach, B. & Rosenstiel, T. (2014). *The elements of journalism: What newspeople should know and the public should expect*. New York: Crown Publishers. 40 See Module Five

40. 41 See Module Six This content is from: *Journalism, ‘Fake News’ & Disinformation*. UNESCO. 2018

In the process of enabling everyone to be part of the news process, the social web has resulted in the loss of centralised gatekeepers.⁴² Journalism is feeling the consequences, but as with any technology-driven disruption, it takes time to assess, measure and formulate responses. There is inevitably a period of catch-up before research and concrete best practice emerge.

Disinformation is a truly global problem, extending beyond the political sphere to all aspects of information, including climate change, entertainment, etc. However, to date, many of the documented case studies, initial responses and early funding for research and tools, have emanated from the U.S. where the global tech giants are headquartered, and US President Donald Trump's accusations that media institutions and journalists are proponents of 'fake news' have stirred action and funding.

The global picture is evolving daily, particularly with responses from individual States – many of which are considering regulation and legislation to tackle the problem. The tech giants, too, have stepped up efforts to try to engineer disinformation and misinformation off their platforms. While this publication was being developed, the European Commission produced a report⁴³ based on an inquiry⁴⁴, amid concerns that disinformation and misinformation are harmful to all of society.⁴⁵ Politicians and public policy bodies in individual countries from Australia to the Philippines, Canada, France, the UK, Brazil, India and Indonesia were considering what to do in response.⁴⁶ Regarding legislation, Germany moved first with a new law to fine digital platforms heavily if they do not remove 'illegal content', including 'fake news' and hate speech, within 24 hours of being reported.⁴⁷ Malaysia's parliament also passed an Anti-Fake News Bill in April 2018, but this was repealed in August.⁴⁸ An updated list of state responses has been compiled by Poynter.⁴⁹

42. 42 Colón, A. (2017). *You are the new gatekeeper of the news*. [online] *The Conversation*. Available at <https://theconversation.com/you-are-the-new-gatekeeper-of-the-news-71862> [accessed 03/04/2018].

43. 43 European Commission (2018). Final report of the High-Level Expert Group on Fake News and Online Disinformation. http://ec.europa.eu/newsroom/dae/document.cfm?doc_id=50271 [accessed 03/04/2018].

44. 44 European Commission (2017). *Next steps against fake news: Commission sets up High-Level Expert Group and launches public consultation*. [online] Available at http://europa.eu/rapid/press-release_IP-17-4481_en.htm [accessed 03/04/2018].

45. 45 Ansip, A. (2017). *Hate speech, populism and fake news on social media – towards an EU response*. Available at https://ec.europa.eu/commission/commissioners/2014-2019/ansip/announcements/statement-vice-president-ansip-european-parliament-strasbourg-plenary-debate-hate-speech-populism_en [accessed 03/04/2018].

46. 46 Malloy, D. (2017). *How the world's governments are fighting fake news*. [online] *ozy.com*. Available at <http://www.ozy.com/politics-and-power/how-the-worlds-governments-are-fighting-fake-news/80671> [accessed 03/04/2018].

47. 47 Federal Ministry of Justice and Consumer Protection. (2017). *Act to Improve Enforcement of the Law in Social Networks (Network Enforcement Act, netzdg)*. [online]. Available at: http://www.bmjjv.de/DE/Themen/fokusthemen/netzdg/_documents/netzdg_englisch.html [accessed 03/04/2018].

48. 48 Malaysia scraps 'fake news' law used to stifle free speech. *The Guardian*. <https://www.theguardian.com/world/2018/aug/17/malaysia-scraps-fake-news-law-used-to-stifle-free-speech> [accessed 18/08/2018].

49. 49 Funke, D. (2018). *A guide to anti-misinformation actions around the world* (Poynter). Available at <https://www.poynter.org/news/guide-anti-misinformation-actions-around-world> [accessed 13/07/2018].

Freedom of expression advocates fear that legislation will hurt the very democratisation of information and opinion that new technologies have enabled. In some countries, legislation could be used to silence critical media.⁵⁰

For many journalists, who believe strongly in freedom of expression and have long regarded themselves as essential support players in democratic societies⁵¹, how to deal with 'information disorder' is a complex issue. It is also personal: online attacks on journalists, particularly women, are all too common and in many cases they pose physical and psychological danger while chilling journalism, as outlined in Module Seven *Combatting online abuse: when journalists and their sources are targeted*.⁵²

Disinformation and misinformation go beyond challenging journalists' reputations and safety. They question their purpose and effectiveness, and they perpetuate the degradation of journalism to the detriment of civic discourse. Improving standards and social relevance is in the interests of all future journalists, and to society as a whole. This handbook should challenge researchers, students and practitioners alike to consider and debate how journalism can better serve open societies and democracies in the new context because:

"A functioning press and democracy require criticism, transparency, and consequences for journalistic mistakes. They also require that we're able to collectively distinguish them from lies and deception. Otherwise...real information will be painted as fake, and manufactured (rubbish) gets presented as fact." - Craig Silverman⁵³

A note on ethics and self-regulation

Professional standards for ethical and accountable journalism are an important defence against disinformation and misinformation. Norms and values providing guidance to people doing journalism have evolved over the years to give journalism its distinctive mission and modus operandi. In turn, these uphold verifiable information and informed comment shared in the public interest. It is these factors that underpin the credibility of journalism. As such, they are woven into the fabric of this handbook.

In this context, it is worth citing what Professor Charlie Beckett from the London School of Economics sums up as the potential value of the 'fake news' crisis for journalism:

50. 50 Nossel, S. (2017). *FAKING NEWS: Fraudulent News and the Fight for Truth*. [ebook] PEN America Available at https://pen.org/wp-content/uploads/2017/10/PEN-America_Faking-News-Report_10-17.pdf [accessed 03/04/2018].
51. 51 McNair, B. (2009). Journalism and Democracy. In: K. Wahl-Jorgensen and T. Hanitzsch, ed., *Handbook of Journalism Studies*, 6th ed. [online] New York: Routledge
52. 52 See Module Seven
53. 53 Silverman, C. (2018). I Helped Popularize The Term "Fake News" And Now I Cringe Every Time I Hear It. BuzzFeed. Available at <https://www.buzzfeed.com/craigsilverman/i-helped-popularize-the-term-fake-news-and-now-i-kringe> [accessed 03/04/2018].

*“...fake news is the best thing that has happened for decades. It gives mainstream quality journalism the opportunity to show that it has value based on expertise, ethics, engagement and experience. It is a wake-up call to be more transparent, relevant, and to add value to people’s lives. It can develop a new business model of fact-checking, myth-busting and generally getting its act together as a better alternative to fakery.”*⁵⁴

While seeking to be ‘truth-tellers’, journalists cannot always guarantee ‘truth’. Nevertheless, striving to get the facts right, and producing content that accurately reflects the facts, are cardinal principles of journalism. But what does ethical journalism look like in the Digital Age?

Ethical journalism that values transparent practice and accountability is a vital piece of the armoury in the battle to defend facts and truth in an era of ‘information disorder’. News journalists must be independent voices. This means not acting, formally or informally, on behalf of special interests. It also means acknowledging and publicly declaring anything that might constitute a conflict of interest - in the interests of transparency. As Professor Emily Bell of the Tow Center for Digital Journalism at Columbia University has explained, core professional journalism values are about:

*“Making sure news is accurate, being accountable for it if it is not accurate, being transparent about the source of stories and information, standing up to governments, pressure groups, commercial interests, the police, if they intimidate, threaten or censor you. Protecting your sources against arrest and disclosure. Knowing when you have a strong enough public interest defence to break the law and being prepared to go to jail to defend your story and sources. Knowing when it is unethical to publish something. Balancing individual rights to privacy with the broader right of the public interest.”*⁵⁵

In the face of unscrupulous politics, the crisis of ‘information disorder’, manifestation of online hate, proliferation of ‘content-marketing’, advertising, and the self-serving spin of public relations, news organisations and journalists should still prize ethical journalism as the central pillar of a sustainable model of practice - even while battling financial

and trust crises. Democracies, too, should have a role in defending journalism, and in protecting them and their sources where public interest justifications come into play.

54. 54 Beckett, C. (2017). ‘Fake news’: *The best thing that’s happened to Journalism at Polis*. <http://blogs.lse.ac.uk/polis/2017/03/11/fake-news-the-best-thing-thats-happened-to-journalism/> [accessed 04/03/2018].

55. 55 Bell, E. (2015). *Hugh Cudlipp Lecture* (Full text), The Guardian <https://www.theguardian.com/media/2015/jan/28/emily-bells-2015-hugh-cudlipp-lecture-full-text> [accessed 01/04/2018].

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Ethical codes⁵⁶, designed to support information gathering and verification in the public interest, are what distinguish journalism, and in particular news reportage, from other types of communication. This is of increased significance in the Digital Age where there is not just a democratisation of communications, but also a constant flow of disinformation, misinformation, falsehoods and abuse. In this context, ethical journalism is even more important, as a framework for establishing models of journalism that favour trust and accountability in the interests of building meaningfully engaged relationships with audiences.

Trust in reporting that is accurate, accountable and independent, is essential to winning over audiences and enabling a common public sphere in which debate can occur on the basis of shared facts. Informed audiences who engage with, and share, credible content are essential antidotes to the spread of disinformation and misinformation.

To embed and enforce these core values in a changing media environment, newsrooms and media organisations adopt and adapt codes of conduct and create mechanisms for the public to hold them to account - press councils, readers' editors, editorial policies, and internal ombudsmen are features of these self-regulation structures.

Such structures allow for errors to be identified in a professional peer-review context, they can facilitate public acknowledgement of mistakes and require corrections, and they help to enforce professional norms concerning the standard of publishing in the public interest. While often derided as 'toothless tigers' by critics who favour external regulation of the news media, these structures serve an important purpose in the context of the disinformation crisis: they help strengthen professional accountability and transparency and thereby can reinforce community trust in journalism. They also help to mark out the distinctive characteristics of journalism that adopts the discipline of verification to achieve accuracy and reliability, distinguishing it from disinformation, propaganda, advertising and public relations.

From 'journalist' to journalism

The days when journalistic ethics were confined to the business (if not always fully respected) of a career or occupation/profession have become history. This is widely recognised, including by the United Nations, such as in the Secretary General's 2017 report on Safety of Journalists A/72/290⁵⁷, which reads:

56. 56 See, for example, the Australian Media, Entertainment and Arts Alliance's 'Journalist Code of Ethics'. Available at: <https://www.meaa.org/meaa-media/code-of-ethics/> [accessed: 04/03/2018].

57. 57 Available at <https://digitallibrary.un.org/record/1304392?ln=en> [accessed on 16/06/2018].

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“The term ‘journalist’ includes journalists and other media workers. Journalism is defined in document CCPR/C/GC/34, para. 44, as ‘a function shared by a wide range of actors, including professional full-time reporters and analysts, as well as bloggers and others who engage in forms of self-publication in print, on the Internet or elsewhere.’”⁵⁸

In the same spirit, UNESCO’s General Conference refers to “journalists, media workers and social media producers who generate a significant amount of journalism, online and offline” (Resolution 39, November 2017)⁵⁹. The UN Plan of Action on the Safety of Journalists and the Issue of Impunity, endorsed by the UN’s Chief Executives Board in 2012, notes: “the protection of journalists should not be limited to those formally recognized as journalists, but should cover others, including community media workers and citizen journalists and others who may be using new media as a means of reaching their audiences”.⁶⁰

Journalism, in this light, can be seen as an activity guided by ethical standards of verifiable information shared in the public interest. Those who claim to do journalism may extend wider than those who are journalists in the occupational sense, while those who are employed as, or who identify as journalists, may occasionally or even systematically fall short of producing content that counts as accurate, fair, professional and independent journalism in the public interest. What matters is not the formal or claimed status as much as the character of the content being produced.

While journalism is based on the exercise of freedom of expression, which is every individual’s right, it is a specialised exercise which sets itself up as adhering to specific standards that mark it out from other forms of expression (e.g. poetry, public relations, advertising, disinformation, etc.). These standards are intimately bound up with the ethics of professional journalistic practice.

Is transparency the new objectivity?

Objectivity can mean many things. In the sense of a distance from subjectivity, it is a contentious theme in professional journalism. It can be striven for, but it is rarely possible, and may not always be desirable in the face of brutality or inhumanity (for example, fair and independent reporting would not give the same moral credence to the claims of those who have been convicted of committing war crimes as those

58. 58 See also UN documents A/HRC/20/17, paras. 3-5, A/HRC/20/22 and Corr.1, para. 26, A/HRC/24/23, para. 9, A/HRC/27/35, para. 9, A/69/268, para. 4, and A/HRC/16/44 and Corr.1, para. 47.

59. 59 Records of the General Conference. 39th session. Paris, 30 October – 14 November 2017. <http://unesdoc.unesco.org/images/0026/002608/260889e.pdf> [accessed 02/07/2018].

60. 60 UN Plan of Action on the Safety of Journalists and the Issue of Impunity. 1CI-12/CONF.202/6 https://en.unesco.org/sites/default/files/un-plan-on-safety-journalists_en.pdf [accessed 03/11/2017].

of people who have survived them – although even the latter should not be above investigation into their veracity). But fairness, independence, accuracy, contextuality, transparency, protection of confidential sources and perspicacity⁶¹ in reporting build trust, credibility and confidence.

In 2009, Harvard University researcher Dr David Weinberger declared that, “Transparency is the new objectivity”⁶². The same year, the former Director of the BBC’s Global News Division, Richard Sambrook, explained that transparency, not objectivity, was delivering trust in the ‘new media age’:

*“...news today still has to be accurate and fair, but it is as important for the readers, listeners and viewers to see how the news is produced, where the information comes from, and how it works. The emergence of news is as important, as the delivering of the news itself.”*⁶³

Points of difference

The core components of professional journalistic practice above do not mean there is just one form of journalism. These objectives can be fulfilled in a range of journalistic styles and stories, each embodying different narratives that in turn are based on different values and varying perspectives of fairness, contextuality, relevant facts,

etc. For example, media outlets may have varying takes on a given news story (some even ignoring it), without moving out of the ‘information business’ into the realms of disinformation and misinformation (see next chapter *Using this handbook as a model curriculum*, and Modules 1, 2 and 3). However, it is when content departs from journalistic principles per se, and especially when it still poses as news, that we are no longer dealing with journalism, but a particular form of disinformation.

This Introductory chapter has highlighted the range of issues raised by the ‘fake news’ debate, providing the context for the explication, analysis and learning modules that follow.

61. 61 See ‘core principles’ in the next chapter

62. 62 Weinberger, D. (2009). *Transparency is the new objectivity*. <http://www.hyperorg.com/blogger/2009/07/19/transparency-is-the-new-objectivity/> [accessed 28/03/2018].

63. 63 Bunz, M. (2009). *How Social Networking is Changing Journalism*. <https://www.theguardian.com/media/pda/2009/sep/18/oxford-social-media-convention-2009-journalism-blogs> [accessed 28/03/2018].

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USING THIS HANDBOOK AS A MODEL CURRICULUM

Julie Posetti

This course adopts a heuristic pedagogical model¹, meaning that users are encouraged to bring their own experiences to the process. The lessons are not intended to be prescriptive; rather they can and should be adapted to suit particular national, cultural, institutional, and industry contexts of teaching and learning. While efforts have been made to ensure they have global appeal, there are invariably still limitations. The authors strongly encourage educators, instructors and participants to infuse the case studies, examples and sources provided with those reflecting experiences in their own regions, in their own languages.

With this in mind, the following are possible ways to use the handbook:

- ▫ As a comprehensive course/subject introduced to an existing higher education degree/major in Journalism, Communications, Digital Media, or Media Studies. It could also be offered as an elective in politics and sociology courses engaging with media and communications issues
- ▫ As a resource to supplement an existing course/subject (e.g. Media History; Media Ethics; Sourcing and Verifying News; Media Criticism; Digital Media Practice; Social Journalism). Many of the case studies, lecture materials and suggested readings could be incorporated into existing courses/subjects as a means of updating content to deal with the rapidly emerging disinformation crisis
- ▫ As stand-alone subjects or a comprehensive course offered to journalists, human rights defenders and other journalism practitioners by news organisations, industry bodies, or media development agencies
- ▫ As a training manual: Journalism trainers may wish to adapt these modules for their own purposes, relying on the lists of recommended readings and case studies for inclusion in a more niche set of resources targeting groups of journalists
- ▫ As inspiration for a series of blog posts hosted by industry organisations, media outlets, or media development agencies as part of a knowledge-sharing exercise

¹ Banda, F (Ed) 2015 Teaching Journalism for Sustainable Development: New Syllabi (UNESCO, Paris <http://unesdoc.unesco.org/images/0023/002338/233878e.pdf>) [accessed: 28/03/2018].

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- ▫ As a reading resource for practising journalists for their intellectual enrichment and professional development. For example, many of the techniques examined can be deployed in reporting tasks through ‘self-directed learning’. Some case studies might also serve as inspiration for more sophisticated reporting, with local story ideas able to be explored with more complex contextual underpinnings (e.g. a story about a hoax that fooled local journalists could be reported in the context of the history of hoaxes internationally, with an emphasis on recent developments in the viral distribution of disinformation and misinformation via social media)
- ▫ As the foundation of a collection of readings, resources and tools designed to grow as research and practice in this emerging field expand.

Core principles

Aided by process transparency and explicit application of ethical standards, journalism’s distinctive role today lies in its capacity to contribute clarity and build trust around verified content. The following seven principles, which are to varying extents about ethics, should inform the execution of this course, and guide exercises, discussions and assessments²:

- ▫ **Accuracy:** Journalists cannot always guarantee ‘truth’ but being accurate and getting the facts right remains a cardinal principle of journalism.
-
- ▫ **Independence:** Journalists must be independent voices. This means not acting, formally or informally, on behalf of special interests and declaring anything that might constitute a conflict of interest, in the interests of transparency.
-
- ▫ **Fairness:** Fair reporting of information, events, sources and their stories involves sifting, weighing and evaluating information open-mindedly and perspicaciously. Providing context and presenting a range of competing perspectives builds trust and confidence in reportage.
-
- ▫ **Confidentiality:** One of the foundational tenets of investigative journalism is the protection of confidential sources (with the narrowest of exceptions). This is essential for maintaining the trust of information sources (including whistleblowers) and, in some cases, ensuring the safety of those sources.³

2. 2 Note: Five of these seven principles draw on the Ethical Journalism Network’s ‘Five Core Principles of Journalism’ <http://ethicaljournalismnetwork.org/who-we-are/5-principles-of-journalism> [accessed 22/4/2018]. However, ‘fairness’ is favoured over ‘impartiality’ here, as impartiality is frequently conflated with objectivity, and it is often misunderstood as requiring all sources and facts to be weighed equally. This is a problematic concept for the same reasons that ‘objectivity’ is now a contested idea in journalism.

3. 3 Posetti, J. (2017). *Protecting Journalism Sources in the Digital Age* (UNESCO) <http://unesdoc.unesco.org/images/0024/002480/248054E.pdf> [accessed 28/03/2018].

o **Humanity:** What journalists publish or broadcast can be necessarily hurtful (e.g. the humiliation experienced by a corrupt politician once exposed by good investigative journalism), yet the impact of journalism on the lives of others must be considered. The public interest is the guiding principle here.⁴ Humanity also means consideration of problems faced by disadvantaged groups, even if not necessarily going as far, for example, as adopting a persistently social-justice oriented style of journalism.

- o **Accountability** is a sure sign of professionalism and ethical journalism⁵; correcting errors promptly, prominently and sincerely; listening to the concerns of audiences⁶ and responding to them. Such practices can manifest in news organisations' guidance notes and self-regulatory bodies that hold journalism to account based on voluntary professional codes of conduct.
-
- o **Transparency** in practice supports accountability and assists in the development and maintenance of trust in journalism.⁷

In this context, and alongside the independence of journalism, the issues of media freedom and pluralism are also significant. Pluralism of institutions, as well as diversity of staff, sources and research materials, are essential if there is to be a contribution by journalism as a whole to democracy and the sustainability of open societies. Participatory media, such as community radio and social media, are also important to ensure that the voices of under-represented or disadvantaged groups are not at the margins of news making. Pluralism also means recognising the validity of a range of narratives within ethical journalistic practice, while identifying disinformation, propaganda, and other types of content which fall outside professional standards. (See Modules 1, 2 and 3).

Questions for consideration

Any discussion about ethical journalism practice in a world where disinformation, misinformation and propaganda are viral could helpfully begin with consideration of the following questions:

- o What exactly is journalism in the Digital Age? (A question that moves conversations from 'Who is a journalist?' to a more nuanced understanding of contemporary journalism)

4. 4 For a new ethical model applying empathy in the Digital Era see: Shelton, A. G., Pearson, M. & Sugath, S. (2017) *Mindful Journalism and News Ethics in the Digital Era: A Buddhist Approach*. Routledge, London. <https://www.crcpress.com/Mindful-Journalism-and-News-Ethics-in-the-Digital-Era-A-Buddhist-Approach/Gunaratne-Pearson-Senarath/p/book/9781138306066> [accessed 01/04/2018].
5. 5 See: <http://ethicaljournalismnetwork.org/what-we-do/accountable-journalism> [accessed 22/4/2018].
6. 6 Locker, K. & Kang, A. (2018). *Focused listening can help address journalism's trust problem*, at American Press Institute. <https://www.americanpressinstitute.org/publications/focused-listening-trust/> [accessed 28/03/2018].

7 Aronson-Rath, R. (2017). *Transparency is the antidote to fake news* on NiemanLab, December 2017 <http://www.niemanlab.org/2017/12/transparency-is-the-antidote-to-fake-news/> [accessed 15/06/2018]. This content is from: *Journalism, 'Fake News' & Disinformation*. UNESCO. 2018

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- ▫ What separates journalism from the broader creation and publication of content (including advertising, marketing, public relations, disinformation and misinformation) on and offline?
- ▫ Whose interests should a practitioner of journalism serve?
- ▫ Should practitioners of journalism be held accountable for the content they produce/publish? If so, why, and by whom? If not, why not?
- ▫ What ethical obligations to their sources, subjects, and audiences do journalism practitioners have?
- ▫ What fresh ethical dilemmas now need to be considered by journalism practitioners in the context of 'information disorder'?

Assessment criteria

The over-arching purpose of this publication is to deepen critical thinking capacities and strengthen defences among student journalists, professional journalists and others who undertake 'acts of journalism'. Accuracy and verification standards, along with adherence to core ethical values, research depth and critical analysis, should feature as key assessment criteria.

Suggested assessment criteria for theoretical assignments:

- ▫ Accuracy and verification (e.g. have the sources cited been accurately represented; have appropriate verification methods been deployed?)
- ▫ Strength of research (e.g. to what extent has the participant sought to find strong, relevant data/sources to support their arguments/findings?)
- ▫ Quality of the arguments and analysis (how original and sophisticated are the arguments and analysis undertaken?)
- ▫ Written expression (spelling, grammar, punctuation, structure)
- ▫ How effectively does the essay/report demonstrate the module learning outcomes?

Suggested assessment criteria for practical/journalistic assignments:

- ▫ Accuracy and verification (e.g. have the sources cited been accurately represented and appropriately identified; have appropriate verification methods been deployed?)
- ▫ Strength of research (e.g. to what extent has the participant sought to find strong, relevant data/sources to support her/his arguments/findings?)

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- ▫ Critical analysis (e.g. how thoughtfully does the participant interrogate the key issues for the audience?)
- ▫ Originality
- ▫ Narrative strength (e.g. what is the impact of the story/production on readers/viewers/listeners?)
- ▫ Production values (e.g. strength of audio/video editing and multimedia elements)
- ▫ Written expression (spelling, grammar, punctuation, structure)
- ▫ Adherence to core ethical values expressed in professional codes

Delivery mode

These modules are designed to be taught either face-to-face or online. In the execution of many of the lessons, participants would benefit from a collaborative learning environment either online (via a learning platform like Moodle, or using Facebook Groups, for example) or face-to-face.

Most lessons follow a model in two parts, presenting theoretical learning (e.g. using seminars, readings or lecture-based presentations), supplemented by practical exercises (e.g. working groups assigned to verification exercises). Typically, this involves a 60-90 minute theoretical component, and a 90 minute-two hour workshop or tutorial.

These sessions can be expanded, contracted or divided and/or spread across different days depending on the teaching/learning framework of the institution concerned. An assignment is suggested for each module.

Wherever possible, lecturers and instructors are encouraged to engage industry practitioners and experts in interactive lectures and fora, and to ensure that current case studies, issues and debates are incorporated into the curriculum.

Additionally, the course designers encourage lecturers/instructors to incorporate local/ regional, linguistically and culturally relevant materials and examples into the lessons.

Materials and resources

Instructors and participants will require internet connectivity and would benefit from access to academic databases and/or Google Scholar.

A primary site for additional learning resources connected to the practical application of the overall learning outcomes is First Draft News.⁸

⁸ <https://firstdraftnews.com/> [accessed 28/03/2018].

Please note: the content and resources provided in this handbook should be appropriately credited to the curriculum editors and contributing authors.

Pedagogical approach

This specialised model course follows publication of several model curricula for journalism education⁹ by UNESCO, beginning in 2007. The pedagogical approach also draws on UNESCO's *Media and Information Literacy Curriculum for Teachers*¹⁰ and the *Model Course on Safety of Journalists*¹¹ through which instructors encourage and implement the following:

- ▫ Issue-inquiry Approach
- ▫ Problem-based Learning (PBL)
- ▫ Scientific Inquiry
- ▫ Case Study
- ▫ Cooperative Learning
- ▫ Textual Analysis
- ▫ Contextual Analysis
- ▫ Translations
- ▫ Simulations
- ▫ Production

Additionally, instructors delivering this curriculum are encouraged to explore the concept of journalistic 'project-based learning'¹² – an approach which develops learning outcomes through the application and testing of skills in the course of journalistic content production. Learners should also be aware of the potential to produce quick, snappy and viral counters to disinformation, and be given space to put this method into practice.¹³

9. 9 UNESCO's Model Curricula for Journalism Education (2007). <http://unesdoc.unesco.org/images/0015/001512/151209E.pdf> [accessed 28/03/2018]. See also UNESCO's Model Curricula For Journalism Education: a compendium of new syllabi (2013). [accessed 28/03/2018: <http://unesdoc.unesco.org/images/0022/002211/221199E.pdf>; and Teaching Journalism for Sustainable Development: new syllabi (2015). <http://unesdoc.unesco.org/images/0023/002338/233878e.pdf> [accessed 28/03/2018].
10. 10 Wilson, C., Grizzle, A., Tuazon, R., Akyempong, K. and Cheung, C. (2011). *Media and Information Literacy Curriculum for Teachers*. [ebook] Paris: UNESCO. <http://unesdoc.unesco.org/images/0019/001929/192971e.pdf> [accessed 28/03/2018].
11. 11 UNESCO (2017) *Model Course on Safety of Journalists: A guide for journalism teachers in the Arab States*.: <http://unesdoc.unesco.org/images/0024/002482/248297e.pdf> [accessed 28/03/2018].
12. 12 Posetti, J & McHugh, S (2017) *Transforming legacy print journalism into a successful podcast format: An ethnographic study of The Age's Phoebe's Fall*. Peer reviewed conference paper presented at the International Association of Media and Communications Researchers conference in Cartagena, Colombia 18/07/2017
13. 13 An interesting example is this clip from hashtag our stories: <https://www.facebook.com/hashtagoursa/videos/679504652440492/> [accessed 15/06/2018].

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MODULE 1

Truth, trust and journalism: why it matters by Cherilyn Ireton

Synopsis

In many parts of the world, trust in media and journalism was fragile and weakening long before the advent of social media¹⁴. This trend is not separate from declining trust in institutions which has been a feature common in many societies. However, the sheer volume and reach of disinformation and misinformation, dressed up as news and distributed via social media, has inflicted a contagion that threatens further reputational damage to journalism. This has implications for journalists, news media, citizens and open societies¹⁵.

In the high-speed information free-for-all on social media platforms and the internet, everyone can be a publisher. As a result, citizens struggle to discern what is true and what is false. Cynicism and distrust rule. Extreme views, conspiracy theories and populism flourish and once-accepted truths and institutions are questioned. In this world, newsrooms battle to claim and perform their historic role as gatekeepers¹⁶ whose product can help to establish the truth. At the same time, the rise of marketplaces

for “strategic communications” and “information operations”, including active disinformation and mal-information, has become a major factor in the information ecosystem.¹⁷

*As the scale and consequences of ‘information disorder’ for society have begun to materialise, even the architects of social media are concerned. Facebook’s Product Manager Civic Engagement, Samidh Chakrabarti offered: “If there’s one fundamental truth about social media’s impact on democracy it’s that it amplifies human intent — both good and bad. At its best, it allows us to express ourselves and take action. At its worst, it allows people to spread misinformation and corrode democracy”.*¹⁸

14. 14 Edelman. (2017). Edelman Trust Barometer - Global Results. [online]. Available at: <https://www.edelman.com/global-results/> [accessed 03/04/2018].
15. 15 Viner, K. (2017). *A mission for journalism in a time of crisis*. [online] the Guardian. Available at: <https://www.theguardian.com/news/2017/nov/16/a-mission-for-journalism-in-a-time-of-crisis> [accessed 03/04/2018].
16. 16 Singer, J. (2013). User-generated visibility: Secondary gatekeeping in a shared media space. *New Media & Society*, [online] 16(1), pp.55-73. Available at: <https://pdfs.semanticscholar.org/0d59/6a002c26a74cd45e15fbc20e64173cf2f912.pdf> [accessed 03/04/2018].
17. 17 See for example the cases described in Gu, L; Kropotov, V and Yarochkin, F. (nd). *The Fake News Machine How Propagandists Abuse the Internet and Manipulate the Public*. https://documents.trendmicro.com/assets/white_papers/wp-fake-news-machine-how-propagandists-abuse-the-internet.pdf [accessed 16/06/2018]. Another study is published by the Data & Society Research Institute, New York (2017) Media Manipulation and Disinformation Online, <https://datasociety.net/output/media-manipulation-and-disinfo-online/> [accessed 15/06/2018].
18. 18 Chakrabarti, S. (2018). *Hard Questions: What Effect Does Social Media Have on Democracy?* Facebook Newsroom. [online] Newsroom. fb.com. Available at: <https://newsroom.fb.com/news/2018/01/effect-social-media-democracy/> [accessed 03/04/2018].

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It has become clear that to tackle the problem, interventions, both big and small, are needed. One temptation is to try to fix the problem through regulation, and many countries are choosing this route¹⁹, but freedom of expression advocates warn that this could hurt the openness and participation that new technologies have enabled.²⁰ Particularly if authoritarian-minded leaders come to office, they will find a powerful and ready legal weapon at hand to determine what is “fake” and what is not regarding any critical coverage of their performance.

Another option is that proposed by civil society and company initiatives, which focus on making audiences savvier and providing them with tools to interpret and evaluate the information they receive. From South Africa²¹ to Mexico²², examples abound. Fact-checking organisations are proliferating (as explained in this handbook).

In this context, journalists and student journalists need to know about such initiatives – and about the complementary roles they can play. Hence this handbook.

For journalists, who have long regarded themselves as essential support players in democratic and open societies, disinformation and misinformation challenge more than their reputation. ‘Information disorder’ questions their purpose and effectiveness. It highlights the fundamental importance of the need for independence of journalism and high professional standards. This is not to assume that journalism is free of dominant ideology or bias born of gender, ethnicity, linguistic grouping, class etc. or background of those who produce it. Nor does it ignore the systemic issues

of the influence of institutional contexts of ownership, business models, audience interests, the news “net” of predictable bureaucratic and public relations sources, etc. However, it is to uphold the importance of editorial ethics as a beacon for coverage, and for self-reflection by journalists about their worldviews and contexts. It is to signal that journalism is not a “view from nowhere”, but a practice that needs transparency if the public is to trust that there is compliance with broad standards of verifiability and public interest, no matter the range of subjects covered and perspectives entailed.²³

19. 19 Funke, D. (2018) *A guide to anti-misinformation actions around the world* Poynter <https://www.poynter.org/news/guide-anti-misinformation-actions-around-world> [accessed 22/05/2018].
20. 20 Nossel, S. (2017). *Faking News: Fraudulent News and the Fight for Truth*. [ebook] PEN America. Available at: https://pen.org/wp-content/uploads/2017/10/PEN-America_Faking-News-Report_10-17.pdf [accessed 03/04/2018].
21. 21 #KnowNews is a web browser extension developed by South Africa’s Media Monitoring Africa NGO, which seeks to help audiences identify if the site they are browsing contains credible news: <https://chrome.google.com/webstore/search/KnowNews> [accessed 15/06/2018].
22. 22 See the website <https://verificado.mx/> representing a coalition of 60 media, civil society and university institutions focusing on verification of contested content during the 2018 Mexican election. [accessed 15/06/2018]; <https://knightcenter.utexas.edu/blog/00-19906-media-collaboration-and-citizen-input-fueled-verificado-2018-fact-checking-mexican-ele> [accessed 04/07.2018].
23. 23 See Rosen, J. (2010). *The View from Nowhere: Questions and Answers*. *PressThink*. <http://pressthink.org/2010/11/the-view-from-nowhere-questions-and-answers/> [accessed 15/06/2018].

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In this lesson, instructors should encourage participants to consider critically how journalism can serve society and democracy; how 'information disorder' is affecting - and risks further affecting - democracy and open societies; how journalism can do better and, in the process, rebuild trust that its methods and standards do indeed stand out as distinctive with regard to generating verifiable information in the public interest. This is not about blind trust in purveyors of journalism, but about recognising their character and distinctiveness, and aspiration for alignment with processes and standards of verified information in the public interest, and assessing them accordingly. This implies recognising the value of scepticism, as opposed to cynicism, and a corresponding ability of members of the public to distinguish between those masquerading as journalism practitioners, and those who genuinely strive to do journalism (and who manifest the requisite transparency, self-regulatory accountability, and quality reputation that goes with this). For journalists and journalism students, it means understanding the changing information environment and how to respond to the challenges.

Outline

To understand the consequences of 'information disorder' for journalists, and the societies they serve, it is important that participants consider the profound change for journalism and legacy media, at a structural, cultural and normative level, that has followed the rapid advance in digital technology and Internet-enabled personal devices. Most important is the relationship between the accelerated problems of trust in journalism and engagement with social media.²⁴

To blame all of journalism's woes on social media would be incorrect. Trust is directly linked to journalistic capacity – and there is also a correlation with diminishing trust in governments, business and institutions in many parts of the world.²⁵

The structural changes to the way news is collected and distributed, and the collapse of legacy news companies' main business model, have denuded the news industry of journalistic capacity in newsrooms, affecting the depth, breadth and quality of news coverage.²⁶ Declining funds for public media newsrooms and continued governmental control in much of this sector have also weakened news offerings.

While digital transformation brought welcome new ways of storytelling and greater involvement of the audience in the news process, so too, it brought greater challenges

²⁴ See Module Three

²⁴. ²⁵ Edelman. (2017) op cit

²⁵. ²⁶ See Module Three

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for already weakened legacy news producers. Digital-only news organisations, generally, have not yet developed the journalistic mass to stop the degradation of journalism.²⁷

In the democratised, more diverse information ecosystem, preventing the harmful effects of disinformation and misinformation is proving a challenge, not just to those invested in journalism, but to all of society.²⁸

Pre-digital journalistic practice and method included professional standards, and layers of centralised checks and controls to manage the accuracy, quality and fairness of news. Field reporters were backed by a newsroom team who verified content before it was published. This 'gatekeeper' model instilled a sense of professionalism in journalists.²⁹

Through coverage of public affairs and community issues, investigations, commentary and analysis, journalists had effective tools for holding politicians and officials to account. They helped citizens make choices about how they were governed and ruled. To be sure, some news media institutions have not lived up to the ideals and standards of journalism. But, generally, their business has been centred on real news, selected and presented in a particular interested narrative indeed, but far from made-up facts created for political, commercial or entertainment purposes.

At a cultural level, the empowerment of other actors to witness, record, comment and publish news on social media channels forced change not only to the centralised model – but also to public-square debates.³⁰ Social media platforms are now the key infrastructure for public and political discourse. Some argue that this has put democracies and open societies into a 'democratic deficit'.³¹

By insisting they are not news publishers, the technology companies and social platforms have sidestepped the normative obligations to which journalists and publishers are held accountable.³² While these actors do not employ journalists to produce news, their curation and editing significance are increasingly distancing them from the role of being 'mere conduits' or simple intermediaries.

27. 27 Greenspon, E. (2017). *The Shattered Mirror: News, Democracy and Trust in the Digital Age*. [ebook] Ottawa: Public Policy Forum, Canada. Available at: <https://shatteredmirror.ca/download-report/> [accessed 03/04/2018].

28. 28 Ansip, A. (2017). *Hate speech, populism and fake news on social media – towards an EU response*. <https://ec.europa.eu/commission/commissioners/2014-2019/ansip/announcements/statement-vice-president-ansip-european-parliament-strasbourg-plenary-debate-hate-speech-populism> [accessed 03/04/2018].

29. 29 Kovach, B. and Rosenstiel, T. (2010). *Blur: How To Know What's True In The Age of Information Overload*. 1st ed. New York: Bloomsbury, pp.171-184.

30. 30 Nossel, S. (2017). *Faking News: Fraudulent News and the Fight for Truth*. [ebook] PEN America. Available at: https://pen.org/wp-content/uploads/2017/10/PEN-America_Faking-News-Report_10-17.pdf [accessed 03/04/2018].

31. 31 Howard, P. (2017) Ibid

32. 32 Howard, P. (2017) Ibid. See also Module Three

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Driving much of the disinformation and misinformation, or “junk” as the Oxford Institute for Computational Science calls it, are the social media platforms and search engines’ algorithms. By tapping into the family and friends’ networks of the user, they provide structure and legitimacy to disinformation and misinformation.³³

Thus, the intentionally misleading content spread on these platforms is affecting citizens’ understanding of reality³⁴ and undermining trust, informed dialogue, a shared sense of reality, mutual consent, and participation.³⁵ Other ways in which social media is accused of undermining democracy include:

- ▢ Creating echo chambers, polarisation and hyper-partisanship
- ▢ Converting popularity into legitimacy
- ▢ Allowing manipulation by populist leaders, governments and fringe actors
- ▢ Encouraging personal data capture and targeted micro-messaging/
advertising below the radar³⁶
- ▢ Disrupting the public square.³⁷

It does not have to be this way. Social media can be a major platform to engage society with journalism and to promote debate, civic values, and democratic participation in an environment that strengthens human rights, cultural diversity, science, knowledge and rational decision-making. To this end, journalism – on any platform – should, for example, report complex issues to the general public without losing scientific accuracy and without simplifying context that could mislead the public. Especially in the field of advanced medical treatment (e.g. cloning) and new scientific advances (e.g. artificial intelligence), challenges for journalists are to verify accuracy, avoid sensationalism, be cautious about reporting future impact, and be able to digest and balance different views or findings of credible experts.

Then there are the many ways that journalism can respond directly to disinformation and misinformation. These include resisting manipulation, through to investigating and direct exposing disinformation campaigns. But these have to be accompanied by major efforts to improve journalism in general (see below).

33. 33 Pariser, E. (2011). *The filter bubble: what the Internet is hiding from you*. London, Viking/Penguin Press.
34. 34 European Commission (2017). Next steps against fake news: Commission sets up High-Level Expert Group and launches public consultation. [online] Available at: http://europa.eu/rapid/press-release_IP-17-4481_en.htm [accessed 13/06/2018].
35. 35 Deb, A., Donohue, S. & Glaisyer, T. (2017). *Is Social Media A Threat To Democracy?* [ebook] Omidyar Group. Available at: <https://www.omidyargroup.com/wp-content/uploads/2017/10/Social-Media-and-Democracy-October-5-2017.pdf> [accessed on 03/04/2018].
36. 36 Cadwalladr, C. and Graham-Harrison, E. (2018). How Cambridge Analytica turned Facebook ‘likes’ into a lucrative political tool. *The Guardian*. [online] Available at: <https://www.theguardian.com/technology/2018/mar/2017/facebook-cambridge-analytica-kogan-data-algorithm> [accessed 03/04/2018].
37. 37 Deb, A., Donohue, S. & Glaisyer, T. (2017) *Ibid*

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Societal responses to ‘information disorder’ and challenges thrown up by social media platforms are varied and take place on multiple levels. Solutions are evolving – some rapidly. Many originate in the U.S., where the social media companies and Google are headquartered. Some evolving tech-related initiatives to address misinformation include:

- ▢ A commitment to engineering out of search results and news feeds what the company (not without controversy) deems to be fraudulent news^{38 39 40}
- ▢ Starving disinformation providers of click-driven advertising revenue⁴¹
- ▢ Providing tech-driven solutions for verifying digital content and images⁴²
- ▢ Funding of supportive journalism initiatives that are at the intersection of journalism, technology and academic research⁴³
- ▢ The development and use of technical standards, or trust signals, to help consumers (and algorithms) identify news emanating from credible providers.⁴⁴

At the time of writing at the start of 2018, one of the most significant of the technical standards initiatives for news organisations was The Trust Project, a consortium that works hand-in-hand with the big search engines, social media platforms and over 70 media companies around the world. Its mission is to make it easy for the public to identify news that is “accurate, accountable and ethically produced” by recognition of a trust mark. It has created eight initial technical standards⁴⁵ that a news provider should satisfy and make easily identifiable within their online design environment in order to be considered a trustworthy provider. The Trust Project’s Trust Indicators⁴⁶ are:

▢ Best Practices:

› What are your standards?

38. 38 Ling, J. (2017). *Eric Schmidt Says Google News Will ‘Engineer’ Russian Propaganda Out of the Feed*. Motherboard Vice.com. [online] Available at: https://motherboard.vice.com/en_us/article/pa39vv/eric-schmidt-says-google-news-will-delist-rt-sputnik-russia-fake-news?utm_campaign=buffer&utm_content=buffer41cba&utm_medium=social&utm_source=facebook.com+Motherboard [accessed on 03/04/2018]; <https://www.rt.com/news/411081-google-russia-answer-rt/>
39. 39 Mosseri, A. (2018). *Helping ensure news on Facebook is from trusted sources*. Facebook. <https://newsroom.fb.com/news/2018/01/trusted-sources/> [accessed on 03/04/2018].
40. 40 Stamos, A. (2018) *Authenticity matters: Why IRA has no place on Facebook*. Facebook. <https://newsroom.fb.com/news/2018/04/authenticity-matters/> [accessed on 03/04/2018].
41. 41 Love, J. & Cooke, C. (2017). *Google, Facebook move to restrict ads on fake news sites*. Reuters. [online] Available at: <https://www.reuters.com/article/us-alphabet-advertising/google-facebook-move-to-restrict-ads-on-fake-news-sites-idUSKBN1392MM> [accessed 15/06/2018].
42. 42 See Module Six. An example is <http://www.truly.media/> [accessed 15/06/2018].
43. 43 See Module Five
44. 44 The Trust Project (2017). *The Trust Project – News with Integrity*. [online] Available at: <https://thetrustproject.org/?nr=0> [accessed on 03/04/2018].
45. 45 The Trust Project (2017). Ibid
46. 46 The Trust Project (2017). Ibid

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- › Who funds the news outlet?
- › What is the outlet's mission?
- ▢ Author/Reporter Expertise: Who made this? Details about the journalist, including their expertise and other stories they have worked on.
- ▢ Type of Work: What is this? Labels to distinguish opinion, analysis and advertiser (or sponsored/'native') content from news reports.
- ▢ Citations and References: For investigative or in-depth stories, access to the sources behind the facts and assertions.
- ▢ Methods: Also for in-depth stories, information about why reporters choose to pursue a story and how they went about the process (this aids transparency).
- ▢ Locally Sourced? Lets you know when the story has local origin or expertise. Was the reporting done on the scene, with deep knowledge about the local situation or community?
- ▢ Diverse Voices: A newsroom's efforts and commitment to bringing in diverse perspectives. (Readers/viewers/listeners notice when certain voices, ethnicities, or political persuasions are missing)
- ▢ Actionable Feedback: A newsroom's efforts to engage the public's help in setting coverage priorities, contributing to the reporting process, ensuring accuracy and other areas. Readers/viewers/listeners want to participate and provide feedback that might alter or expand a story.

Trust in journalistic work also helps increase the number, diversity, and quality of sources available to journalists, with flow-on effects for audiences.

Governments, civil society and educators' responses include a greater focus on media and information literacy, dealt with in more detail in a later lesson⁴⁷.

These points were also taken up in 2017 by the World Editors Forum, whose President, Marcelo Rech, proposed that editors worldwide embrace the following five principles⁴⁸:

▢ In a world of hyper-information, *credibility, independence, accuracy, professional ethics, transparency* and *pluralism* are the values that will confirm a relationship of trust with the public.

47. 47 See Module Four

48. 48 Ireton, C. (2016). *World Editors Forum asks editors to embrace 5 principles to build trust* <https://blog.wan-iffra.org/2016/06/14/world-editors-forum-asks-editors-to-embrace-5-principles-to-build-trust> [accessed 15/06/2018].

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- **D** Next-level journalism is distinguished from other content by the vigilant and diligent questioning and verification of material circulating on social media. It acknowledges social media as a source of information for further fact-checking and as a platform for leveraging professional content.
- **D** The mission of journalism at this next level is to serve society by providing high-quality verified information and to establish news brands as a trusted certificate of origin for content.
- **D** A requirement of next-level journalism is that it goes beyond basic facts and enables and encourages analysis, contextual and investigative reporting, and informed expression of opinion, moving from the provision of news to knowledge that empowers.
- **D** Next-level journalism should be driven by trust and the guiding principles of social relevance, legitimate interest and truthfulness.

For journalists and newsrooms, more attention is given to promoting quality by improving:

- **D** Accountable, ethical journalism practices and evidence-based reporting⁴⁹
- **D** Fact checking and the calling out of disinformation and misinformation.⁵⁰
- **D** Verification of data, sources, digital images⁵¹
- **D** Engagement with the communities that journalists engage and ensuring the news agenda is in tune with societies' needs.⁵²

On this last bullet point above, evidence of a disconnect between much mainstream media and their publics was highlighted during the UK vote to exit the European Union, Brexit, and in the US 2016 Election. The strength of social media communication is direct engagement. Instructors should explore how media can better serve their audiences and thereby build trust, strengthening their relationship and the broader community.

49. 49 Wales, J. (2017). *What do we mean by evidence-based journalism?* Wikitribune. <https://medium.com/wikitribune/what-do-we-mean-by-evidence-based-journalism-3fd7113102d3> [accessed on 03/04/2018].

50. 50 See Module Five

51. 51 Bell, F. (2018). In an age of data-journalism, verification is all the more complex. For instance, in cases of massive data troves it is likely that not just inaccurate information exists, but also that it is entirely possible that deliberately planned disinformation may be included within the records. See also Module Six of this course

52. 52 Batsell, J. (2015). *Engaged journalism: connecting with digitally empowered news audiences*. New York. Columbia University Press.

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Schudson's *Six or Seven Things News Can Do for Democracy*⁵³ provides a good framework for discussion:

1. Information: provide fair and full information so citizens can make sound political choices;
2. Investigation: investigate concentrated sources of power, particularly governmental power;
3. Analysis: provide coherent frameworks of interpretation to help citizens comprehend a complex world;
4. Social empathy: tell people about others in their society and their world so that they come to appreciate the viewpoints and lives of other people, especially those less advantaged than themselves;
5. Public forum: provide a forum for dialogue among citizens, through pluralistic and interdisciplinary approaches to issues, and serve as a common carrier of the perspectives of varied groups in society;
6. Mobilisation: serve (where so desired) as advocates for political programmes and perspectives and mobilise people to act in support of these programmes, without however compromising verification standards and public interest.

Module Aims

- To encourage participants to think critically about journalism and social media
- To encourage participants to assess their place within the 'information disorder' ecosystem
- To help participants to think critically about the impact of 'information disorder' on society.

Learning Outcomes

At the end of this module, participants should have:

1. Deepened their critical understanding of how journalism can better serve democracy and open societies in a vastly expanded media environment, and the risks of 'information disorder' to democracy

53 Schudson, M. (2008). *Why Democracies Need an Unlovable Press*. Polity. Chapter Two: Six or Seven Things News Can Do For Democracy. Available at: https://books.google.co.uk/books?id=hmYGM9ecKUC&printsec=frontcover&dq=schudson+michael+6+or+seven+ways&hl=en&sa=X&ved=0ahUKEwju_ZGI6ozZAhWELsAKHc0vBIUQ6AEIKTAA-v=onepage&q&f=false [accessed on 03/04/2018].

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2. Understood the factors that drive trust in journalism and how such trust can be sustained or rebuilt
3. Be able to explain to someone else why journalism matters.

Module Format

The information in the outline of this module could form the basis for a 30-minute lecture, coupled with a 30-minute tutorial or round-table discussion on why journalism matters and how it serves the public. A 90-minute practical exercise could, through a structured conversation, explore how sceptics who do not trust journalism, might

be persuaded that not all information is equally untrustworthy; what could a news medium do to make its case for credibility within a social media environment where all information looks equal?

Linking Plan to Learning Outcomes

A. Theoretical

Module Plan	Number of hours	Learning Outcomes
Lecture and interactive discussion on truth and trust	30 mins	1,2
	-	-
Round-table discussion on why journalism matters and how it serves the public	30 mins	1, 2, 3
	-	-

B. Practical

Suggested Assignment

The assignment has three elements and requires participants to work in pairs or small groups:

1. Ask participants (working in small groups or pairs) to interview a news consumer and ask them to identify their most trusted sources of local or national news and civic information. Using Schudson's model of "Six or Seven Things News

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Can Do for Democracy” as a frame, they should then study a single edition of a publication, or themed stories in the named media, to identify and analyse how effectively these are serving their community through their journalism. Content Analysis techniques would be a useful methodology for this approach. A secondary element will be to identify which, if any, of the Trust Project’s eight trust indicators can be identified. Thirdly, the findings could form the basis for a news report or editorial comment - in writing, or as a short video or audio story which makes a case for why journalism matters.

Reading

Deb, A., Donohue, S. & Glaisyer, T. (2017). *Is Social Media A Threat To Democracy?* [ebook] Omidyar Group. Available at: <https://www.omidyargroup.com/wp-content/uploads/2017/10/Social-Media-and-Democracy-October-5-2017.pdf>

Edelman. (2017). *2017 Edelman TRUST BAROMETER - Global Results*. [online] Available at: <https://www.edelman.com/global-results/>

Howard, P. (2017) *Is social media killing democracy?* Oxford. Available at <https://www.oii.ox.ac.uk/videos/is-social-media-killing-democracy-computational-propaganda-algorithms-automation-and-public-life/>

Nossel, S. (2017). *FAKING NEWS: Fraudulent News and the Fight for Truth*. [ebook] PEN America. Available at: https://pen.org/wp-content/uploads/2017/10/PEN-America_Faking-News-Report_10-17.pdf

Schudson, M. (2008). *Why Democracies Need an Unlovable Press*. Polity. Chapter 5: Six or Seven Things News can do for Democracies, Available at https://books.google.co.uk/books?id=hmYGM9ecKUC&printsec=frontcover&dq=schudson+michael+6+or+seven+ways&hl=en&sa=X&ved=0ahUKEwju_ZGI6ozZAhWELsAKHc0vBlUQ6AEIKTAAv=onepage&q&f=false

Viner, K. (2017). *A mission for journalism in a time of crisis*. [online] the Guardian. Available at: <https://www.theguardian.com/news/2017/nov/16/a-mission-for-journalism-in-a-time-of-crisis>

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MODULE 2

Thinking about ‘information disorder’: formats of misinformation, disinformation, and mal-information by Claire Wardle and Hossein Derakhshan

Synopsis

There have been many uses of the term ‘fake news’ and even ‘fake media’ to describe reporting with which the claimant does not agree. A Google Trends map shows that people began searching for the term extensively in the second half of 2016.⁵⁴ In this module participants will learn why that term is a) inadequate for explaining the scale of information pollution, and b) why the term has become so problematic that we should avoid using it.

Unfortunately, the phrase is inherently vulnerable to being politicised and deployed as a weapon against the news industry, as a way of undermining reporting that people in power do not like. Instead, it is recommended to use the terms misinformation and disinformation. This module will examine the different types that exist and where these types sit on the spectrum of ‘information disorder’.

This covers satire and parody, click-bait headlines, and the misleading use of captions, visuals or statistics, as well as the genuine content that is shared out of context, imposter content (when a journalist’s name or a newsroom logo is used by people with no connections to them), and manipulated and fabricated content. From all this, it emerges that this crisis is much more complex than the term ‘fake news’ suggests.

If we want to think about solutions to these types of information polluting our social media streams and stopping them from flowing into traditional media outputs, we need to start thinking about the problem much more carefully. We also need to think about the people who are creating this type of content, and what is motivating them to do this. What types of content are they producing, and how are they being received by audiences? And when those same audience members decide to re-share those posts, what’s motivating them to do that? There are many aspects to this issue, and many of the debates are not grasping this complexity. By the end of this module, learners should feel able to use terminology and definitions that are appropriate for discussing the problems associated with ‘information disorder’.

54 Google Trend Map of the term *Fake News* <https://trends.google.com/trends/explore?date=today%205-y&q=fake%20news> [accessed 06/04/2018].

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Outline

This handbook generally uses the terms “disinformation” and “misinformation” to contrast with the verifiable information, in the public interest, which is what authentic journalism gives rise to. In this module, focus is put on the distinctiveness of disinformation.

Much of the discourse on ‘fake news’ conflates two notions: misinformation and disinformation. It can be helpful, however, to propose that misinformation is information

that is false, but the person who is disseminating it believes that it is true.

Disinformation

is information that is false, and the person who is disseminating it knows it is false. It is a deliberate, intentional lie, and points to people being actively disinformed by malicious actors.⁵⁵

A third category could be termed mal-information; information, that is based on reality, but used to inflict harm on a person, organisation or country. An example is a report that reveals a person’s sexual orientation without public interest justification. It is important to distinguish messages that are true from those that are false, but also those that are true (and those messages with some truth) but which are created, produced or distributed by “agents” who intend to harm rather than serve the public interest. Such mal-information – like true information that violates a person’s privacy without public interest justification - goes against the standards and ethics of journalism.

Notwithstanding the distinctions above, the consequences on the information environment and society may be similar (e.g. corrupting the integrity of democratic process, reducing vaccination rates). In addition, particular cases may exhibit combinations of these three conceptualisations, and there is evidence that individual examples of one are often accompanied by the others (e.g. on different platforms or in sequence) as part of

a broader information strategy by particular actors. Nevertheless, it is helpful to keep the distinctions in mind because the causes, techniques and remedies can vary accordingly.

The 2017 French presidential election provided examples that illustrate all three types of ‘information disorder’.

1. Examples of disinformation:

One of the attempted hoaxes of the French election campaign, was the creation of a sophisticated duplicate version of the Belgian newspaper *Le Soir*⁵⁶ with a false article claiming that the presidential candidate Emmanuel Macron was being funded by Saudi Arabia. Another example was the circulation of documents online claiming falsely that he had opened an offshore bank account in the Bahamas.⁵⁷ And finally, disinformation circulated via ‘Twitter raids’ in which loosely connected networks of individuals simultaneously took to Twitter with identical hashtags and messages to spread rumours about the candidate’s personal life.

2. Examples of misinformation:

A terror attack on the Champs Elysees in Paris on 20 April 2017 inspired a great deal of misinformation⁵⁸ as is the case in almost all breaking news situations. Individuals on social media unwittingly published a number of rumours, including the news that a second policeman had been killed, for example. The people sharing this type of content are rarely doing so to cause harm. Rather, they are caught up in the moment, trying to be helpful, but fail to adequately inspect and verify the information they are sharing.

3. Examples of mal-information:

One striking example of mal-information occurred when Emmanuel Macron’s emails were leaked just before the run-off vote on 7 May. The emails were regarded as genuine. However, by releasing private information into the public sphere minutes before the standard electoral ban on any coverage immediately ahead of polling, the leak was designed to cause maximum harm to the Macron campaign. The term propaganda is not synonymous with disinformation, although disinformation can serve the interests of propaganda. But propaganda is usually more overtly manipulative than disinformation, typically because it traffics in emotional rather than informational messaging.⁵⁹

In this module, we concentrate on misinformation and particularly disinformation, and share some examples of further different types.

56. 56 CrossCheck, 2017. *Was Macron’s campaign for French Presidency financed by Saudi Arabia?*: Available at <https://crosscheck.firstdraftnews.org/checked-french/macrons-campaign-french-presidency-financed-saudi-arabia/> [accessed 03/04/2018].

57. 57 CrossCheck, 2017. *Did Emmanuel Macron Open an Offshore Account?* CrossCheck, Available at <https://crosscheck.firstdraftnews.org/checked-french/emmanuel-macron-open-offshore-account/> [accessed 03/04/2018].

58. 58 One example was the rumour that Muslims in the UK celebrated the attack. This was debunked by the CrossCheck project: CrossCheck, (April 22, 2017) *Did London Muslims ‘celebrate’ a terrorist attack on the Champs-Elysees?* CrossCheck, Available at <https://crosscheck.firstdraftnews.com/checked-french/london-muslims-celebrate-terrorist-attack-champs-elysees/> [accessed 03/04/2018].

59. 59 Neale, S. (1977). *Propaganda*. Screen 18-3, pp 9-40

The categories of disinformation, misinformation and mal-information outlined above should not be conflated with different orientations with genuine news narratives.

For example, one journalist may write, “While not in the league of Bernie Madoff, the alleged fraud in this new case has hit small investors hard”. Another writer could legitimately put it the other way around: “The alleged fraud in this new case has hit small investors hard, but it is not in the league of Bernie Madoff”. The second phrasing does more to minimise the comparative significance of the new case. The matter of differing emphasis in these examples does not per se amount to perpetuating misinformation or disinformation in the senses described below. These could be two legitimate ways of interpreting the same situation.

The point is that narrative is present in news, as well as in disinformation, misinformation and mal-information. Thus narrative is embedded in what facts are selected as salient in the news (or in what facts are made up or taken out of context in toxic communications). A news report on crime, that is not disinformation or its cousins, may see it as relevant to mention the presumed race or nationality of a perpetrator and victim. It may be a fact that an alleged mugger is a migrant and a male, and the apparent victim a national who is female; whether any of that is actually salient to the story, however, is a function of investigative power of the journalist, and particularly part of the ideology, perspective and narrative of significance and causality that the reporter consciously or unconsciously puts ‘on the table’. This is one reason why “fact-checking” can be profitably accompanied by “narrative unpacking” – examining the structures of meaning within which facts and non-facts are mobilised for particular purposes. Narratives within legitimate journalism may vary, and their existence does not mean that journalism loses its distinctiveness when compared to narratives in other forms of communication, such as the seven listed below:

1. Satire and Parody

Including satire in a typology about disinformation and misinformation, is perhaps surprising. Satire and parody could be considered as a form of art. However, in a world where people increasingly receive information via their social feeds, there has been confusion when it is not understood a site is satirical. An example is from *The Khabaristan Times*, a satirical column and site that were part of the news site *Pakistan Today*.⁶⁰ In January 2017, the site was blocked in Pakistan and therefore stopped publishing.⁶¹

60. 60 Pakistan Today (2018). *Anthropologists make contact with remote cut-off tribe still thanking Raheel Sharif*. [online] p.Khabaristan Today. Available at: <https://www.pakistantoday.com.pk/2017/01/11/anthropologists-make-contact-with-remote-cut-off-tribe-still-thanking-raheel-sharif/> [accessed 06/04/2018].

61. 61 Among the resources for consultation here is one written by co-editor of this book, Julie Posetti, along with Alice Mathews, available at: (TBA)

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2. False Connection

When headlines, visuals or captions do not support the content, this is an example of false connection. The most common example of this type of content is clickbait headlines. With the increased competition for audience attention, editors increasingly have to write headlines to attract clicks, even if when people read the article they feel that they have been deceived. A particularly egregious example can be found on *The Political Insider* website⁶². This can also happen when visuals or captions are used, particularly on sites like Facebook, to give a certain impression, which is not backed up by the text. But when people scroll through feeds on their social accounts without clicking through to articles (which often happens), misleading visuals and captions can be especially deceptive.

3. Misleading Content This type of content is when there is a misleading use of information to frame issues or individuals in certain ways by cropping photos, or choosing quotes or statistics selectively. This is called Framing Theory⁶³. Some examples have been exposed on Rappler.com.⁶⁴ Visuals are particularly powerful vehicles for disseminating misleading information, as our brains are less likely to be critical of visuals.⁶⁵ “Native” or paid advertising that mimics editorial content also falls into this category when it is insufficiently identified as sponsored.⁶⁶

4. False Context One of the reasons the term ‘fake news’ is so unhelpful, is because genuine content is often seen being re-circulated out of its original context. For example, an image from Vietnam, captured in 2007, re-circulated seven years later, was shared under the guise that it was a photograph from Nepal in the aftermath of the earthquake in 2015.⁶⁷

5. Imposter Content

There are real issues with journalists having their bylines used alongside articles they did not write, or organisations’ logos used in videos or images that they did not create. For example, ahead of the Kenyan elections in 2017, *BBC Africa* found out that someone had created a video with a photoshopped BBC logo and strap line, and it was circulating

62. 62 The Political Insider (2015). *First time voter waited 92 years to meet Trump... what happened next is AMAZING!* [online] Available at: [https:// thepoliticalinsider.com/first-time-voter-waited-92-years-to-meet-trump-what-happened-next-is-amazing/](https://thepoliticalinsider.com/first-time-voter-waited-92-years-to-meet-trump-what-happened-next-is-amazing/) [accessed 06/04/2018].
63. 63 Entman, R., Matthes, J. and Pellicano, L. (2009). Nature, sources, and effects of news framing. In: K. Wahl-Jorgensen and T. Hanitzsch (Contributor), ed., *Handbook of Journalism studies*. [online] New York: Routledge, pp.196-211. Available at: <https://centreforjournalism.co.uk/sites/default/files/richardpendry/Handbook%20of%20Journalism%20Studies.pdf> [accessed 03/04/ 2018].
64. 64 Punongbayan, J. (2017). *Has change really come? Misleading graphs and how to spot them*. Rappler.com. [online] Available at: <https://www.rappler.com/thought-leaders/20177731-duterte-change-fake-news-graphs-spot> [accessed 06/04/2018].
65. 65 See article by Hannah Guy in required reading section of this lesson
66. 66 See Module Three
67. 67 Pham, N. (2018). *Haunting ‘Nepal quake victims photo’ from Vietnam*. BBC. [online] Available at: <http://www.bbc.co.uk/news/world-asia-32579598> <https://www.rappler.com/thought-leaders/20177731-duterte-change-fake-news-graphs-spot> [accessed 06/04/2018].

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on *WhatsApp*.⁶⁸ They therefore had to make a video that they shared on social media, warning people not to be fooled by the fabricated video.

6. Manipulated Content

Manipulated content is when genuine content is manipulated to deceive. An example from South Africa shows manipulated images of HuffPost Editor-at-Large Ferial Haffajee – in one case, sitting on the lap of a businessman, Johan Rupert – imputing a personal relationship with him.⁶⁹

7. Fabricated Content

This type of content can be text format, such as the completely fabricated ‘news sites’, like WTOE5 News, the self-proclaimed fantasy news site which published an article suggesting that the Pope had endorsed Donald Trump for President. Or it can be visual, as was the case when a graphic was created which incorrectly suggested that people could vote for Hillary Clinton via SMS⁷⁰. These graphics targeted minority communities on social networks in the lead up to the Presidential election in the USA.

The public in general, and journalists especially, need to separately examine the ‘elements’ of ‘information disorder’: the agent, messages and interpreters. In this matrix, there are questions that need to be asked of each element. The agent who creates a fabricated message might be different to the agent who produces that message—who might also be different from the ‘agent’ who distributes the message. Similarly, there is a need for a thorough understanding of who these agents are and what motivates them. The different types of messages being distributed by agents also need to be understood, so that we can start estimating the scale of each and begin addressing them. (The debate to date has been overwhelmingly focused on fabricated text news sites, but visual content is just as widespread and much harder to identify and debunk.)

Finally, there is a need to consider the three different ‘phases’ of ‘information disorder’: creation, production, and distribution (Figure 2). It is important to consider the different phases of an instance of ‘information disorder’ alongside its elements because the agent who masterminds the content is often separate from the producers and disseminators.

68. 68 BBC (2017). *Kenya election: Fake CNN and BBC news reports circulate*. [Online] Available at: <http://www.bbc.co.uk/news/world-africa-40762796> [accessed 06/04/2018].

69. 69 Haffajee, F. (2017). *Ferial Haffajee: The Gupta fake news factory and me*. HuffPost South Africa. [online] Available at: https://www.huffingtonpost.co.za/2017/06/05/ferial-haffajee-the-gupta-fake-news-factory-and-me_a_22126282/ [accessed 06/04/2018].

70. 70 Haltiwanger, J. (2016). Trump Trolls Tell Hillary Clinton Supporters They Can Vote Via Text. Elite Daily. Available at <https://www.elitedaily.com/news/politics/trump-trolls-hillary-clinton-voting-text-message/1680338> [accessed on 23/03/2018].

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For example, the motivations of the mastermind who ‘creates’ a state-sponsored disinformation campaign are very different from those of the low-paid ‘trolls’ tasked with turning the campaign’s themes into specific posts. And once a message has been distributed, it can be reproduced and redistributed endlessly, by many different actors, all with different motivations. For example, a social media post can be distributed

by several communities, leading its message to be picked up and reproduced by the mainstream media (operating without sufficient scrutiny) and further distributed to still other communities. Only by dissecting ‘information disorder’ in this manner can we begin to understand these nuances.⁷¹

The example of the site that published a viral story that the Pope endorsed presidential candidate Donald Trump is one of the most famous.⁷² It is a useful case study for thinking about the different phases of ‘information disorder’ (See Figure 3).

Module Aims

- To be a more discerning consumer of information found online, by thinking about the broad spectrum of disinformation and misinformation.
- To think critically about the (often anonymous or imposter) people who create these types of information, what formats it takes, how it may be interpreted and how it spreads.
- To understand the complexities of ‘information disorder’, particularly the need to differentiate between those who create these types of information, the formats they use and the way that audiences may share those messages.
- To be able to consider the difficulties we have in terms of addressing the challenges of disinformation and misinformation.
- To underline the issue of how the ‘information disorder’ affects democracies and open societies – the subject of the previous module.

⁷² WTOE 5News (2016). *Pope Francis shocks world, endorses Donald Trump for President, releases statement*. [online] Available at: <https://web.archive.org/web/20161115024211/http://wtoc5news.com/us-election/pope-francis-shocks-world-endorses-donald-trump-for-president-releases-statement/> [accessed 06/04/2018].

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Learning Outcomes

By the end of this course, participants will be able to:

1. Appreciate the ways in which this topic has been discussed and shaped by politicians, the news media and academics.
2. Understand how harm and falsity are ways of thinking about 'information disorder'.
3. Understand the types of misinformation and disinformation and apply them to different examples.
4. Think critically about an example of disinformation, breaking down who initiated and/or created it, what the message looked like and how it might have been interpreted by audiences.
5. Explain to someone else why it is important that we think about this issue carefully.

Module Format

Theoretical Lecture & Practical Workshop:

The slides for this Module⁷³ are designed to support a longer-form interactive workshop.

However, for the purpose of this curriculum, the text above is suggested as the basis for a theoretical lecture. The practical exercises contained within the slides have been extracted for a 90-minute tutorial. Educators should work through the slides, using the discussion questions and exercises.

Exercise 1: Look at Figure 4 below, which explains '7 types of disinformation and misinformation'. In pairs or small groups, participants can be asked to provide examples that fit into these categories.

Suggested Assignment

Create a storyboard⁷⁴ for an explanatory video that a social media company could run at the top of the Newsfeed to educate their users about what they should watch out for when they are consuming information on the site. Participants could include examples of disinformation and misinformation that they have encountered in the course of

this module to highlight the risks of simply 'liking', 'sharing', and commenting on posts where the reader has not ascertained whether it is likely to be true or not. A simple storyboarding tool can be found here: <http://www.storyboardthat.com/>

Materials

Slides: https://en.unesco.org/sites/default/files/fake_news_syllabus_-_model_course_1_-_slide_deck.pdf

Reading

Berger, G. 2017. Fake news and the future of professional and ethical journalism. Presentation at conference organized by the Joint Extremism/Digital Europe Working Group Conference of the European Parliament on 6 September 2017 https://en.unesco.org/sites/default/files/fake_news_berger.pdf

Busby, M. I. Khan & E. Watling (2017) *Types of Misinformation During the UK Election*, First Draft News, Available at <https://firstdraftnews.com/misinfo-types-uk-election/>

Guy, H. (2017) *Why we need to understand misinformation through visuals*, First Draft News, Available at <https://firstdraftnews.com/understanding-visual-misinfo/>

74 Note: Storyboarding is the creative planning process used in advertising, film, documentary-making and journalism that presents a frame- by-frame pictorial representation of the flow of text, video or audio content

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Karlova, N.A. and Fisher, K.E. (2012) "Plz RT": A Social Diffusion Model of Misinformation and Disinformation for Understanding Human Information Behaviour. Proceedings of the ISIC2012 (Tokyo). Available at https://www.hastac.org/sites/default/files/documents/karlova_12_isic_misdismodel.pdf

Silverman, C. (2017) *This is How your Hyperpartisan Political News Get Made*, BuzzFeed News, Available at <https://www.buzzfeed.com/craigsilverman/how-the-hyperpartisan-sausage-is-made?>

Wardle, C. & H. Derakhshan (2017) *Information Disorder: Towards an Interdisciplinary Framework for Research and Policy-Making*. Council of Europe. Available at <https://firstdraftnews.com/resource/coe-report/>

Wardle, C. & H. Derakhshan (2017) *One year on, we're still not recognizing the complexity of information disorder online*, First Draft News, Available at https://firstdraftnews.org/coe_infodisorder/

Zuckerman, E. (2017) *Stop Saying Fake News, It's Not Helping*, My Heart's in Accra, Available at <http://www.ethanzuckerman.com/blog/2017/01/30/stop-saying-fake-news-its-not-helping/>

THE ELEMENTS OF JOURNALISM

In their book [The Elements of Journalism](#), Bill Kovach and Tom Rosenstiel identify the essential principles and practices of journalism.

Here are 10 elements common to good journalism, drawn from the book.

JOURNALISM'S FIRST OBLIGATION IS TO THE TRUTH

Good decision-making depends on people having reliable, accurate facts put in a meaningful context. Journalism does not pursue truth in an absolute or philosophical sense, but in a capacity that is more down to earth.

“All truths – even the laws of science – are subject to revision, but we operate by them in the meantime because they are necessary and they work,” Kovach and Rosenstiel write in the book. Journalism, they continue, thus seeks “a practical and functional form of truth.” It is not the truth in the absolute or philosophical or scientific sense but rather a pursuit of “the truths by which we can operate on a day-to-day basis.”

This “journalistic truth” is a process that begins with the professional discipline of assembling and verifying facts. Then journalists try to convey a fair and reliable account of their meaning, subject to further investigation.

Journalists should be as transparent as possible about sources and methods so audiences can make their own assessment of the information. Even in a world of expanding voices, “getting it right” is the foundation upon which everything else is built – context, interpretation, comment, criticism, analysis and debate. The larger truth, over time, emerges from this forum.

As citizens encounter an ever-greater flow of data, they have more need – not less – for suppliers of information dedicated to finding and verifying the news and putting it in context.

ITS FIRST LOYALTY IS TO CITIZENS

The publisher of journalism – whether a media corporation answering to advertisers and shareholders or a blogger with his own personal beliefs and priorities — must show an ultimate allegiance to citizens. They must strive to put the public interest – and the truth – above their own self-interest or assumptions.

A commitment to citizens is an implied covenant with the audience and a foundation of the journalistic business model – journalism provided “without fear or favor” is perceived to be more valuable than content from other information sources.

Commitment to citizens also means journalism should seek to present a representative picture of constituent groups in society. Ignoring certain citizens has the effect of disenfranchising them.

The theory underlying the modern news industry has been the belief that credibility builds a broad and loyal audience and that economic success follows in turn. In that regard, the business people in a news organization also must nurture – not exploit – their allegiance to the audience ahead of other considerations.

Technology may change but trust – when earned and nurtured – will endure.

ITS ESSENCE IS A DISCIPLINE OF VERIFICATION

Journalists rely on a professional discipline for verifying information.

While there is no standardized code as such, every journalist uses certain methods to assess and test information to “get it right.”

Being impartial or neutral *is not* a core principle of journalism. Because the journalist must make decisions, he or she is not and cannot be objective. But journalistic *methods* are objective.

When the concept of objectivity originally evolved, it did not imply that journalists were free of bias. It called, rather, for a consistent method of testing information – a transparent approach to evidence – precisely so that personal and cultural biases would not undermine the accuracy of the work. The method is objective, not the journalist.

Seeking out multiple witnesses, disclosing as much as possible about sources, or asking various sides for comment, all signal such standards. This discipline of verification is what separates journalism from other forms of communication such as propaganda, advertising, fiction, or entertainment.

ITS PRACTITIONERS MUST MAINTAIN AN INDEPENDENCE FROM THOSE THEY COVER

Independence is a cornerstone of reliability.

On one level, it means not becoming seduced by sources, intimidated by power, or compromised by self-interest. On a deeper level it speaks to an independence of spirit and an open-mindedness and intellectual curiosity that helps the journalist see beyond his or her own class or economic status, race, ethnicity, religion, gender or ego.

Journalistic independence, write Kovach and Rosenstiel, is not neutrality. While editorialists and commentators are not neutral, the source of their credibility is still their accuracy, intellectual fairness and ability to inform – not their devotion to a certain group or outcome. In our independence, however, journalists must avoid straying into arrogance, elitism, isolation or nihilism.

IT MUST SERVE AS AN INDEPENDENT MONITOR OF POWER

Journalism has an unusual capacity to serve as watchdog over those whose power and position most affect citizens. It may also offer voice to the voiceless. Being an independent monitor of power means “watching over the powerful few in society on behalf of the many to guard against tyranny,” Kovach and Rosenstiel write.

The earliest journalists firmly established as a core principle their responsibility to examine unseen corners of society.

The watchdog role is often misunderstood, even by journalists, to mean “afflict the comfortable.” While upsetting the applecart may certainly be a result of watchdog journalism, the concept as introduced in the mid-1600s was far less combative. Rather,

it sought to redefine the role of the journalist from a passive stenographer to more a curious observer who would “search out and discover the news.”

The watchdog role also means more than simply monitoring government. “The earliest journalists,” write Kovach and Rosenstiel, “firmly established as a core principle their responsibility to examine unseen corners of society. The world they chronicled captured the imagination of a largely uninformed society, creating an immediate and enthusiastic popular following.”

Finally, the purpose of the watchdog extends beyond simply making the management and execution of power transparent, to making known and understood the effects of that power. This includes reporting on successes as well as failures.

Journalists have an obligation to protect this watchdog freedom by not demeaning it in frivolous use or exploiting it for commercial gain.

IT MUST PROVIDE A FORUM FOR PUBLIC CRITICISM AND COMPROMISE

The news media are common carriers of public discussion, and this responsibility forms a basis for special privileges that news and information providers receive from democratic societies.

These privileges can involve subsidies for distribution or research and development (lower postal rates for print, use of public spectrum by broadcasters, development and management of the Internet) to laws protecting content and free speech (copyright, libel, and shield laws).

These privileges, however, are not pre-ordained or perpetual. Rather, they are conferred because of the need for an abundant supply of information. They are predicated on the assumption that journalism – because of its principles and practices – will supply a steady stream of higher quality content that citizens *and* government will use to make better decisions.

Traditionally, this covenant has been between news organizations and government. The new forms of digital media, however, place a responsibility on everyone who “publishes” content – whether for profit or for personal satisfaction – in the public domain.

The raw material cast into the marketplace of ideas sustains civic dialogue and serves society best when it consists of verified information rather than just prejudice and supposition.

Journalism should also attempt to fairly represent varied viewpoints and interests in society and to place them in context rather than highlight only the conflicting fringes of debate. Accuracy and truthfulness also require that the public discussion not neglect points of common ground or instances where problems are not just identified but also solved.

Journalism, then, is more than providing an outlet for discussion or adding one’s voice to the conversation. Journalism carries with it a responsibility to improve the quality of debate by providing verified information and intellectual rigor. A forum without regard

for facts fails to inform and degrades rather than improves the quality and effectiveness of citizen decision-making.

IT MUST STRIVE TO KEEP THE SIGNIFICANT INTERESTING AND RELEVANT

Journalism is storytelling with a purpose. It should do more than gather an audience or catalogue the important. It must balance what readers know they want with what they cannot anticipate but need.

Writing coaches Roy Peter Clark and Chip Scanlan describe effective newswriting as the intersection of civic clarity, the information citizens need to function, and literary grace, which is the reporter's storytelling skill set. In other words, part of the journalist's responsibility is providing information in such a way people will be inclined to listen. Journalists must thus strive to make the significant interesting and relevant.

Quality is measured both by how much a work engages its audience and enlightens it. This means journalists must continually ask what information has the most value to citizens and in what form people are most likely to assimilate it. While journalism should reach beyond such topics as government and public safety, journalism overwhelmed by trivia and false significance trivializes civic dialogue and ultimately public policy.

IT MUST KEEP THE NEWS COMPREHENSIVE AND PROPORTIONAL

Journalism is our modern cartography. It creates a map for citizens to navigate society.

As with any map, its value depends on a completeness and proportionality in which the significant is given greater visibility than the trivial.

Keeping news in proportion is a cornerstone of truthfulness. Inflating events for sensation, neglecting others, stereotyping, or being disproportionately negative all make a less reliable map. The most comprehensive maps include all affected communities, not just those with attractive demographics. The most complete stories take into account diverse backgrounds and perspectives.

Though proportion and comprehensiveness are subjective, their ambiguity does not lessen their significance.

ITS PRACTITIONERS MUST BE ALLOWED TO EXERCISE THEIR PERSONAL CONSCIENCE

Doing journalism, whether as a professional writing for a news organization or as an online contributor in the public space, involves one's moral compass and demands a personal sense of ethics and responsibility.

Because "news" is important, those who provide news have a responsibility to voice their personal conscience out loud and allow others to do so as well. They must be

willing to question their own work and to differ with the work of others if fairness and accuracy demand they do so.

News organizations do well to nurture this independence by encouraging individuals to speak their minds. Conversation and debate stimulate the intellectual diversity of minds and voices necessary to understand and accurately cover an increasingly diverse society. Having a diverse newsroom does little if those different voices are not spoken or heard.

It's also a matter of self-interest. Employees encouraged to raise their hands may "save the boss from himself" or protect the news organization's reputation by pointing out errors, flagging important omissions, questioning misguided assumptions, or even revealing wrongdoing.

Having a sense of ethics is perhaps most important for the individual journalist or online contributor.

Increasingly, those who produce "the news" work in isolation, whether from a newsroom cubicle, the scene of a story, or their home office. They may file directly to the public without the safety net of editing, a second set of eyes, or the collaboration of others. While crowdsourcing by the audience may catch and correct errors or misinformation, the reputation of the author and the quality of public dialogue are nevertheless damaged.

CITIZENS, TOO, HAVE RIGHTS AND RESPONSIBILITIES WHEN IT COMES TO THE NEWS

The average person now, more than ever, works like a journalist.

Writing a blog entry, commenting on a social media site, sending a tweet, or "liking" a picture or post, likely involves a shorthand version of the journalistic process. One comes across information, decides whether or not it's believable, assesses its strength and weaknesses, determines if it has value to others, decides what to ignore and what to pass on, chooses the best way to share it, and then hits the "send" button.

Though this process may take only a few moments, it's essentially what reporters do.

Two things, however, separate this journalistic-like process from an end product that *is* "journalism." The first is motive and intent. The purpose of journalism is to give people the information they need to make better decisions about their lives and society. The second difference is that journalism involves the conscious, systematic application of a discipline of verification to produce a "functional truth," as opposed to something that is merely interesting or informative. Yet while the process is critical, it's the end product – the "story" – by which journalism is ultimately judged. Today, when the world is awash in information and news is available any time everywhere, a new relationship is being formed between the suppliers of journalism and the people who consume it.

The new journalist is no longer a gatekeeper who decides what the public should and should not know. The individual is now his or her own circulation manager and editor.

To be relevant, journalists must now verify information the consumer already has or is likely to find and then help them make sense of what it means and how they might use it.

Thus, write Kovach and Rosenstiel, “The first task of the new journalist/sense maker is to verify what information is reliable and then order it so people can grasp it efficiently.” A part of this new journalistic responsibility is “to provide citizens with the tools they need to extract knowledge for themselves from the undifferentiated flood of rumor, propaganda, gossip, fact, assertion, and allegation the communications system now produces.”

This guide, like many of the others in API’s Journalism Essentials section, is largely based on the research and teachings of the Committee of Concerned Journalists — a consortium of reporters, editors, producers, publishers, owners and academics that for 10 years facilitated a discussion among thousands of journalists about what they did, how they did it, and why it was important. The author, Walter Dean, was CCJ training director, and former API Executive Director Tom Rosenstiel who previously co-chaired the committee.

Public relations (PR)

Public relations is the practice of managing and disseminating information from an individual or an [organization](#) (such as a [business](#), [government agency](#), or a [nonprofit organization](#)) to the public in order to influence their perception. Public relations and [publicity](#) differ in that PR is controlled internally, whereas publicity is not controlled and contributed by external parties.^[1] Public relations may include an organization or individual gaining [exposure](#) to their audiences using topics of public interest and news items that do not require direct payment.^[2] The exposure mostly is [media](#)-based. This differentiates it from [advertising](#) as a form of [marketing communications](#). Public relations aims to create or obtain coverage for clients for free, also known as [earned media](#), rather than paying for [marketing](#) or advertising also known as paid media. But in the early 21st century, advertising is also a part of broader PR activities.^[3]

An example of good public relations would be generating an article featuring a PR firm's client, rather than paying for the client to be advertised next to the article. The aim of public relations is to inform the public, prospective customers, investors, partners, employees, and other [stakeholders](#), and persuade them to maintain a positive or favorable view about the organization, its [leadership](#), products, or political decisions. Public relations professionals typically work for PR and marketing firms, businesses and [companies](#), [government](#), and [public officials](#) as [public information officers](#) and [nongovernmental organizations](#), and nonprofit organizations. Jobs central to public relations include internal positions such as public relations coordinator, public relations specialist, public relations manager, and outside agency positions such as account coordinator, [account executive](#), account supervisor, and media relations manager.^[4]

Public relations specialists establish and maintain relationships with an organization's target [audience](#), the media, relevant trade media, and other [opinion leaders](#). Common responsibilities include designing communications campaigns, writing [press releases](#) and other content for news, working with the [press](#), arranging [interviews](#) for company spokespeople, writing [speeches](#) for company leaders, acting as an organization's [spokesperson](#), preparing clients for [press conferences](#), media interviews and speeches, writing [website](#) and [social media](#) content, managing company reputation ([crisis management](#)), managing [internal communications](#), and marketing activities like brand awareness and event management.^[5] Success in the field of public relations requires a deep understanding of the interests and concerns

of each of the company's many stakeholders. The public relations professional must know how to effectively address those concerns using the most powerful tool of the public relations trade, which is publicity.^[6]

DEFINITIONS^[EDIT]

[Ivy Lee](#),^[7] the man who turned around the [Rockefeller](#) name and image, and his friend, [Edward Louis Bernays](#),^[8] established the first definition of public relations in the early 20th century as follows: "a management function, which tabulates public attitudes, defines the policies, procedures and interests of an organization... followed by executing a program of action to earn public understanding and acceptance."^[9] However, when Lee was later asked about his role in a hearing with the United Transit Commission, he said "I have never been able to find a satisfactory phrase to describe what I do."^[10] In 1948, historian [Eric Goldman](#) noted that the definition of public relations in Webster's would be "disputed by both practitioners and critics in the field."^[10]

According to Bernays, the public relations counsel is the agent working with both modern media of communications and group formations of society in order to provide ideas to the public's consciousness. Furthermore, he is also concerned with ideologies and courses of actions as well as material goods and services and public utilities and industrial associations and large trade groups for which it secures popular support.^[11]

In August 1978, the World Assembly of Public Relations Associations defined the field as "the art and [social science](#) of analyzing [trends](#), predicting their [consequences](#),^[12] counselling organizational leaders and implementing planned programs of action, which will serve both the organization and the [public interest](#)."^[13]

[Public Relations Society of America](#),^[14] a professional trade association,^[15] defined public relations in 1982 as: "Public relations helps an organization and its publics adapt mutually to each other."^[16]

In 2011 and 2012, the PRSA solicited crowd supplied definitions for the term and allowed the public to vote on one of three finalists. The winning definition stated that: "Public relations is a strategic communication process that builds mutually beneficial relationships between organizations and their publics."^[17]

Public relations can also be defined as the practice of managing [communication](#) between an organization and its publics.^[18]

PROPAGANDA

Propaganda is communication that is primarily used to influence or persuade an audience to further an agenda, which may not be objective and may be selectively presenting facts to encourage a particular synthesis or perception, or using [loaded language](#) to produce an emotional rather than a rational response to the information that is being presented.^[1] Propaganda can be found in a wide variety of different contexts.^[2]

In the 20th century, the English term *propaganda* was often associated with a [manipulative](#) approach, but historically, propaganda has been a neutral descriptive term of any material that promotes certain opinions or [ideologies](#).^{[1][3]} Equivalent non-English terms have also largely retained the original neutral connotation.^[citation needed]

A wide range of materials and media are used for conveying propaganda messages, which changed as new technologies were invented, including paintings, cartoons, posters, pamphlets, films, radio shows, TV shows, and websites. More recently, the digital age has given rise to new ways of disseminating propaganda, for example, bots and algorithms are currently being used to create computational propaganda and fake or [biased news](#) and spread it on social media.

ETYMOLOGY[[EDIT](#)]

Main article: [Propaganda Fide](#)

Propaganda is a modern Latin word, ablative singular feminine of the gerundive form of *propagare*, meaning 'to spread' or 'to propagate', thus *propaganda* means *for that which is to be propagated*.^[4] Originally this word derived from a new administrative body of the [Catholic Church](#) ([congregation](#)) created in 1622 as part of the [Counter-Reformation](#), called the [Congregatio de Propaganda Fide](#) (*Congregation for Propagating the Faith*), or informally simply *Propaganda*.^{[3][5]} Its activity was aimed at "propagating" the Catholic faith in non-Catholic countries.^[3]

From the 1790s, the term began being used also to refer to *propaganda* in [secular](#) activities.^[3] The term began taking a pejorative or negative connotation in the mid-19th century, when it was used in the political sphere.^[3]

DEFINITION[[EDIT](#)]

Propaganda was conceptualized as a form of influence designed to build social consensus. In the 20th century, the term propaganda emerged along with the rise of

mass media, including newspapers and radio. As researchers began studying the effects of media, they used [suggestion theory](#) to explain how people could be influenced by emotionally-resonant persuasive messages. [Harold Lasswell](#) provided a broad definition of the term propaganda, writing it as: "the expression of opinions or actions carried out deliberately by individuals or groups with a view to influencing the opinions or actions of other individuals or groups for predetermined ends and through psychological manipulations."^[6] Garth Jowett and Victoria O'Donnell theorize that propaganda and [persuasion](#) are linked as humans use communication as a form of [soft power](#) through the development and cultivation of propaganda materials.^[7] In a 1929 literary debate with [Edward Bernays](#), [Everett Dean Martin](#) argues that, "Propaganda is making puppets of us. We are moved by hidden strings which the propagandist manipulates."^[8] In the 1920s and 1930s, propaganda was sometimes described as all-powerful. For example, Bernays acknowledged in his book [Propaganda](#) that "The conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country. We are governed, our minds are molded, our tastes formed, our ideas suggested, largely by men we have never heard of."^[9]

ADVERTISING

Advertising is the practice and techniques employed to bring attention to a product or service. Advertising aims to put a product or service in the spotlight in hopes of drawing it attention from consumers. It is typically used to promote a specific good or service, but there are wide range of uses, the most common being the commercial advertisement.

Commercial advertisements often seek to generate increased consumption of their products or services through "[branding](#)", which associates a product name or image with certain qualities in the minds of consumers. On the other hand, ads that intend to elicit an immediate sale are known as direct-response advertising. Non-commercial entities that advertise more than consumer products or services include political parties, interest groups, religious organizations and governmental agencies. Non-profit organizations may use free modes of persuasion, such as a public service announcement. Advertising may also help to reassure employees or shareholders that a company is viable or successful.

In the 19th century, [soap](#) businesses were among the first to employ large-scale advertising campaigns. [Thomas J. Barratt](#) was hired by [Pears](#) to be its brand manager—the first of its kind—and in addition to creating slogans and images he recruited West End stage actress and socialite [Lillie Langtry](#) to become the poster-girl for Pears, making her the first celebrity to endorse a commercial product.^[1] Modern advertising originated with the techniques introduced with [tobacco advertising](#) in the 1920s, most significantly with the campaigns of [Edward Bernays](#), considered the founder of modern, "[Madison Avenue](#)" advertising.^{[2][3]}

Worldwide spending on advertising in 2015 amounted to an estimated [US\\$529.43 billion](#).^[4] Advertising's projected distribution for 2017 was 40.4% on TV, 33.3% on digital, 9% on newspapers, 6.9% on magazines, 5.8% on outdoor and 4.3% on radio.^[5] Internationally, the largest ("Big Five") [advertising agency](#) groups are [Omnicom](#), [WPP](#), [Publicis](#), [Interpublic](#), and [Dentsu](#).^[6]

In Latin, *advertere* means "to turn towards".^[7]

brand

A **brand** is a name, term, design, symbol or any other feature that distinguishes one seller's good or service from those of other sellers.^{[2][3][4][5]} Brands are used in [business](#), [marketing](#), and [advertising](#) for recognition and, importantly, to create and store value as brand equity for the object identified, to the benefit of the brand's customers, its owners and [shareholders](#).^[6] **Brand names** are sometimes distinguished from [generic](#) or [store brands](#).

The practice of branding - in the original literal sense of marking by burning - is thought to have begun with the [ancient Egyptians](#), who are known to have engaged in [livestock branding](#) as early as 2,700 BCE.^[7]^[need quotation to verify] Branding was used to differentiate one person's [cattle](#) from another's by means of a distinctive symbol burned into the animal's skin with a hot [branding iron](#). If a person stole any of the cattle, anyone else who saw the symbol could deduce the actual owner. The term has been extended to mean a strategic personality for a product or company, so that "brand" now suggests the values and promises that a consumer may perceive and buy into. It includes the voice and the tonality of the business. Over time, the practice of branding objects extended to a broader range of packaging and goods offered for sale including [oil](#), [wine](#), [cosmetics](#), and [fish sauce](#) and, in the 21st century, extends even further into services (such as [legal](#), [financial](#) and [medical](#)), [political parties](#) and [people](#) (e.g. [Lady Gaga](#) and [Katy Perry](#)). Branding in terms of painting a cow with symbols or colors at [flea markets](#) was considered to be one of the oldest forms of the practice.

In the modern era, the concept of branding has expanded to include deployment by a manager of the [marketing](#) and communication techniques and tools that help to distinguish a [company](#) or products from competitors, aiming to create a lasting impression in the minds of [customers](#). The key components that form a brand's toolbox include a brand's identity, personality, [product design](#), brand communication (such as by [logos](#) and [trademarks](#)), [brand awareness](#), [brand loyalty](#), and various branding ([brand management](#)) strategies.^[8] Many companies believe that there is

often little to differentiate between several types of products in the 21st century, hence branding is among a few remaining forms of [product differentiation](#).^[9]

[Brand equity](#) is the measurable totality of a brand's worth and is validated by observing the effectiveness of these branding components.^[10] As markets become increasingly dynamic and fluctuating, brand equity is built by the deployment of marketing techniques to increase [customer satisfaction](#) and [customer loyalty](#), with side effects like reduced [price sensitivity](#).^[8] A brand is, in essence, a promise to its customers of what they can expect from products and may include emotional as well as functional benefits.^[8] When a customer is familiar with a brand or favors it incomparably to its competitors, a corporation has reached a high level of brand equity.^[10] Special accounting standards have been devised to assess brand equity. In accounting, a brand, defined as an [intangible asset](#), is often the most valuable asset on a corporation's [balance sheet](#). Brand owners manage their brands carefully to create [shareholder value](#). [Brand valuation](#) is a management technique that ascribes a [monetary value](#) to a brand, and allows marketing investment to be managed (e.g.: prioritized across a portfolio of brands) to maximize shareholder value. Although only acquired brands appear on a company's balance sheet, the notion of putting a value on a brand forces marketing leaders to be focused on long term [stewardship](#) of the brand and managing for value.

The word "brand" is often used as a [metonym](#) referring to the company that is strongly identified with a brand.^[11] [Marque](#) or [make](#) are often used to denote a brand of [motor vehicle](#), which may be distinguished from a [car model](#). A *concept brand* is a brand that is associated with an abstract concept, like [breast-cancer awareness](#) or [environmentalism](#), rather than a specific product, service, or business. A *commodity brand* is a brand associated with a [commodity](#).

CONCEPTS^[EDIT]

Effective branding, attached to strong brand values, can result in higher sales of not only one product, but of other products associated with that brand.^[66] If a customer loves Pillsbury biscuits and trusts the brand, he or she is more likely to try other products offered by the company – such as chocolate-chip cookies, for example. Brand development, often performed by a [design team](#), takes time to produce.

BRAND NAMES AND TRADEMARKS^[EDIT]

Further information: [Trademark](#) and [Trademark symbol](#)



Coca-Cola is a brand name, while the distinctive Spencerian script and the contour bottle are trademarked

A brand name is the part of a brand that can be spoken or written and *identifies* a product, service or company and sets it apart from other comparable products within a category. A brand name may include words, phrases, signs, symbols, designs, or any combination of these elements. For consumers, a brand name is a "memory heuristic": a convenient way to remember preferred product choices. A brand name is not to be confused with a *trademark* which refers to the brand name or part of a brand that is legally protected.^[67] For example, Coca-Cola not only protects the brand name, *Coca-Cola*, but also protects the distinctive Spencerian script and the contoured shape of the bottle.

It appears that a brand name and the relationship the consumer keep with the brand as a whole has evolved. From the simple product recognition process a brand name now holds a symbolic and social identification spectrum. [fournier 1998] For example, one can buy Nike because they want to be associated with the kind of people who wear Nike and with the values and attributes of that brand. More than a product it is a statement that one should seek to purchase by proxy of the brand [Belk 1988].

Selective perception

Selective perception is the tendency not to notice and more quickly forget stimuli that cause emotional discomfort and contradict our prior beliefs. For example, a teacher may have a favorite student because they are biased by [in-group favoritism](#). The teacher ignores the student's poor attainment. Conversely, they might not notice the progress of their least favorite student.^[1]

Overview[\[edit\]](#)

Selective perception is the process by which individuals perceive what they want to in media messages while ignoring opposing viewpoints. It is a broad term to identify the behavior all people exhibit to tend to "see things" based on their particular [frame of reference](#). It also describes how we categorize and interpret sensory information in a way that favors one category or interpretation over another. In other words, selective perception is a form of bias because we interpret information in a way that is congruent with our existing values and beliefs. Psychologists believe this process occurs automatically.^[2]

Selective perception may refer to any number of [cognitive biases](#) in [psychology](#) related to the way expectations affect [perception](#).

Human judgment and decision making is distorted by an array of cognitive, perceptual and motivational biases, and people tend not to recognise their own bias, though they tend to easily recognise (and even overestimate) the operation of bias in human judgment by others.^[3] One of the reasons this might occur might be because people are simply bombarded with too much stimuli every day to pay equal attention to everything, therefore, they pick and choose according to their own needs.^[4]

To understand when and why a particular region of a scene is selected, studies observed and described the eye movements of individuals as they go about performing specific tasks. In this case, vision was an active process that integrated scene properties with specific, goal-oriented oculomotor behaviour.^[5]

Several other studies have shown that students who were told they were consuming [alcoholic beverages](#) (which in fact were non-alcoholic) perceived

themselves as being "[drunk](#)", exhibited fewer physiological symptoms of social stress, and drove a simulated car similarly to other subjects who had actually consumed alcohol. The result is somewhat similar to the [placebo effect](#).^[citation needed]

In one classic study on this subject related to the [hostile media effect](#) (which is itself an example of selective perception), viewers watched a filmstrip of a particularly violent [Princeton-Dartmouth American football](#) game. Princeton viewers reported seeing nearly twice as many rule infractions committed by the Dartmouth team than did Dartmouth viewers. One Dartmouth alumnus did not see any infractions committed by the Dartmouth side and erroneously assumed he had been sent only part of the film, sending word requesting the rest.^[6]

Selective perception is also an issue for advertisers, as consumers may engage with some ads and not others based on their pre-existing beliefs about the brand.

Seymour Smith, a prominent advertising researcher, found evidence for selective perception in advertising research in the early 1960s, and he defined it to be "a procedure by which people let in, or screen out, advertising material they have an opportunity to see or hear. They do so because of their attitudes, beliefs, usage preferences and habits, conditioning, etc."^[7] People who like, buy, or are considering buying a brand are more likely to notice advertising than are those who are neutral toward the brand. This fact has repercussions within the field of [advertising research](#) because any post-advertising analysis that examines the differences in attitudes or buying behavior among those aware versus those unaware of advertising is flawed unless pre-existing differences are controlled for. Advertising research methods that utilize a [longitudinal design](#) are arguably better equipped to control for selective perception.