

Johanna Son





ONLINE Journalism and Storytelling

A Training and Learning Kit



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FOREWORD

WITH THE WIDESPREAD USE OF SMARTPHONES, in addition to the internet, news consumers in Southeast Asia, including Cambodia, Laos, Myanmar and Vietnam (CLMV), have increasingly been accessing news through online venues. As in other regions of the world, this has given rise to challenges around reliable news, and highlighted the need for journalists to have basic skills around fact-checking and verification. The COVID-19 pandemic has also forced most news and media professionals to do online reporting, often without being adequately prepared for this shift.

Media houses in this part of Southeast Asia are keen to adapt more to their audiences' changing news habits, but they do not always have the background and resources to help this transition along. Newsroom managers face the challenge of how to address media convergence, adjust their products to use multi-format platforms, and even how to manage their news products' social media brands.

This kit is a contribution to the process of reflecting upon, upgrading and reshaping professional news practices by individual journalists and media managers in CLMV - and beyond.

'Online Journalism and Storytelling: A Learning and Training Kit' is based on modern online news practices in the fast-changing media landscape in Southeast Asia. The kit has been put together especially for practicing journalists who wish to improve their skills in online journalism, but is also useful for media trainers, editors and media managers who want to strengthen their teams' storytelling approaches in today's digital news environment. The material offers concepts and resources, tools and tips for journalists with different specializations, whether in broadcast or video, print, visual storytelling or audio. Other producers of online information, including social media managers and users and communicators, will find this kit relevant.

ONLINE JOURNALISM AND STORYTELLING • A TRAINING AND LEARNING KIT

This kit holds the learnings of Fojo Media Institute's work over the years with the journalists, media houses and media trainers in the Southeast Asia Media Training Network (SEAMTN) programme (2016-2021). For instance, the need for a professional resource that journalists and trainers can use for online journalism was one that came up repeatedly during our activities in Laos. The production of this learning resource highlights the importance Fojo places on making journalism tools that are relevant in local settings, languages and media realities.

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INTRODUCTION

TECHNOLOGY CHANGES MEDIA SPACES, BUT JOURNALISM STAYS

ONE OF MY FIRST JOBS AT MY NEWSPAPER, before I went out to do daily coverage of politics, was that of a copytaker.

As a copytaker for the now-defunct 'Manila Chronicle' newspaper in the Philippines, I took down stories that reporters out in the field dictated to me over the telephone. I remember having a yellow rubber-support piece that kept my neck at a reasonably straight angle, so I could type away as the journalist at the other end of the line read her/his story out from handwritten articles or sets of notes.

After typing out an article, I would tear the paper off from my trusty Olivetti typewriter, then hand it over to the subeditors for copyediting amid the clackity-clack of typewriter keys across the newsroom.

This was just in the late eighties. Copytakers have become extinct in today's 'modern' newsroom. The disappearance of this function is but one glaring reminder that the times have not only changed, but have changed massively and radically, over just one generation.

In the 'Chronicle' newsroom, other 'advancements' soon came in to displace the good old typewriter. Video display terminals, on whose black screens we called up stories to edit them in plain text, was at one point the star of the technological show. But not long after, desktop computers came and replaced these clunky machines, too.

When I was assigned to cover the legislature, I, like all the other reporters, was filing my stories from press rooms where we took turns churning out our articles on black-and-white-screen desktop computers. These machines, which had floppy disk drives, ran the reliable word-processing program called Wordstar on DOS operating systems. (Yes, there was life before the Windows and Mac operating systems.) Then, we sent our stories to our news desks either by using fax machines, or by using dial-

up internet connections or electronic bulletin board systems to connect to our offices.

Today, technology, along with the news and media culture it nurtures, shapes how we produce, distribute and consume news, as much as it did in the eighties, but with very different tools.

These days, the entire news production process can start, and end, with a notebook computer - and even with a smartphone. Smartphones are nothing less than personal computers that fit in our hands: they are cellular phones that are used not only for making telephone calls and sending text messages but to connect to the internet, access email, store data and take pictures.

BEYOND THE WEB

What these gadgets can do have pushed the information revolution way beyond just the World Wide Web.

Digitalization is a norm that requires journalists and editors today to learn new skills, and challenges legacy-media newsrooms to catch up with online and digital audiences. Far from unusual - in fact it is quite expected - these days is the multi-skilled journalist who can be writing an article, but can also produce short videos and vlogs, take publishable photos and do basic editing of these, produce a podcast and infographics, run a basic check on the reliability of online posts, and run social-media pages.

At the same time, digital-native outlets face the challenge of avoiding the quicksand that is today's selfie culture, and the addiction to speed and 'likes' on social platforms. A debate continues to rage about the future of conventional forms of journalism, and whether journalism will become a casualty of the 'technocracy' that social platforms have at times been called.

Indeed, digital technology has opened many opportunities and creative possibilities, and sharply cut many production costs.

But its width and breadth have given rise to new cultures, new identities and habits that we are all still learning to understand, manage and respond to. Daily, we find

Digital-native outlets face the challenge of avoiding the quicksand that is today's selfie culture, and the addiction to speed and 'likes' on social platforms. ourselves in a vortex of online information that can be interesting and important. But this also comes with more 'noise' and unchecked information, some of which are confused with news.

Nowhere has this been clearer than during the COVID-19 pandemic, which led to an 'infodemic' that added to the lethality of the public health emergency felt the world over.

While the practice and methods of the journalism profession are adjusting to a changed media environment, its professional standards remain the same at the core. The teaching of journalism, and training in journalism skills, also have to adapt in order to take a cue from, and reflect, what is already being done in the field, and in the news market.

This kit thus approaches the above need from the context of media realities in developing-country settings across Southeast Asia -- in particular Cambodia, Lao People's Democratic Republic, Myanmar and Vietnam, which are together called the CLMV countries. While this media skills-building resource was conceptualised at the outset for the Lao media context, it is relevant for other media and news environments in the region, and elsewhere in the developing world.

On top of their other challenges, the CLMV media face professional issues that have to do with resources available to their newsrooms. These have to do with the need for training that is relevant to the context of local media environments, the lack of practical journalism tools in local languages, and the need for more news literacy especially in a digitalized environment.

For example, journalists in industrialised countries may not have to think about the availability, cost and quality of internet access and data connections. But these are very real daily challenges for those working in journalism in developing countries.

LESSONS FROM COVID-19

The COVID-19 pandemic was a reminder of this type of digital divide, which persists even though majority of the world's population has access to the internet. Journalists elsewhere may be more able to move seamlessly to online news work, but this was not the case for everybody in Southeast Asia. In addition, the pandemic highlighted how one's digital-space skills, whether in producing news, navigating dashboards and data visualization charts, or training journalists, are a lifesaver during times of lockdown and public crises.

Even in better times, the availability of technology in many developing countries does not automatically translate into newsrooms knowing the 'howtos' of using it, what resources they need, and how to innovate in order to adapt more traditional news products to more current ones. Brushing up on these skills and introducing change present challenges of transition to many media outlets that have long been operating in conventional, offline, mindsets in the production, distribution and marketing of news.

On top of skills for spotting news and telling good stories, a journalist today needs to have basic technical and digital skills, and skills of judgement for navigating safely and mindfully in online spaces.

These skills need to be shared, taught and used alongside how to produce quality news stories - and not left to the vague future or passed on to 'those tech people'.

Finally, as the medium is part of the message, this kit is also being made available in Burmese, Khmer, Lao and Vietnamese editions. After all, local-language media are dominant in the media settings of Southeast Asia.

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OUR (VERY) CHANGED MEDIA LANDSCAPE



to set the starting context of this training and discussion around the very different media environment we work, live and interact in today, connect the changes in this larger environment to Southeast Asia and our countries, and beyond that, to our local communities

FOR MANY PEOPLE AROUND THE WORLD, their smartphones have become an essential, indispensable part of life. They check their phones as soon as they wake up, and just before they sleep. Although these gadgets are still relatively new in historical terms, their use has become tightly woven into our personal and professional - and news - lives, habits and routines.

Consider these facts: The World Wide Web has been around for just three decades, having been invented in 1989. (The world wide web is different from the internet, which has been evolving since the sixties.)

The Apple iPhone was only launched in 2007. The first smartphone, the Simon Personal Communicator, was released in 1994.

The emergence of the web was welcomed as a great new age in information, leading to the popularity of the 'new media'. Then came the smartphone, which has taken the digital experience far beyond the web. Its emergence made digital and online spaces, and digital means, major venues for human interaction. The use of the smartphone for journalism, often called mobile journalism or 'mojo' for short, has also become common in many countries and news environments.

The internet and smartphones have opened up to an almost limitless expanse the world we engage in - as individuals, journalists and producers of other

types of content, distributors and news consumers. Digital technology has been called a revolution by itself. Being 'online all the time' has become common in our age of digital spaces, which refers to the venues created inside the internet for people to use and interact in.

Let's look at how digital our lives have become in Southeast Asia.

Sixty-six percent of Southeast Asians have access to the internet, according to data in the <u>'Digital 2020'</u> reports published by We Are Social and Hootsuite. This is higher than the global figure, which shows that 59% of the world's 7.75 billion people are online.

The internet and smartphones have opened up to an almost limitless expanse the world we engage in.

Sixty-three percent of the Southeast Asian population are active users of social media, compared to 49% globally. In our region, 52% of social media users are male, and 48% female.

Indicators for Cambodia, Lao People's Democratic Republic, Myanmar and Vietnam (CLMV) show how the internet and smartphones are used widely in these societies.

LIVES ONLINE: CLMV AT A GLANCE

Country	Population (millions)	Internet p	enetration	tration Top social Active social media messenger users			Mobile internet users	
		Number of users (millions)	Percentage of population		Number (millions)	Percentage of population	Number (millions)	Percentage of population
Cambodia	16.6	9.7	58	Facebook messenger	9.7	58	12.05	74
Laos	7.22	3.1	43	WhatsApp	3.1	43	2.6	37
Myanmar	54.23	22	41	Facebook messenger	22	41	20.79	38
Vietnam	96.96	68.17	70	Viber	65	67	62.4	64

Source: Digital 2020: Global Digital Overview

For <u>Laos</u>, 43% or a little over 3 million of its 7.22 million people are internet users. It has the same percentage of active social media users. A total of 79% of the country's population have mobile connections, according to the <u>'Digital 2020</u>: Global Digital Yearbook'.

In <u>Cambodia</u>, 9.70 million, or 58% of its 16.60 million people, are internet users as well as active on social media. The number of mobile connections was equivalent to 128% of the population.

In <u>Myanmar</u>, 41% or 22 million of the country's 54.23 million population access the internet, as well as use social media. Its number of mobile phone connections make up 126% of its population.

<u>Vietnam</u> has 68.17 million internet users (70%) and 65 million social media (67%) users out of a population 96.90 million. The country's number of mobile phone connections is equivalent to 150% of its population.

Significantly, and likely with implications for audiences' access to news through online means, the data above show that Cambodia, Laos and Myanmar have the same percentage

But while there is no doubt that Southeast Asians are much more digital these days, audiences are still picking their way through this new, and often 'noisy', online information environment.

of people who are on the internet as well as those on social media.

But while there is no doubt that Southeast Asians are much more digital these days, audiences are still picking their way through this new, and often 'noisy', online information environment, one that is dominated by a few big technology companies. Journalists can access so much more information in what is a treasure trove of data, but also have to find their way through more, and unique, challenges that comes with this environment.

A RESHAPED NEWS PRODUCT

This online environment, and the digital technology that makes it possible, continues to reshape many aspects of the news and journalistic process. It has, in fact, already shaped methods for how journalists and news desks produce, package, publish and distribute news. Hardly anyone asks if a news product is online these days; it is assumed to be so.

These have brought up changes in the news media's typical ways of working as has been taught in journalism classes in the past decades:

- Today, the media no longer have a monopoly in producing news and information that reaches the public, or in being the gatekeepers for audiences.
- They also do not have control over third-party platforms like social media, chat groups and other social platforms. These are not the news media, but are used by media houses as channels for distribution and engagement with audiences, as well as income streams. (See Section 6, 'Useful Terms for Navigating Online Spaces', for the difference between platforms and publishers.)
- The online world has made the planet feel so much smaller: What happens anywhere in the world is known in a few minutes, or even seconds.
- The lines have become blurred between what is purely local news and what is regional/global news.
- The conventional divisions among media formats print/newspapers, photojournalism, television and radio - have shrunk or have even disappeared. Fashionable years ago, the word 'multimedia' sounds

outdated today because we expect storytelling to be complemented by the use of visuals, sound and movement.

For many news organisations in Southeast Asia, these trends require them to adapt how they work and take part in the news ecosystem to reach - and keep - audiences plugged into professionally produced journalism.

These have also been prompting the media community - be they journalists and editors, or journalism teachers or trainers - to discuss its role in equipping news professionals and audiences with better digital, and news and media skills, particularly when it comes to producing or distributing stories. Concerns about the quality of information in online spaces have seen the media industry, including in Southeast Asia, build teams that do fact-checking and cover disinformation and misinformation as news, and/or collaborate with fact-checking initiatives.

FOLLOWING THE AUDIENCE

When media organisations and journalists review how they package, deliver and create news products today, they are actually matching these with how different types of audiences and users access and consume news.

Internet users around the world spend an average of 6 hours and 43 minutes online each day, according to the 'Digital 2020' reports. They spend an average of 3.4 hours using mobile devices, 3.22 hours using the internet on these devices, and 2 hours and 24 minutes on social media. Mobile phones now account for just over half of all the time people spend on the internet. A total of 3.8 billion people out of the world's 7.75 billion people, or 49%, are active users of social media.

ONLINE WORLD

000		N°. of people	Percentage
	Global population	7.75 billion	
0 0 0	Persons who are online	4.54 billion	59
	Unique mobile phone users	5.19 billion	67
	Active social media users	3.8 billion	49

Source: Digital 2020 Report

DAILY ONLINE TIME



Source: Digital 2020 Report

Southeast Asians typically use mobile phones, more than desktop or notebook computers, to go online. Many access news through secondary channels other than a news outlet's own website or application, such as through social media platforms and news aggregators, and messaging applications.

News consumption habits that have been shaped by mobile technology also mean that individuals tend to scroll and swipe rapidly at their phone screens, instead of turning the pages of a newspaper or magazine. What has this meant? Shorter attention spans have shortened the average length of a typical spotnews article and made the use of more, and more interactive visuals, a desired feature of storytelling.

At the same time, there has emerged a greater variety of news products, whether in length, format or combinations of these, to match the interests and habits of various types of online news consumers.



Ask participants about their smartphone habits. For instance, conduct a poll of sorts and ask: How many of you check their

smartphones as soon as you wake up? What do you spend the longest time doing on your phone? Where do you follow the stories produced by your own media outlet - through hard-copy newspaper, website, or social media feed? Where do you go to consume the news, and to perhaps identify a story idea or angle? Do you interact directly with audiences online as a journalist, and how has this experience been?

After drawing out how participants navigate digital spaces for everyday tasks, narrow down the focus on the media aspects of these venues. This time, raise questions from the side of the typical online user, who can either go straight to the news source or pass through an external channel like social media, to get the day's news. Show popular local Facebook pages as examples of what many take as 'news' even if such material did not go through journalistic practices. What challenges do these pose for news professionals?

Collect observations about the changes they have seen in news products, in the light of the dominance and popularity of online spaces.

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OUR DIGITAL SELVES



to reflect on how we behave online, because how we use online spaces as individuals shape how we operate in them as journalists

HOW WELL DO WE KNOW OUR DIGITAL SELVES? This is the main question to explore here.

How journalists behave as individuals spill over to their behaviour and roles as journalists. How news professionals use digital settings reflects their facility with online skills, which have become part of journalistic skills. These include:

- having a basic understanding of the online information environment, including the role of algorithms (mathematical equations that determine what shows up in browsers and social media feeds) in it
- knowing the basics of digital safety and the tools for this, particularly those that are useful and relevant to journalism work
- having skills in news literacy, which are needed to review and judge the authenticity and credibility of information in print, television or online, and distinguish news from other types of information that can be mistaken for such.

Let's take a pause to examine, and get to know, our offline and online selves. Discuss this question: What do you do, or say, online that is different from what you do or say offline? Are there different versions of 'you' if we meet you online, versus meeting you face-to face? How, and why?

Things to remember when using online spaces:

- You may be alone, and feel alone, alone in your bedroom or your office
 desk while being online, but you are not. The internet as with social
 media is an open public space. What you say, choose to share, pass or
 report on, is public and stays there forever.
- You are not making all the choices for what you see or 'choose' on the web, including when searching on most browsers that typically have an activity tracker, or when scrolling through your social media feed.

Unseen but active are the algorithms that, using data about what you search or pages that you visit, then make similar items show up on your screen or social media feed to get you to click on other websites or links. Seeing more of these similar items does not necessarily mean they have become more popular or more widespread - but they are 'popular' in your personal feed because of the preferences you conveyed through your online activity. Your Facebook feed is not the same as your friend's, even if you both like the same pages. What shows up in your search results are, in fact, not totally random. They are shaped by browsers' and web pages' tracked analysis of your online behaviour patterns. These, in turn, provide data, from commercial to the political, that technology companies sell to advertisers, campaigners, lobbyists and marketers as part of their business models.

- What is free in cash or monetary terms does not mean it is truly free. Why? Because there is still a cost for you as the user. A transaction or exchange happens when you sign up and accept the terms of an application or online service. This is because you do give something, such as information about yourself, and agree to open what amounts to a digital line from them to you that is there all the time, in exchange for, say, getting a free email address or installing a browser. You may not have paid using cash or credit card, but you paid by opening access to you.
- Every journalist needs to know how to use, with better digital security, the internet and online spaces for daily work. It is a basic personal and professional skill in today's media environment; one does not need to be working on a big story to have healthy and responsible digital habits.
- There is a variety of alternative, accessible and more secure tools and products useful for journalism, as well as for engaging with media audiences. Among these are options for applications and programs that provide more secure browsing, email applications and others. Many of these have been developed by a growing community of developers that are committed to greater respect for data privacy. They seek to offer options to consumers who are looking for alternatives to the products of the few dominant technology companies.

SIX TIPS FOR BETTER DIGITAL SECURITY

1 Use more secure passwords.

The stronger your password, the better the security level of your accounts and information. Changing passwords every so often, within reasonable and realistic periods of time, is a healthy habit. More secure passwords can be used for a longer time too. Avoid using the same password for different pages, accounts and applications. A quality password-keeper application is handy for keeping track of passwords.

Many applications offer the option of registering or signing up using your email address or social media account. Choose the safer option of using your email address, and avoid taking the 'shortcut' of using Facebook or other social media accounts to sign into third-party applications or programs. If your social account gets hacked into, your digital security in all the applications you used it for, is put at greater risk too.

2 Use more secure email programs that respect users' privacy.

It is a good idea to use encrypted email, meaning an email system where the messages go from sender to recipient without the possibility of the material being intercepted or accessed through the provider's server.

Some options for encrypted email providers are <u>Protonmail</u> and <u>Tutanota</u>. Both offer free email accounts with basic features, and charge for increased storage and other features. <u>Fastmail</u>, which gives a 30-day free trial, has committed to data privacy and a more secure, but still user-friendly, email system.

Gmail remains extremely popular, but is not encrypted. Gmail users can improve security against hackers by activating the <u>option for two-factor verification</u>, which would require users to key in an additional code in order to get into their email account. This layer of security is in addition to the regular password.

3 Install and use tools that allow you to browse the internet more privately.

Use browsers and plugins that block the tracking your online activity, which many sites and online tools do continually even if users may not be fully aware of it. Browsers routinely collect and store this information to get data about your behaviour and usage patterns, and use this to pitch to clients what to advertise to you online. The data harvested this way are used to shape what shows up in your searches, including advertisements that identify you as a likely customer.

What kind of personal information do we share online? Trackers usually look at what pages you visited, what topics you searched and what you bought online, apart from your Internet Protocol (IP) address and other identity markers. The collection of such information is a routine part of the business practices of big technology companies, but it has been raising questions about data privacy. Over the last few years, these concerns have been heightened in the wake

of documented and published examples of how online users' data have been used to promote political interests and 'manufacture' public opinion, including during election periods, in several countries.

Trackers usually look at what pages you visited, what topics you searched and what you bought online, apart from your Internet Protocol (IP) address and other identity markers. 'But I didn't put in details about myself' or 'I didn't give them by mobile number or any other information' is what many people commonly say in discussions about the need for better security and privacy when using browsers, applications or social media spaces. Some individuals point out that 'oh, there's nothing confidential in what I type or discuss anyway' - but privacy is a right that does not depend on content or the degree of its confidentiality.

The principle to remember is that digital technology companies, including those that provide products ranging from browsers to free email services to

social platforms, are businesses that sell information to clients. As such, these businesses rely on their having access to information about you and your online use, through your signing up and using their services. They turn user information about you into revenue by selling this to their clients that want to sell to, or reach, you. (Globally, digital accounts for more than half of total spending

You are the product, not the user or the client.
The digital companies' clients are the advertisers and marketers, whether of products or opinions.

on media advertising, with Google and Facebook leading the companies benefitting from this shift in advertising from traditional venues to online ones.) The situation has been described such: You are the product, not the user or the client. The digital companies' clients are the advertisers and marketers, whether of products or opinions.

Google is the most widely used search engine, and its Chrome browser is the go-to tool for many, but is not the only one. There are choices beyond Google.

<u>DuckDuckGo</u> is a search engine - and plugin you can add on to the browser you use - that allows web users to be freed from the tracking or 'traffic analysis' that browsers usually do. It can be downloaded on desktop and notebook computers, and on smartphones.



<u>Brave</u> is a newer addition to the list of blocker-tracing web browsers. Its running count shows its users how many advertisements and trackers it has blocked.

Edge, by Microsoft, has a rebuilt version that has tracking prevention options.

<u>Firefox</u>, a free and open-source web browser, has been around since 2002. It has built-in features that block activity trackers.

4 Use more secure chat applications.

Opt for more secure chat and messaging applications, including those that encrypt the information that you send and receive. There are many options for chat applications, including those with better security features, and are encrypted. Some allow users to set when messages will disappear, in a few seconds or days, or never.

Users of the Facebook messenger application on smartphones (but not on Facebook chats on desktops) can choose the <u>'secret conversation'</u> option that Facebook says uses "end-to-end encryption across all your active mobile devices". Facebook's website has information on how to verify this encryption.

The chat application <u>Signal</u> is often recommended because of its reliable security features. There is also Wire, which says it has end-to-end encryption.

<u>Telegram</u> has 'secret chats' that are encrypted. (Encryption and security features can be used for different purposes, however. For instance, Telegram was used by doctors and medical professionals on the frontlines of responses to COVID-19 in 2020, but it was also the channel that the Islamic State used to claim responsibility for the bombings of Catholic churches in Sri Lanka in April 2019.)

<u>WhatsApp</u>, the world's most popular mobile application, uses encryption. It is owned by Facebook, which also owns Instagram.

5 Opt for more secure tools for doing online interviews, video and audio calls, webinars and workshops.

Care about better digital security for you as well as your interviewees and participants in online discussions, apart from the professional character of your news-related activities online.

Zoom, a platform for video and audio conferencing and chats, is quite popular, but has some security and privacy issues to fix. Singapore instructed its schools to stop using Zoom for home-based classes during the COVID-19 crisis. Taiwan ordered its government agencies and schools to stop using Zoom as well.

Care about better digital security for you as well as your interviewees and participants in online discussions.

'Zoombombing' happens when hackers get into video conferences (which have a meeting identification number and password) and disrupt them by showing unrelated material such as pornographic videos. Apart from security concerns, this is far from the most professional setting for journalism work. Similar incidents have occurred with similar platforms such as Google Meet.

StreamYard, whose website describes it as a "live streaming studio in your browser", allows meeting organizers to give presenters or discussants access to meetings, but have the audiences stream the event over platforms such as Facebook Live, LinkedIn or YouTube. Since only the main participants need to be in the chat 'room', and the audience is in a different space, organisers can better limit entry to the main discussion, do 'crowd control' and avoid intruders. Zoom and other similar platforms can also be streamed over third-party channels.

Make security a top priority in your choice, instead of going for the free, common or popular, much like you do some research before buying gadgets or clothes. <u>WebinarJam</u> uses cloud-based broadcasting technology to host online events. After a free trial period, it offers paid subscription options.

Lark, which is free collaboration and communication software, works for webinars and video and audio conversations too. The United Nations Educational, Scientific and Cultural Organization (UNESCO) lists it as a recommended tool for remote learning. Larksuite has a teacher's guide and a student's guide.

6 Choose your cloud service wisely.

Many cloud-based applications offer a decent amount of free space for storing files or sending/sharing them. They allow users to keep files in a network of servers on the internet, instead of in hard drives. Make security a top priority in your choice, instead of going for the free, common or popular, much like you do some research before buying gadgets or clothes.

Three that have encrypted options are <u>Sync</u>, <u>Tresorit</u>, <u>pCloud</u>. Tresorit provides end-to-end encryption for cloud storage. It charges fees, but has a facility for giving free access to non-profit groups. Sync, also encrypted, gives an amount of free space. pCloud has non-encrypted and encrypted options. Cloud-stored files are accessible anywhere and anytime, from smartphones as well.



Start with the personal. Invite thoughts about participants' online habits. Ask how long they believe they use their smartphones each day, doing what? Compare their

estimated online time with the information shown in online time tracker function in their phones. (For iPhones, go to Settings > Screen time. For Android phones, go to Settings > battery and performance > battery usage statistics, which show percentage of usage of battery power for different activities). You can download screen-time control applications on iOS and Android, such as <u>Moment</u> and <u>RealizD</u>, to use for these 'experiments' in training and for greater awareness of our online lives.

Explore the kind of news and information sources and products that participants access online. How do they get to these? The answers to these will show the extent to which people go straight to the primary news product, or how much they rely on social media feeds to filter the news they come across.

Prepare two or three examples that relate to the tips to keep in mind. Visuals - photos, illustrations, cartoons and light material are helpful.

Ask participants, say in group discussions, to put together their own list of digital-security essentials from the tips discussed in this kit. Ask them to rate which types of tools would best fit their workplaces and routines, or which would be good to propose to their news offices to use.

Choose a few tools listed in this section to download, install and practice, in real-time. Hands-on practice makes a huge difference when it comes to applications and digital tools, rather than discussing them or using slides, especially for first-timers.







REVISITING NEWS IN A DISTRACTED WORLD



to reconfirm the elements of news and what it means to have a product that comes from a journalistic process and meets journalistic standards, because this is core to the profession and for making our way through information whatever the product, means of distribution, space or platform.

JOURNALISM IS A PROFESSION, meaning it is an occupation that requires training and specialised skills. These skills involve the discipline of getting quality information, critical thinking, storytelling and increasingly, engaging with audiences as part of a work flow that involves checking, editing and review to make a story a journalistic product.

Raise this question: What makes journalism journalism? What makes a story produced in a journalistic/news process different from any other content? Go further: What makes that journalistic story a good one?

What makes journalism journalism? What makes a story produced in a journalistic/news process different from any other content.

These need to be stressed in an age where some audiences get confused about what makes for a professional news product and what is 'online content'. 'Online content' is a general term that is not confined to journalistic stories - it includes any material distributed to online audiences. They can be text, audio, photos, video, and material produced by a wide range of 'publishers' that do not need to be journalists or news professionals, such as individuals, bloggers, marketers, public-relations professionals or social media influencers.

Let's revisit the criteria for quality journalism, as well as the journalistic process.

THE WAYS OF JOURNALISM

What makes for good journalistic story? It is one that:

- discusses, explains an issue that is of interest and relevance to audiences
- is accurate, and has proper attribution of information
- is impartial
- is fair
- is inclusive (of different voices and viewpoints)

These indicators apply regardless of the type and format of media, such as newspapers, magazines, television or radio, audio, or online.

Let's look at the journalistic process that complements quality journalism.

A journalistic product is the result of a process that involves the gathering of data and having a story go through a review process before it goes out to the public. Typically, these steps involve a journalist producing a story, sending it to a subeditor and/or other editors, discussing and making changes as needed, then reviewing the final edit before the story is ready for release.

A journalist, whether working individually or with a media house, is accountable for the work he or she produces. This means that the creator of the news material, as well as the outlet that produces and releases news, can be identified as such. Likewise, the media house or websites and web pages are legitimate, which means that their history or background is made public and can be checked, and their editorial teams can be identified. There are, of course, small news teams or even one-person desks that do quality work and adhere to the elements of professional journalism.

The issue of the quality or popularity of a 'news product' is different from whether it, or the team or outlet that produced it, is trustworthy or genuine.

Audiences can like and follow sites that indulge in sensationalism or pursue a partisan line that they find appealing. Individuals may also like the sources they agree with and therefore call them trustworthy. But their disagreement with, or dislike, of the views carried by a news site does not necessarily make it unreliable, untrustworthy or a source of misinformation or disinformation. A genuine news outlet simply means that it truly exists. At the same time, its quality and credibility are another matter. Genuine, legitimate

The issue of the quality or popularity of a 'news product' is different from whether it, or the team or outlet that produced it, is trustworthy or genuine. media can produce stories that are poorly done, or contain inaccuracies and misquotations.

A web page, article or video can also look like a news story because of its form, layout or flow, but is actually not so.

JOURNALISTIC SKILLS

What skills are handy for a journalist to have? These include being able to:

- gather quality, useful data, including from primary sources like interviews, reports, statistics, as well as quality secondary sources like background material
- conduct interviews in a way that probes for more information and insights, after good preparation and research
- develop and maintain good contacts and sources
- be constantly curious about events and issues
- tell a story well, creatively and in an interesting manner
- identify and pursue story angles that are important for audiences, or not so known or understood, instead of following the news pack
- discern what are reliable sources of information online, including news and other sites to cite, pass on, or follow

TYPES OF NEWS STORIES

What are the common types of journalistic stories?

Spot news story

a story that is usually from time-bound events and announcements, released documents, or enterprise stories (those that a journalist digs up or develops on his or her own, and are not from press releases or statements) that tend to be shorter because they report what happened, what was said or done, in a straightforward manner

Feature

a more in-depth, and therefore usually longer, story that looks into other angles of an event and often has more atmosphere, description, context, mood and voices in it

Analysis

a more in-depth story that aims to explain an issue or event and put it in perspective, using material from interviews, public material and other news reports, and combining this with the journalist's own knowledge and experience on the subject

Opinion piece/column/commentary

a story where the journalist shares his or her personal opinion on an issue or event, builds a case for a certain viewpoint and perspective, and would not necessarily need to material from interviews

Other stories can be in several forms that newsrooms can create, especially with today's technology. Some options include a personality profile, a question-and-answer article or one-on-one interview on television, audio or video, as well as a photo essay or a slideshow.





battleground in Covid-19 era

With large gatherings banned, campaigns will shi Myanmar's 22 million social media users, raising for election commission



oing efforts are







JOURNALISM IN ONLINE SPACES



to discuss ways that we can use to adapt news, and its packaging and distribution, to online and digital spaces and the information consumption habits of their users

WHAT MAKES FOR AN EFFECTIVE, ENGAGING STORY OFFLINE is the same online. The same journalistic ingredients apply to producing news for online spaces.

But the medium - in this case, the online world - does shape how we relay the message, to paraphrase the <u>Canadian communications thinker and educator Marshall McLuhan</u>, whose theories about media and communication are a pillar of media theory taught in journalism classes. The point to consider is: How do online readers, many of whom go online on smartphones rather than just computer notebooks or desktops, consume news?

Almost all media outlets today have their main product and a website or websites and micro-sites on special topics, as well as social media channels. Different spaces require different presentations of editorial material.

As people spend more and more time online, news outlets are adapting and changing the way they present and package news. For many newsrooms, this adaptation means using their core news product in different ways, often introducing greater degrees of specialisation on one hand, but also employing more varied combinations of media formats on the other.

ONLINE-FRIENDLY NEWS AND STORYTELLING

What are some useful practices in producing online-friendly news?

1 News produced for online use work better when they:

- are shorter in length when reporting breaking or more event-bound stories, including hard-news briefs that can be updated through the day; it has become common to indicate the length of time it will take to read online material - such as stating '3-min read' beside the story headline;
- have more interactive, visual content, either alone or to complement other material (photos, photo essays, short videos, slideshows)
- have accurate, catchy headlines and titles
- have hyperlinks to sources and events cited, to make it easy for users to look them up
- are promoted skillfully through third-party avenues such as social media and other online venues, including through the use of quality posts and hashtags
- 2 There remains a space and demand for good, longform content online, just as there will always be consumers who faithfully follow documentaries versus hard-news TV reports and two-paragraph news briefs.

Not all stories done for online products need to be short. Different news cultures have different tastes and usage patterns that shape length, form and type of media that are audience-friendly for them. Moreover, having the same format or length for stories would make for a rather flat product.

Rather than pushing for all online stories to be shorter, the more useful question for journalists and editors to ask is: What kind of mix of formats in my online product would fit my audience and market?

Longer features can be an effective tool for developing a news brand. Produced professionally and effectively, these can be a niche product for analysing trends, looking at the bigger picture behind events and offering audiences something different. There are re-emerging spaces in the online news environment for longform storytelling, as people look for ways to pause and understand the meaning of the world around them.

3 Newspapers, magazines and TV stations usually have their websites, but these also often have variations to fit different types of stories and audiences. Some, like microsites or special webpages, can be produced for important events and issues, such as the COVID-19 pandemic or an election.

Using ample knowledge of its audiences, a media house may find it useful to take a fresh look at its website and see how to finetune it for a better match with online and mobile users.

For instance, a newspaper's website can be adjusted to have a partially different set of content from what appears in its hard-copy version, so that their contents overlap but are not mirrors of each other. Such a website can introduce a section for breaking news - short stories or news briefs that change through the day - but its print version would carry only the fully developed versions of stories.

may also build on other ways such as data visualization.

Newsrooms Mewsrooms may also build on other ways of storytelling such as data visualization, which is the graphical representation of data through charts, graphs, tables and maps, in order to make statistics, trends and comparisons more easily of storytelling understandable. Many more available tools have made the production of data stories easier and cheaper, without the need for programming skills. The data visualization tool Fluorish has been receiving good feedback. It has an application process for free accounts for newsrooms and

non-profit groups. A widely used program, Tableau set up a global data tracker for COVID-19. Google Data Studio lets users set up visual data-based stories.

In sum, different factors come into play when a media organisation dives into the process of reviewing, reformatting or creating sections or programmes for varied news 'products' that fall under a single news brand. Some sections could be tailored for time-bound, spot and hot news, others for longer features and documentaries, commentary and opinion, and still others for visuals and audio products - or a mix of these.

Radio stations already have audio material, which can be packaged as podcasts or audio features, or even be combined with video, then presented in ways that appeal to online users. Podcasts, whether they are to feature singleperson interviews, sharing of opinions or discussions like a talk show, have been experiencing a revival of sorts. The addition of audio versions of stories is picking up as well, with the use of new, free digital tools that make this much easier to do. For example, newspapers can add audio versions of the stories they put online by using third-party tools like Trinity Audio.

Some media houses have a core news product, whether in text, photos or video, then develop and package them for distribution through platforms like YouTube channels, Facebook or Instagram accounts.

Many news organisations invest in developing their own mobile applications for their products, be it newspapers, magazines or purely online publications, if they have the resources and audience for this.

Making the effort to check and recheck information that you use, cite or repeat is doubly important in the online world, where news - whether well done, sloppily done, wrong or untrue - travels in seconds.

The vast, bottomless internet stores just about everything, forever. Being the first to publish material that turns out to be erroneous or worse, a piece of misinformation or disinformation, is something that journalists and media organisations want to avoid, particularly so in situations of conflict or panic, fear and confusion such as the outbreak of COVID-19 in early 2020.

Even if you did not produce the information you are passing on or posting online, you do have responsibility as a digital user when you decide to share or repost it. This responsibility becomes even bigger for journalists. Others are likely to put more weight on your news choices, so it works to be mindful of this professional responsibility.

Check before you share, and do a quick verification before using or distributing material online. As the journalistic guideline goes, 'When in doubt, don't.'

THAT ONLINE TOUCH

Which kinds of news material have added value in online spaces? These include:

1 Stories and journalistic material that analyse and explain ('explainers')

These types of news help audiences look deeper into an issue or event, and gain more understanding beyond 'what happened'.

They can read, watch or hear about spot news, but are often in need of information beyond the five 'W's and one 'H' (who, what, when, where, why and how) set of tools that are the basics in journalism courses. Good explanatory articles go further and seek to answer the questions 'so what?', 'then what?' and 'what does this mean?'

These stories do not have to follow the inverted pyramid formula, which is the conventional structure more suited to spot stories and event-based news. They can involve the use of creative ways of catching the attention of audiences. They seek to provide more background, including the big-picture stories around histories, patterns, impacts, reasons. They can help audiences make sense of fast-running events.

Such stories can be in feature form and/or mixed with video, slideshows, infographics, statistics and solid background data.

2 Stories that connect the regional or global to the local and the personal

These often bring an issue closer to a local audience, yet at the same provide a wider perspective. Using case studies, or bringing in human voices and faces, are often effective tools for storytelling.

3 Stories that look into less reported, under-reported or misreported angles, and include voices from groups that may not get much space in the news

These allow news professionals to dig into stories that must be told, and issues that are hard to understand or need clarification. They allow journalists to look in-depth into how an event may affect different groups differently, such as women and men and other genders, young people, minorities, professionals and other communities.

4 Stories that use and pass on reliable information sources, and have clear attribution for the material they cite and use









TECHNOLOGY AS A JOURNALISM TOOL



to show that technology is an indispensable tool for enhancing how we do journalism, but does not replace a good story and cannot make up for a poorly done one

AT THE SAME TIME, technology brings with it different habits and cultures that create new challenges for journalism in the larger information ecosystem.

For journalists, the question is this: How can we use the technology that we have access to, to strengthen our storytelling?

For media houses, the challenge to explore is: How can we use technology to improve our news product, business, impact and relevance to society, and build on our audience reach? How can use the technology we have access to, to strengthen our storytelling? How can we use technology to improve our news product?

What remains unchanged is the basic skill that makes a person a journalist, which is having that 'nose for news' - instead of getting lost in issues such as which camera lens is 'the best' or which latest smartphone model to get.

A JOURNALIST'S TOOL BAG

What's inside the bag of the professional journalist in these digital times? Good equipment and tools, digital or otherwise, that do not need to be the newest or most expensive ones.

- Smartphone and powerbank and/or external charger
- Digital recorder or smartphone will work fine, with the use of good recording or podcast applications
- Online transcription application that will save you a lot of time by transcribing audio, such as from interviews or webinars, to text, and also lets you review and edit the transcripts (options include <u>Transcribe</u> as well as <u>Otter</u>, which uses artificial intelligence to type out recordings in real-time and has free-of-charge transcriptions for specific amounts of time)



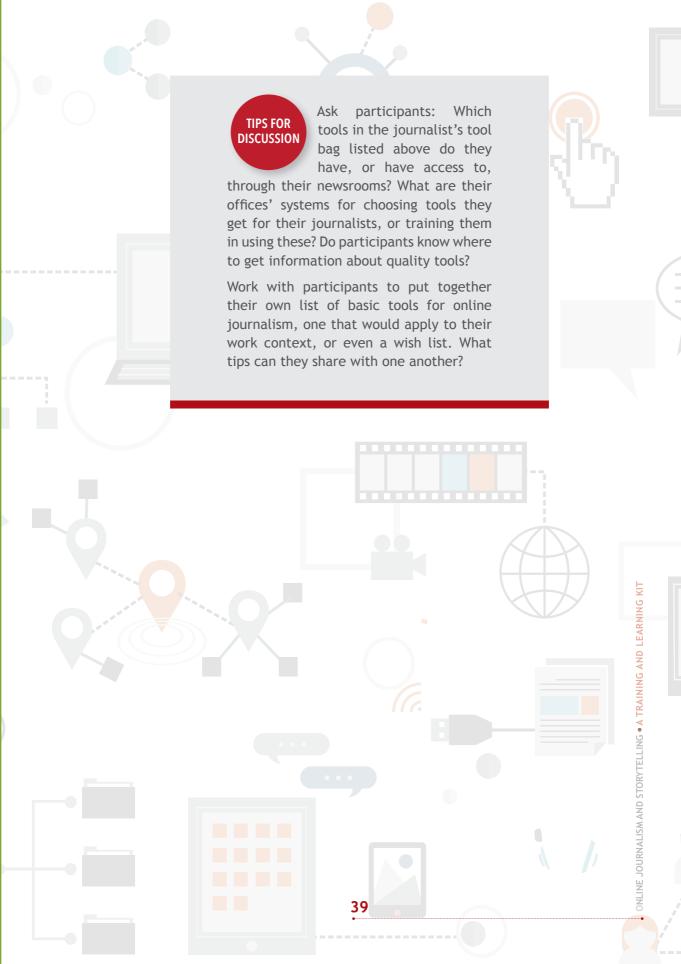
- Earphones
- Clip microphones for producing audio, video stories
- Monopod or tripod for filming video
- Notebook and pen (the old reliables)

A JOURNALIST'S PROFESSIONAL IDENTITY

The information that makes up a journalist's work profile has remained the same over the years, but now also needs to reflect his or her online presence and identity. You need to be verifiable as a journalist too. Letting others know your work identity also helps you discover potential stories, including by letting contacts and sources add you to their email lists for newsletters, press statements and other material released to the media.

Below are some basic identity markers of a journalist:

- An email address for work that is appropriate for a professional setting; avoid too casual email account names or have separate email addresses for personal and work purposes.
- Name card showing name, email address, telephone number, position/ line of work and organisation, if any
- Social media handle/s
- Blog or personal website about your work, if any









FOURTEEN USEFUL TERMS FOR NAVIGATING ONLINE SPACES

WE NEED TO KNOW SOMETHING WELL ENOUGH BEFORE WE CAN DISCUSS IT, train others in it, or explore together new, even unconventional ways, to improve our storytelling. Below is a list of concepts that serve as guideposts in the analysis, understanding and practice of doing news and media-related work in the online world.

Algorithms

a set of rules, through mathematical formulas, that determine what comes up when an online user does a web search, or what shows up in someone's social media feed

These formulas process data such as what may be trending at the time of browsing, the most recent posts and uploads on the web, and individuals' past online behaviour.

Cloud storage

online space, provided by a network of servers maintained by different cloud-service providers around the world, that allows users to store and back up files, edit and share them

In terms of storage, a cloud application works like the online equivalent of an external hard drive. 'Cloud computing' refers to the use of online services for a range of activities such as watching videos, listening to music, working with files 'in the cloud'.

Digital safety and security

the state of being able to use online spaces in a safer fashion, aided by an awareness of the digital environment and tools that better protect users' personal data, privacy and rights; also called cyber safety or online safety

Aspects of safety range from being able to interact with other people without being targeted for cyberbullying or hate speech, or worrying about who can access your online and personal data. See definition of 'personal data' below. Digital security skills are useful for a wide range of online activities like sending messages, accessing bank accounts and paying bills, shopping. A website or digital product that is compliant with, or adheres, to the General Data Protection Regulation (GDPR), which is part of the European Union's law on data protection and privacy, is generally taken as a sign of commitment to better digital citizenship. Its official website calls GDPR "the toughest privacy and security law in the world".

Disinformation

the deliberate dissemination of false information online, often in technology platforms, with the purpose of deceiving audiences; see also 'misinformation'

Encryption

the process of converting information or messages into a coded form so that they are more secure and cannot be accessed, read or understood by unauthorised recipients

These types of information cover online users' files, email and other messages sent and received digitally. When email messages are encrypted for better data security, they are converted to unreadable codes that make them inaccessible by other parties beyond sender and receiver, including the email service hosts.

Fact-checking

activity done by individuals or groups to assess the accuracy of information expressed in statements and pronouncements by public figures, usually politicians, government leaders and officials

'Verification' is related to fact-checking, but usually refers to the checking of the accuracy of user-generated information (not statements or remarks by public figures) that is circulated in text or messaging applications, video and online venues.

Fact-checking and verification overlap. The process of documenting, pointing out inaccuracies and untruths and correcting them is called 'debunking'.

While the standard of accuracy remains at the core of the journalism profession, digital information spaces and the ease with which misinformation and disinformation can be disseminated in them, have led to the emergence of fact-checking and verification as responses to the need to improve the quality of information in these venues.

Fact-checking and verification are part of efforts to improve news literacy. Online users, journalists included, need to have personal skills with which to assess the reliability of the information and sources they come across.

'Fake news'

falsified information that has been disguised, and is meant to confuse and deliberately deceive online audiences, including with the purpose of advancing interests that range from political, social, economic or personal

'Fake news' is not news, just as social media are not news media. Because of the confusion that the term 'fake news' causes, on top of its common misuse for political or partisan purposes, media studies professionals are advocating that its use be avoided. Others stress that the term should, at the very least, always be used with quotation marks. It is more precise to use the words 'misinformation' or 'disinformation' instead of 'fake news'.

Erroneous news stories or those done with poor journalistic standards - which are not misinformation or disinformation - can be described more accurately as misquotations, wrong or outdated statistics or wrong data. These are different from invented or misrepresented material that comprise 'fake news'. Be aware of how public figures use the 'fake news' label as a way to discredit legitimate criticism or to undermine trust in professional and independent media.

Hate speech

public content, often circulated in online and digital spaces and social platforms, that expresses hate, prejudice or encourages violence or hostility toward a person or group based on religion, sex, gender, race, or threatens or advocates such

Legacy media (and digital-native media)

conventional, traditional or 'old' media, such as newspapers, television or radio, that were the staple news producers and distributors before the arrival of the internet and the digital culture

The news production processes that were used by legacy media organizations involved less than direct, real-time interaction with their audiences. These are a closer fit to the textbook model of the mass

media as a channel leading out to a generally faceless audience, rather than a two-way, or multi-audience, exchange or conversation.

Often contrasted with legacy media, digital-native media refer to news producers that were born, or created, during the time of digital technology. As fully online products, they do not have the outputs that legacy media have, such as hard-copy newspapers and magazines.

Media accountability

the taking by journalists and their organisations of responsibility for their work, through adherence to ethical and professional standards of news work; doing one's work in a way that reflects these elements

Misinformation

the spreading of content online without the malicious intent associated with producers of disinformation

Often, misinformation involves the dissemination among online audiences, whether on social media and chat groups, of material that they believe or assume to be true and/or did not check for reliability, sourcing or authenticity.

Disinformation and misinformation are different from poor, biased reporting and weak storytelling, and mistakes in news stories. See also 'disinformation'.

News literacy

the ability to develop and use critical thinking in order to assess the reliability and credibility of information coming through media formats such as television, print, or the internet

News literacy has become a personal and life skill in digital times, when news consumers need to have the means to determine what material is journalistic or what is a genuine media product (even if one disagrees with its content), in order to make decisions and form opinions on certain issues. More news literacy courses are being introduced these days in school settings, as well as in media-related workshops.

Personal data

any piece or set of information that relates to, or can lead to, the identification of an online user and reveal a person's identity or profile in any manner

In other words, personal data is anything that makes an individual identifiable as a specific person, be it directly or indirectly, through references relating to name, location data, identification number or markers specific to his or her physical, mental, economic, social or cultural identity. Personal data means information that would allow a

person to be identified as such, so that he or she would no longer be anonymous.

Publisher (and platform)

a person, organization or entity that prepared, created and produced or issued for public distribution information, material or a type of editorial content

A 'platform', meantime, is a venue or space available for online users, including publishers, to use in order to reach audiences. Platforms typically do not produce their own unique content, but host material of different kinds from various sources.

The difference between publisher and platform is important in navigating online settings. This is so given the confusion among some users about what are products of journalism and news, what are online material that use news-like format but are not the news media, and online sites and pages that mix these freely.

Understanding the debate around the relationship - and tension - between journalism and social media is relevant to the publisher-versus-platform issue.

Social media giants such as <u>Facebook have long said they are just technology platforms or channels</u> for a wide mix of information meant to connect people, and are not publishers or media companies that produce or select what users see in their feeds. However, many news organisations and media advocates consider them publishers. They point out that social media do curate, and therefore select and filter, through their algorithms, which material reaches different individual users.







A MIX-AND-MATCH TEMPLATE

IMAGINE THE CONTENTS OF THIS KIT AS CARDS ARRANGED IN A BOX FILE on your desktop. From it, you can take what you need, mix different topics from various cards, and tailor or design your own template as you see fit.

That is how this training and learning kit is packaged. It is a virtual box of related topics that can be used as one whole package for self-study and practice, for conducting workshops with journalists and journalism students, for internal discussions and skills building within media houses, or for practical teaching for groups that range from students to practicing journalists.

It can also be used by, and with, any group that needs to communicate and share information in public online and digital spaces.

You can put your own flavour in the mix of materials you create from this kit, using examples and case studies that are current and

illustrative, and that your audience can identify with.

Editors, news managers, trainers, teachers and other educators can also choose specific topics to focus on to fit shorter events, or mix them in various ways to adapt to your audiences and settings, venue and time.

For example, hands-on training can be designed to focus on, say, how to do data visualization or how to manage social media pages effectively.

You can put your own flavour in the mix of materials you create from this kit. Trainers will find it useful to follow the sources of information cited in Section 8.

PRESENTATION SLIDES FOR TRAINERS

This kit also provides a set of slides that highlights various points relating to online journalism and storytelling. They can be downloaded $\underline{\text{here}}$, and edited or updated to suit your needs.







STAYING UPDATED ON THE TRENDS, DEBATES AND CHANGES in the journalism profession is a personal investment, one that is worth pursuing despite our usual news routines and deadlines. It enriches our work, our skills and our professionalism, regardless of where in the world, or in what type of media environment, we work.

Below are some online resources that are recommended as regular reading fare.

Although these are mostly based or produced outside Southeast Asia, the professional issues they follow allow us to keep up with the wider world of our shared media profession, and to use them to build on our work locally. They provide material that can creatively be adapted for use in training and mentoring, as well as for experimenting with new approaches in news work.

Additionally, these resources come into good use when journalists have to move their work online during crisis situations. A case in point was the COVID-19 pandemic that forced news professionals in Southeast Asia, and the world over, to work at home in lockdown situations.

Center for News Literacy

https://www.centerfornewsliteracy.org/what-is-news-literacy/

How to Succeed With Trainings and Meetings Online

https://fojo.se/en/zoom/

International Center for Journalists

https://www.icfj.org/

International Fact-Checking Network

https://www.poynter.org/ifcn/

Facebook Journalism Project

https://facebookjournalismproject.com/homepage/home/

Journalism, 'Fake News' and Disinformation: A Handbook for Journalism

Education and Training

https://en.unesco.org/fightfakenews

Making Sense of News: News Literacy for Digital Citizens

https://www.coursera.org/learn/news-literacy

Mobile Journalism Manual: The Guide for Reporters and Newsrooms

http://www.mojo-manual.org/mojo-equipment/

Nieman Journalism Lab

https://www.niemanlab.org

Poynter

https://www.poynter.org

Wired

https://www.wired.com

Splice

https://www.splicemedia.com/

Strapline: News Literacy for the Rest of Us

https://medium.com/strapline





THE SOUTHEAST ASIA MEDIA TRAINING NETWORK AND THE FOJO MEDIA INSTITUTE

THIS TRAINING AND LEARNING KIT was produced as part of the Southeast Asia Media Training Network (SEAMTN) project of the Fojo Media Institute.

SEAMTN aims to strengthen the capacity of journalism training institutions in a regional network that covers Cambodia, Lao PDR, Myanmar and Vietnam. SEAMTN (2016-2021) is supported by the Swedish International Development Agency.

Fojo Media Institute strengthens free, independent and professional journalism in Sweden and globally. Established in 1972, it is Sweden's leading international media development institute as well as the leading centre for the capacity building of mid-career journalists in the country. Fojo belongs to the non-profit public Linnaeus University, one of Sweden's biggest universities.



ENDNOTES AND RECOMMENDED READING

The links below are useful for learning more, and in more detail, about the issues and ideas discussed in this kit.

1 OUR (VERY) CHANGED MEDIA LANDSCAPE

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vork-timess-success-lays-bare-the-medias-disastrous-state

accessed 9 February 2020

2 OUR DIGITAL SELVES

https://www.bbc.com/news/business-50460712

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https://slate.com/technology/2018/04/are-you-really-facebooks-product-

the-history-of-a-dangerous-idea.html

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ONLINE JOURNALISM AND STORYTELLING • A TRAINING AND LEARNING KIT

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https://www.emarketer.com/content/global-digital-ad-spending-2019 accessed 28 April 2020

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accessed 28 April 2020

https://www.cnet.com/news/zoom-security-issues-zoom-buys-security-company-aims-for-end-to-end-encryption/

accessed 20 May 2020

https://www.channelnewsasia.com/news/singapore/moe-suspends-zoom-home-based-learning-obscene-images-12626534

accessed 20 May 2020

https://sea.pcmag.com/mac/36798/taiwan-tells-government-agencies-to-stop-using-zoom

accessed 20 May 2020

4 JOURNALISM IN ONLINE SPACES

https://marshallmcluhan.com/accessed 7 February 2020

6 FOURTEEN USEFUL TERMS FOR NAVIGATING ONLINE SPACES

https://gdpr.eu/what-is-gdpr/

accessed 20 May 2020

https://www.theguardian.com/technology/2018/jul/02/facebook-mark-zuckerberg-platform-publisher-lawsuit

accessed 7 February 2020

https://www.centerfornewsliteracy.org/what-is-news-literacy/

accessed 28 April 2020

https://gdpr-info.eu/art-4-gdpr/

accessed 28 April 2020

ABOUT THE AUTHOR

JOHANNA SON wrote this training and learning kit for the Southeast Asia Media Training (SEAMTN) project of the Fojo Media Institute. Since 2017, she has been a consultant for the institute's training work in Southeast Asia, in particular Cambodia, Lao PDR, Myanmar and Vietnam.

Johanna is also the Bangkok-based editor/founder of <u>Reporting ASEAN</u>, an independent venue for in-depth reportage and capacity-building around the analysis of regional issues. She also writes analyses for the 'Bangkok Post' and contributes to the 'Nikkei Asian Review'.

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Johanna studied journalism (magna cum laude) at the University of the Philippines, and was the Philippine winner of the Citibank Pan-Asia Award in 1992.

ABOUT OUR TRANSLATION TEAM

'ONLINE JOURNALISM AND STORYTELLING: A LEARNING AND TRAINING KIT' is also available in these local-language editions: Khmer, Lao, Burmese and Vietnamese. Our team of translators is below:

Khmer edition

Koam Chanrasmey is a supervisor at a communications company based in Bangkok, Thailand. His background in journalism and television work includes having been video production manager with the 'Phnom Penh Post' and before that, a reporter for a youth TV show in Cambodia. Rasmey has also produced documentaries on social issues such as maternal health.

Lao edition

Vannaphone Sitthirath is co-founder/producer with Lao New Wave Cinema Production in Vientiane, which aims to bring Lao cinema to the world. She has produced a range of work in film and media as a journalist, media consultant, documentary filmmaker and media strategist. Kino used to work with Lao National Television.

Burmese edition

Nyunt Win, a Yangon-based writer and translator, is a former journalist who worked as reporter and editor with media outlets such as 'Myanmar Now'. In 2008, he won Myanmar's National Literary Award (translation category) for his translation of William Golding's novel, 'Lord of the Flies'. Holder of a master's degree in international studies from the Philippines' Miriam College, Nyunt Win has published both his own and translated books of fiction and non-fiction.

Vietnamese edition

Nguyen Thi Ngoc Huyen is a journalism lecturer from the University of Social Sciences and Humanities, Vietnam. Huyen has translated journalism books into Vietnamese, and has hosted news literacy workshops in southern Vietnam. The Vietnamese edition was reviewed by Trieu Thanh Le, dean of the journalism department at the University of Social Sciences and Humanities.

