

NEWS LITERACY MODULE 3

SANTA FE COUNCIL ON
INTERNATIONAL RELATIONS

OCTOBER, 2020

These modules lay a unique foundation for the upcoming all-digital *Journalism under Fire* conference, which will unfold from 10 November – 4 December.



Journalism
under Fire



ACKNOWLEDGMENTS

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The **Los Alamos National Laboratory Foundation** has provided generous support in producing these Modules, and we're tremendously grateful to them. The lead author of these modules, **Jacqueline Frank**, dedicated exceptional amounts of time and effort in this project, and to her tireless resolve we are hugely grateful. We are also deeply appreciative of the contributions of **Tacarra Lake** (CIR's Director of Education) and **Pamela Pereyra**, Founder and Director of **Media Savvy Citizens**, for her outstanding guidance and feedback.

And lastly, we're extremely grateful for the many individual donors to *Journalism under Fire*; your support for each year's conference has allowed us to engage students and journalists from across the state and beyond, which is crucial to the conference's success. If holding a newspaper is indeed holding democracy in our hands, by supporting the conference you have all played an essential role in strengthening our free press and, ultimately, our democracy.

Santa Fe Council
ON INTERNATIONAL RELATIONS



WELCOME

Welcome to our News Literacy Modules, the first production of CIR's new *Idea Incubator*. In offering our global *Journalism under Fire* conference in 2018 and 2019, we learned that many of our attending students simply needed more background, more baseline information to be dynamic participants. With support from the **Los Alamos National Laboratory Foundation**, we're proud to unveil these four modules. Each may be read and studied independently, or as a concurrent whole.

It's my hope that these modules will give every student – including the student within us all, no matter our age or existing knowledge – a strong foundation for engaging with the fascinating dialogues that will shape *Journalism under Fire* 2020. At this all-digital global conference, we'll feature journalists, photojournalists, political cartoonists, and academics all exploring the theme of "Covering Crisis." How has journalism responded to this unique, pandemic-driven year of 2020? What choices do newsrooms make in deciding how to cover crisis? What are some of the clear pitfalls, some of the interconnected strategies that help us – as voters and consumers fascinated by the world – better engage with the facts, better discriminate truth from falsehood, and ultimately deepen our connection with this unique moment in time?



As always, we welcome your feedback (drop a line to evaluation@sfcir.org) to help us improve these modules. We will continue sharpening them for the years to come, and truly see this as an essential project with limitless opportunities.

I also want to extend my full appreciation to Jacqueline Frank for her tireless efforts in creating, shaping, and reshaping the content within. Thank you so much, Jackie!!

Sandy Campbell
Executive Director
Santa Fe Council on International Relations
November, 2020





NextGenNews

THERE ARE FOUR NEWS LITERACY MODULES IN TOTAL.

- * **Module One.** *NextGenNews*. An Introduction.
- * **Module Two.** *Modern Media: Pressures and Opportunities*
- * **Module Three.** *Imagery and Photos*
- * **Module Four.** *A Journalism under Fire Compendium*

IMAGERY AND PHOTOS

The overall objective of these modules is to boost student understanding and engagement with the news media. Specifically, this includes an understanding of:

- the many facets of modern journalism
- the pressures on journalism, including the introduction of bias and the persecution of journalists
- the role of imagery in journalism
- how technology has changed journalism
- how to distinguish between fact and opinion

As we are living through a particularly newsworthy and historic moment, it has become ever more important for students, and the rest of us, to have the means to understand, analyze, and dissect the streams of information coming to us every day. Whether it is news, photos, or videos, available in print, on air, on social media sites or on the web, we all require sharpened tools to engage with this stream of information – particularly in separating the real information from the questionable.

The modules can be completed as a whole in sequence or can be done individually according to student interest and time. Each module features handouts, links, and fun quizzes. The modules are designed either for an educator’s lead, or for participants and students to use independently. All modules are available at no cost on CIR’s website: www.sfcir.org/newsliteracy and at www.journalismunderfire.org/students.



MODULE 3

IMAGERY AND PHOTOS

What is photojournalism and how do photojournalists capture their stories? What is the field of digital forensics and why is it important? And what role do political cartoonists play in the media landscape?

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MODULE THREE: IMAGERY AND JOURNALISM

This module addresses not only the power of imagery, but also how imagery can be manipulated, and be part of the mis- and dis-information campaigns swirling through the crowded media landscape. In this Module, we'll learn about photojournalism: the skill of telling stories primarily through photographs. We'll examine the exciting new world of digital forensics – investigating open-source data and imagery (e.g. from surveillance cameras, smartphones) to investigate stories and arrive at a visual truth. And finally, we'll ask: what role do political cartoons – and cartoonists – play in the media landscape? As print newspapers shrink, will cartoons become a thing of the past – or are they finding new online outlets and audiences?

Overall Learning Objectives

- Students will learn about the essential stories photojournalism tells, and further compliment this with a better understanding of how political cartoons – as opinion and satire – use imagery to convey often difficult truths about ourselves. Lastly, students will learn about the emerging field of digital forensics to see how journalism is using the many different tools and pieces of evidence in this digital era to better arrive at the truth.
- Students will be able to recognize how photojournalists operate, how images can be manipulated, and how imagery is a crucial component of modern journalism.
- Students will be better able to understand the role of photography in journalism, why political cartoonists use satire as an important truth-seeking tool, and how journalists involved in digital forensics carry out their work.

Time to Complete

- Including a review of the available Handouts, this Module will take about 30-45 minutes to read.

Quiz

- This [5-minute News Literacy Module Three Quiz](#) assesses your progress.

1

WHAT IS PHOTOJOURNALISM? HOW IS IT DIFFERENT FROM PHOTOGRAPHY? HOW DO PHOTOJOURNALISTS CAPTURE THEIR STORIES?

Photojournalism tells news stories with images – and occasionally some text – with captions often needed to provide the image’s context. Generally, it refers to still photography, although occasionally the term is used to refer to a video within a news broadcast. As photojournalists deliver the news, they are subject to the same ethical guidelines as all journalists as discussed in *Module One*. They strive to be objective and factual.

Photography on the other hand, has in many ways a much freer hand: to create, to be imaginative, to use tools to enhance and even subtly alter images. Photographs may document events like gatherings and travel, but so too are they an art form. While photographers should follow some ethical guidelines, like asking permission to photograph, they don’t necessarily have to follow a strict code of ethics, as photojournalists are expected to do.



Photograph: Gabriela Campos/The Guardian. Than Tsídéé, 19, of the Ohkay Owingeh Pueblo dances on the empty platform where a statue of Juan de Oñate was removed.

We all know a good picture is worth a thousand words. But even terrific pictures can tell a confusing story. For example, look at this photograph from an [article in *The Guardian*](#), about the protests around removal of statues around the United States.

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People in New Mexico may understand this image, and recognize how charged the issue is. People outside of New Mexico, who are most likely unfamiliar with the rich and complex cultural history of the state, will need not only to read that article, but do more research, to get a sense of the conflicting issues this photo expresses.

The Native American perspective is only part of the story in New Mexico; the Spanish, and frontier settlers – the Hispanics – are also part of it. One culture’s oppressor may be another culture’s hero. This [opinion piece from the sculptor](#) of the removed statue above raises more interesting issues. Should controversial public art be removed? Or should it be placed into more context? Brought into museums?



Photo Credits: @daisugano Twitter

The above photo went viral. While we may not know exactly where it took place, we know what is happening: a Black Lives Matter protestor taking a knee in front of police. This is incredibly similar to the iconic image from China’s Tiananmen Square massacre in 1989, an image that forever captured the event in the public eye (although, notably, this event is not part of official Chinese history, and is not taught to students in China – as though it never happened!).



Photo Credit: Charlie Cole

This is photojournalism at its best: powerful and informative, requiring little explanation.

Another iconic photograph – i.e. a photograph worth so much more than a thousand words – is the one below from World War II, taken by Joe Rosenthal of

the Associated Press (see below). Here, U.S. marines raise the U.S. flag after defeating Japan in a prolonged battle on the island of Iwo Jima. This photograph is so powerful it was made into a statue at the U.S. Marine Corps Memorial in Arlington, Virginia, and formed the basis of a war-bond marketing campaign. Upon seeing the flag raised during battle, a Navy Commander at the time [remarked](#) “the raising of that flag on Suribachi means a Marine Corps for the next five hundred years.”

The story is that when the Marines captured the island, they raised a flag. The military brass decided that the flag was too small to be seen by soldiers still battling on another side of the island, so they ordered a larger flag to be mounted, replacing the first. This photo is of the second, larger flag.



Joe Rosenthal AP

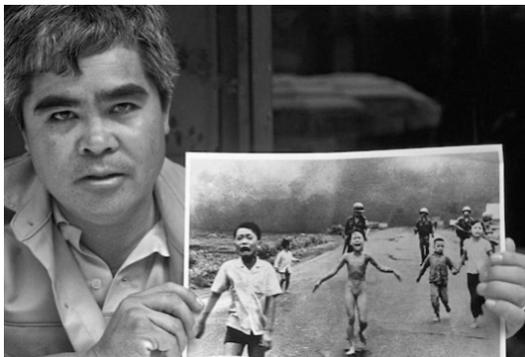


U.S. Marine Corps Memorial,
Arlington, Virginia



C. C. Beall poster for the
Seventh War Loan Drive
(May 14 – June 30, 1945)

And finally, one of the most famous photos of recent history: this photograph, taken by Associated Press Vietnamese photographer Nick Ut, here holding his photo of a young girl, covered in napalm burns, running screaming from a napalm attack in Vietnam, taken in June 1972.



Vice.com

The photograph is credited with cementing public opinion in the U.S. against the Vietnam War, which finally ended in 1973. Nick Ut took the young girl, and other injured children to the hospital, thereby saving her life. The photo has been [voted one](#) of the most important photos of the last fifty years. Interestingly, Ut [commented](#), “Even though it has become one of the

most memorable images of the twentieth century, President Nixon once doubted the authenticity of my photograph when he saw it in the papers on 12 June 1972...”

2

HOW DO PHOTOJOURNALISTS DO WHAT THEY DO?

As photojournalists are part of the news ecosystem, they are subject to the same [ethical guidelines as print journalists](#). They strive to be neutral observers, documenting events their stories cover. They adhere to rigid standards, like [these](#) adopted by the International Federation of Journalists, including neutrality, dealing professionally with sources, ensuring clear methods in any interview process, not causing harm to photographic subjects, being accountable to the public about their work. Journalists and photojournalists can frequently find themselves in tricky situations: when documenting atrocities or violence, can or should they intervene, or is their only responsibility to report and document the event?

Just as writers work hard to make their words evocative, descriptive, and powerful, while communicating all the information they want the audience to take away, photographers work hard to find an image that conveys the information, and the feeling, they want the audience to understand.



Some photos may not need captions, but much of the time, photojournalists work with journalists, and together they tell a story. Ron Haviv, award-winning photojournalist, joined CIR for *Journalism under Fire 2019* (as pictured to the left). In [this article](#) from *The Guardian*, Ron talks about the tension between reportage and beauty: “I try to balance between aesthetics and content. I don’t want content overshadowed by style. In other words, I don’t want my aesthetic to go past a point where you really don’t understand what’s going on.”

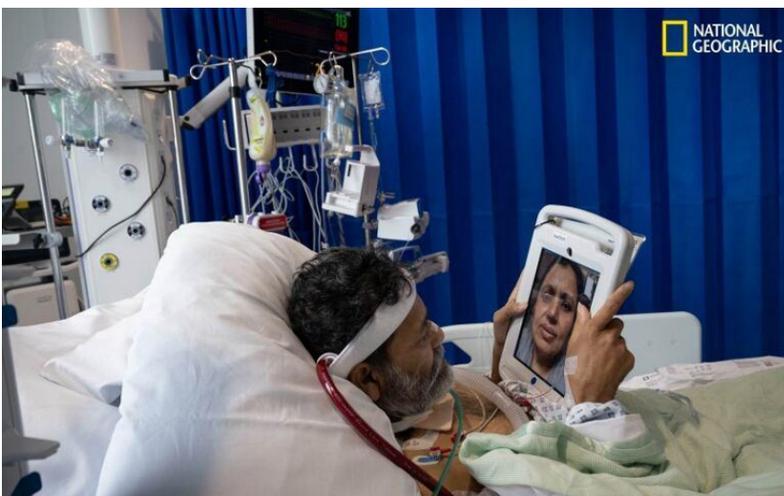
Haviv believes very strongly in the power of images to inform, to bring justice to those who are often unseen. As he says in this [National Geographic](#) interview: “The language of visual imagery allows my work to reach and touch an



Child survivors of the Srebrenica attack wait in a refugee camp. Ron Haviv, TIME Magazine, 1995.

audience unlike any other medium. The way that an image can resonate with people continues to reinforce my belief that the work that I do can have an effect on people.”

Like any journalist, photojournalists must research their stories. They have to know whether the story they are capturing will be primarily photographic in nature, or will inform a longer print story. They must understand what is happening themselves, so that they can determine what is important to capture. Lynsey Addario, a Pulitzer prize-winning *National Geographic* and *New York Times* photojournalist, recently switched from covering conflict areas around the world, to [documenting COVID-19](#) in the U.K. where she currently lives.



COVID-19 patient Foyzal Abmaad, 51, speaks with his wife, Nipa Begum, from the intensive care unit of the Royal Papworth Hospital in Cambridge, England, on June 15. (Lynsey Addario/National Geographic).

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In the accompanying article, Addario notes that, in documenting the effects of COVID-19, she was struck by “the loneliness, the lack of closure, the fact that people are giving birth, and dying alone.”

The more preparation and research a photojournalist does, the better understanding they will have of what images they need for the story they want to tell.

But sometimes photojournalists don't have the luxury of ample preparation time. Sometimes they are sent into the heat of conflict, or danger, or disaster, and they have to do the best they can to figure things out on the ground – and find the images that tell that particular story.



Damage from Hurricane Laura in Santo Domingo @EPA DailyMail.co.uk

[Todd James, senior photo editor](#) for *National Geographic*, stresses the importance of knowing what it is the photos are trying to communicate:

Know the story you're trying to tell. Be focused about that. Care about the people you're photographing, more than [you care about] your photograph. Your photographs will be better if you're thinking about the people and the story you're doing. If the photograph becomes the object of desire, rather than telling the story, I think you've got it backwards.



Covering the coronavirus has presented some special challenges for photojournalists. As recent Columbia Journalism school graduate [Gabriela Baskar noted](#),

We photojournalists are limited in how we work because we need to socially distance, wear PPE and work faster than before. The time and tools we used to rely on to create meaningful portraits or images cannot be employed. It's also scary for our sources to see us in the proper PPE. People are understandably stressed about being outside the home and when they see someone in a mask with a long lens lurking on a corner, waiting for a moment, they are agitated and scared. I have had more encounters of aggression towards me for doing basic street photography on assignment since I started covering this on March 9 than I ever have had before.

3 | HOW IS IMAGERY MANIPULATED?

Like any other kind of news story, images can reflect bias, either of the photographer, or of the news organization. Photographers strive to avoid bias in their photos, but in reality they make active choices that can create bias: they frame photos, deciding to include or eliminate something, they use certain lenses, all of which can push an audience in a certain direction or perspective or truth. Here's a perfect example of how framing an image creates a certain impression:



The Pyramids are on Cairo's outskirts. But the first image makes it look like they are in the middle of nowhere, in the desert. The second provides a more accurate representation of where they are relative to Cairo — amid one of the largest suburbs of Cairo, Heliopolis.

The audience itself will bring their bias when looking at images. [This short \(4 minute\) video](#) explores the many ways we respond to images, using the below dramatic photo (next page) from the Ferguson, Missouri riots in 2014.

Take a look at these images:



Left, police officers detained a protester in Ferguson, Mo. (Whitney Curtis for The New York Times); right, a police dog attacked a civil rights demonstrator in Birmingham, Ala., in May 1963 (Bill Hudson, via Associated Press).

The picture on the right, from Birmingham, Alabama in 1963 is one of the most famous images from the Civil Rights era. It became a cover story and was shown around the world.

But apparently, there was a complicated backstory to the photo. Are the dogs in fact attacking the protestor? It turns out the real story is quite different, as detailed in [this explanation](#). The policemen were in fact restraining the dogs, and the young man was not a protestor but rather a spectator, who in turn kicked the dogs. Were unfortunate things happening that day in Birmingham? Most certainly. Was this one of those events? That, unfortunately, is unclear.

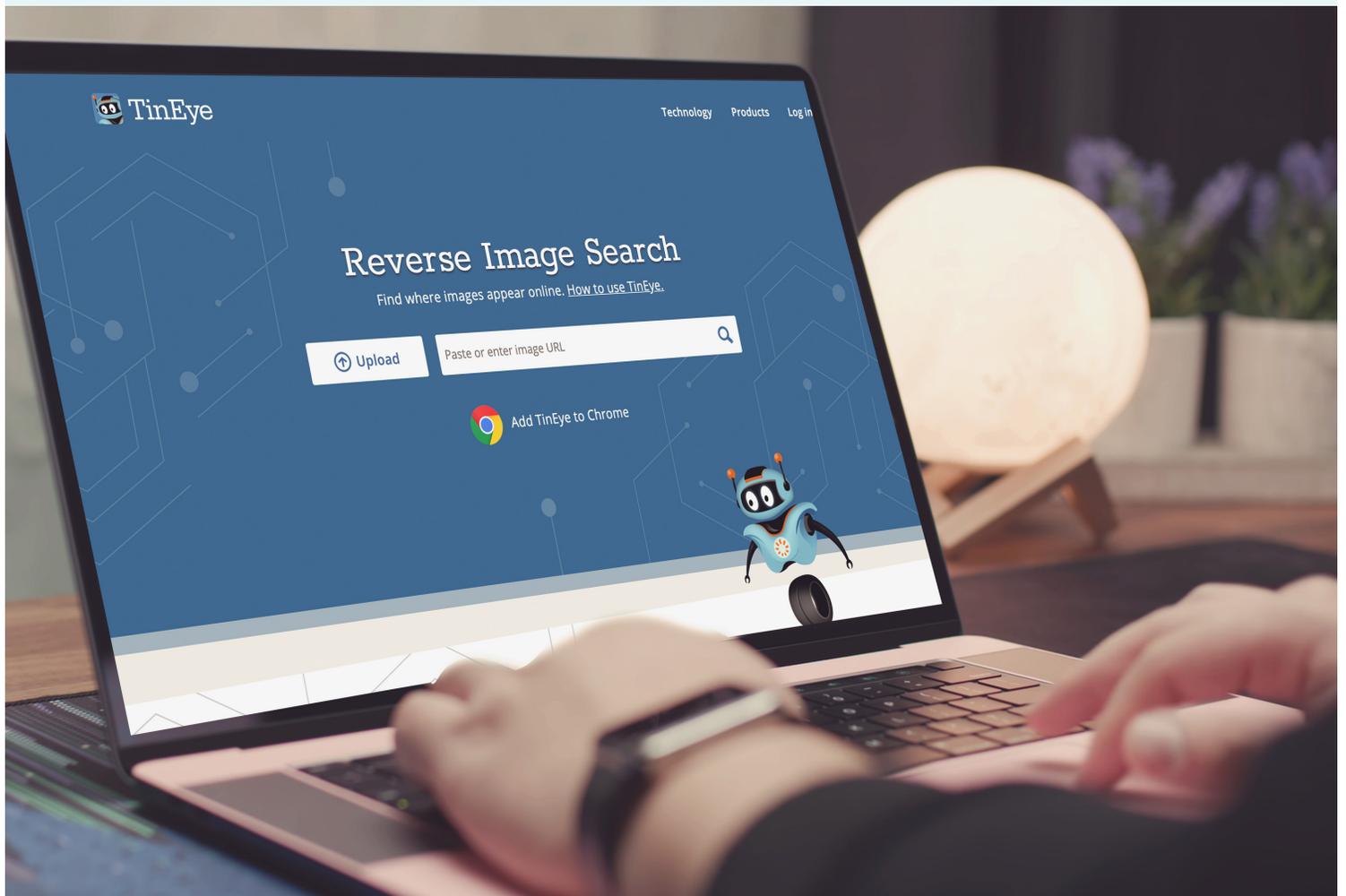
Then of course, there are many ways to manipulate and change images, using Photoshop or any other photo editing software. If we aren't sure whether to trust an image we see, we can now perform a **reverse search** to see when and where an image might have been previously used. A site called [TinEye.com](#) can greatly assist with this. Clemson University's [Media Forensics Hub](#) is also full of digital tools that analyze specific social media sites.

We can also search for more information about a specific photograph, including whoever might have posted it online. We can search their name, or user name, and see what comes up; we can determine when their social media account was created, and how often they post. Are they posting 24/7? If so, they're likely a bot and not human at all. This kind of analysis can give us a better idea of who they are or might be, and what their bias, or agenda, might be.

ACTIVITY:

If we really want to dig into the world of visual fact-checking, check out [this video](#) from [Take On Fake](#) and [First Draft News](#) outlining how to check videos and posts, do reverse checks, and utilize other fascinating tools.

ACTIVITY: grab a news-related image from social media, and go to [TinEye.com](#) and do a reverse search on the image.



4 | HOW HAS DIGITAL FORENSICS COME TO THE JOURNALISTIC FORE?

The rise of video from smartphones, seen primarily on social media, has led to the development of digital forensics: trying to determine what happened, and/or if an event happened in the time and place the media or the government may have stated.

Malachy Browne, who will be returning to *Journalism under Fire 2020* this fall and is pictured at right, is a Senior Producer with the Visual Investigations Unit at *The New York Times*. [In this interview](#), Browne breaks down how the team investigated the recent Rayshard Brooks shooting in Atlanta, Georgia. His team used eyewitness videos, police body camera footage, and security camera footage to reconstruct the scene, which they were then able to post for *The New York Times* 36 hours after the incident. Browne's team did a similar investigation on the Kyle Rittenhouse shooting, as described [here](#).



Other stories Browne's team provided critical analysis for include:
The [investigation](#) on the downing of Ukraine flight 752 in Iran.
The [investigation](#) on Syria's chemical attacks on its own population.
The [investigation](#) into the assassination of Jamal Khashoggi.

Critical to this work is the investigation of the various sources of video alongside basic reporting, talking to witnesses, gathering 911 phone call information, and talking to the authorities. Everything that happened had to be investigated, verified, analyzed, and put together coherently so that the audience understood the complete story.

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Another analysis of digital forensics in the newsroom can be [found in this fascinating BBC story](#), investigating some brutal murders in Cameroon that were posted on social media in 2018. The journalists used digital tools to help them figure out location, time of day and month from shadows, and then matched video imagery to satellite imagery to verify the story. There's a whole new world of digital detective work going on. This is a [short list](#) of the five essential tools for digital forensics: reverse image search, geolocation services, video search, social media profile verification, and website analysis.

The Washington Post did this [brilliant job](#) of breaking down the clearing of protestors from Lafayette Square for a presidential photo opportunity in June, 2020.

Digital forensics also explores the world of open data: huge data sets that are publicly available. This is where AI can assist by searching through millions of files and data entries to find the particular pattern or type of information the person needs.



5

WHAT ROLE DO POLITICAL CARTOONISTS PLAY IN THE MEDIA LANDSCAPE?

Political cartoons have a [long and fascinating history](#). For centuries now, cartoons have been used all over the world to poke fun at figures of authority, and to rally public support for various causes. Political cartoons frequently caricature a well-known person, or take a satirical look at a specific situation.



The severed snake represents the colonies and region of colonies: N.E. represented New England, N.Y. for New York, etc. Franklin was using this to illustrate the importance of uniting forces. This same cartoon was used in the French and Indian War to represent the idea that the colonies needed to join forces to defeat the French and Indians.

One of the most famous political cartoonists in Europe was the 19th-century French cartoonist Honoré Daumier. He was known for satirizing those in power, such as in this 1831 cartoon (next page), showing King Louis Phillippe, swallowing up all the people's money.



Over & Over Again.....
Hilary Brown, *Daily Kos*

In the U.S., one of the earliest cartoons was drawn by none other than Benjamin Franklin.



Traditionally, cartoons were either printed as posters and plastered around town, or were seen in the many print newspapers of the day. As print newspapers started dying out in the late 20th and early 21st century, many thought that political cartoons would die with them.

But Matt Wuerker (pictured at right), Pulitzer prize-winning cartoonist for *Politico* who will speak at *Journalism under Fire 2020*, thinks otherwise. In an [interview he did with *Politico*](#) on his cartoons, Wuerker stated his belief that the Internet and social media are in fact a boon for cartoons. For one thing, most cartoons in print newspapers are black and white, while on the Internet, you can print in color, creating much more nuance in the actual art itself.



Additionally, Wuerker thinks that cartoons on the Internet and social media provide a great gateway to the publications themselves. The cartoon will catch people's eye and attention: it's great click bait for getting people to read/watch the news.

Wuerker also discussed how the audience is changing. Back in the days of print, if people wanted to complain about a cartoon, they had to write and mail a letter, which took several days. Now the response is instantaneous, which has great advantages (and some disadvantages). If a cartoon goes viral, then what Wuerker calls the "flying monkeys" are launched [the reference is to the flying monkeys from *Wizard of Oz*] – with mountains of abuse unleashed by trolling. Wuerker generally likes seeing the quick audience response.

Wuerker noted that the Internet now provides all kinds of new sites for cartoonists, with particular reference to [Counterpoint](#), which features political cartoons across the political spectrum from all over the world.

Sadly, cartoonists don't only get trolled. In 2011, the well-known French satirical magazine *Charlie Hebdo* published a series of political cartoons about the Prophet Mohammed. Many in the Islamic world were outraged, and the offices were bombed later that year. [In 2012](#), two brothers forced their way into the Hebdo offices, and with rifles and other weapons, killed 12 people and injured 11 others in the office. Those accused of the murders went on trial in France in September, 2020.

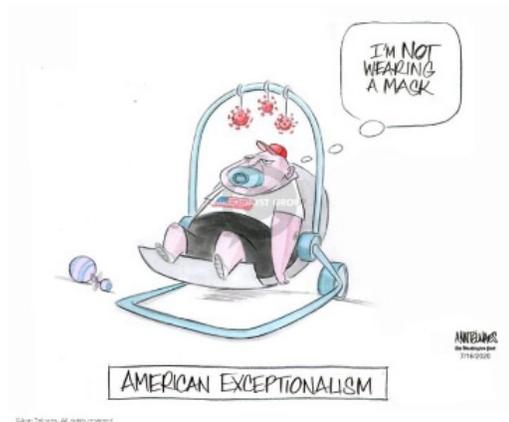


This mural outside Charlie Hebdo offices in Paris memorializes those killed in the 2012 massacre.

Images have a lot of power, and the Charlie Hebdo incident is a sober reminder of just how powerful they can be.

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In this year's *Journalism under Fire* conference, other Pulitzer Prize-winning cartoonists featured include: Ann Telnaes of *The Washington Post*, Jack Ohman of *The Sacramento Bee*. KAL of *The Economist*, was Pulitzer Prize finalist in 2015 and 2020.



Ann Telnaes, *The Washington Post*.
July 16, 2020



Jack Ohman, *The Sacramento Bee*.
August 11, 2020



KAL, *The Economist*. 2020



CIR MODULE 3 ADDITIONAL RESOURCES

TITLE	SOURCE	LINK
CORONAVIRUS SOURCES		
American Medical Association Covid-19 Resources	American Medical Association (AMA)	https://www.ama-assn.org/delivering-care/public-health/covid-19-2019-novel-coronavirus-resource-center-physicians
Centers for Disease Control (CDC)	Centers for Disease Control and Infectious Diseases	https://www.cdc.gov/coronavirus/2019-nCoV/index.html
Harvard Medical School	Harvard University Medical School	https://hms.harvard.edu/
Johns Hopkins Coronavirus	Johns Hopkins Medical School	https://coronavirus.jhu.edu/
National Institute of Health	NIH	https://www.nih.gov/
Stanford Medicine	Stanford University	http://med.stanford.edu/
The Lancet Coronavirus resources	The Lancet Journals	https://www.thelancet.com/action/doSearch?searchType=quick&searchText=Coronavirus&searchScope=fullSite&occurrences=all&code=lancet-site
World Health Organization (WHO)	WHO	https://www.who.int/health-topics/coronavirus#tab=tab_1
Yale Medical School	Yale School of Medicine	https://medicine.yale.edu/
CORONAVIRUS JOURNALISM RESOURCES		
BBC Coronavirus	BBC News	https://www.bbc.com/news/coronavirus
International Center for Journalists - ICFJ	Covering Covid-19	https://www.icfj.org/our-work/covering-covid-19-resources-journalists
NAMLE (Nat'l Assoc for Media Literacy Education)	Covid-19 resources	https://namle.net/publications/coronavirus-resources/

TITLE	SOURCE	LINK
CORONAVIRUS JOURNALISM RESOURCES (CONT.)		
Science & Health Fact Checking	Poynter	https://www.poynter.org/fact-checking/2020/science-and-health-fact-checkers-put-pandemic-claims-under-a-microscope/?fbclid=IwAR3uQSveb0JwHmY1aVYCVWyoPIZmX4AJDhLYBobaE1-1fJxvoN2sqtvlk
Ten tips for Journalists covering Covid-19	International Center for Journalists (ICFJ): IJNET	https://ijnet.org/en/story/10-tips-journalists-covering-covid-19
FACT CHECKING		
FACTCHECK	Factcheck	https://www.factcheck.org/
First Draft News	First Draft News	https://firstdraftnews.org/research/
2 week text course on Deception & Information FREE	First Draft News	https://firstdraft.arist.co/courses/5ef5e5a67d406325a11c97dd
Poynter	International Fact Checking Network	https://www.poynter.org/ifcn/Poynter-International-Fact-Checking-Network
Lie Detector – El Detector de Mentiras	Univision (Spanish language)	Lie Detector http://eldetectorde mentiras.com/
National Public Radio (NPR) Fact Check	NPR	https://www.npr.org/sections/politics-fact-check
Politifact	Poynter Institute	https://www.politifact.com/
Reporters Lab	Reporters Lab	https://reporterslab.org/
Database of fact-checking sites all over the world	Reporters Lab	https://reporterslab.org/fact-checking/#
Snopes	Snopes	https://www.snopes.com/
<i>The Washington Post</i> Fact Checker	<i>The Washington Post</i>	https://www.washingtonpost.com/news/fact-checker/
JOURNALISM ETHICS GUIDELINES		
BBC Editorial Guidelines	BBC	https://downloads.bbc.co.uk/guidelines/editorialguidelines/pdfs/bbc-editorial-guidelines-whole-document.pdf
Center for Journalism and Ethics	University of Wisconsin School of Journalism	https://ethics.journalism.wisc.edu/resources/resources-for-teachers-students/
Journalism Code of Ethics	Society of Professional Journalists	https://www.spj.org/ethicscode.asp

TITLE	SOURCE	LINK
JOURNALISM ETHICS GUIDELINES (CONT.)		
Journalism Ethics	Wikipedia	https://en.wikipedia.org/wiki/Journalism_ethics_and_standards
<i>The New York Times</i> Company Ethical Standards	<i>The New York Times</i>	https://www.nytimes.com/company/standards-ethics/
JOURNALISM SKILLS / TIPS		
How to Help Students Navigate the News Webinar	Media Savvy Citizens	https://www.youtube.com/watch?v=r3AhLR2CTSk
Essays about The Elements of Journalism	Nieman Center, Harvard University	https://nieman.harvard.edu/wp-content/uploads/pod-assets/pdf/Nieman%20Reports/ProfCorner/elements.pdf
International Center for Journalists (ICFJ)	Journalism 101 toolkits	https://ijnet.org/en/toolkit/journalism-101
International Center for Journalists (ICFJ)	Toolkits for journalists, investigative journalists, from all over the world	https://tools.ijnet.org/
International Center for Journalists (ICFJ)	Interviewing Tips	https://ijnet.org/en/resource/5-interview-tips-every-journalist-needs
Poynter Institute	30+ Digital Tools & Tips for Journalists	https://www.poynter.org/tech-tools/2020/here-are-30-tools-tips-and-resources-for-journalists-to-try-this-summer/
The Elements of Journalism	Bill Kovach, Tom Rosenstiel	https://www.penguinrandomhouse.com/books/95291/the-elements-of-journalism-by-bill-kovach-and-tom-rosenstiel/
PHOTOJOURNALISM SCHOOLS (UNDERGRADUATE)		
Boston University		www.bu.edu
Central Michigan University		www.cmich.edu
Corcoran College of Art and Design		www.corcoran.edu
Kent State University		www.kent.edu
Rochester Institute of Technology		www.rit.edu

TITLE	SOURCE	LINK
PHOTOGRAPHY WORKSHOPS, COURSES		
International Center of Photography (ICP)	New York City	https://www.icp.org/
Santa Fe Workshops	Santa Fe	https://www.santafeworkshops.com/
MEDIA LITERACY AND CORONAVIRUS GLOSSARIES		
BBC	Coronavirus glossary	https://www.bbc.com/news/health-52182658
Center for Media Literacy glossary	Media Literacy Glossary	http://www.medialit.org/reading-room/language-media-literacy-glossary-terms
Center for Media Literacy	Media Literacy Kit	http://www.medialit.org/sites/default/files/01a_mlkorientation_rev2_0.pdf
NAMLE	NAMLE	https://namle.net/publications/media-literacy-definitions/
MEDIA LITERACY GUIDES		
Facing History	Media Literacy	https://www.facinghistory.org/resource-library?search=media%20literacy
NAMLE	Guide to Media Literacy	https://namle.net/wp-content/uploads/2017/10/parent_guide_final.pdf
Poynter Institute	Media Literacy	https://www.poynter.org/?s=media+literacy
UNESCO	Media Literacy	https://unesdoc.unesco.org/ark:/48223/pf0000192971

MODULE 3 HYPERLINK SUBJECTS <i>(In order of appearance in module)</i>	SOURCE	LINK
Spanish statue removal New Mexico	<i>The Guardian</i>	<ul style="list-style-type: none"> • https://www.theguardian.com/environment/2020/jun/24/protests-target-spanish-colonial-statues-new-mexico?CMP=Share_iOSApp_Other • Google Drive Link
Onate Sculptor Speaks Out	Santa Fe New Mexican	<ul style="list-style-type: none"> • https://www.santafenewmexican.com/opinion/my_view/o-ate-sculptor-its-wrong-to-remove-art/article_89b5e59e-b757-11ea-9729-0f6eb5027503.html?utm_medium=social&utm_source=email&utm_campaign=user-share • Google Drive Link
Raising Flag on Iwo Jima	Wikipedia	<ul style="list-style-type: none"> • https://en.wikipedia.org/wiki/Raising_the_Flag_on_Iwo_Jima • Google Drive Link
Napalm Girl Photo	Cronkite School of Journalism	<ul style="list-style-type: none"> • http://cronkitehhh.jmc.asu.edu/blog/2020/01/napalm-girl-the-photo-that-changed-the-world/ • Google Drive Link
Nick Ut Napalm Girl photographer	Wikipedia	<ul style="list-style-type: none"> • https://en.wikipedia.org/wiki/Nick_Ut • Google Drive Link
<i>The New York Times</i> Standards and Ethics	<i>The New York Times</i>	<ul style="list-style-type: none"> • https://www.nytc.com/company/standards-ethics/
International Federation of Journalists Charter of Ethics	International Federation of Journalists	<ul style="list-style-type: none"> • https://www.ifj.org/who/rules-and-policy/global-charter-of-ethics-for-journalists.html • Google Drive Link
Five Conflict Photographers On Some of Their Hardest Images	<i>The Guardian</i>	<ul style="list-style-type: none"> • https://www.theguardian.com/world/2019/oct/24/five-conflict-photographers-on-some-of-the-hardest-images-theyve-taken • Google Drive Link
Three of VII: The Life of a photograph	National Geographic	<ul style="list-style-type: none"> • https://www.nationalgeographic.com/photography/proof/2014/05/15/three-of-vii-the-life-of-a-photograph/ • Google Drive Link
Lynsey Addario Photographs COVID-19 in U.K.	Canadian Broadcasting Corporation	<ul style="list-style-type: none"> • https://www.cbc.ca/radio/thecurrent/the-current-for-aug-14-2020-1.5685180/what-this-pulitzer-prize-winning-photographer-saw-in-ic-us-fighting-covid-19-1.5683442 • Google Drive Link

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Key Quotes from Photographers covering COVID-19	Key Quotes from Photographers covering COVID-19	<ul style="list-style-type: none"> • https://www.icfj.org/news/key-quotes-photojournalism-covid-19-era • Google Drive Link
Covering COVID-19	Columbia Journalism School	<ul style="list-style-type: none"> • https://journalism.columbia.edu/alumni-qa-photojournalist-gabriela-bhaskar-17-ms • Google Drive Link
How we Respond to Images	Facing History VIDEO	<ul style="list-style-type: none"> • https://www.facinghistory.org/resource-library/video/how-we-respond-images
Ferguson and Civil Rights Photos	<i>The New York Times</i>	<ul style="list-style-type: none"> • https://www.nytimes.com/2014/08/15/us/ferguson-images-evoke-civil-rights-era-and-changing-visual-perceptions.html?referringSource=articleShare • Google Drive Link
Birmingham and Ferguson	Iconic Photos	<ul style="list-style-type: none"> • https://iconicphotos.wordpress.com/2010/06/26/birmingham/ • Google Drive Link
TinEye	TinEye	<ul style="list-style-type: none"> • https://tineye.com/
Media Forensics Hub	Clemson University	<ul style="list-style-type: none"> • http://www.clemson.edu/centers-institutes/watt/hub/resources/tools.html
Take On Fake Video	Take On Fake Video	<ul style="list-style-type: none"> • https://www.youtube.com/c/takeonfake
First Draft News	First Draft News	<ul style="list-style-type: none"> • www.firstdraftnews.org/research/
Interview with Malachy Browne <i>The New York Times</i> Visual Forensics Unit	Poynter	<ul style="list-style-type: none"> • https://www.poynter.org/newsletters/2020/going-behind-the-scenes-with-the-new-york-times-project-on-the-shooting-death-of-rayshard-brooks/ • Google Drive Link
Kyle Rittenhouse investigation (Malachy Browne)	<i>The New York Times</i>	<ul style="list-style-type: none"> • https://www.nytimes.com/2020/08/27/us/kyle-rittenhouse-kenosha-shooting-video.html?referringSource=articleShare • Google Drive Link
Ukraine Flight 752 (Malachy Browne)	<i>The New York Times</i>	<ul style="list-style-type: none"> • https://www.nytimes.com/video/world/middleeast/100000006920114/iran-plane-missile-video.html?searchResultPosition=2

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Syria Use of Chemical Weapons (Malachy Browne)	<i>The New York Times</i>	<ul style="list-style-type: none"> • https://www.icfj.org/news/key-quotes-photojournalism-covid-19-era
BBC Digital Forensics Verified Cameroon Murder	Poynter	<ul style="list-style-type: none"> • https://www.poynter.org/fact-checking/2018/how-the-bbc-verified-that-video-of-a-grisly-murder-in-cameroon-step-by-step/ • Google Drive Link
Digital forensics toolkit	Int'l Fact Checking Network - IFCN (Poynter)	<ul style="list-style-type: none"> • https://factcheckingday.com/articles/15/a-5-point-guide-to-bellingcats-digital-forensics-tool-list • Google Drive Link
Clearing of Lafayette Square Analysis	<i>The Washington Post</i>	<ul style="list-style-type: none"> • https://www.washingtonpost.com/nation/2020/07/27/national-guard-commander-says-police-suddenly-moved-lafayette-square-protesters-used-excessive-force-clear-path-trump/ • Google Drive Link
BBC Country Profiles	BBC	<ul style="list-style-type: none"> • http://news.bbc.co.uk/2/hi/country_profiles/default.stm
CIA World Factbook	CIA	<ul style="list-style-type: none"> • https://www.cia.gov/library/publications/the-world-factbook/
What are Political Cartoons	Study.com	<ul style="list-style-type: none"> • https://study.com/academy/lesson/what-are-political-cartoons-history-analysis-quiz.html • Google Drive Link
Interview with Matt Wuerker	Politico PODCAST	<ul style="list-style-type: none"> • https://www.politico.com/news/2020/04/24/the-cartoon-life-of-matt-wuerker-206603
Counterpoint	Counterpoint Website	<ul style="list-style-type: none"> • https://www.counterpoint.com/
Charlie Hebdo massacre	Wikipedia	<ul style="list-style-type: none"> • https://en.wikipedia.org/wiki/Charlie_Hebdo_shooting • Google Drive Link

TITLE	SOURCE	LINK
ADDITIONAL ARTICLES		
What do Newspapers Lose when they use non-Professional Photography	American Press Institute	https://www.americanpressinstitute.org/publications/research-review/what-do-newspapers-lose-when-they-use-non-professional-photography/
How New Mexico Controlled the Spread of Covid-19	Scientific American	https://www.scientificamerican.com/article/how-new-mexico-controlled-the-spread-of-covid-19/
Fact-Checking Pandemic Claims	Poynter Institute	https://www.poynter.org/fact-checking/2020/science-and-health-fact-checkers-put-pandemic-claims-under-a-microscope/?fbclid=IwAR3uQSve_b0JwHmY1aVYCVWyoPIZmX4AJDhLYBobaE_l-fJxvoN2sqtvIk
8 tools every journalism student needs for back to school	PR Newswire	https://mediablog.prnewswire.com/2020/08/05/8-tools-every-journalism-student-needs-for-back-to-school-season/