

# COLLECTION OF ACTIVITIES FOR CONDUCTING WORKSHOPS ON ETHICAL COMMUNICATION

for educators



## Introduction

Welcome! This activity package was developed by Comhlámh (Ireland), INEX SDA (Czech Republic), Humanitas - Centre for Global Learning and Cooperation (Slovenia) and Voluntariat (Slovenia) as part of the “ET(ri)ck your mind” project.

The package has been prepared for educators with an interest in global education. However, the activities have a wide application and may be adapted for other learning settings.

Inspiration for this activity package comes from E-TICK, an online course on ethical communication developed by the 4 project partners in 2021, and newly updated in 2024.

E-TICK is a free-to-use, online course and can be accessed here:  
[www.ethicalcommunication.org](http://www.ethicalcommunication.org)

In addition to this activity package, you may be interested in our second activity package for volunteer work camp leaders, prepared by project partner INEX-SDA.

We also offer a Facilitator’s Handbook. The handbook provides tips for facilitating E-TICK topics which can, at times, be challenging for learners

You can find links to these resources on our organisational websites. Links to these resources are also available on [www.ethicalcommunication.org](http://www.ethicalcommunication.org).

We would welcome feedback on these E-TICK publications and the online course itself at any time. You can reach out to us on [admin@ethicalcommunication.org](mailto:admin@ethicalcommunication.org)

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# THE DANGER OF ONE SINGLE STORY

Knowing one and only one story (or one perspective or point of view) can have a negative impact on our understanding of the world. Through the narrative of Nigerian writer Chimamanda Ngozi Adichie, participants will discover that the media and literature available to the general public often tell only one story, which can lead to the reinforcement of stereotypes and prejudices against certain groups of people, and consequently to their neglect and oppression.

## SUMMARY

In this activity:

- participants will consider why looking at the world from only one point of view or perspective can have negative consequences for understanding the world around us
- participants will explore why it is important to always check the credibility of the information launched by the media, especially if it is shared
- participants will critically evaluate one-sided media coverage of certain groups of people or places
- participants will strengthen their skills in forming and sharing their opinions
- participants will practise active listening and respectful discussion.

## AGE

12+

## NUMBER OF PARTICIPANTS

8–28

## DURATION

45–60 min

## MATERIALS

paper, pens, computer with internet connection, projector, speakers, copies of Annex 1



## INSTRUCTIONS

### STEP 1 (1 MIN)

Distribute small pieces of paper and pens to the participants. Ask them to write the first word that comes to their mind when they hear the beginning of the sentence »Every 60 seconds in Africa...«. They have only a few seconds to write one word or phrase, and they should not show the slips of paper to others or give away what they have written. They should then put the slips of paper in the box or cotton bag you have placed in a visible place. Do not comment on this step for the time being, even if someone asks what the purpose was.

### STEP 2 (20 MIN)

Play a performance by the Nigerian writer Chimamanda Ngozi Adichie entitled "[The danger of a single story](#)" (TEDGlobal, 2009; duration: 18:32) for your participants. Before you start playing the recording, ask them to write down in their notebook what they find particularly interesting or what might surprise them (2 or 3 thoughts or comments) while watching the video.

### STEP 3 (5 MIN)

After watching the recording, give some time for individual reflection, and then ask participants to write alongside their notes an explanation of why a particular thought related to what they heard caught their attention, what question might have

come to their mind, etc. Then give them the copies of the speech (ANNEX 1), one copy for each of them. Their task is to find quotations in the text that relate to their notes and to highlight one of them.

### STEP 4 (10–15 MIN)

Participants should stand or sit in a circle. Explain that each of them will then present a quote of their choice, while the others will try to guess the reasons for choosing that particular quote. In doing so, they will have to follow the following rules for the "Last word is mine" method of discussion:

- Listen carefully to the person who is going to read the quote.
- Anyone who wants to speculate on the reasons for the choice of the quote they heard should raise their hand so that you do not interfere with each other's words.
- When guessing the reasons for choosing a particular quote, do not talk to the whole class, but only to the person who chose the quote. E.g. "Susan, I think you chose this quote because..." not "I think Susan chose this quote because..."
- Do not mock the quotes you have chosen in any way.
- When guessing, don't talk about what you think about the quote you heard, but try to find out the reasons why the person chose a particular quote.
- During the guessing process, you have the opportunity to justify your opinion, and you can respond to others' guesses by expressing your agreement or disagreement with a previous opinion. E.g. "Robert, I think you chose this quote because your father is also a professor". Someone else might add, e.g. "No, knowing Robert well, I think he chose this quote because he would never want to become a professor himself."
- Guess and comment quickly, don't be long-winded.
- Once the person who read the quote has the floor again, others are no longer allowed to comment (whatever they think of what they heard).

Someone should start and read the quote they have chosen, and the rest of the group should guess the reason for the choice. The participant

who reads the quote should not show during the guessing whether or not the others have found the right reasons for choosing the quote (not by words, not by facial expressions). Each round ends by inviting the person who read the quote to reveal to the others their reasons for choosing the quote, with the help of the notes from step 2. The last word thus belongs to the person who read the quote. Continue by having the next participant read their chosen quote and the others guess again the reasons for the choice of quote.

### STEP 5 (10–20 MIN)

The last part of the discussion should focus first on the process of selecting and commenting on the quotes, and then on the content of the speech by the writer Chimamanda Ngozi Adichie. The following questions may be helpful:

- How did you feel when you watched the video and chose the quote? Was it easy or difficult to write an explanation for the quote you chose? Why?
- What did you find interesting or surprising in the choice of quotes from other participants?
- What do you think is the main message of Chimamanda Ngozi Adichie's TED talk?
- Which groups of people or places could you possibly know only one story about? Why?
- Have you ever thought that some groups of people or places are only presented from one awkward angle or perspective? Why do you think that is?

At this point, return to the session's beginning and, one by one, read the slips of paper that the participants wrote in Step 1. It is usually the case that the endings of the sentences are very similar and reflect many stereotypes about Africa. Then tell them the continuation of the sentence from Step 1: "Every 60 seconds in Africa ... 1 minute passes". Ask them what they think about this.

To close, refer to the media representation of different social groups and places and the consequences of knowing only a single story. The following questions may help:

- Where do you usually look for information about people, places, events, etc. in your country and around the world?

- Do you check if this information is actually true? In what way?
- What can be the consequences of knowing only one story about certain groups of people or places? Do you know an example?
- Who benefits from these “only” stories and why?

How can each of us contribute to ensuring that people and places are not just the subject of a single story, but a wider context?

## POSSIBLE ADJUSTMENTS AND ADDITIONAL SUGGESTIONS

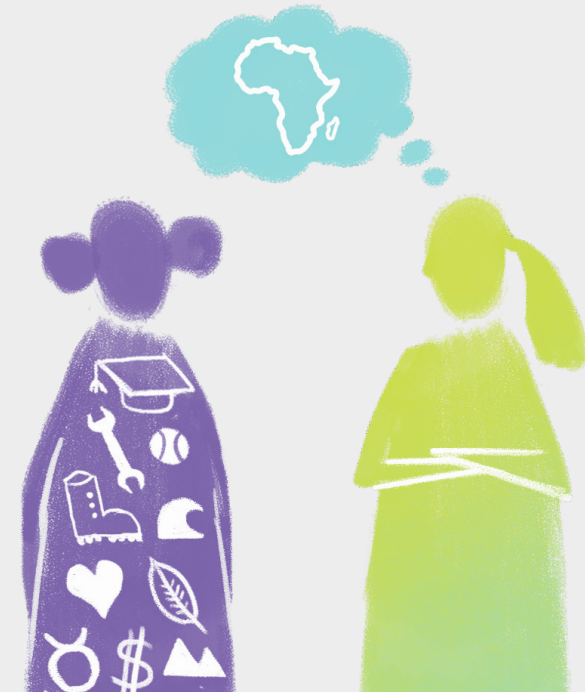
- If you don't have enough time, it's okay if only a few participants can read their quotes (you can choose who will read their quote by drawing lots or playing a random selection game).
- If you don't think the participants will stay focused long enough to watch the whole recording, you can play only part of it (in which case you can choose in advance which part you want to play). The same applies to working with younger participants.
- Watch the animation [called How to talk about the world?](#) (PAH, 2018; video with English subtitles), which shows how to present people and difficult situations with dignity, equality and respect.
- Watch the 1980s charity video [We Are The World](#) (USA For Africa, 1985), then ask the participants to write down some of their impressions and thoughts about the video and its purpose. Afterwards, show them the [Africa For Norway - New charity single out now!](#) video (SAIH Norway, 2012). After watching, discuss the two videos, compare the similarities and differences, and critically address the stereotypical portrayals of places and the negative consequences of such portrayals.
- Watch the first part of a TED talk by the writer, filmmaker and fashion designer Marence Bart-Williams entitled [Change your channel](#) (TEDxBerlinSalon, 2015).

## FURTHER INFORMATION

- Chimamanda Ngozi Adichie is a Nigerian writer and novelist. In her TED talk “The Danger of the Single Story” (2009), she explores the negative impact that a “single story” can have on our understanding of the world. She argues that such stories often arise from simple misunderstandings or lack of knowledge about others, but can also have a malicious intent to oppress other groups of people based on prejudice. He argues that the media and literature available to the public often tell only one story, leading people to generalise and often make false assumptions about people of other cultures.
- On the [RadiAid](#) website, you can find various videos that can be used as a starting point for a discussion on the one-size-fits-all and stereotypical portrayal of people and places, especially in relation to so-called Western charity.

## SOURCES

- Chimamanda Ngozi Adichie. [The danger of a single story](#). TEDGlobal, 2009.
- Poláková, Irena. [The Last Word Belongs to Me - Description of the Method](#). Learning without textbooks. Portál UBU, 2009.



## ANNEX 1:

### Transcript of Chimamanda Ngozi Adichie's talk: *The Danger of a Single Story* (TEDGlobal, 2009)

*I'm a storyteller.  
And I would like to tell you a few personal stories  
about what I like to call »the danger of the single story.«  
I grew up on a university campus in eastern Nigeria.  
My mother says that I started reading at the age of two,  
although I think four is probably close to the truth.  
So I was an early reader,  
and what I read were British and American children's books.  
I was also an early writer,  
and when I began to write, at about the age of seven,  
stories in pencil with crayon illustrations  
that my poor mother was obligated to read,  
I wrote exactly the kinds of stories I was reading:  
All my characters were white and blue-eyed,  
they played in the snow,  
they ate apples,  
(Laughter)  
and they talked a lot about the weather,  
how lovely it was that the sun had come out.  
(Laughter)  
Now, this despite the fact that I lived in Nigeria.  
I had never been outside Nigeria.  
We didn't have snow, we ate mangoes,  
and we never talked about the weather,  
because there was no need to.  
My characters also drank a lot of ginger beer,  
because the characters in the British books I read  
drank ginger beer.  
Never mind that I had no idea what ginger beer was.  
(Laughter)  
And for many years afterwards,  
I would have a desperate desire to taste ginger beer.  
But that is another story.  
What this demonstrates, I think,  
is how impressionable and vulnerable we are  
in the face of a story,  
particularly as children.  
Because all I had read were books in which characters were foreign,  
I had become convinced that books  
by their very nature had to have foreigners in them*

*and had to be about things with which I could not personally identify.  
Now, things changed when I discovered African books.  
There weren't many of them available,  
and they weren't quite as easy to find as the foreign books.  
But because of writers like Chinua Achebe and Camara Laye,  
I went through a mental shift in my perception of literature.  
I realized that people like me,  
girls with skin the color of chocolate,  
whose kinky hair could not form ponytails,  
could also exist in literature.  
I started to write about things I recognized.  
Now, I loved those American and British books I read.  
They stirred my imagination. They opened up new worlds for me.  
But the unintended consequence  
was that I did not know that people like me  
could exist in literature.  
So what the discovery of African writers did for me was this:  
It saved me from having a single story of what books are.  
I come from a conventional, middle-class Nigerian family.  
My father was a professor.  
My mother was an administrator.  
And so we had, as was the norm,  
live-in domestic help, who would often come from nearby rural villages.  
So, the year I turned eight, we got a new house boy.  
His name was Fide.  
The only thing my mother told us about him was that his family was very poor.  
My mother sent yams and rice, and our old clothes, to his family.  
And when I didn't finish my dinner, my mother would say,  
»Finish your food! Don't you know? People like Fide's family have nothing.«  
So I felt enormous pity for Fide's family.  
Then one Saturday, we went to his village to visit,  
and his mother showed us a beautifully patterned basket  
made of dyed raffia that his brother had made.  
I was startled.  
It had not occurred to me that anybody in his family  
could actually make something.  
All I had heard about them was how poor they were,  
so that it had become impossible for me to see them as anything else but poor.  
Their poverty was my single story of them.  
Years later, I thought about this when I left Nigeria  
to go to university in the United States.  
I was 19.  
My American roommate was shocked by me.  
She asked where I had learned to speak English so well,  
and was confused when I said that Nigeria  
happened to have English as its official language.*

*She asked if she could listen to what she called my »tribal music,«  
and was consequently very disappointed  
when I produced my tape of Mariah Carey.*

*(Laughter)*

*She assumed that I did not know how to use a stove.*

*What struck me was this:*

*She had felt sorry for me even before she saw me.*

*Her default position toward me, as an African,  
was a kind of patronizing, well-meaning pity.*

*My roommate had a single story of Africa:  
a single story of catastrophe.*

*In this single story,  
there was no possibility of Africans being similar to her in any way,  
no possibility of feelings more complex than pity,  
no possibility of a connection as human equals.*

*I must say that before I went to the U.S.,*

*I didn't consciously identify as African.*

*But in the U.S., whenever Africa came up, people turned to me.*

*Never mind that I knew nothing about places like Namibia.*

*But I did come to embrace this new identity,  
and in many ways I think of myself now as African.*

*Although I still get quite irritable when Africa is referred to as a country,  
the most recent example being my otherwise wonderful flight  
from Lagos two days ago,*

*in which there was an announcement on the Virgin flight  
about the charity work in »India, Africa and other countries.«*

*(Laughter)*

*So, after I had spent some years in the U.S. as an African,*

*I began to understand my roommate's response to me.*

*If I had not grown up in Nigeria,*

*and if all I knew about Africa were from popular images,*

*I too would think that Africa was a place of beautiful landscapes,  
beautiful animals,*

*and incomprehensible people,  
fighting senseless wars, dying of poverty and AIDS,*

*unable to speak for themselves*

*and waiting to be saved by a kind, white foreigner.*

*I would see Africans in the same way that I,*

*as a child, had seen Fide's family.*

*This single story of Africa ultimately comes, I think, from Western literature.*

*Now, here is a quote from the writing of a London merchant called John Lok,  
who sailed to west Africa in 1561*

*and kept a fascinating account of his voyage.*

*After referring to the black Africans as »beasts who have no houses,«*

*he writes, »They are also people without heads,*

*having their mouth and eyes in their breasts.«*

*Now, I've laughed every time I've read this.*

*And one must admire the imagination of John Lok.*

*But what is important about his writing*

*is that it represents the beginning*

*of a tradition of telling African stories in the West:*

*A tradition of Sub-Saharan Africa as a place of negatives,*

*of difference, of darkness,*

*of people who, in the words of the wonderful poet Rudyard Kipling,  
are »half devil, half child.«*

*And so, I began to realize that my American roommate  
must have throughout her life*

*seen and heard different versions of this single story,*

*as had a professor,*

*who once told me that my novel was not »authentically African.«*

*Now, I was quite willing to contend*

*that there were a number of things wrong with the novel,*

*that it had failed in a number of places,*

*but I had not quite imagined that it had failed*

*at achieving something called African authenticity.*

*In fact, I did not know what African authenticity was.*

*The professor told me that my characters were too much like him,  
an educated and middle-class man.*

*My characters drove cars.*

*They were not starving.*

*Therefore they were not authentically African.*

*But I must quickly add that I too am just as guilty*

*in the question of the single story.*

*A few years ago, I visited Mexico from the U.S.*

*The political climate in the U.S. at the time was tense,*

*and there were debates going on about immigration.*

*And, as often happens in America,*

*immigration became synonymous with Mexicans.*

*There were endless stories of Mexicans*

*as people who were fleecing the healthcare system,  
sneaking across the border,*

*being arrested at the border, that sort of thing.*

*I remember walking around on my first day in Guadalajara,*

*watching the people going to work,*

*rolling up tortillas in the marketplace,*

*smoking, laughing.*

*I remember first feeling slight surprise.*

*And then, I was overwhelmed with shame.*

*I realized that I had been so immersed in the media coverage of Mexicans*

*that they had become one thing in my mind,*

*the abject immigrant.*

*I had bought into the single story of Mexicans*

*and I could not have been more ashamed of myself.  
So that is how to create a single story,  
show a people as one thing,  
as only one thing,  
over and over again,  
and that is what they become.  
It is impossible to talk about the single story  
without talking about power.  
There is a word, an Igbo word,  
that I think about whenever I think about the power structures of the world,  
and it is »nkali.«  
It's a noun that loosely translates to »to be greater than another.«  
Like our economic and political worlds,  
stories too are defined by the principle of nkali:  
How they are told, who tells them,  
when they're told, how many stories are told,  
are really dependent on power.  
Power is the ability not just to tell the story of another person,  
but to make it the definitive story of that person.  
The Palestinian poet Mourid Barghouti writes  
that if you want to dispossess a people,  
the simplest way to do it is to tell their story  
and to start with, »secondly.«  
Start the story with the arrows of the Native Americans,  
and not with the arrival of the British,  
and you have an entirely different story.  
Start the story with the failure of the African state,  
and not with the colonial creation of the African state,  
and you have an entirely different story.  
I recently spoke at a university  
where a student told me that it was such a shame  
that Nigerian men were physical abusers  
like the father character in my novel.  
I told him that I had just read a novel called »American Psycho« --  
(Laughter)  
-- and that it was such a shame  
that young Americans were serial murderers.  
(Laughter)  
(Applause)  
Now, obviously I said this in a fit of mild irritation.  
(Laughter)  
But it would never have occurred to me to think  
that just because I had read a novel in which a character was a serial killer  
that he was somehow representative of all Americans.  
This is not because I am a better person than that student,  
but because of America's cultural and economic power,*

*I had many stories of America.  
I had read Tyler and Updike and Steinbeck and Gaitskill.  
I did not have a single story of America.  
When I learned, some years ago,  
that writers were expected to have had really unhappy childhoods  
to be successful,  
I began to think about how I could invent horrible things my parents had done to me.  
(Laughter)  
But the truth is that I had a very happy childhood,  
full of laughter and love, in a very close-knit family.  
But I also had grandfathers who died in refugee camps.  
My cousin Polle died because he could not get adequate healthcare.  
One of my closest friends, Okoloma, died in a plane crash  
because our fire trucks did not have water.  
I grew up under repressive military governments  
that devalued education,  
so that sometimes, my parents were not paid their salaries.  
And so, as a child, I saw jam disappear from the breakfast table,  
then margarine disappeared,  
then bread became too expensive,  
then milk became rationed.  
And most of all, a kind of normalized political fear  
invaded our lives.  
All of these stories make me who I am.  
But to insist on only these negative stories  
is to flatten my experience  
and to overlook the many other stories that formed me.  
The single story creates stereotypes,  
and the problem with stereotypes is not that they are untrue,  
but that they are incomplete.  
They make one story become the only story.  
Of course, Africa is a continent full of catastrophes:  
There are immense ones, such as the horrific rapes in Congo  
and depressing ones,  
such as the fact that 5,000 people apply for one job vacancy in Nigeria.  
But there are other stories that are not about catastrophe,  
and it is very important, it is just as important, to talk about them.  
I've always felt that it is impossible  
to engage properly with a place or a person  
without engaging with all of the stories of that place and that person.  
The consequence of the single story is this:  
It robs people of dignity.  
It makes our recognition of our equal humanity difficult.  
It emphasizes how we are different rather than how we are similar.  
So what if before my Mexican trip,  
I had followed the immigration debate from both sides,*

*the U.S. and the Mexican?*

*What if my mother had told us that Fide's family was poor and hardworking?*

*What if we had an African television network that broadcast diverse African stories all over the world?*

*What the Nigerian writer Chinua Achebe calls »a balance of stories.«*

*What if my roommate knew about my Nigerian publisher, Muhtar Bakare,*

*a remarkable man who left his job in a bank to follow his dream and start a publishing house?*

*Now, the conventional wisdom was that Nigerians don't read literature. He disagreed.*

*He felt that people who could read, would read, if you made literature affordable and available to them.*

*Shortly after he published my first novel,*

*I went to a TV station in Lagos to do an interview, and a woman who worked there as a messenger came up to me and said, »I really liked your novel. I didn't like the ending.*

*Now, you must write a sequel, and this is what will happen ...« (Laughter)*

*And she went on to tell me what to write in the sequel.*

*I was not only charmed, I was very moved.*

*Here was a woman, part of the ordinary masses of Nigerians, who were not supposed to be readers.*

*She had not only read the book, but she had taken ownership of it*

*and felt justified in telling me what to write in the sequel.*

*Now, what if my roommate knew about my friend Funmi Iyanda, a fearless woman who hosts a TV show in Lagos,*

*and is determined to tell the stories that we prefer to forget?*

*What if my roommate knew about the heart procedure that was performed in the Lagos hospital last week?*

*What if my roommate knew about contemporary Nigerian music, talented people singing in English and Pidgin,*

*and Igbo and Yoruba and Ijo, mixing influences from Jay-Z to Fela to Bob Marley to their grandfathers.*

*What if my roommate knew about the female lawyer who recently went to court in Nigeria to challenge a ridiculous law that required women to get their husband's consent before renewing their passports?*

*What if my roommate knew about Nollywood, full of innovative people making films despite great technical odds, films so popular*

*that they really are the best example of Nigerians consuming what they produce?*

*What if my roommate knew about my wonderfully ambitious hair braider,*

*who has just started her own business selling hair extensions?*

*Or about the millions of other Nigerians who start businesses and sometimes fail, but continue to nurse ambition?*

*Every time I am home I am confronted with the usual sources of irritation for most Nigerians: our failed infrastructure, our failed government, but also by the incredible resilience of people who thrive despite the government, rather than because of it.*

*I teach writing workshops in Lagos every summer, and it is amazing to me how many people apply, how many people are eager to write, to tell stories.*

*My Nigerian publisher and I have just started a non-profit called Farafina Trust,*

*and we have big dreams of building libraries and refurbishing libraries that already exist and providing books for state schools that don't have anything in their libraries, and also of organizing lots and lots of workshops, in reading and writing,*

*for all the people who are eager to tell our many stories. Stories matter.*

*Many stories matter.*

*Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize.*

*Stories can break the dignity of a people, but stories can also repair that broken dignity.*

*The American writer Alice Walker wrote this about her Southern relatives who had moved to the North.*

*She introduced them to a book about the Southern life that they had left behind.*

*»They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained.«*

*I would like to end with this thought:*

*That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.*

*Thank you.*

*(Applause)*

# MISLEADING AND FAKE NEWS

We live in an age of unprecedented information and a surge in fake news circulating on the web. Information is everywhere and it is sometimes difficult to judge how true, accurate or reliable it is. This is why media literacy and the development of critical evaluation skills have become key skills. Both need to be developed from an early age.



## SUMMARY

This activity can stimulate the development of critical thinking in participants and make them aware of the impact of the media in shaping our perceptions of the world. It introduces them to some useful tools to verify information and identify the credibility of news.

In this activity participants will:

- investigate which information sources they use, how often and why
- learn about the concept of misleading/fake news
- learn how to identify misleading/fake news
- discuss the consequences of the spread of misleading/fake news.

## AGE

12+

## NUMBER OF PARTICIPANTS

12–30

## DURATION

45–60 min

## MATERIALS

copies of Annex 1, Annex 2a and 2b

## INSTRUCTIONS

### INTRODUCTORY ACTIVITY (OPTIONAL)

Each of the participants comes up with 3 statements about themselves, 2 should be true and 1 should be false. The participants should then start walking around the room. Each time they hear you clap, they should stop, turn to the nearest person and exchange claims about themselves - identifying which claim is false. When they hear you clap, continue walking around the room.

**TIP:** Pairs should exchange claims quickly, for about 1 minute.

### STEP 1 (10 MIN)

Distribute the two article sheets (ANNEX 1) to the participants. They should first read the text individually and then discuss in pairs whether the articles are true or false.

When they have finished, ask them to raise their hands to express their opinion on the truth of the first and second news items. Ask them: Why do you think each article is true or false? How did you find this out?

Keep a running tally of their arguments on the board, but do not at this point give away the truth or falsity of the articles.

### STEP 2 (10 MIN)

Put the participants into groups of four and give them the worksheets with the photographs (ANNEXES 2a and 2b). Give two groups each a photograph of the same event, but taken from different angles (or modified photographs). It is important that the groups do not show the photographs to each other. The groups should first have a good look at their photo and then discuss within the group who the person in the photo is and what they are doing at the moment captured in the photo. Next, each group writes a short article (e.g. half a page) about the possible event in the photo and gives the article a title.

### STEP 3 (15 MIN)

Invite participants to sit in a circle. A representative from each group should read their article and show the photo to the rest of the class. After all 4 articles have been presented, reveal to the participants the real background of the event. At this point, you can also reveal to them the truth or falsity of the articles they read in step 2.

Continue the discussion with the following questions:

- *How often do you find that a news item is fake? How does it make you feel?*
- *What sources do you usually get your information from?*
- *Why do you think fake or misleading news appears?*
- *How can you identify fake news?*
- *How often do you check the source of the news you read? Do you check several sources for information about the same news item?*
- *What is the main reason why you choose to share your chosen news with your peers?*
- *What are the possible consequences of spreading misleading or fake news?*
- *How can each of us limit the spread of misleading or fake news?*

### STEP 4 (10–15 MIN)

Next, introduce some guidelines and tools to help students identify misleading and fake news. You can use the infographic (ANNEX 3a/ link <https://blogs.ifla.org/lpa/files/2017/01/How-to-Spot-Fake-News.pdf> or ANNEX 3b [https://eavi.eu/wp-content/uploads/2017/07/beyond-fake-news\\_COLOUR\\_WEB.pdf](https://eavi.eu/wp-content/uploads/2017/07/beyond-fake-news_COLOUR_WEB.pdf)) as

an introduction, and then elaborate on the guidelines that may be useful for them in their daily lives.

## ADDITIONAL SUGGESTIONS

- Participants can work in small groups to write a fake or a real article, trying to be as convincing as possible. They then read it out to the rest of the class, who have to determine whether the article is true or false.
- As a follow-up activity, you can watch a film about editorial work with the participants.
- In the next lesson, invite an outside guest - an editor or journalist - who can show the participants how information is professionally checked before it is published.

## INFORMATION CORNER

**Useful tools to identify misleading and fake news:**

- Fact checking in English: Snopes, FactCheck, Channel 4 Fact Check, OpenSecrets and AFP Fact Check, and in Slovenian: Ne/Ja, Razbijalka Mitov and Oštro.
- Photo authentication by TinEye, detailed instructions for use can be found in the Bellingcat article or by watching the video How to Use Google Reverse Image Search to Fact Check Images (Common Sense Education, 2017).
- Authenticating videos: you can use the Invid plugin in Google Chrome, which can help you uncover so-called "fake images". You can use the Invid tool to help you capture 'deepfake' videos. For more information, see Explained: What Are Deepfakes? (WebWise) and Researcher Explains Deepfake Videos (WIRED, 2019).

**Misleading and fake news:** Deliberate or non-deliberate misinformation, fabricated information or incomplete information are often labeled misleading news, fake news, junk news, pseudo-news, falsified news. It is difficult to draw a clear line between them, as it is sometimes difficult to determine the motivation for creating such news. It is disseminated through traditional media (print, television, radio, web portals) and online social media platforms. Although misleading and fake news has always existed, it is with the rise of the World Wide Web and online media that it has exploded. Traditionally, we have received our news from trusted/known sources, from

journalists and media outlets that are bound by codes of conduct. However, the Internet has opened up a whole new way of publishing, sharing and consuming news, including news that has little or no regard for journalistic and editorial standards. Misleading and fake news often “competes” with verified news for the attention of audiences.

**Who has an interest?** Although, as mentioned above, it is sometimes difficult to draw a clear line, an important factor to consider is the motivation. If this is profit or direct benefit - misleading news is usually intended to benefit those who produce and disseminate it. The benefits can be many: making money, creating confusion, causing harm to others, discrediting, etc. For (commercial) media, it is crucial that their content attracts an audience - the more people read an article, the higher the advertising revenue. Advertisers are primarily interested in how many people have seen their advert that appears next to, in front of or during a piece of media content. Sensationalist, dishonest or completely fictitious headlines are often used to increase readership, viewership, listenership. These entice the reader, viewer, listener to follow the web link - and publishing a story with misleading content that attracts users benefits the advertisers and, of course, the media outlet, as it increases advertising revenue. Misleading news can therefore be a very profitable business. Many political actors are also regularly involved in the creation and dissemination of misleading news, especially in the run-up to elections. Information overload and ignorance of how the web works (algorithms, etc.) also contribute to the increase in misleading news or fake stories.

**What types of misleading news do we know?**  
(Adapted from [Beyond Fake News – 10 Types of Misleading News](#), Media Literacy for Citizenship (EAVI), 2024)

- **Propaganda:** adopted by governments, politicians, NGOs, corporations. Can be beneficial or harmful.
- **Misinformation:** a mix of factual, false or partly-false content. Otherwise true information is placed in a different context or taken out of its true context to give it a different meaning. Or stories that are not completely untrue but are distorted by misleading or sensationalist headlines.

This type of news can spread quickly on social media, as only headlines and short snippets of the full article are displayed on so-called news feeds. Or information containing adapted/altered content: manipulation of real information or images, such as an edited photograph or video.

- **Clickbait:** stories that are deliberately fabricated to attract more visitors to a website and increase advertising revenue. Often the headlines of these stories are highly sensationalistic.
- **Bogus/fake news:** entirely fabricated content, motivated by ad revenue, political influence or both. Uses guerilla marketing tactics – bots, comments, counterfeit branding
- **Pseudo science:** misrepresents real scientific studies with exaggerated or false claims; purveyors of greenwashing, miracle cures, anti vaccination or climate denial
- **Conspiracy theory:** tries to explain simply complex realities as a response to fear or uncertainty; rejects experts/authority; evidence that refutes conspiracy is regarded as a proof of this conspiracy
- **Partisan/biased news:** ideological and includes interpretation of facts but may claim to be impartial, privileges facts that conform to the narrative whilst forgoing others. Many people are attracted to news or stories that confirm their beliefs or prejudices, and news can exploit these prejudices. Social media algorithms tend to display news and articles that we are supposed to be attracted to or like, based on our past activities.
- **Fake sources:** fake, fictional sources are passed off as genuine or mimic the way they present their content. This makes information that may be completely fictitious appear to come from a credible source.
- **Sponsored content:** advertising made to look like editorial
- **Error/ sloppy journalism:** sometimes journalists may publish a story with unreliable information or without checking all the facts. ATTENTION! They are not fake news, but they often appear that way.
- **Satire, hoax and parody:** many websites (even print media have this tradition, e.g. in Slovenia Mladinamit) and social media

publish fake news, but their purpose is to comment critically and entertainingly on politics and society.

- **How to identify misleading news?** Consider the next points:
  - Who publishes/shares the news? Most public figures and media have a blue badge or tick next to their verified accounts. This can make it more likely (although not always) that the news published or its content is credible.
  - Check the source of the news! Do you recognise the website? Is it a credible/reliable source? If you do not know the site, find out more about it.
  - Read more than just the headline! Many misleading and fake news stories use sensationalist or shocking headlines, often in capital letters and exclamation marks. Read the full article.
  - Check other sources! Are there other credible sources reporting the news? If there are sources mentioned in the news, check whether they are reliable or even exist.
  - Check the dates! Misleading and fake news often contains incorrect dates or changes in the timing of events. It is also a good idea to check when the news was published - is it current or old news?
  - Check your biases! Do your own views or beliefs influence your judgement?
  - Is it a joke? Sometimes it is not always clear whether news is a joke or a parody. Check the website that published the news: is it a satirical website?

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