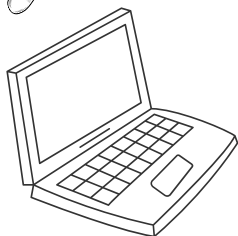


#NEWME



GREEN REPORTERS

A GUIDE FOR YOUTH WORKERS



#NEWME
2024

Green reporters

A guide for youth workers



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#NEWME INTRO

Hello!

We are a group of educators, journalists, and youth workers representing organizations from Germany, Poland, the Czech Republic, Northern Macedonia, and Ukraine, who have teamed up to work together on a joint project titled **#NewME – New media for green citizenship**. This guide for youth workers serves as a compass for navigating the digital realm, empowering those dedicated to environmental advocacy with the tools to harness the potential of new media in the field of ‘green reporting.’

In an age dominated by information and connectivity, the power of new media stands as a formidable **force for change**. On the other hand, we know there is a great need for all young people to be actively involved in digital media's content creation and reflective consumption. This can be reached only by improving individual skills and providing the tools and methods for Youth Workers who will act as stakeholders.

The urgency of environmental challenges requires innovative approaches, and the youth of today are at the forefront of embracing technological advancements to amplify their voices. This guide is a testament to the belief that by harnessing the dynamic capabilities of new media, youth workers can not only report on green issues but can also spark conversations, inspire action, and catalyze transformative change.





New media, with its ever-evolving landscape of **social media platforms**, **podcasts**, **blogs**, and **interactive storytelling**, offers an unprecedented opportunity to engage audiences on a global scale!

In this publication, we provide basic information about the meaning of **“green reporting”**, **sustainability** and **sustainable development**, but also practical insights into environmental reportage, to leverage the new media effectively, ensuring that young green reporters can craft compelling narratives that resonate with diverse audiences, fostering a sense of shared responsibility for our planet.

Additionally, you will find **practical tools** like **ready-to-use scenarios of workshops**, examples of **good practices** of youth work in environmental journalism and **environmentally engaged projects**, and a **list of useful apps** that will make working in digital media even easier.

This guide encourages youth workers to embrace creativity, authenticity, and inclusivity. It highlights the power of visual storytelling, the influence of social media activism, and the potential for immersive experiences that bridge the gap between information and action. By incorporating these strategies, you can inform and also inspire your teams to turn information into a catalyst for positive change.

Enjoy reading!

#NewME Project Team



CHAPTER 1

Who we are as green reporters

A first glimpse into the issue

In this chapter you will find:

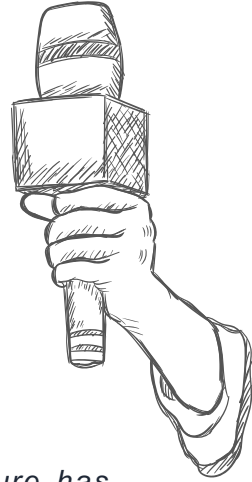
- # What is “green reporting” and why does it matter these days?
- # How does sustainability link with green reporting?
- # What does it mean to be a green reporter in the modern world?
- # Tips for workshopping with young people.
- # Example of youth workshop scenario on the topic

CHAPTER 1

What is “green reporting” and why does it matter these days?

Challenges of the modern world

Reporting, as a general term, has been one of the driving factors in today's technologically advanced societies. Even looking back, reporters have always taken the responsibility of informing the public, sometimes driving public views, and being representatives of the “truth.” Starting from the first newspaper to the first article popping up on your feed, reporters have remained at the forefront of communication information.



The development of modern technology and culture has led to diverse perceptions of reporters, ranging from the perception of spreading fake news to an essential source of the truth.

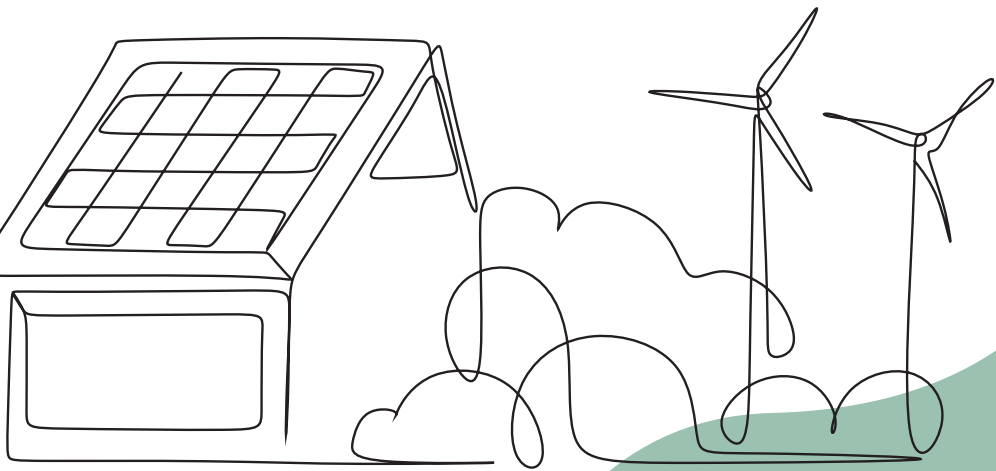
Technological development and the introduction of social media have thinned the line between the role of the producer and consumer. These lines have blurred mainly through the appeal of anonymity and the opportunity to be heard by a wider public. Through this appeal, the general consumer can take upon the role of a reporter with an endless library of digital information to pull from on various topics.

CHAPTER 1

Industrialization today has not only affected our lifestyle but has also had significant environmental consequences, particularly on our planet's delicate ecosystems. This realization has placed reporters in a unique **role as informants to the public** about the current and future climate situation. Opportunists and activists have also taken on the role of “green reporter” to highlight prominent climate-based issues to the public through the online world.

Climate reporting has gone from being a niche subject in most national and international media to taking center stage, dominating global headlines. However, many stories from communities most affected by the climate crisis remain underfunded and perilous to cover.

It is often through human, everyday interaction that we gain genuine insights into the profound impact of the current climate crises and - in some cases - discover potential solutions. This communication issue is being fixed through the domination of online informing, and these green reporters have taken the opportunity to shed light on the problem.



CHAPTER 1

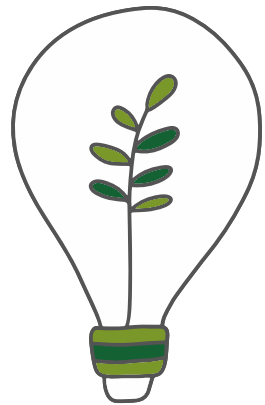
How does sustainability link with green reporting?

The increasing and ever-evolving climate challenges have uniquely positioned green reporters to lead sustainability and the preservation of our natural world. Their mission is to restore Earth's natural beauty and introduce innovative, creative practices that promote sustainability in addition to exposing the root of the problem of anthropogenic pollution.



refers to the ability to **sustain a system or process over time** through conscious foresight and planning.

In business, sustainability can allude to the longevity of a product or service, but from an environmental perspective sustainability policy (both in business and government) aims to **prevent the depletion** of natural or physical resources over time, **ensuring their availability** for future generations. Therefore, sustainability represents a range of practices aimed at **minimizing harm** to our planet's ecosystems. We will focus on this issue in detail in the next chapter.



CHAPTER 1

Through online media (including social media), reporters have been freed from the traditional newsrooms, and “green reporters” can be both private citizens or professional journalists with a passion for environmental advocacy.



Online media platforms have empowered these **eco-conscious individuals** to transcend the boundaries of mainstream media and reach the public directly (i.e. through blogs, citizens’ online magazines, etc.)

Through compelling narratives, vivid visuals, and informative content, green reporters present themselves as trustworthy sources, offering fresh perspectives on preserving our planet's natural beauty. They harness the range of media (digital or analog) to start conversations about sustainable living, eco-friendly practices, system changes, and the urgent need to protect our environment.

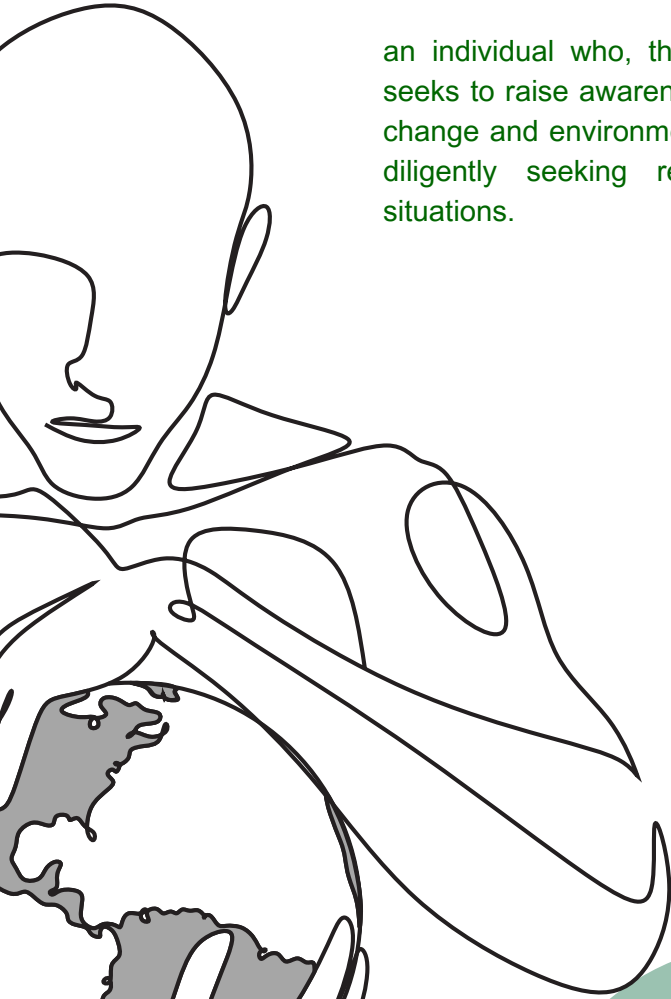
However, their mission is not without risks. Green reporters often find themselves in dangerous situations when they delve into exposing industry giants whose activities harm Earth's natural ecosystems.

CHAPTER 1

These corporations hold considerable influence on governments and policies, making their actions difficult to unveil when green reporters embark on their quest to unravel environmental injustices and the effects of industrial pollution, knowing that their truth-telling missions may come at a personal cost. This leads us to the concept of a "green reporter."

GREEN REPORTER

an individual who, through their reporting, seeks to raise awareness of current climate change and environmental challenges while diligently seeking reliable sources and situations.



CHAPTER 1

What does it mean to be a green reporter in the modern world?

The pursuit of climate justice and a sustainable future must be collective. But we can each play a different role in these efforts. Your journey can start by **becoming a "green reporter."** It is about embodying the values and practices you advocate for in your reporting.

IT MEANS

understanding the state of the world today

acknowledging where it's headed

identifying the root causes of environmental issues.

With this in mind, the green reporter informs by presenting the facts, sets an example for others to follow, and demonstrates that **sustainability begins with personal awareness and collective actions.**

The work of green reporters can take root in the digital world, where they can harness the power of online media to promote new, creative practices that foster sustainability.

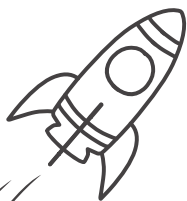
CHAPTER 1

They can use their platforms to shed light on environmental challenges and uncover problems while simultaneously offering practical solutions. Through this work, they not only build a dedicated audience but also inspire individuals and collectives worldwide to take meaningful steps toward a more sustainable and CO₂-neutral future.

Environmental journalism includes a spectrum of coverage, spanning from comprehensive news reporting to practical guidance on waste reduction.

While **green reporting** delves into in-depth analysis and investigative journalism on environmental issues, green blogging offers more accessible and relatable content, aimed at empowering individuals to adopt eco-friendly practices in their daily lives.

Some of the practices advocated by green reporters include reducing energy consumption, championing renewable energy sources, supporting sustainable agriculture, and minimizing single-use plastic. Through engaging and actionable tips, they inspire their audience to make informed and sustainable choices, thereby fostering a greener future.



The role of a green reporter holds high significance in today's world. Their work symbolizes a mission that goes beyond personal fulfillment.

CHAPTER 1

Green reporting represents a vital role in addressing the pressing environmental issues of our time.

It means:

actively contributing to the preservation of our planet's natural beauty and **advocating for sustainable practices**, e.g.



Reducing energy consumption

Advocating renewable energy



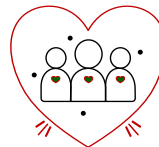
Supporting sustainable agriculture

Reduce single-use plastic



Committing to sustainable diet (vege/vegan/local)

Volunteering at the local environment

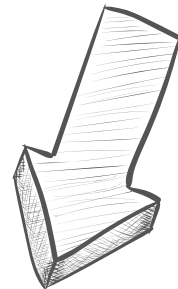


CHAPTER 1

- # **engaging the audience** with relevant stories, relatable content, and easy-to-implement tips that empower individuals to make eco-friendly choices in their daily lives and inspire collaborative efforts world-wide
- # **Investigating environmental issues**, crimes, and unfair practices used by ordinary people, corporations, businesses, and/or politicians to alert the public, resolve problems, and prevent the continuation of these practices.

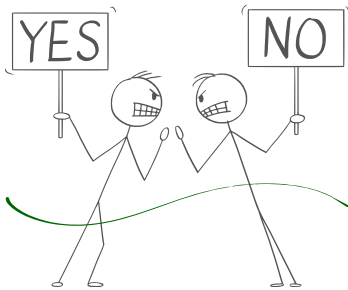
Modern green reporters find the core of their work in **utilizing the digital sphere to educate the public** about the intricate structures of today's environmental challenges and offer valuable insights into the web of ecological issues that we face. They play a pivotal role in **shaping the collective vision of a sustainable world**, providing glimpses of potential futures where harmony between humanity and nature is not only imperative but also achievable.

Green reporting, and reporting in general, is a practice that anyone (with some storytelling skills) can take up, develop, and turn into an everyday job following discipline and dedication. However, like any profession, hobby, or occupation, it has its benefits and drawbacks.



CHAPTER 1

The benefits of "green reporting" are evident in its capacity to raise awareness of pressing environmental issues, present innovative solutions to climate change, educate the public about the structure of today's environmental problems, and offer glimpses of potential futures for our planet. The satisfaction of the work lies mainly in self-fulfillment in the midst of helping the world become more "green." Thus, the advantages apply to individuals who wholeheartedly embrace the role of "green reporter," driven by their passion for sharing messages, practices, lifestyles, and essential information that can guide society toward a more sustainable future.



However, the path of green reporting is not one without barriers and drawbacks. Green reporters are frequently confronted with issues that can hinder their work.

The challenges include insufficient funding, which can limit the scope and impact of their reporting and lead to financial instability, which may threaten their position as independent voices for the environment. Accusations of spreading false or misleading information can undermine their credibility, and the broader public may not fully understand or appreciate the crucial work of green reporting, especially concerning environmental issues and sustainability.

CHAPTER 1

Green reporters who dare to expose industry giants and their detrimental impacts on nature often find themselves in precarious situations as another major drawback, considering the power and influence a large corporation would have over an independent reporter or freelance journalist.

Nevertheless, these individuals continue their missions, driven by their commitment to uncovering environmental injustices and corporate malpractices, regardless of the personal risks, and their dedication to the ethical rules of journalism, in particular:

- 1 RESPONSIBILITY
- 2 SINCERITY
- 3 TRUTHFULNESS
- 4 ACCURACY
- 5 DECENCY
- 6 IMPARTIALITY
- 7 FAIR PLAY

Learn more

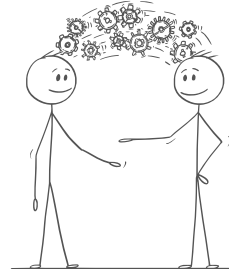


CHAPTER 1

Tips for workshoping with young people

In non-formal settings, education thrives due to the freedom for creative expression.

These environments encourage prosperity in youth through various pedagogical approaches such as...



holistic approach – where participants engage in comprehensive and interconnected learning experiences;

peer-to-peer learning – where individuals collaborate and learn from another's experiences, fostering a sense of shared knowledge;

experiential learning – where individuals gain knowledge and skills through direct practical experiences;

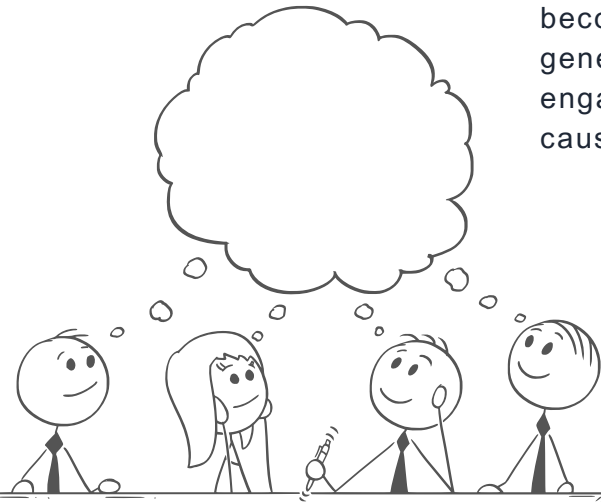
and there are many more approaches that foster youth creativity and engagement.

CHAPTER 1

The aforementioned approaches facilitate creative thriving by the facilitation of techniques like:

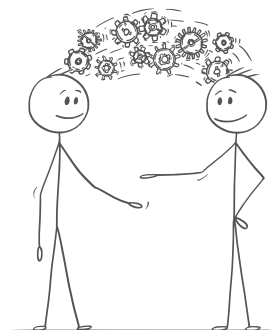
- # **brainstorming**, where diverse ideas flourish and are collectively refined,
- # **icebreakers**, where barriers are broken down, participants are encouraged and a relaxed atmosphere is fostered,
- # **active listening** – to show empathy and understanding and encourage open communication
- # **role playing** – to explore different perspectives and practice real-life situations
- # **mind-mapping** – where ideas and concepts can be visualized
- # **using visual aids and multimedia** – to enhance understanding and engagement

In non-formal settings these approaches and techniques become dynamic tools for generating creativity and engagement towards various causes.

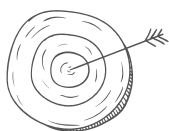


Campaigning for the environment. Workshop scenario

Non-formal education serves as the ideal foundation for understanding green reporting and inspiring young people to embrace environmental journalism with passion and acquire skills to develop their initiatives in a dynamic environment.



In this part, we propose a workshop scenario to support in shaping and developing the skills of young journalists. During the workshop, you will provide young people with the necessary tools and skills for creating non-formal and eye-catching campaigns to promote green practices.



Goals

- ✘ Equipping youth with the necessary knowledge and skills to develop, prepare (and potentially lead) campaigns as green reporters;
- ✘ Foster youth interest in climate issues;
- ✘ Simulating a 'green reporter' experience to encourage youth participation in sustainable development;

WORKSHOP 1



Time

2 days / 4 hours



Materials

Flipchart paper, markers, pens, & post-it notes

Feel free to adapt this plan to your group's needs

workplan

DAY 1

Intro

Welcome, energizer and icebreaker



15 min

Theory

What is a campaign? How to create one?
Following easy steps to create an eye-catching campaign poster (identify the problem; identify your objective; identify your target group; create a message; create a promotion strategy)



45 min

Theoretical part will be supported by providing examples of campaigns and utilizing an online guide for creating a campaign;

WORKSHOP 1

The theoretical part will be divided into:

- understanding what a campaign is;
- how to create one utilizing some simple steps that focus on identifying the problem, the objective, and the target group.

Workshop

Identifying a problem, identifying your objective, and identifying your target group. Summary of why these steps are important and brief overview of the steps.



40 min

Participants are divided into 2 groups. Each group is assigned one scenario. They have to identify the problem in the scenario, create a specific objective connected to that problem and recognize through which target group they would achieve that objective.

SCENARIO 1

Littering in Shtip

Shtip, a picturesque town nestled in the heart of the Balkans, has been underdeveloped for a long time and citizens have complained. New investments have rolled into the town leading to a surplus of citizens, business opening, and traffic.

Now, it is facing a significant issue with littering.

WORKSHOP 1

Despite numerous efforts by the local authorities to promote cleanliness and waste management, the problem persists. Streets, parks, and public spaces are often strewn with litter, tarnishing the town's natural beauty and affecting the quality of life for its residents.

Campaing goal: To reduce littering and promote a clean environment in Shtip.

Target group: Residents, especially youth and community groups.

SCENARIO 2 Deforestation in Berevo

Berovo, a small town surrounded by lush forests and pristine natural beauty, is experiencing rampant deforestation. Illegal logging activities, coupled with unsustainable forest management practices, are causing irreversible damage to the local ecosystem. The loss of forests threatens biodiversity, exacerbates soil erosion, and contributes to climate change.

Campaign goal:

To halt deforestation and promote sustainable forest management practices in Berovo.

Target group:

Local forestry authorities, environmental NGOs, and logging companies operating in the region.

WORKSHOP 1



Presentation

Encourage teams to present their ideas



10 min



Discussion

Evaluation on what they learned, their personal opinions, etc.



10 min

Break

Theory



45 min

- Creating a message and creating a promotional strategy, using these reference steps: [Marketing Strategy by CoSchedule](#)).
- Understanding what a campaign message is and giving examples.
- Understanding what a promotional strategy is and how to create one.



(Will it be through social media? Which app would be used? Would you use influencers for promotion? Would you pay for ads? Which online communities would you target?).

Through this theoretical part, participants will:

- understand how to create a promotional strategy for a campaign (i.e. how they would promote or lead the campaign);
- understand push/pull strategy
- be able to create a message supporting the campaign

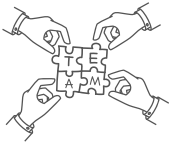
WORKSHOP 1

Workshop

Participants are simulated in a scenario in which they are the promotional team of a clothing company.



40 min



Group work

Participants are divided into 2 groups.

Each group has to create a promotional strategy for the clothing company (one using push, the other the pull technique). This includes: vision, mission, goal, target group, target reach, revenue increase/user increase, strategy, online/offline, and which channels? Furthermore, they have to create a message that will carry the promotion after finalizing all of the above.



Presentation

Encourage teams to present their ideas



10 min



Discussion

Evaluation on what they learned, their personal opinions, etc.



10 min



Conclusion

Summarize the most important issues, announce the topics for next day

WORKSHOP 1

DAY 2

Intro

Welcome, energizer and icebreaker



10 min

Theory

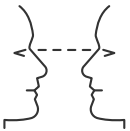
Introducing crucial concepts: What is sustainability? What is green reporting, and what is a “green reporter?”



40 min

The theoretical part is backed by online references to different definitions of sustainability, an explanation of the concept of reporting and further green reporting, explaining what a “green reporter” is, what they do, how anyone can be a green reporter, and giving examples.

Workshop



Work in pairs

Participants get in pairs and research 3 things:



40 min

- example of a green reporter (someone who is reporting on sustainability and/or environmental issues) and showcase their work;
- what issues are they mostly reporting on (find out more about one of the issues the reporter is advocating for) and give their opinion;
- the most prominent danger to our planet (research and compare issues that are destroying our planet and share opinions);

WORKSHOP 1

For successfully completing the activity, participants need to answer these questions:

1. Which green reporter did you choose? What does he/she do?
2. What are they advocating for? What is your personal take on the issue?
3. Do you think their work is useful?
4. What is, in your opinion, the most prominent problem our planet is facing?

Break

Theory

Revising what a campaign is, how to create one, and the steps.



10 min

Identify the problem; identify your objective; identify your target group; create a message; create a promotion strategy.

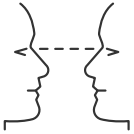


Revising how to create a campaign message, components of a promotional strategy and the push/pull strategy.

Revising what sustainability is, what a green reporter is, the act of green reporting and its importance.

WORKSHOP 1

Workshop



Work in pairs

Split participants into groups of 5, if possible.



60 min

Highlight that each team is now in the role of a group of green reporters advocating for a certain cause (from the 5 given examples) through creating a campaign poster and expanding the idea.

Creating a poster – each group of participants will have to choose one cause (for example, preserving habitats of endangered species, saving the turtles, deforestation, water pollution, air pollution, etc.), do research on the chosen topic, create a campaign and create an eye-catching campaign poster.

Expanding the idea – through teamwork and brainstorming, the groups will develop their campaign poster for the environmental cause and give a solution supported by a campaign message. In this way presenting their ideas for the campaign.



Presentation

Encourage teams to present their ideas



20 min



Discussion

Evaluation on what they learned, their personal opinions, etc.



10 min



CHAPTER 2

Understanding sustainability

In this chapter you will find:

- # The meaning of sustainability and sustainable development
- # H&M Case Study (from Aftonbladet)
- # The link between sustainability and sustainable development
- # Key steps & approaches to sustainability
- # Workshop scenario on sustainability mapping

CHAPTER 2

The meaning of sustainability and sustainable development

As was mentioned in the previous chapter, sustainability can be described as the capacity to endure, support, and maintain. The term originally comes from ecology, describing ecosystems' ability to remain diverse, productive, and alive over time. Now, sustainability is also used in the context of human life on Earth and in reaction to the ecological crises caused by

ABILITY TO:

endure

support

maintain

SUSTAINABILITY

depleting nature for resources, greenhouse gas emissions (GHG), overproduction and overconsumption, as an effect of industry and increasing population levels, and striving for endless economic growth. The question still remains: What are we trying to preserve and sustain? Nature? Energy? Man-made construction? Our own human existence?

The observed changes in the decreasing quality of the environment, loss of whole ecosystems, growth and spread of infectious diseases, and continuous air pollution serve as a warning and command us to take a step back to **re-evaluate our relationship with the environment**, given the spotlight on sustainability.

CHAPTER 2

One has probably heard about sustainability many times, as it has become a catch phrase for all things eco-friendly – even though the overused terminology just as well may be empty words often falling on deaf ears.



In everyday life, sustainability is often related to product – and consumerism.

That itself is not sustainable at all.

Each product has various by-products: generated **waste**, offshoring **production in the Global South**, **GHG emissions**, **underpaid workers**, and **bad working conditions**.

Moreover, not every time you see a company claiming their product to be sustainable, it genuinely is so; often, it is only a **greenwashing tactic** to make the customers feel good about purchasing the product and will generate profit for the company. The United Nations claims that this tactic undermines genuine efforts against emissions and climate-related issues. “Through deceptive marketing and false claims of sustainability, greenwashing misleads consumers, investors, and the public” (UN | Climate Action). On the next page, we dive into an example of greenwashing (also known as green sheen)...

AFTONBLADET CASE

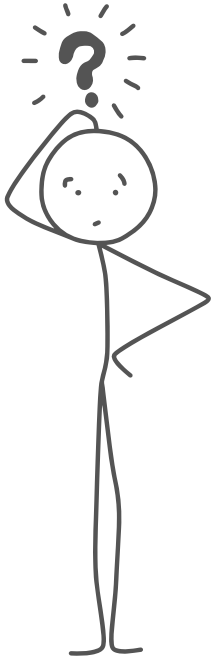
H&M's promises of 'sustainable' repurposing garments case by Aftonbladet.

Every year, H&M collects millions of second-hand garments from its customers. By attaching Airtags to ten items of clothing, Aftonbladet has investigated how sustainable the collection is.

1. Each one of the ten garments that were equipped with Airtags is whole and clean, without stains or damage. Still, none of them has remained in Sweden. All have been transported by truck over 1,000 kilometres just for the first sorting, at three facilities in Germany.
2. H&M promises that all clothes collected are being cared for in an environmentally friendly and responsible way. Nevertheless, three of the garments will be shipped to developing nations with large and known problems with textile dumping and waste.
3. One of the garments ends up in Benin, an African country that receives huge amounts of used clothes and where a large part of the imports are dumped and burned directly. The importer who bought the garment admits that it might later be smuggled into Nigeria, undermining the restrictions the country has imposed to protect itself against second-hand clothing.
4. Another garment ends up in the city of Panipat in India. Here, too, the problems with textile waste are great. In addition, child labor in the textile industry is widespread.

AFTONBLADET CASE

5. Two of the garments are shipped to Romania, after a total road and sea transport of 3,730 kilometres.



6. Two of the garments are ground down to fibres, despite H&M's promise that clothes that can be worn again should be. One of these clothes, a grey sweater, was almost unused.

7. Together, the ten garments travel almost one and a half laps around the earth, using fossil fuel-dependent means of transport such as trucks and ships.

8. In Ghana, used clothes have created an unprecedented environmental disaster. H&M is one of the five most common garments that end up here.

9. By using customs data, we can reveal that H&M's three German sorting partners have shipped at least one million garments to Ghana since January 1st, 2023.

As evidenced by this example, it is important that we instruct and encourage young people to be critical and reflect on those practices labeled as “eco” or sustainable, especially if the action is highly profitable.

The link between sustainability and sustainable development

The term sustainability is often used or interchanged with the concept of sustainable development. The relationship between these two concepts is best illustrated by the following quotation:

“ **Sustainable development is the pathway to sustainability**”

The basic principle of this concept is based on three pillars - environmental, economic, and social (or socio-cultural).



These pillars are equal and should be in symbiosis with each other, supporting each other and together achieving a balanced, harmonious state where none of these dimensions exceeds the other.

Sustainable development has also gradually reached the level of national policies, thanks to the action of international institutions such as the United Nations. It is included in many strategic documents and action plans.

CHAPTER 2

In practice, however, it turns out that a balance between the three pillars is not being achieved and the social dimension is often neglected or omitted altogether. This outcome is supported by the prevailing global economic mindset – neoliberal capitalism and the need for constant economic growth. It is from this perspective that environmental problems are then addressed or seemingly addressed, while at the same time, the very issue of social justice is denied.

The critique of sustainable development thus calls for a move away from the economic pillar, which has “hijacked” the concept and instead focuses on the social and environmental dimensions. The economy should work in favor of these goals, not against them.

It is safe to say sustainability is a buzzword, and it is essential to remember that the term can be helpful but also deceptive and misleading.

Critical evaluation is necessary in order to comprehend and understand the holistic impact. While acknowledging

the contribution of technologies and innovation, sustainability does not solely depend on development and progress, and those facets should not be central when resolving the climate crisis.



CHAPTER 2

So, to go back to the beginning of this chapter, **what does it truly mean to be sustainable?**

In our concept, it means:

to be rooted

in community and ecosystem,

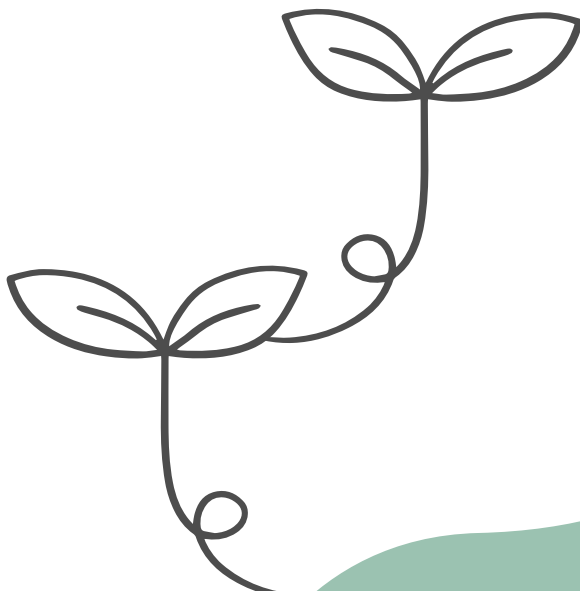
to cooperate

to build strong and compassionate relationships with oneself, other people and the more-than-human world,

**to practice
critical thinking**

and imagination of sustainable and just futures while caring for each other and this planet.

This can help ensure a life within the planetary boundaries and the flourishing of nature and culture.



Key steps and approaches to sustainability

For a sustainable life, we need to work on many different levels.

We list a few ideas for the start:

- **environmental protection and conservation**
- **sensitivity to other people with barriers**
- **degrowth**
- **collective actions and selfcare**

Environmental protection & conservation

Protecting the environment and dealing with climate crises are vital to ensuring Earth's sustainable life. Ways of protecting the environment are many:

- nature and biodiversity protection,
- habitat management,
- nature conservation or climate action.

More than one would be needed.

HOW ?

CHAPTER 2

Based on what one enjoys, the activities can look quite different. Here are some examples:

- # **lobbying** at the local municipality for better climate adaptation and mitigation measures,
- # **protesting** in climate marches,
- # **mowing** and **raking** the hay in grasslands,
- # **planting** native plants around one's neighborhood,
- # **educating** others on renewable energy sources, or
- # **helping** design grazing management for your local meadow.



It is good to think about sustainability even in small everyday activities.

Here are some tips:

- # **walk, cycle, or use public transportation** whenever possible – these are the least GHG-intensive modes of transport,
- # **unplug** electronics when not in use,
- # **seal air leaks** around windows and doors – this prevents drafts and improves energy efficiency,
- # **air dry clothes** – avoid using an electric dryer,

CHAPTER 2

- # **shorten shower times** and **fix leaky faucets** – every drop counts!,
- # **reduce, reuse, and recycle** – think twice before you buy something new. Do you need this thing? Can't you borrow it from someone? Can't you buy it second-hand?
- # **throw your rubbish in the bins** and ideally **sort and separate your waste items**, so that they can be recycled and used for new products,
- # try to **buy local and seasonal food** and **avoid food waste** – if you don't manage to finish your supplies, is there a food bank in your city where you can donate food? You and your friends can start one!
- # **compost** food scraps and yard waste.

Like environmental philosopher David Abram, we believe that for a sustainable future, it is also crucial to be in touch with nature and build relationships with the more-than-human world. Through that, we become more sensitive to its needs and to what is happening in current or real-time. This can be done through regular walks, foraging, quiet time or meditation in nature.

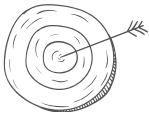
To kickstart your youth participants on their reporting journey, begin by having them observe the environment around them, taking notes and mapping the areas where they live, work, and play in order to better understand their relationship with nature and their own community's efforts toward sustainability.

Sustainability Mapping Workshop Scenario



Idea

The workshop's idea is to raise awareness among youth about sustainability and sustainable development.



Goals

Participants will learn and practice methods and techniques to learn about their community and its sustainability. They will take inspiration from existing good practices and at the same time find out where there are limits that they can try to improve.



Time

2 days (if necessary, it is possible to choose between collecting sources of information, observation, and interviewing to reduce time).



Materials & tools

Internet, press magazines, newspapers
Analog: Paper, color pencils, markers, etc.
Digital: Google Maps for exploring areas, Apple Notes or Evernote for on-the-go observations, Notion for writing & planning or Taguette for organizing your research.

WORKplan

Intro

The number of people for the workshop is open. It is possible to work on the activities individually or with a team of participants, divided into groups of a maximum of 5 people (each group may use a different method of obtaining information).

1 Preparation & Implementation



Discussion

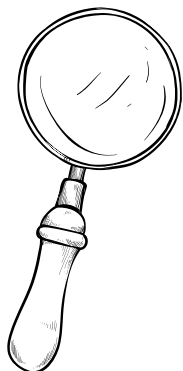
What is sustainability, what is sustainable?

Discuss with the participants how they understand the concept. Have they ever come across any examples of sustainable behaviour or sustainable systems? Which ones?

Defining “ecosystem”

Choose a place or community of your interest. It can be e.g. your school, your organization, your city, village or neighbourhood. Try to name the boundaries within which you will explore. Try to guess who or what is all a part of it. Think about people, plants and animals, man-made and natural environments.

2 Gather diverse sources of information



Find out information about the community or area you are interested in. You can search on the Internet and in the media and books. What is written about it in different documents, in local and national media, on the websites of local associations, and in the local municipality? Are there any topics mentioned related to sustainability? How are they described?

This may be, for example, information relating to:

- # restoring the natural environment,
- # saving or restoring resources,
- # caring for disadvantaged community members such as people with disabilities or low incomes, children or the elderly,
- # caring for animals and plants,
- # use of local sources of food, energy or materials,
- # responding to climate change,
- # and more...

3 Observation

Walk around the area of interest, sit and watch or observe.

A suitable place for observation may be a bench located in a busy place or somewhere where people meet naturally and communicate with each other. Make yourself a note whenever you see something new or interesting.

While observing, ask yourself some of the following questions:

- # Who is here and who is not here? Why?
- # Do human and non-human beings meet in this spot? How do they interact?
- # What components of the ecosystem do you observe (soil, water, air, plants, and animals...)?
- # What has nature and man created in this place?
- # What activities are the people around you doing? How does the character of the place (incl. the environment) affect these activities?
- # What would the place look like at another part of the day, week or year?
- # Notice senses other than sight: What do you smell with your nose or feel with your fingers? What do you hear? How does it affect how you feel?

4

Interview members of the community

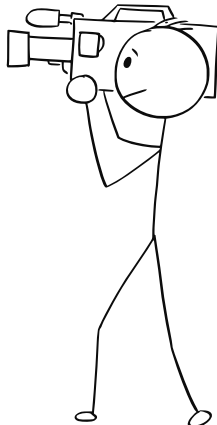
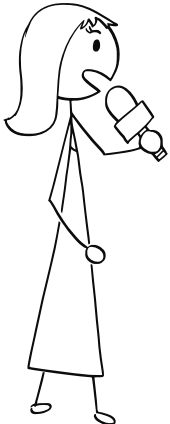
You can **have a conversation** with random people you encounter while observing or make an appointment with a specific person. Think about who is an influential person in your community who can give you important information regarding its sustainability.

Think about what you want to find out exactly and prepare some questions in advance. **Make notes or recordings** (and don't forget to ask if your conversation partner agrees with it). We suggest using a voice recorder app (e.g. QuickVoice or Easy Voice Recorder).



Here are some ideas to help you create the questions:

- # What is your role in this community or area?
- # What is your relationship to the community or area?



WORKSHOP 2

- # Do you think your community is sustainable? In what ways yes, in what ways no?
- # What do you think are the greatest values of this community or area?
- # What do you think is the biggest problem in your community or area?
- # Where would you like to see change(s)?
- # How do you think the environment, animals and people can benefit from these changes?
- # What can people do to contribute to these changes, for better sustainability?
- # Do you know any projects, individuals or collectives in your area which/who are trying to contribute to the future sustainability of it?



WORKSHOP 2

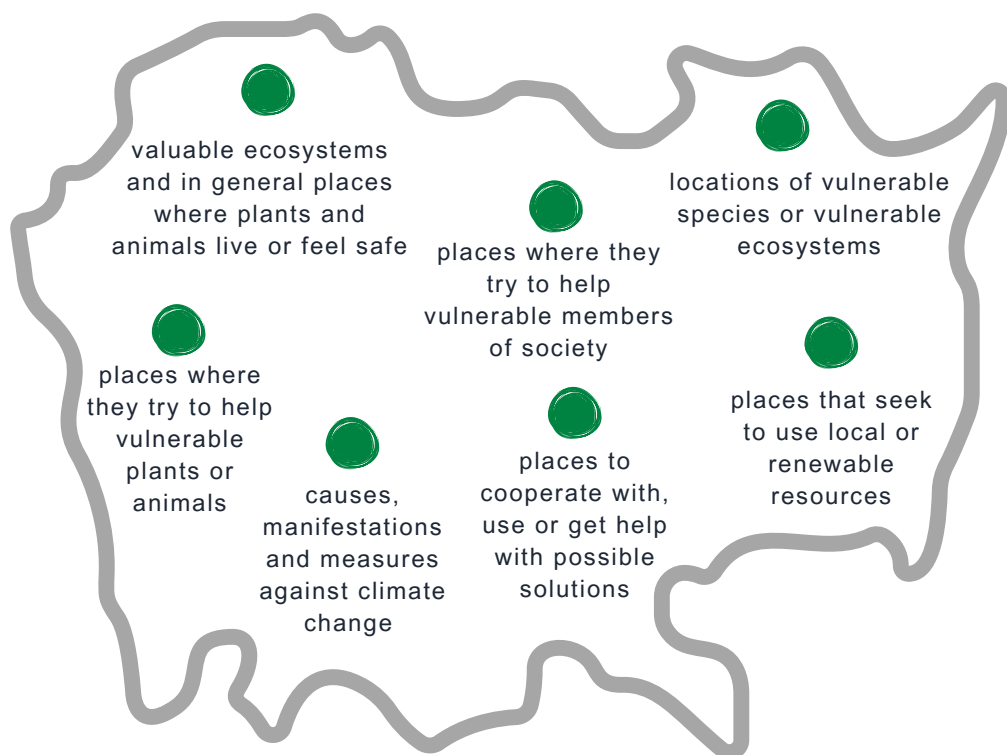


Create a map

Draw, print, or buy a map of your area.

Mark special features or locations on the map that you come across while gathering information that are somehow related to sustainability of your area as well as problems and opportunities that you encountered during your data collection.

This may be, for example:



and more

6

Reflect on your experience

Look again at all the information you've gathered and the map you've created.



Ask yourself the following questions:

- # What was it like to get all this information, what did you experience?
- # How do you think your community or area is sustainable?
- # Have you come across interesting stories or people who are trying to strengthen sustainability?
- # What are your community's or area's biggest challenges and how should it strengthen its sustainability?
- # What could be done to improve it, so that humans, animals, and the environment benefit?
- # Has my understanding of sustainability changed in any way?
- # What is the most interesting information I take away?
- # What is the story that I want to convey to other people?

WORKSHOP 2

7

Get inspired!

Find out more resources to get inspired about sustainability.



Been there Together – climate version card games supporting being out in the city and talking about climate change, adaptation, and other topics with others.

BEEN THERE TOGETHER:

A game that helps you explore your environment through play. Link:

<http://www.beentheretogether.cards/>

**also available for free
as an app**



**Together for the climate: A practical guide for
collective actions (website + handbook)**

Together for the Climate: A
Practical Guide for Collective
Actions [e-book]:

<https://acttogether.eu/>

(NESEHNUTÍ Brno, Green
Foundation, nadácia & Jane
Goodall Institute - Austria, 2023)





CHAPTER 3

Telling environmental stories through New Media

Practical tips for “green reporters”

In this chapter you will find:

- # Ecology and journalism: modern principles of storytelling
- # Storytelling: interesting stories happen to those who know how to tell them
- # Multimedia content in modern communication
- # Environmental reportage – the foundation of every story
- # Storytelling in service of the environment. Basics of journalism

CHAPTER 3

Ecology and journalism: modern principles of storytelling

What is ecological storytelling all about?

If we check the dictionaries, in the vast majority of them we may find the following definitions of the term **‘ecology’**

- objects and conditions around us;
- the environment that surrounds us;
- a branch of science that examines the relationships between organisms among themselves and their environment.



Thus, the answer to the question:

"How to write about ecology in new media?" seems obvious – since every story is inherently ecological, it should be written similarly to any other story.

Generally speaking, it means that the story has to be told according to all relevant **standards of journalism:**

prompt

impartial

accurate

“do no harm, but defend the public interest”

with respect to privacy

responsible

CHAPTER 3



One can read more about these principles in the classic newsroom guidelines provided for instance by the BBC, REUTERS or other professional media organizations.

Someone may ask:

“If there are professional media outlets responsible for telling the stories about everything including ecology, why do we have to interfere and how can we make our voice heard?”

Since that is a complex question, we may propose at least two answers:

1

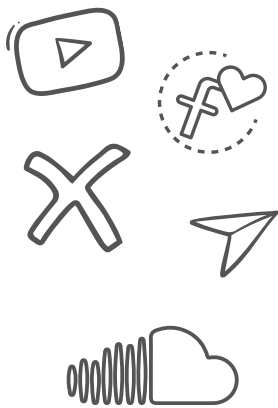
Sometimes it looks as if respected **traditional media**, including TV, radio, print media and their web-sites **are not covering the whole scope of problems** that are concerning the audience.

2

The actual **audience is no longer the same type of audience** it used to be 20 or 30 years ago – now it is rather “people formerly known as the audience” (Jay Rosen, David Gillmor), who are widely and constantly using new media and providing obvious, visible influence on the information flow worldwide.

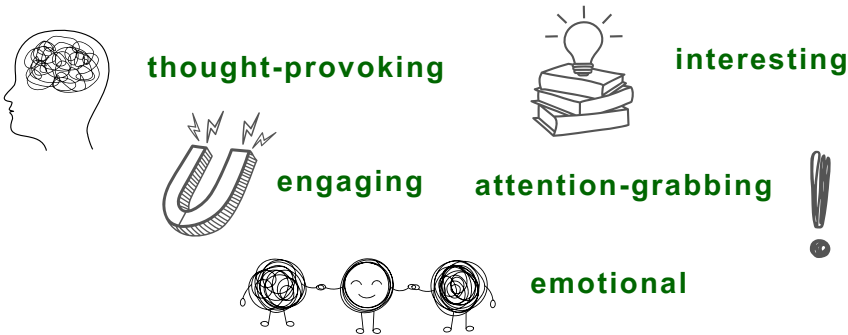
CHAPTER 3

At the same time, the term ‘**new media**’ is not just about an academic environment and studies of modern journalism development – it is a real challenge of time and something that we have to learn, develop within, and constantly catch up with since it is always changing and becoming new, and new again.



Facebook, Instagram, Twitter (i.e. X now), Classmates, SoundCloud, YouTube, and many more platforms provided further possibilities for common people to express themselves, and broadcast their stories and concerns, to people scattered all around the globe. Naturally, a certain number of these stories are dedicated to ecological issues.

To drag people’s attention to some particular issue, every story has to be:



Under these conditions it will encourage people to spend their time reading, listening or watching.

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So, the typical story about ecology in new media means:

any type of text, or narrative describing life conditions, reality around us, and its influence on a particular community or broader society.

Of course, several derivative questions related to the construction of a story (or its reconstruction) arise at this point.

The author of any story must:

- **have a sense** of the news,
- frequently **fact-check**,
- **know** what a practical interview is,
- **work with people**, documents, databases, and official sources,
- **understand specifics**, nuances, and implications.



No matter what kind of story an author tells (whether invitational, informative, explanatory, or unifying), they should go through several stages before telling it:

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The first stage – **SELECTION OF THE STORY** – is perhaps the most difficult because it involves in-depth analysis, of which the integral elements are:





CHAPTER 3

At this and other stages, the author or the storyteller is constantly dealing with a certain number of reflections regarding:

the addressee – the audience interested in this story and how to grab their attention 

the particular **focus** as the best angle for presenting the story 

the actual **subject** of the story – what is it all about 

best options of the story **transmission** – the optimal format acceptable by the audience 


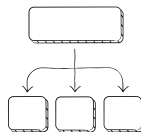
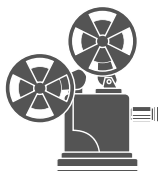
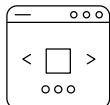
the **integrity** of the story – is the story solid despite the different instruments to tell it? 

Photo illustrations, slideshows, audio podcasts, illustrations, slideshows, video stories, interactive media, and infographics (static or dynamic) can serve as ingredients for success for any kind of “green” story in modern media.



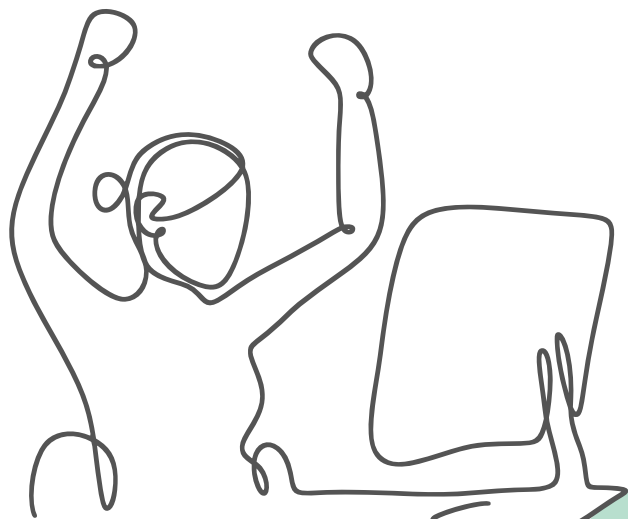
CHAPTER 3

Therefore, with keeping all this arsenal in mind, environmental stories will have more chances for success among the audience if it is revealed by the principles of multimedia communication, in the style of a real report, taking into account the features of modern online texts, adapting it to various platforms, and using current opportunities for public journalism – especially with the use of new media.

Why do we create most of the stories online



Because most of the basic elements we can use are created and accessible online. We also cannot ignore the reality that modern youth are constantly online – consuming news and other information from various sources that create another digital environment for all of us. So, to be sufficient in green reporting, we have to make our stories multimedia and multi-platform and use all the "new and newest" means that are constantly being developed.



Storytelling: interesting stories happen to those who know how to tell them

What makes the story interesting and attractive



In a multimedia story, the main thing is what you do and how you do it, conveying a certain embedded meaning, as a connotative part.

We know from dictionaries and encyclopedias that the term ‘storyteller’ was used in the early 18th century for the first time. And one of its synonyms then was the word ‘liar.’

So, our task is to make sure that this word is no longer a synonym in our “green” storytelling – in any form, regardless of what we write about. Especially, if there is the prefix ‘eco,’ because we assume that every green story that we are supposed to produce as a green reporter is aimed at good. Therefore, we consider a storyteller to be playing the role of a narrator for any story in its complexity.

Whether you are telling a bedtime story to your child or you are chatting with friends over coffee – these are all stories. And they have to be as truthful as possible, due to the actual goals of the narrator. In the case of a bedtime story, the goal is to make the audience fall asleep and have some nice dreams. But...

CHAPTER 3

In the case of green reportage, the aim is different:

**to identify the
problem**

**explain its
importance**

**inspire the
audience to...**

find the solution

Because the real action has to begin after the consumption of the story by the audience, as any “green” reporter may expect to provoke some consequences of the story – to make people act for some changes to solve the depicted problem.

That is why any “green story” or environmental reportage has to be managed professionally and must meet appropriate standards. If you are submitting some story to the public and aiming for a proper reaction, be prepared that the consideration of the story by this audience may lead to some condemnation, if you neglect some basic standards.

Besides the professional media standards discussed above, there is one very important rule that sometimes is forgotten even by professional journalists, as a contradiction to their editorial guidelines. This rule states that any story has to be **interesting**, and **engaging** and give **something new** to the audience – be it information or emotion.

“ Good stories happen to those who know how to tell them”

This quote probably belongs to Henry James, the great American-British novelist, and was famously re-quoted by the American public radio personality and producer, Ira Glass.

It means that a proper way, style, or manner of telling a story makes this story great for the audience because it attracts attention and remains in peoples' memory for some time. On the other hand, this also may mean that one storyteller is capable of transforming any regular story into a great one, if appropriate techniques and instruments are used for that purpose.



The third possible interpretation of this quote may lead us to the assumption that any good story can be ultimately spoiled by poor performance of the storyteller – so that it ceases to be a good story.

Because the audience considers it to be not interesting enough or irrelevant to people's experiences and concerns. Therefore, due to the need to prepare the audience for the successful perception or conscious consumption of the “green story,” one must keep in mind the magic of the bedtime story.

CHAPTER 3

Because, let's repeat it once again, good storytelling has a lot in common with telling stories to children – like some kind of interactive game. The storyteller proposes its audience to play this game using their imagination, activating a broad variety of emotions. Sometimes the story has to be enriched with even some theatrical tricks to amplify its influence on the audience. But the storyteller has to be very careful here in order not to turn the actual story into another fiction, or fake news.

The “brightness” of the green story for the audience has to be supported by appropriate elements to affect the imagination of the audience. These are:



picturesque images



interesting heroes



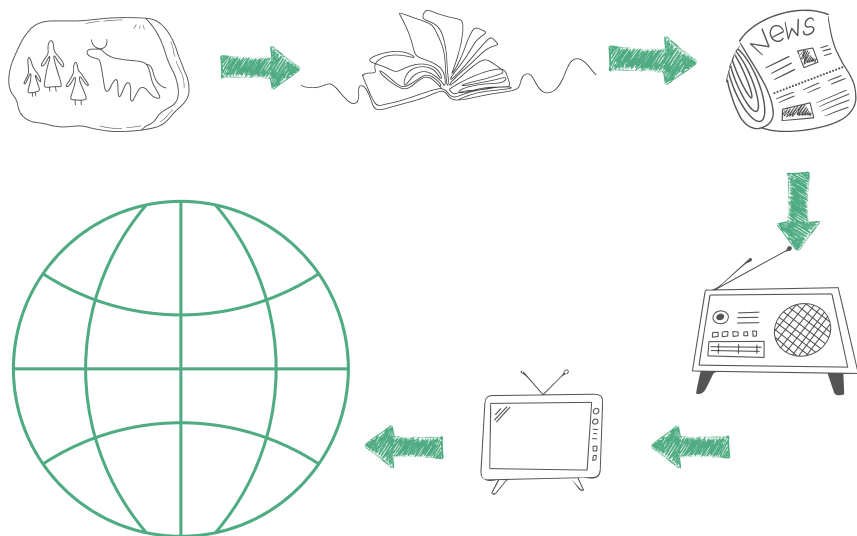
meaningful problems

Any storytelling of a young green reporter has to be properly scripted and thoughtfully directed from the very beginning to the very end. That is how you lead your reader or listener through the story – from the intriguing and powerful question to the inception of the idea to start searching for some answer for that question.

We may not see that kind of professional approach in the storytelling on the cave walls thousands of years ago, but the times have changed and the evolution of technology, science, and understanding of how the human mind works has empowered us tremendously since those times long ago.

CHAPTER 3

From the cave walls, the stories wandered to the books, newspapers, radio, television and finally occupied online as the global information space.



Historic writers turn into the modern storytellers in various domains: education, entertainment, science, business, and many more. Really good storytellers became the icons of presentations and pitching ideas. Their quotes are circulated throughout social media, and people admire their communication skills and ability to captivate the audience's attention.



Why don't green reporters use similar storytelling instruments of contemporary influencers while dealing with some of the most important problems in the modern world?

CHAPTER 3

Let's ask ourselves as the consumers of information what kind of stories we are most interested in?

Around a decade ago the term **"Information Darwinism"** was invented in the US and here is its brief essence:

- "Given two forms of information, the **novel** information will dominate over the replicated.
- Given two forms of information, **simple** information will dominate over the complex.
- Given two forms of information, the **visually appealing** will dominate over the neutral.
- Given two forms of information, the **humorous** (which also implies novelty) will dominate over the banal"

Information Darwinism
by David Jeong,



So, novel, simple, visually appealing and humorous? Definitely not every eco-oriented story is able to meet these criteria. Because some problems may look well-known and not new. Some are too complex to look simple. Others may be not very visually appealing and, even worse, provoking opposite feelings and emotions when it comes to depiction of environmental issues.

CHAPTER 3

Perhaps, with humor, the situation is different because the storyteller may use irony or sarcasm instead of the ordinary or typical attempts to make a story funny. But, who said that green reporting is an easy task?

As we already stressed, the main objective in the interaction between the storyteller and the audience is to:

grab people's attention



**hold it for some time
(long enough to)**



**provoke reactions or
decision to act and...**



**cooperate in solving
the problem**

CHAPTER 3

Generally, people are more interested in storytelling – in all different forms – rather than the what can be classified as classical journalism. So, here one has to combine the traditional media principles with new possibilities of storytelling, to make it meaningful and attractive at the same time.

Since we are talking here about digital storytelling, we must use new media methods and tools accordingly to give the green reporter the widest possible range of means of expressing his or her story. But it's not only about the attractive designs we can produce with the latest applications and software in the digital space.

The actual power belongs to the author, the reporter – the storyteller.

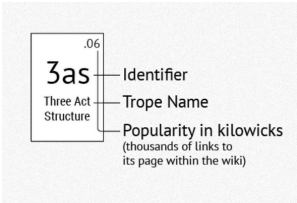
He or she plays a key role in every story whether that be a green one or another of a different color.

The way the storyteller unfolds the content before the audience, using his/her style, the tone of voice, figuratively or literally (if it is audio or video format), the appearance – everything should be dictated, in particular, by the feature of the story and to make sure that there is no dissonance between actual content, idea and performance.

There are, of course, genres where dissonance, on the contrary, emphasizes some features of the story itself, but this is not the case in which these genres, so to speak, prevail.

CHAPTER 3

There must be some key questions, a core, emotions, this charge that you inflate in your story. The author must explain why this story is interesting for the audience.



- On the Internet, one can find the so-called **"Periodic Table of Storytelling"** which contains a lot of possible elements that make up a story.

James Harris,
The Periodic Table of Storytelling
<https://jamesharris.design/periodic/>



To understand how successful a story may be among its audience, we can refer to such a product of modern mass culture as cinematography.

Here, the assessment of specialists and viewers for each story is reflected in reviews and ratings, for example, the world-recognized IMDB. As we may know, some movies may gain lower recognition from the viewers because the rules of the story composition were broken. The story may be treated as too long, too predictable, and therefore, too boring to watch until the very end.

So, if we want to make our audience “happy,” in terms of satisfying their information needs and, simultaneously, successfully sharing our environmental “green story,” then we should follow several rules that may look simple and controversial at the same time:



make sure that you **save people's time**;



do not overload your narrative with details;



let your story be dynamic – even without a visual action there is always a possibility for the inner evolution of the scenario;



watch out for the overuse of clip-consciousness cuts in your story to present a new image, a new detail;



Be aware of **concentration on the main story** line and preserving your narrative as solid and meaningful.

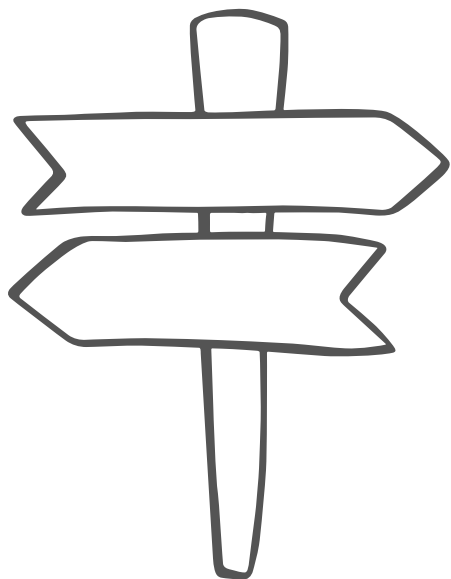
These rules are empowered by the might of multimedia.

Multimedia content in modern communication

How multimedia instruments enrich any storytelling and an ecological one, in particular ?

What is multimedia and multimedia communication? Generally speaking, “multi” stands for multiplicity, variety, or a broad choice of something. And “media” means something intermediary, the one in the middle, between something.

Communication is a two-way act. It is not a one-way information process between traditional media and their audience, as it used to be in the “good old days.” Media used to be called “**mass media**,” that is, informing, as a one-way process, broadcasted from the actual source (of the news), via newspapers, TV, and radio, to the recipients.



Multimedia communication takes place via numerous instruments of information transmission: through **text and graphics, audio, video, and animation** – all these possible channels that should lead to a successful communicative act. And it is now almost completely digital in its nature.

CHAPTER 3

The multiplicity of means and forms helps us to convey our opinion. Of course, a computer background is very important. It is constantly developing and we must at least try to keep up with it.

The environments and formats influence the users, and subsequently change them, so sometimes we think that we are the owners of these technologies, but if we analyze the situation carefully, at a certain point, it becomes clear that it is we who are at least partially controlled and regulated by the technologies.

But, never mind; this is too philosophical an issue to be discussed here when we have to concentrate on something practical and more grounded.

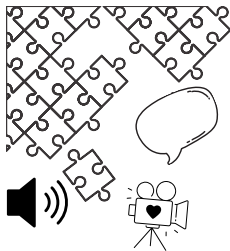
**Have you ever heard such an expression:
to chunk a story**



It means to cut the story into separate pieces or parts, without breaking the storyline and disintegrating the whole piece.

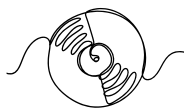
In fact, multimedia allows the author of the content to decide how to present each element of the story.

CHAPTER 3



One part can be presented in the format of a video and another in the format of a static image, audio, plain text, table, animation or other.

The dynamics of multimedia communication development through history can be seen in the example of portable music containers:



vinyl
plate



audio
cassette



CD



mini-
disc



online
music

The history of video content transmission is quite similar – VHS, DVD, BlueRay (analog) to Netflix, Disney Plus, Hulu, Apple TV, and other streaming sites (online/digital).

Why is the use of multimedia so important in green storytelling? It probably relies on the uniqueness of the individuals who work in an environment that is related to media and non-media.

Although it is difficult to say that a non-media environment exists when communication is happening all the time around us, there are, of course, the original modes of mediation: spoken and written words, letters & symbols, images, sounds, gestures, and other kinds of physical communication.

CHAPTER 3



As storytellers, we must be aware that **every person is different**, especially in terms of perception of information. If the same word is addressed to everyone, there will be different perceptions for each recipient. This is the specificity of the work of our brain, physiology, and chemistry of our inner world.

So, the ultimate challenge here is how to activate one or another part of the human brain so that the picture that the author of the text sees is transmitted as accurately as possible, so that it is almost identical or at least resembles the picture that is meant to be received.

There are the concepts of **connotation – embedded content** or the content with nuances and shades of meaning and **denotation – received content** or, in other words, its explicit or direct meaning.

This transformation of the message, as a result of the transmission of information, mustn't be so visible and drastic that significant distortion could occur unless otherwise intended through interpretation or adaptation if we talk about commerce and different means of expression of the same text.

CHAPTER 3

We can see by example how printed texts become scripts for films or scenarios for computer games, and so on. This is all a commercialized domain of multimedia.

Multimedia communication, like journalism, is present in all areas, and ecology is no exception in this case. But here, the whole point is inside the means or tools the green reporter can use to tell the story. We can be professionals in journalism, ecology, PR, politics, etc., if we know how to communicate, accordingly, through the creation of texts, images, or other forms, as well as correctly present them to the audience, letting them digest and willingly act on their own accord.

Environmental reportage – the foundation of every story

Attributes of ecological reportage

The style of each story is mostly reportage. However, in some countries (for instance, in Ukraine) reporting, as a field of activity, sometimes is treated with a kind of disdain. Even in editorial offices, one may say, "Ah, a reporter is the lowest link in journalism." In fact, being a reporter means being a teller of good stories.

A classic reportage, the ability to prepare and present the story accurately, is probably the basis of any type of journalism – professional or grassroots, and green reporting, in particular.

The essence of the reportage itself is, of course:

promptness

vividness

detailing

The successful result of any reportage would be the feeling of each audience member that he or she is on the actual site: seeing, hearing, and living the news, being in the epicenter of the story.

On the one hand, it is all about the content that so comprehensively captures the senses for a minute or two, and the person is completely immersed in it.

CHAPTER 3

On the other hand, there is the specific technique of reporting – the way you present your story to the audience to make it their story, their personal experience. If you can write an environmental story at this level, to make it capable of engaging at least a few people from your target audience, then you have succeeded.

Reportage is **usually chronological, but there may also be a reverse sequence**. When you start your story, for example, you may portray the results of some environmental tragedy, and only after that, tell the path that brought some community or the whole country to that result. In that kind of sequence, it is more interesting to build a story by throwing a person or character at the end of the story and then spin it up. We may have seen it numerous times in movies.

Of course, it may look easier to do so with some visual content. When working with radio or press, we are dealing more with words after all. Some words are printed, others are just spoken, but they also should be so interesting to generate particular images in the readers' or listeners' minds, because, anyway, human consciousness is mostly figurative.

Since it is easier for some people to learn poems from school when a person imagines what it is about and thinks in those images, it is the same with the texts that we hear on the radio. We, as an audience, must be touched by the voice, and words, transform them in our head into the line of images, and only then will it be a successful act of communication.

CHAPTER 3

Actuality



documentation

have to be, in the first place, the key principles, especially if we are talking about ecology and “green” reporting.

Of course,

emotions

are emotions

and they can properly touch the audience, but at the same time, they have to be based on something solid and meaningful, so...

there should be

arguments

facts

relevance

...playing the role of a “spine” for the story.

At the very beginning, the storyteller should challenge themselves with a couple of useful questions:

1

Why do I have to address this message exactly now and to this audience in particular?

2

How can I explain its importance without wasting their time, which they may devote to reading my text, watching or listening to my story?

3

Why is it important for them?

CHAPTER 3

Of course, other genres of storytelling and professional journalism can also be tangential to reportage – article, essay, interview or even commentary. But any reporter should always ask the question:

**What new thing am I trying to tell
people that no one has ever said
before?**

And this principle is applied to any environment, not only when we write about ecology. Any storyteller or journalist must question themselves: "What is the news? What's the new message in it?".

Every “green” reporter must know the meaning of

novelty

If it does not exist, then you must be writing something just for pure aesthetics, i.e. just for yourself. In other words, it means that your work is almost senseless – unless you are just training, only preparing to find your style as an author of a reportage. These news requirements act as a kind of cornerstone for any story.

CHAPTER 3

Of course

efficiency

which in the context of

our topic, when we talk about ecology, I would compare with timeliness.

If the particular “green” story was presented later, for instance, two weeks after it was relevant, when it was possible to change the situation, save something, and then the history may have gone in a different direction, then we have here something similar to the crime.

We have already mentioned

dynamics

a certain

rhythm, a change of plans, and a change of action which are very important for modern storytelling. If it is a visual story, something must happen both on the screen and in the minds of recipients. Here again, the novelty of information plays a key role – in zooming in or zooming out some details from a different angle, or we may also rise above the problem using a drone or some visualization instruments and consider it from a different position.

This dynamic is very important. It provides us with hope for the audience's empathy, sympathy, and the feeling of involvement in what is unfolding in the story, in what you tell the people as a “green” reporter, in one or another format. Of course, if there is some static event where nothing happens, nothing shifts. Here you need to invent other means. Retelling, looking for people who will add something emotional, looking for a change in static plans, and even in this format, changes the dynamics of your material.

CHAPTER 3

In the center of any reportage, there has to be something most vivid, most important, most valuable. The answer to the same questions:

- What is new?
- What will people remember the most?
- Which image to start with?
- Which words, sentences, or hypotheses?

These answers are actually dictated by the audience and the story itself. You should just be able to see them, understand and highlight these points.

To do so, you should know the audience and the story. Is this news really for this audience? Is this audience really for this news? This is a constant bridge that you have to construct and walk along – constantly checking whether you are on the right path or not.

How are dynamics achieved?

alternation

scene

montage

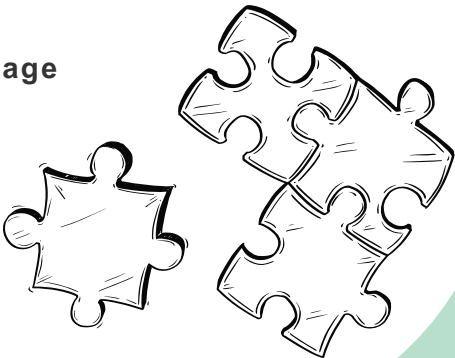
background

pace of speech

plans

change of discourse

perspective



CHAPTER 3

You can use all these tools to give this report the features of a not-so-flowing and monotonous story that only helps you fall asleep. It is up to you what you bring to your audience at the beginning of the story, what will be in the middle and what you are going to leave for the very end.

How about **accuracy** ?

"Unfortunately," unlike fake news of propagandist media (for instance in Russia or North Korea), we, truthful "green" reporters, are limited by reality. If people are not limited by reality, they can invent anything. Real storytelling above all means reflection of reality

If it is a mirror, then it should be minimally curved. Of course, some certain deformation is also possible here, even purely theoretically – as humans are also humans sometimes.

Visually appealing content of the reportage is the embodiment of the principle

“ **don't tell me, show me** ”

If you can implement this principle in your story, you had better do it.

In this way, we can talk about not only facts, but also conduct analysis, due to the fact that in any reportage the role of the author is a matter of key importance.

CHAPTER 3

Classically, in a story, the reporter answers the questions:

WHAT? **WHO?** **WHEN?**
HOW? **WHERE?**

and that was it.

This actually sounds like a small report, but not a real reporter's work. Of course, you can use a lot of descriptive words and say how it all happened, but if there is also some analytics and your attempt to answer the questions...

WHY? **WHAT IS**
NEXT?

you can draw parallels and form some kind of visionary of forecast. This is an even bigger task that requires analytical skills, because you have to dig deeper and wider and present the best of all. But, every “green” story is worth it.

At the same time, facts-based reportage doesn't necessarily deny emotions. They are necessary but, of course, within certain frameworks and limits.

CHAPTER 3

You should feel this "ceiling" of adequacy, when you are trying to fill your story with emotions, not to overplay. It is very important to use those emotional means that correspond to the perception of your audience and rely on their expectations.

Language

can be in many forms but dictated by history.

Everything also depends on the format in which you speak and the means you use. There may be a sharp word that will add sharpness to the story itself. This emotional component affects the audience's belief that what you are telling is as true as you honestly experience it yourself.

You are a "pioneer" and a trailblazer for your audience. And you are ready to convey all this, like some drone that was launched into space and landed on Mars. It is so wonderful when the camera rotates around and you see a panorama of some distant planet.

The same is true for any other formats of storytelling. And it's also cool when you become a kind of pioneer in a field in which previously everything was described and told, explained, and you find out that something is not that simple – as if some aspects were not already disclosed or revealed. You found new facts, noticed new trends, and then you become an innovator in "green" storytelling.

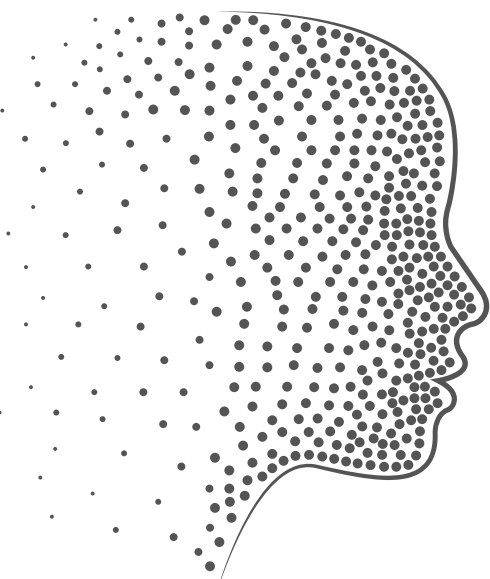
CHAPTER 3

Actually, it is a huge privilege, and responsibility at the same time, to be the eyes of the audience, to convey those images that they then may accept as their memories. People tend to appropriate images, at some point they may think this is their personal experience.

Our ideas, our previous experience have a great influence on the images we perceive, what we read, or what we hear. Everything may differ from the perception of other people in terms of shape, size, color, content, etc.

The more of those live impressions you, as a reporter, live through yourself and convey in a format perceived for the widest possible audience, the better. The role of the witness brings us back to the key mission of the storyteller.

You can't have your entire audience in the same place to hear and see with their own eyes and ears. But you have to collect everything for it and then hand it over.



Absorb everything in yourself, and then transfer information through various means to your recipients – diverse in their experience, beliefs, perception capabilities and aspirations. It also depends on what platforms and media your audience uses.

CHAPTER 3

What is an analytical or problem-oriented story?

Let's imagine that there is no novelty in the story, all the facts are on the surface, well-known and widely discussed. But, somehow, someone did not notice something before – a small detail or connection to a bigger problem, a link to something else as an explanation or possible consequences. But you *did* notice that. This analysis, the ability to think deeper, more profoundly, to connect familiar things to methodological doubt, and at the very end, come to a certain result.

The main thing is not to get overly excited or ambitious that, being so sure that there is something new somewhere, you dig, dig, and not reveal anything; therefore, to create, as some say, a story sucked from the finger. That would be actually fiction or just a waste of time, for you and for your audience.

If we are talking about analytical materials, some particular event can be just one of its elements. Something happens that seems imperceptible, as if no one is interested at first glance, but if it happens again, it can have absolutely bad consequences.

If a “green” reporter investigates, for example, some far-reaching environmental consequence of the Kakhovka dam destruction by the Russian invaders in early June of 2023, this is not completely an event-based story (i.e. only pertaining to the present event being reported) since the past explosion, and the consequent flood, impacts the current event and should already be a subject for your research and starting point for your story.

CHAPTER 3

The author's reasoning must have some vector based on an assumption forecast, of where he/she wants to move. To some extent, it looks like some kind of scientific research. You must approach each topic from the point of view of relevance, purpose, task, object, subject, what your activity is aimed at, your material, the methods you use, and so on. The "green" reportage story may be prepared in the same way. You can do all this in your head, but it is better to write it down in a format of some script or scenario.

Cognitive-thematic reporting is also an option.

It is because various things are not fully described for a particular young audience, some facts that are not known, are too general, too distant, and too unfamiliar. Of course, all people are different, but we all like to watch, read or hear something new. Some "green" reporters may tell their stories about the Antarctic, with information that the public didn't know before, because they went there, made a study, and presented its results.

Sometimes we might deal with a whole series of ecological content – analytical and event-based stories presented to the audience in series, as some long-running show. The same "green" topic can be "chunked" into a series of reports, where each of them will be of a different type. Somewhere you push back from the event, you have a cognitive component, somewhere – there, is a special report where only one component is in focus, and there may be an investigation that requires deeper digging and time for development.

CHAPTER 3

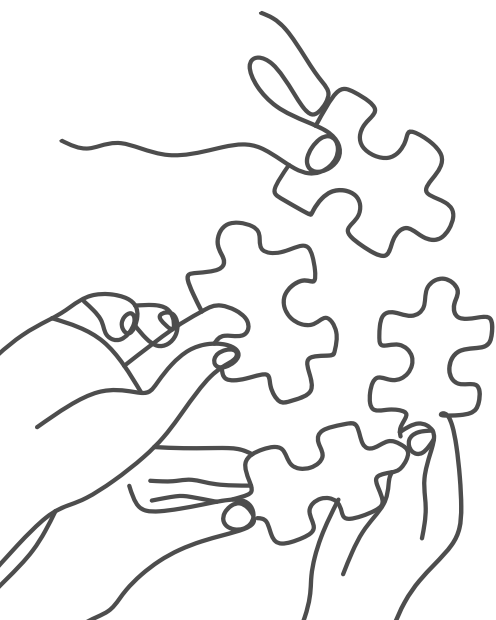
There may also be a reportage-commentary.

If the reporter was not present when the event occurred, that is ok. They just need to find the right person, a witness or participant of the news who will comment on everything from their point of view. But the reporter has to talk to the person giving their testimony properly. Ask specific questions, set a close relationship to obtain trust, and let the interviewee speak freely and emotionally.

We can also find the direct relationship to any reportage in such storytelling genres as a **report** and an **interview**, because any story can also be filled with these elements.

Reportage can be previously recorded, fixed, and then "poured" onto a blog or site. It can be a live report, being broadcast on-site and streamed, as is the recent trend with televised news coverage and on social media, especially. There can also be a report without any comm-

entary. These are just raw, pure facts, without any interpretations and additional emotional coloring – just you, your camera or audio recorder and the angle you have chosen for your storytelling.



CHAPTER 3

Main tools for a reporter

Voice, images, sounds: you must use all means to convey the authenticity of the place you are in, and the uniqueness of the event you are witnessing. To do so, you need to orientate yourself on the spot. This is the case when a reporter holds an audio recorder in one hand and a camera in the other, as sometimes it is necessary to have two devices, when one records sound and images.

It is better to record something which can be scrapped later than not to record and then think "there was something great that could perfectly fit into my story but I missed it." If you have a rough idea of what you will do as a "green" reporter, make a kind of bank of sounds, images, or videos – to have them in case something is missing. You can also create a video "treatment" which serves as a plan or outline for all the shots and angles that you want to achieve during your coverage. This is important for your pre-production planning, if you have the time.

We hear a lot about how **photos, sounds, and words** are used to form an image in the audience's imagination. Do you see some links here? **Image and imagination... Got a picture?** Present that image and comment accordingly, in case there is any ambiguity in what people see. Sound effects, as well as images, need to be commented on, as it is not always clear what they are. If a person has heard this sound before, he/she can recognize it. If they have not heard, they should be interested and curious. After 5-7 seconds, without any comments, this sound will continue and the storyteller will explain what the viewer is hearing.

CHAPTER 3

First, the reporter will capture the imagination, then explain. Sometimes there is a greater effect after an explanation than what was originally understood or seen. And it is very important **not to reveal everything** in the summary and explanation of what first attracts the attention of people who start to consume the report.

And what about the Internet and technology?

Similarly, on the Internet, you can use all the tools given to you. Sometimes you don't need to repeat what people already see, unless there is something that can be interpreted wrongfully, then it's necessary to explain. It can happen on the television that the picture has been taken by a hidden camera. Accordingly, the image could be especially dark or distorted, an amateur recording that needs to be included but may require further explanation.

In some places, you even have to give subtitles to decipher what may not be fully understood because of language and so on. Each story dictates the means of its reproduction. You have to decide on your own at the scene of the event, by what means you will convey the image. This is possible even without sounds. There are many things, in particular, in the environmental direction, which take place in silence, but their effect and value for the audience is not diminished.

CHAPTER 3

Using the latest technology can be your essential “Swiss army knife,” so to speak, but many of these advances come at a price. You may use 2-3 elements in one story, and in another story, you regret not paying for a more expensive version, where there are additional features.

There is a “lite” version, which is free for a certain software application, and there is a “pro” version for which you have to subscribe and pay. If you are able to take advantage of these elements, then you will not have to resort to “photo banks” or limited features and can focus on the content rather than design and functionality.

There is no clear answer to the question of how to record sound in a particular story. The composition is completely dependent on what you are making the material about. Here, like everywhere, it is important to have the ability to notice details.

Integrity

is another attribute
of storytelling through reporting.

Of course, when you use fragments, you can create an interesting and visually (or audibly) attractive mosaic, but the result of your work above all has to be solid.

You have chosen fragmentation as a deliberate effect for your story? No problem with that! But there should not be so many gaps between the content, image, and logic of the material itself. You always have to keep in mind the best elements of the “green” reportage that are capable of catching the attention of the audience and conveying the truth.

CHAPTER 3

It has to be something bright, memorable, and close to the feelings of the audience. At the same time, by itself, it has to explain why everything that follows is important and valuable to the audience. Only after you that assurance can you fill your story with other elements. Dynamics of action or emotions and change of mood are strongly recommended here, as well. The effect of this “**content kaleidoscope**” is that a person will not get bored or feel that the content or story is monotonous.

Summarizing the content

Any storytelling is not only about amusement – the reporter has also to demonstrate his ability to summarize and present conclusions of any narrative.

T
I
T
L
E

Especially if we are talking about a story written online, for social media, it is better to come up with an **eye-catching title**. You may do it at the beginning of your work with the story or at the end. It is great if the primary idea of the title is supported during the reportage preparation period.

The title should convey everything you came up with in the material as a whole. And this line, which you follow without retreating in your narrative, can be diverse. It may be a direct line where you go from point A to point B. It is up to you to determine the order of the story elements. This is a responsibility that you cannot share with anyone else, because you are the author.

CHAPTER 3

Remember, earlier we already mentioned the reportage key questions to answer: **"Who, What, Where, When, How, and Why?"**

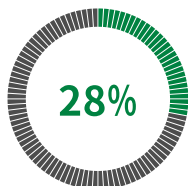
The sequence of your answers to each of them is solely your choice, but your choice is dictated by the correct analysis of the story. If you have improperly analyzed all the facts and arguments you have collected, then the story itself may be distorted at the end.

To ensure your story is not dry, boring, and monotonous, it is worth using **multiple elements**, as mentioned before. Think through the way in which you would like to present these elements, that they are harmonious with each other and give a positive effect for the audience at the output. Fact-checking here is important for credibility. It is also advisable to not overload your material, at the same time. You have to find your balance on how to discard the excess and stay on the main line. The ability to stop at the right time is very important for any storyteller – moreover for a “green” reporter.

The narrative of the report should be lively without repetition and without the use of vocabulary that is not characteristic of the topic itself. It is advisable **to avoid verbal grayness and "water."** You shouldn't repeat what is visible, what can be heard and seen without explanation. And this, of course, also saves time for your audience. The words you are using must be familiar to your audience, as well.

CHAPTER 3

Long and short forms of online storytelling about ecological issues



The volume of material is very important for online storytelling. This is an environment where people mostly don't read but scan the content (searching for highlights, novelty, humor, etc.) in order to consume quickly. Research shows...

that people only read 60% of an online article and "that 55% of the time, people spend less than 15 seconds on a page" (Weinschenk, Psychology Today). Therefore, whatever you would like to write for a print newspaper, cut the article in half, or condense text where possible, for online publishing. For "scanning" purposes, your online reportage or different types of a "green" story should be presented in a way that is convenient for the audience, split into several chunks or highlights of the story.

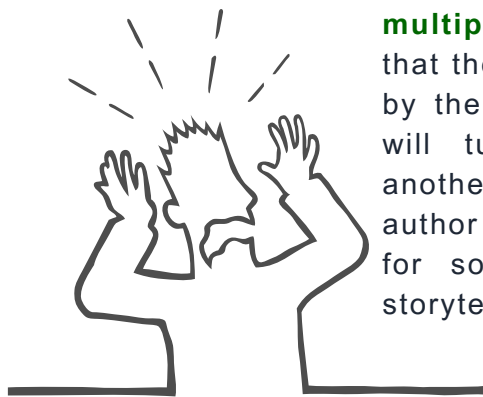
WHY?

Because a person reading from a smartphone can get distracted at any moment, lose the line, and think: "Well, I can't read it once I've lost it – It's not convenient for me."

People tend to be lazy. So, there should be a user-friendly type of information presentation, with a thoughtful structure and design.

CHAPTER 3

If you as a “green reporter” want your audience to scan your online text easily, searching for some essential and meaningful content, the **first two words in the first two sentences of the first two paragraphs of your story should be keywords**. Because the impatience of the modern audience is not a myth but something that is very real and observed.



Another helpful tip might be **splitting your long read into multiple pages** – to make sure that the reader will not get scared by the length of the full text but will turn the page one after another if you are a good enough author to keep his or her attention for so long with your way of storytelling.

If you know how to **chunk the story** into several parts, this is a good method to help highlight the main points and give an overview, if the reader doesn't have time to read the full article.

We may also keep in mind the editorial standards of the different types of story sizes. What the BBC website normally suggests as a good, major text is the **600-word story**. A little bit smaller, moderate story will have around 400 words. An average one would be contain approximately **200-300 words**.

CHAPTER 3

Therefore, it is highly recommended to remember the formula of a **partially successful** *online* story:

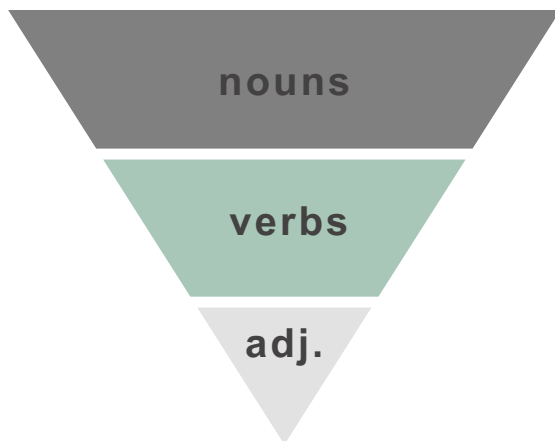
1 paragraph

1 sentence

1 idea

Why partially? Because this is just the formula. The complete success depends on all other factors – an **attractive idea**, **relevant words**, **intent**, **good timing** (of posting the story, for example), and many more.

TIP: When we talk about relevant words...



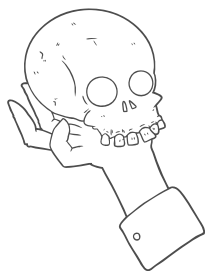
use more nouns, verbs and fewer adjectives!

Adjectives can give away bias and make your story unnecessarily wordy.

CHAPTER 3

Despite the emotional value, a “green story” is more about facts and reality – the same as any other news reportage. There is no place here for subjectivity in your professionally arranged and presented narrative.

If you are writing a news story, **avoid complex sentences** – keep the Information Darwinism principles in mind. Long sentences stand more for aesthetics than information. Even the longread has to be written in an appropriate way to let as many people as possible from the target audience understand and consume it.



Longread or short?

And when it comes to deciding what format of storytelling to choose (short vs. longread), it is the actual story that dictates the answer.

Because some story about, for instance, the danger of massive wood cuts in the Carpathian Mountains in Ukraine consists of as many as 3,500 words, not because the author was able to write 3,500 words but because the story demand was to use 3,500 words to tell it.

Storytelling in service of the environment. Basics of journalism



Idea

With this workshop, we would like to put into practice the main ideas of environmental storytelling and give young people some basic skills in journalism to let them start telling their stories with new media. Each module forms a separate fragment of training that can be implemented altogether or as separate workshops.

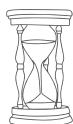


Goals

The main objective of the workshop is to provide young people with basic knowledge and skills in journalism, which can be a tool in shaping people's attitudes to environmental issues.

Specific objectives:

- Introduce the civil media concept and the need for journalism in modern society;
- Introduce the main principles of journalism and the basic rules of writing;
- Present the rules to write for online media.



Time

2 days (~6 hours + breaks)

WORKSHOP 3

WORKplan

Workshop content is divided into 6 modules. Each module refers to a different topic and may be implemented separately.

Warm up

Introduction:

- The trainer welcomes all participants, presents the plan for workshops;
- WARM-UP. The trainer invites students to work in pairs. Students have 3 minutes to talk to each other and find interesting information about their colleague.

The trainer encourages participants to come up with extraordinary out-of-the-box questions and asks students to introduce their partners.

MODULE 1

The role of journalism in the modern society

Learning outcomes

After the training the participant...

- understands the role of journalism in modern society and is familiar with the specializations.
- understands that people have the right to express their views and opinions freely and to question/ criticize those in power, which is enabled by a free, independent media
- understands that the key task for journalists is to pursue the truth and offer an accurate and thorough picture of events and situations.

WORKSHOP 3

Learning process - 60 min.

- 1 The trainer **introduces a general definition** of journalism and presents the main types and different related jobs in the field of journalism. Then the participants are asked which courses and specializations in journalism they know (the trainer writes down answers);
- 2 The trainer asks **why journalism plays an important role** in democratic societies. After discussion, results are summarized.
- 3 Trainer expounds on what it means that journalism serves as a **‘watchdog’** and **‘voice of the voiceless’**
- 4 The trainer **gives examples of cases** when lack of independent media and lack of freedom of speech led to hiding important information (related to environmental issues) and the opposite, when thanks to free media, hidden facts were disclosed and exposed.



Discussion

The trainer asks participants for their examples if they revealed anything through the media (quick discussion in groups and then sharing with experiences)

Methods and tools

Brief lecture – prepared presentation, discussion, work in groups, sharing experiences

MODULE 2

What does it mean to be a (green) reporter?

Learning outcomes

After the training, the participant...

- understands the importance of credibility and trustworthiness;
- knows the tools to collect reliable details and facts and to create trustworthy news;
- obtains tools to distinguish fake news and to prevent spreading it.

Learning process - 120 min.

1

Discussion



Ask participants if they have ever been misled by fake news. Ask for examples and discusses sources of such misleading information

2

Mini-lecture, presentation

Present characteristics of reputable media

3

Introduce CRAAP test – a useful method to evaluate the news that we can find online



Evaluating Information –
Applying the CRAAP Test
Meriam Library California
State University, Chico

WORKSHOP 3

4

Introduce the ‘**double-checking of sources**’ **method** and explain why the discipline of verification is so essential.

Then **ask participants for reliable sources** which can be helpful when collecting and confirming data and information (short work in groups).

5

Activity

Spread out printed examples of biased, fake or wrongly verified news. The task for groups is to **recognize what is wrong** with the given news and explain which conditions of credible news are not fulfilled. – 45 min

Methods and tools

- # discussion
- # work in groups
- # sharing experiences
- # brief lecture supported by presentation

MODULE 3

Fishing for information - the interview phase

Learning outcomes

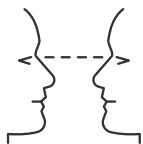
After the training, the participant...

- knows how to prepare him/herself for the interview;
- knows how to prepare the interview for publishing;
- can ask appropriate questions.

Learning process - 120 min.

1

Mind warm-up. Work in pairs



Divide participants into pairs.

Ask students to imagine that in 5 minutes their idol/VIP etc. comes and they have to come up with 3-5 questions to ask him/her and order the questions.

Let students work on the questions for 5 min.

Each pair presents their idol and questions to ask them.

Together with students analyze types of questions. Introduce the concept of **open and closed questions**.

2

Mini-lecture

Introduce the interview topic.

WORKSHOP 3

3

Discussion



Show the Oprah Winfrey interview with Lady Gaga (link below) and ask what students think about this interview.

Example of questions:

- what are the main features they noticed?
- what do they think about the atmosphere?
- what do they think about both persons?
- what do they think about the questions?



Oprah's 2020
Vision Tour
Visionaries: Lady
Gaga Interview

Optionally:



Discuss with students any additional questions.

Example of questions:

- What did you learn or recognize from this interview?
- What attracted your attention?
- Think about any journalist, who is known for his/her interviews. What are the characteristics of a perfect interviewer?

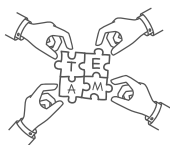
4

Introduce the topic of preparing for and making an interview

WORKSHOP 3

5

Activity - group work

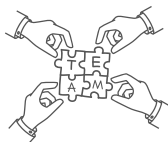


Divide students into groups of 4-5 persons, give out handouts with the list of close-ended questions, and ask students to rewrite questions in more useful, better words.

6

Introduces the topic of authorization of content i.e. a mini-lecture.

7



Planning and preparing for the interview
Participants work in teams of 3-4 persons.

Students have to decide who they want to interview and why, come up with some questions, and as homework, they have to prepare the interviews.

8

Summarizing the workshop

Summarize the topic. Ask students what they have learned and what they will take with them. What was most and least interesting, difficult, and/or exciting in the topic? How they will use the knowledge?

MODULE 4

How to write and get clicks - writing for online media

Successful blogging involves more than just writing. There are some golden rules and etiquette worth following.

Learning outcomes

After the training, the participant...

- can create catchy news for any broadcast media;
- understand practical methods of grabbing attention by using click-worthy headlines;
- understand the features of online media writing;
- identify new practices in online media writing and implement it in the work on the web portal;
- learn how to be an effective media writer;
- is aware of limitations, risks and dangers related to blogging.

Learning process - 240 min.

- 1 Illustrate how information should be prioritized and structured and introduce an **inverted pyramid metaphor**. Discuss the basic qualities of good writing.
- 2 Talk over **the 5W rule**. Then present some examples of broadcast news that follow the 5W rule and refer to environmental issues. Together analyze the materials – free discussion.

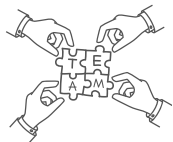
WORKSHOP 3

3

Present **TACT TEST** – a method to evaluate headlines and let students analyze various headlines taken from the internet.

4

Activity - group work



Introduces exercises:

- 1st task is to combine some articles with their headlines.
- 2nd task is to write a catchy headline fitting to a given news/article. Work individually or in groups. Then choosing the best one together.

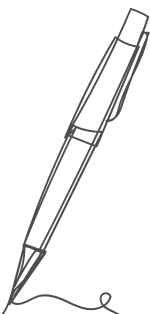
Break

5

Activity - discussion



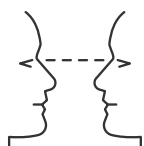
Asks about blogging experiences among participants. If anyone is an author of a blog (what kind, for how long, response experiences) or a reader/subscriber (why this particular blog?, advantages etc.).



WORKSHOP 3

6

Activity - work in pairs



Analysis of different texts from the internet. In pairs, ask participants to figure out the specific features of online writing. For example: subtitles, lead, key-words, a call to action (CTA), a good picture, internal and external links, and so on.

Ask students to share their ideas. Write down on the board/flipchart. Make a list of such features. Explain why they are important.

Methods and tools

- # discussion
- # work in groups/pairs
- # sharing experiences
- # brief lecture supported by presentation



CHAPTER 4

EMPOWERING YOUNG GREEN REPORTERS THROUGH MOTIVATION TECHNIQUES

In this chapter you will find the following key points:

- # Leadership and empowerment in youth work
- # Motivational factors for 'Green Citizenship'
- # Understanding motivation & motivation theory
- # Habit formation
- # Communicating motive: The power of nudging
- # Other techniques & strategies
- # Workshop Scenario 1: Personal Weather Report
- # Workshop Scenario 2: Nudging Challenge

CHAPTER 4

Intro:

As a youth worker you have a great opportunity and responsibility to motivate younger generations to unleash their power as Green Citizens and engage in environmental issues as activists and journalists.

This chapter aims to give you - the youth worker - some key points on activating, nudging and empowering youth through motivation techniques. In this part of the guide, we explore **motivation theory and methods** to empower young individuals to become green reporters, championing environmental causes and driving positive change within their communities.



In order to accomplish this, we need a multifaceted approach. By way of certain strategies and tactics, young people can be motivated and inspired to “go green” through positive reinforcement and habit formation. Younger generations

have their own unique goals, values and strengths. Harnessing the power of youth is essential in shaping a more sustainable future. Talking with young people about motivation will help them understand how to motivate themselves and empower others.

MAKE IT
HAPPEN !

Leadership and empowerment in youth work



We learn by example and by direct experience because there are real limits to the adequacy of verbal instruction.”

Malcolm Gladwell, Canadian journalist and author, said these words in his book Blink: The Power of Thinking Without Thinking. (Gladwell, 2005).



would be the best person to convince young people to act in favor of the environment?

As a youth worker, you have a crucial role in educating and inspiring young individuals about environmental conservation and sustainability and then teaching them how to convey these issues to an audience. A specific set of leadership skills is needed to guide and motivate others effectively in the ecological domain.

Have you ever thought about your role in this way? If yes, great! If not, don't worry. There is always time for a moment of reflection. On the next page, we list some key areas for you to think about before you start working with youth on environmental topics. If we lead by example, they will become leaders themselves!

CHAPTER 4

What makes a strong and effective leader?

Knowledge and experience



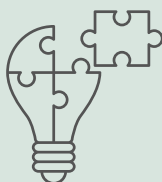
Staying informed about the latest developments, providing up-to-date information to gain credibility, showing your experience in the field and practical solutions. A commitment to lifelong learning is important in rapidly evolving fields of education and environment. Staying informed pays off.

Effective communication

Conveying complex environmental issues in an accessible and engaging way is not an easy task. To foster understanding and awareness, you need to be clear and effective in your communication style.



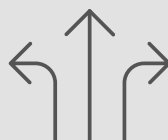
Problem solving



Facing challenges, such as resource limitations, resistance, diverse groups with various backgrounds and experiences, etc. requires strong problem-solving skills that are useful to overcome difficulties.

Flexibility

Showing adaptability to a changing and evolving learning environment.



CHAPTER 4

Motivational skills



As an effective motivator, you may gain more spectacular results if you create an inclusive learning environment and influence young people to act for environmental causes of their own volition. If you motivate youth for self-improvement, you can inspire future green-reporters.

Passion and enthusiasm

“Infecting” others with your passion and enthusiasm to inspire, motivate, and engage to action.



Innovative teaching methods



Engaging your students/trainees requires innovative and interactive teaching methods to create a memorable learning experience.

Resilience

Facing setbacks and challenges and the ability to go further no matter the barriers is crucial for achieving long-term results.



CHAPTER 4

Why is it important to motivate young people for Green Citizenship?

As the world faces increasingly severe environmental challenges, the call for “going green” has become more urgent than ever. Embracing sustainable practices and adopting a green lifestyle are no longer mere options; they are necessities for safeguarding our planet's future. But how do we convince young people that this is the reality in which we live and that we must adopt and embrace a green lifestyle for the preservation of our planet? From a pragmatic standpoint, there are many compelling arguments for Green Citizenship.



Planting trees



Preserving wild ecosystems



Reducing meat consumption



Reducing waste



Conserving water



Using e-fuels



Using renewable energy

Motivational factors for 'Green Citizenship'

Environmental preservation

Perhaps the most primary and crucial argument for becoming an advocate for green practices. Our planet is suffering from the adverse impacts of human activities, such as deforestation, greenhouse gas emissions, and pollution. By embracing green, we can mitigate these impacts and work towards restoring ecological balance.

Climate change mitigation

Green initiatives play a critical role in mitigating the effects of climate change. Fossil fuel combustion and industrial processes release large amounts of greenhouse gasses into the atmosphere, trapping heat and leading to global warming. By shifting to clean and renewable energy sources like solar, wind, and hydroelectric power, we can significantly reduce carbon emissions and slow down the pace of climate change, giving us more time to adapt to its effects. Young reporters can report on and advocate for clean energy and national policies toward renewable energy methods.

Resource conservation

Adopting green practices helps conserve valuable natural resources, such as freshwater, minerals, and arable land. Unsustainable consumption patterns lead to resource depletion and may result in scarcity and conflicts over essential commodities. There are many examples of green strategies for urban planning and infrastructure, such as solar paneling, green roofing, urban tree canopies, riparian zones or corridors, and other human-created reservoirs, to name a few. By being mindful of our consumption habits and opting for eco-friendly alternatives, we can ensure our resources are available for future generations.

Public health and well-being

The benefits of going green extend beyond the environment. They also positively impact public health and well-being. Air pollution from vehicles and industrial facilities, as well as the use of harmful chemicals in agriculture and manufacturing, pose serious health risks. Embracing green practices (e.g. eco-friendly products, active mobility, and organic farming) can help improve air and water quality, reducing the incidence of respiratory illnesses and other health problems. With this in mind, it is important to put pressure on local authorities for sustainable construction and development which encourages and promotes pro-environmental behaviour (PEB), meaning environmentally-friendly actions and efforts from the populace (Krettenauer, 2017).

CHAPTER 4

Economic advantages

Contrary to the misconception that going green is economically burdensome, sustainable practices can bring substantial economic advantages. Investments in renewable energy, energy-efficient technologies, and eco-friendly businesses create job opportunities and stimulate sustainable and mindful economic growth with a much higher recycling rate and less overall consumption. Additionally, reducing waste and conserving resources can result in cost savings for individuals, businesses, and global economies in the long run. How? You might ask...



Check the report!



The World Bank Group explains “Why Energy Efficiency Matters and How to Scale It Up”, in this Livewire report.

Innovation and technological advancement

Transitioning towards a green economy encourages innovation and technological advancement. As the demand for sustainable solutions grows, researchers, entrepreneurs and corporations are pushed to develop cutting-edge technologies that address environmental challenges. Not only does this drive innovation and...

CHAPTER 4

foster reasonable economic action, but it also paves the way for groundbreaking discoveries that can revolutionize various industries. Some examples are smart lighting, algae biofuels, zinc-air batteries, wind technology, carbon capture and storage (CCS) and more. A comprehensive list is offered in the Guardian article “Top 10 clean technology breakthroughs.”

[Guardian article](#)
[“Top 10 clean technology](#)
[breakthroughs”](#)



Global responsibility and equity

Becoming green is not solely about individual actions; it is a collective responsibility shared by nations worldwide. Individuals and governments demonstrate their commitment to global equity and solidarity by embracing green practices. It is imperative to point out the disparity in climate action between adaptable countries and climate-vulnerable countries.

Online editorial YouMatter states in their headline published January 27th, 2020 (see references).



” **The people least responsible for global warming will suffer the most from its consequences.**

The University of Notre Dame has developed a Global Adaptation Initiative Index (ND-GAIN) which examines and summarises a country's sensitivity and vulnerability, ranking its capacity to adapt and withstand the negative effects of global warming and climate change

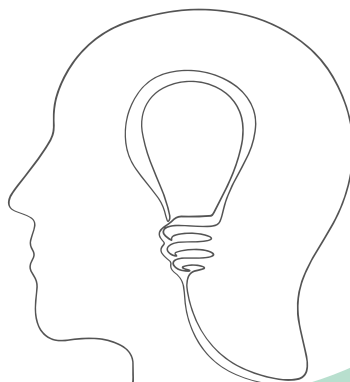


ND-GAIN data.
Rankings

The International Rescue Committee provides a list of the countries most at risk of a climate disaster. These countries are classified mainly with “low levels of climate readiness and high levels of fragility” (Healey, 2024)

Providing resources, educational materials, support, etc. is vital to the survival of these populations. Championing sustainable development in less privileged regions helps reduce disparities and ensures a more sustainable and equitable world for all.

THINK



CHAPTER 4

These arguments for becoming green are compelling and multifaceted, encompassing environmental preservation, climate change mitigation, public health benefits, resource conservation, economic advantages, innovation, and global responsibility.

Embracing a green lifestyle is viewed by many as not just a choice but a responsibility we owe to our planet and future generations. By implementing conscious and sustainable practices both on a personal and public level, we can collectively work towards building a greener, more resilient, and harmonious world for all living beings. The motivation for lifestyle changes to activism and public influence among young people starts with education, local initiatives and global awareness.

There is already a plethora of resource material available, therefore it is important to not overwhelm but to focus the attention on:

solutions

community

partnership

policy

innovation

Furthermore, before you start convincing pupils to act as Green Citizens, find your answers to the “Why?” questions and collect arguments in favor of your idea. In this sense, do not expect young people to follow your lead without showing them convincing arguments for a sustainable future. In the next section, we explore *how* we can accomplish this through motivation techniques and strategies.

Understanding motivation & motivation theory

To know how to motivate, we first have to understand motivation. Kendra Cherry, writing for VeryWell Mind, defines motivation as

“the process that initiates, guides, and maintains goal-oriented behaviors

which can be influenced by psychological, social, emotional, biological and/or cognitive forces” (Cherry, 2023). Motivation impacts performance and can change based on individual and external factors or variables. Understanding motivation, and how it impacts human behavior, is important for effecting change, both individual and societal.

Cherry explains that there are two types of motivation:

Extrinsic motivation

occurs when there are power dynamics at play. People are often motivated by external pressure or praise and the need to perform well and be accepted in their community or society. This kind of motivation can be prompted by threats, punishment, rewards, prizes, money, etc.

Intrinsic motivation

is when something is fun and interesting and often goes hand-in-hand with an individual's own belief system. This type of motivation is much more powerful and sustainable over time.

CHAPTER 4

People tend to dislike change very much and often resist pressure to change. **Do you know the expression, “if it ain’t broke, don’t fix it”?** This funny expression has a deeper meaning within society. People resist change if they don’t understand the purpose or see the benefits of that change, and they often cannot imagine any other alternative being better than the current one.

Why change? Things seem to be fine...

Except, especially in the context of climate change, things are not all that fine. We know that there is a climate crisis.



We know that we have problems with fossil fuel emissions, excess waste, limited resources, an increase in threatened and endangered species, human displacement due to extreme weather events, and so on. There is a plethora of scientific research to verify these findings; however, people will not change behavior based on information alone.

The UN offers a full list of the ‘Causes and Effects of Climate Change’ [here](#).



**People need
motivation!**

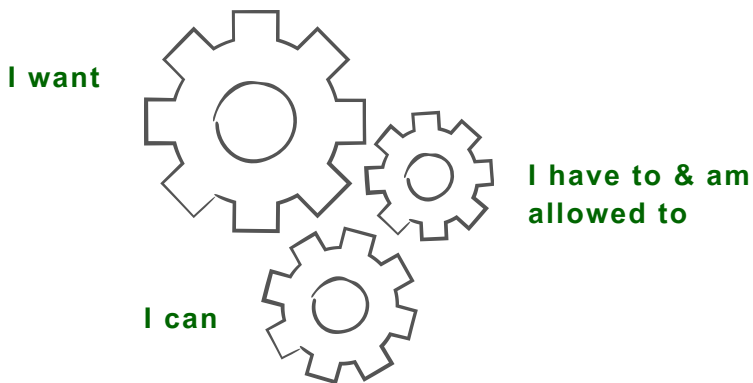


CHAPTER 4

Dimensions of motivation

A workshop presentation from the environmental program ÖKOPROFIT (Ecological Project for Integrated Environmental Technology) shows how (environmentally conscious) behavior is dependent upon “three controllable factors” or what they refer to as “**dimensions.**”

ÖKOPROFIT says that it is important to remember that **motivation is an emotion!** It's a state we feel emotionally and also physically in our body. Motivation appears or forms when your motives are activated or stimulated (ÖKOPROFIT Münster, 2023). Your mind and body tell you three things that can affect your actions:



“I **have to** and I’m **allowed to** behave a certain way”

“I **want to** behave in a certain way”

“I **can** behave a certain way”

CHAPTER 4

When a person has to or is allowed to behave a certain way, this is usually an indicator of the rules of that person's culture, which they must adhere to to fit within their society. When they feel that they can behave in some way, this indicates their knowledge and ability. When they want to behave in a particular way, this is indicative of normative (or moral) *intrinsic* motivation, which is in line with an individual's own beliefs and value system, making it the strongest of motives.

In an article for the “Journal of Early Adolescents” motivation is divided into three categories:

hedonic

motive based on short-term gratification;

instrumental

motive for the improvement of one's present situation;

normative

motive based on an individual's internal compass or what they feel they ought to do.

(Dijkstra et al., 2014)

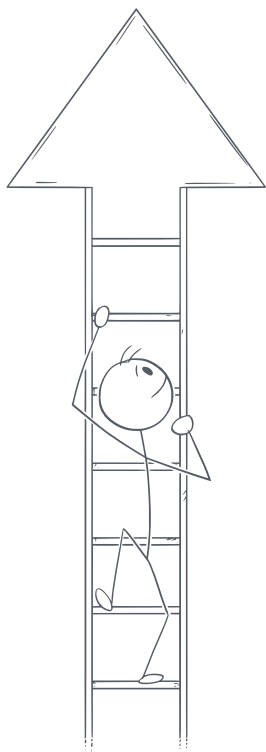
With this in mind, the dimensions of motivation towards environmentally friendly behavior need to be activated by the want or normative compulsion to do something, therefore generating the other dimensions on a very basic and instinctual level. When this happens, a good practice – or habit – can be developed.

Habit formation

We cannot tell young people what they want, but we can tell them what they can or should do and encourage them toward small and improvable steps to form good habits over time. If habits of environmentally friendly behavior and eco-consciousness are generated, then the motivation for green living will become normative.

Habit formation requires persistence and consistency. The experts say that habituation can occur within as little as 18 days; however, in some cases, creating a habit can take eight months or longer. This depends on the individual and the intended habit.

The goal is for the habit to become “automatic” in that the habit is occurring without much – or *any* – preconceived or conscious thought. This is when the habit is fully integrated into a person’s rhythm and routine. These positive habits produce positive results.

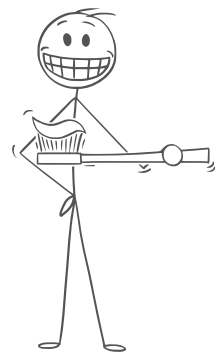


CHAPTER 4

The Lifespan Blog Team says that,

“**Developing positive habits helps promote regularity and stability and leads to a more predictable and stable routine.**”

Good habits benefit mentally, physically, and emotionally through repeated, consistent action. Regulated activities contribute to health and wellbeing, orientation, time management and stress reduction, personal growth and setting and achieving long-term goals with positive results (Lifespan, 2024).



The Three Stages of a Habit (Green Citizen Edition):



reminder

routine

reward

Source:<https://www.perfectsearchmedia.com/blog/forming-positive-habits-your-personal-professional-life>



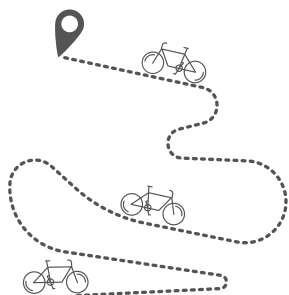
CHAPTER 4

Setting goals is one thing but following through is another. We need to be realistic and gentle with ourselves. Small steps and improvements can make a big difference.

To help with this, we have the 3 R's pattern for developing a good habit:

- # **Reminder** – Set the clock! Add it to your phone calendar with an alert.
- # **Routine** – Make it daily, weekly, monthly... whatever the goal might be
- # **Reward** – When the task or activity is accomplished, give yourself a treat!

There are other tips and tricks for creating and maintaining positive habits. Most people work better when there is a structure in place, and planning out the habit may produce better results; therefore, young pupils will need to learn how to make a plan and schedule.



For example, if riding a bike to work or school is the desired, environmentally-friendly habit that they wish to start, it's best to prepare a weekly schedule and even map the route so that they feel prepared and don't get discouraged on the first try.

CHAPTER 4

Ask them... When do you want to use the bike? Every day? Two times per week? Be specific. Suggest coupling the activity with something that is already in their routine. They can even ask a friend to hold them accountable or, even better, **ask friends to join!**

Another way to keep on track is to remove any temptations or hindrances. If the phone is a distraction and hinders the activity, turn it off. Keep devices turned off when focusing on the activity or unplug them overnight and get a regular alarm clock.



Remind them that a reward is also important for motivation! Rewarding oneself for waking up early (e.g. making your favorite breakfast, stopping by your favorite cafe or having your loved one write a sweet note that you can read first thing when you open your eyes) can be the motivating factor for following through on the activity and changing the pattern of behavior. Remember that every small reward can provide the extra incentive!



To recap: Start small, set reminders, ask a friend to join and don't forget to **reward yourself**. There are many strategies for developing and maintaining a habit. We can apply the same methods for habits that benefit Green Citizenship.

Communicating motive: the power of nudging

Nudging is a recommended tactic for efficacious communication and habit formation. Nudge theory was popularized by Richard Thaler and Cass Sunstein from their book titled, *Nudge: Improving Decisions About Health, Wealth, and Happiness*, published in 2008. The authors explain the concept of nudging and how the method can “influence behaviour through indirect encouragement” (Drew, 2023).

So, what is nudging exactly, you might ask?

The definition of “nudge” is **to push gently**.

Sometimes, people need to be offered alternatives. It is very often the case that people make choices based on their impulses and by group influence, a “**follow the herd**” mentality, so to speak. The theory, according to Thaler and Sunstein, addresses human behavioral patterns and how to give people a gentle push but still offer them choice and free will.

Nudges systematically affect decision-making behavior, without withholding alternative decision-making options and without significant costs.

CHAPTER 4

The effort put into following the nudge should not be significantly harder than the alternative option. That is, small enough that it is not a terrible inconvenience. Although the concept was predominantly used in economics and marketing strategy, it can also be used in other ways, including for conscientious decision-making and habit formation, be it for health or ethical reasons, or in our case, for environmental awareness.

Key points:

Nudges should...

- # be enabling vs. prohibiting. (meaning, the nudge should enable the suggested action rather than create blocks or barriers)
- # offer community-building challenges
- # make us think twice! (the nudge should not restrict choice but rather provide a positive alternative)
- # be transparent and not misleading.
- # contribute to a noble goal - something that is useful for society!



Nudges are clever and subtle in their nudge, lightly conditioning repetitive (pro-environmental) choices.

CHAPTER 4

Nudging tips

- # Communicate the information clearly and effectively. Provide useful cues where it is visible and immediately useful.
- # Set goals in small steps with understandable and perceivable measures. Explain in visuals and ways in which the common person can understand.

Some examples:

- # “**Don’t forget your shopping bag**” sign by the door or coat rack.
- # Every Tuesday, go for a walk and collect at least 10 pieces of trash in your neighborhood. **Set a reminder in your (digital) calendar.**

For more evidence on the effects of behavioral nudging, here is a link to an article, titled “How Can Behavioral Science Encourage Sustainable Decisions?” from Earth.org:

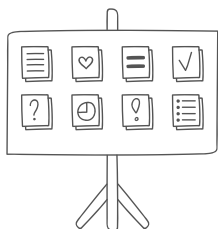
<https://earth.org/how-can-behavioral-science-encourage-sustainable-decisions/>



Other techniques & strategies

1 Communicate the urgency

To ignite the passion for green citizenship, it is crucial to communicate the urgency of environmental issues. Young people need to understand that their actions and efforts can make a significant impact on the planet.



Provide them with relevant and up-to-date information about climate change, biodiversity loss, and the consequences of unsustainable practices.

By raising awareness about the critical state of our environment, they will see the necessity to take action and become advocates for change, impacting local and regional solutions as well as national and global on a bigger scale. Though we want to communicate urgency and generate debate, we also want to encourage participation through optimistic solutions to global problems. Therefore, it is important to **depoliticize the conversation** around global warming and the climate crisis and to not discourage young people through scare tactics and sensationalized speech.



CHAPTER 4

2 Showcase role models

People like to learn by example. So, **highlight successful stories** of young green reporters who have made a difference in their communities. Interview and showcase individuals who have effectively used their reporting skills to bring attention to environmental issues and implement positive solutions. By presenting relatable role models, young people can see that they too have the power to create positive change and contribute to the global movement for a greener world.

Some examples of notable environmental journalists are provided below from the Iberdrola Group:

Environmental journalists to follow

Chris Mooney
Washington Post
Brad Plumey
The New York Times

Dave Roberts
Vox

Megan Geuss
Ars Technica

Damian Carrington
The Guardian



James Munson
Bloomberg Environment

Hiroko Tabuchi
New York Times

Stephen Leahy
National Geographic

Jonathan Watts
The Guardian

Chris Mooney
Washington Post

CHAPTER 4

3 Foster the sense of purpose

Motivate young people by helping them discover their sense of purpose, and their **WHY?** in promoting green citizenship. Encourage them to identify the specific environmental causes they are most passionate about, whether it's wildlife conservation, sustainable agriculture, or renewable energy. When young reporters align their efforts with their values and passions, they are more likely to stay committed to their role as advocates for a sustainable future.

4 Offer a hands-on experience

Plan interactive activities that allow young people to experience eco-friendly practices firsthand. Organize **field trips**, **workshops**, and **volunteer opportunities** that provide hands-on experience in environmental reporting. Give them the chance to witness real-world environmental challenges and interact with experts in the field. These experiences can be transformative, reinforcing their commitment to green citizenship and journalism while honing their reporting skills.

5 Provide access to resources

Facilitate access to information, technology and tools that young reporters need in order to excel in their roles.

CHAPTER 4

Offer workshops on data visualization, storytelling techniques and multimedia reporting to equip them with the skills required to create compelling content that captures the attention of wider audiences. Additionally, provide access to databases, research papers and relevant contacts within the environmental sector to enhance the quality of their reporting.



In the appendix to this guide, you will find a list of interesting and useful applications and databases, that you can work with when leading workshops for your team.

6 Foster collaboration and community

Create a supportive and collaborative community of young green reporters. Organize regular meetups, webinars and/or online forums where they can share ideas, discuss challenges and celebrate successes. Collaboration not only builds a sense of camaraderie but also facilitates the exchange of knowledge and strategies for effective reporting. An example of such a

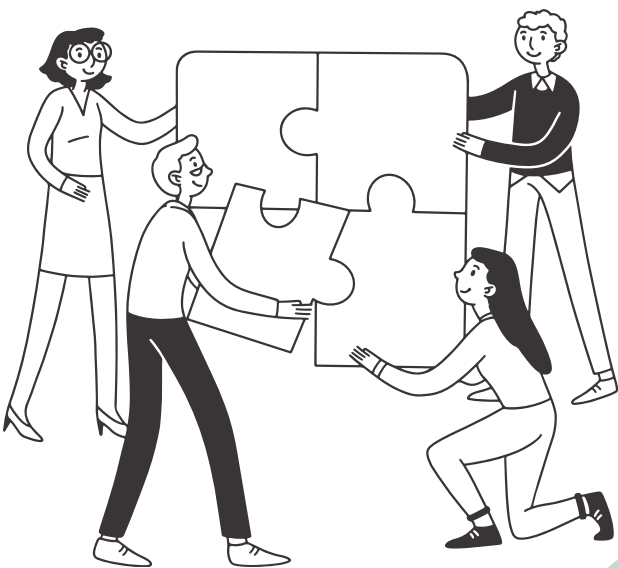
eco
Journalists

community is presented here in the description of the ECO-JOURNALISTS project, in which students teamed up and created articles for a web portal, under the leadership and guidance of their teachers.

7 Recognize and celebrate achievements

Recognize and celebrate the achievements of young green reporters at both local and global levels. Host award ceremonies or recognition events to honour outstanding reporting efforts and environmental initiatives. Publicly acknowledging their work not only boosts their confidence but also inspires others to follow in their footsteps.

Motivating young people to become green reporters is a pivotal step in addressing environmental issues effectively. By the above-mentioned strategies, you can empower young individuals to champion the cause of green citizenship and contribute meaningfully to a sustainable future for all.



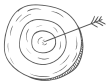
Workshop Scenario 1: Personal Weather Report

*Based on the concept of ÖKOPROFIT for corporate preventive environmental protection to reduce cost(s) for waste, raw materials, energy and water.



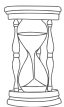
Idea

the idea in this workshop is to reflect on how we (our families, our work teams, our country) deal with environmental issues.



Goal

The “Personal Weather Report” workshop encourages youngsters to examine and monitor their own energy and resource use to improve consumption awareness and therefore reduce waste and personal carbon footprint, with the additional goal of reducing long-term cost(s) for waste, water, energy, raw materials, etc. in the home or office/school where they frequent.



Time

2 days (can be adjusted to participants needs)





WORKSHOP 4



Materials/resources

handouts- weather report table

My personal environmental “Weather report” Based on ÖKOPROFIT workshop

Aspects/areas of environment influencing behavior					Notes, questions, suggestions
Use of resources					
Energy use - electricity					
Energy use - heating/ thermal					
Water use					
Waste avoidance (food, etc.)					
Waste separation/ recycling					
Emissions to the atmosphere					
Mobility/transport					
Knowledge					
Activism					
Other:					

WORKplan

1

Activity - individual work



Ask participants to draft their own **Personal Weather Report** based on the Ökoprofit table. You can also download the worksheet from our **#NewME e-Platform!**

2

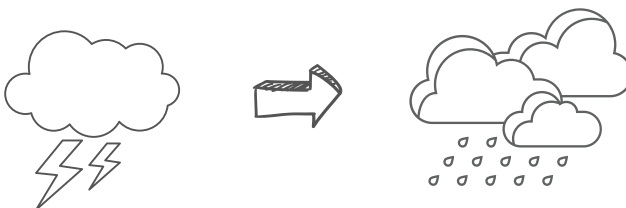
Instruct participants to examine each indicator (note: there is space for additional ideas) and identify their “stormy weather,” the areas where they can improve, where they’re unsure or don’t feel informed.

3

Encourage your participants to think about what habits they can create to move from stormy to rainy, rainy to cloudy, etc. Tell them not to just jump from stormy to sunny! They should make small, attainable steps for better success.

4

Have the participants do some research and find/determine how to measure their progress. Measuring is important! Only then can they see the results of their efforts.



5

Next, set reminders and a routine.



TIP: Don't go it alone. Tell your participants to find a classmate and/or friend who will accept the challenge with them and can also help motivate them. They could even look for people in their local community or online who may also want to participate.

6

Talk about it! Make it public.

Encourage your participants to share their progress and experience. They could create stories on social media or start a blog, for example. This is how they can hold themselves accountable and inspire others. And, don't forget to instruct them to **upload** their **Weather Reports** to the **#NewME e-Platform!**

Workshop Scenario 2:
Nudging Challenge



Idea

Nudging is 'an intervention that maintains freedom of choice but steers people in a particular direction' for their own best interests (Sunstein, 2021).



Time

1-2 days (can be adjusted to participants' needs)

Let students choose some sustainability goals – for example, from the 17 Sustainable Development Goals (SDGs) provided by the United Nations' 2030 Agenda. Work with them on creating nudges around school, office workspaces or areas of action, where there is a need for improvement.



WORKSHOP 4



Goal

The "Nudging Challenge" workshop gets young people thinking creatively while using a clever and clear message to influence and motivate their peers, colleagues and society on a micro-level. The aim is to use nudging as an effective motivation technique around their school or workplace and to become advocates for environmental change by promoting sustainable practices through easy, simple solutions. The long-term aim is to become more environmentally conscious and aware of how small choices can have a big impact.

WORKplan

1

Ask participants to assess their environment and decide which behavior they want to change or influence and where people need to be “nudged” for environmentally friendly and sustainable practices.

2

Let them work on their own or in a small group to brainstorm creative ideas for their nudging goals.

3

Ask them to design the nudges using Canva or another design software. Use positive language!

WORKSHOP 4

4

Print the final version, laminate and put them around the examined areas.

TIP: Place them where people will notice them!

5

Upload nudging ideas to the **#NewME e-Platform**.

6

Test and adjust, as needed.

If your participants are having trouble getting started, refer them to this blogpost by Change Management Insight:

“Examples of Nudges in Everyday Life” -
<https://changemanagementinsight.com/examples-of-nudges-in-everyday-life/>



By the end of the workshops, young participants should feel motivated, equipped, and inspired to embrace their roles as green reporters and take action toward building a more sustainable and environmentally-conscious society.



APPENDIX 1

APPS AND TOOLS FOR GREEN REPORTERS

In this part of the #NewME e-Book, you will find some useful applications that you can share with future green reporters. They may already be familiar with some and others might be completely new. Discuss what they like about them, what is useful or not useful, and make suggestions where possible.

You can share the handout or link to all apps - available on the #NEWME website and platform.

Editing and organizing the content

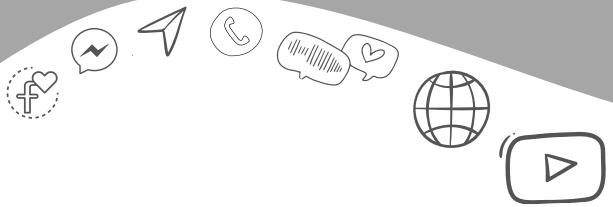


Google Docs

Google Docs is a free, web-based word processor included in the Google Workspace suite. It allows you to create, edit, and share documents online from any device with an internet connection.



To use Google Docs you must have your google account.



LibreOffice Writer

LibreOffice Writer is a free and open-source word processor similar to Microsoft Word. It's part of the LibreOffice suite, offering a powerful set of features for creating and editing documents.



LibreOffice Writer is a great alternative for those seeking a free and powerful word processing tool without vendor lock-in.

Text

Rewriter

Word count - Text rewriter

A web-based AI tool that helps to rewrite and stylize any text to express the same meaning in multiple different ways with this advanced free tool.



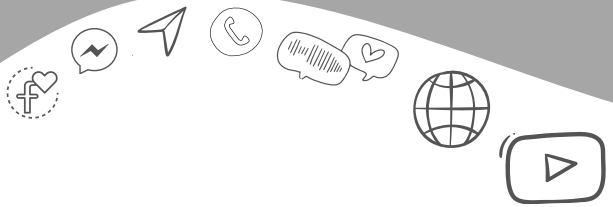
It can help you create original and compelling content, prevent plagiarism, and increase the effectiveness of your message.



QuillBot

QuillBot helps you write effortlessly and efficiently with AI tools. You can paraphrase, check grammar, analyze tone, improve fluency, check for plagiarism and more! It's your ideas but with better writing.





Apps to create/edit video content



Capcut

Capcut is a free, all-in-one video editing tool. It's packed with everything necessary to create high-quality, visually appealing videos and graphics.



It enables you to create amazing video reports regardless of your knowledge or experience with editing commercials.

DAVINCI

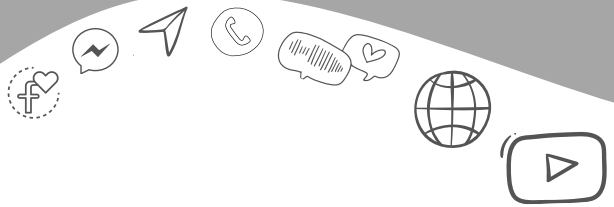
RESOLVE 19

DaVinci Resolve

DaVinci Resolve is a professional-grade video editing software that offers a free version with robust features, including color correction and audio post-production.



After clicking on the link, you will be taken to a page allowing you to download the free version of Resolve or buy the Studio version. In any case, click on "Free Download." At this point, all you have to do is select DaVinci Resolve Studio 19.



LIGHTWORKS Lightworks

professional non-linear video editing software that Lightwork Design Ltd. developed under a freemium license. The latest versions are for Microsoft Windows, Linux, OS X. The program is released in two versions: a free version (which has limitations on some features) and a premium version.



OpenShot



OpenShot is an open-source, user-friendly video editor with a simple interface. It supports various video formats and has basic editing features.



Shotcut

Shotcut is a free, open-source video editing software with a wide range of features. It supports many video formats and has advanced editing capabilities.



There are no limitations such as resolution, time, watermark, or extra pay features. It supports up to 8K resolution, and the only watermarks are the ones you add! Also, you are permitted to use it for commercial work.



Apps to edit images

Canva



Canva

Canva is an online design and visual communication platform with a mission to empower everyone in the world to design anything and publish anywhere.

PIXLR



Pixlr

AI image generator and AI design tools

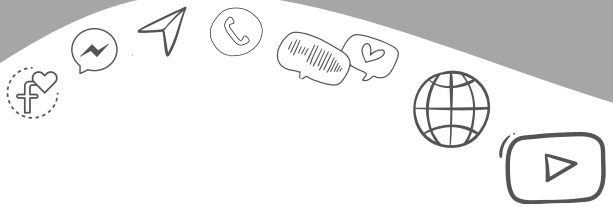
A package for all your creative photo edits and projects right in your web browser, on your smartphone or on your computer, all for free. The only limitation is your imagination!


pixabay



Pixabay

Free stock photos, illustrations, vector graphics, videos, music and sounds effects, shared and enjoyed by one of the largest creator communities in the world.



Apps for organizing your notes & research



Notion

An all-in-one workspace for writing, planning, and collaborating. With a little help from AI!



Notion can help organize your projects, goals, calendars, roadmaps, and more, in one tool and personalize to how you and your team work.

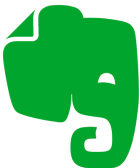


Obsidian

Obsidian is the private and flexible writing app that adapts to the way you think.



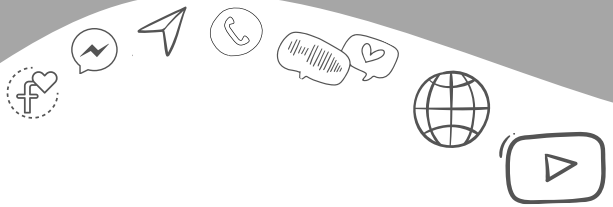
From personal notes to journaling, knowledge bases, and project management, Obsidian gives you the tools to come up with ideas and organize them.



Evernote

A notes app that allows you to save, organise and share information. Evernote makes it easy to collaborate on projects. Real-Time Editing immediately syncs changes to keep all contributors up-to-date. The Tasks feature helps you outline the next steps and assign responsibilities. With unlimited sharing permissions, too.





Apps for communicating & sharing



Trello

Trello is the flexible work management tool that makes it easy to track progress and organise tasks in a visual and productive way. From brainstorm to planning to execution, Trello helps manage the day-to-day tasks of working together and getting things done.



padlet



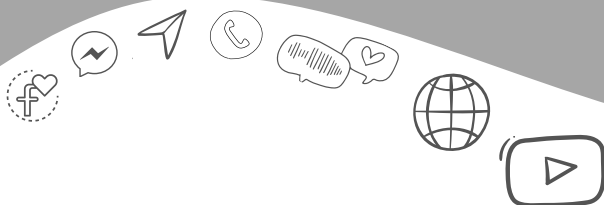
Padlet

Similar to Trello, Padlet helps organize tasks. It works like a pinboard, where you can collect, organize and share thoughts. Think of it as a digital canvas for whiteboard lessons and activities.



Signal - speak freely!

Signal is a messenger app that prioritizes privacy. It has state-of-the-art, end-to-end encryption (powered by the open source Signal Protocol) which keeps your conversations secure. Signal can't read your messages or listen to your calls, and no one else can either.



Apps for text publishing



WordPress

The open source publishing platform of choice for millions of websites worldwide — from creators and small businesses to enterprises.

The Content Management System (CMS) allows you to edit web content without any programming knowledge.



Medium

an open platform where readers find dynamic thinking, and where expert and undiscovered voices can share their writing on any topic.

Publishing on Medium is free and stories you publish may be distributed to your followers, as well as millions of readers who follow relevant topics.

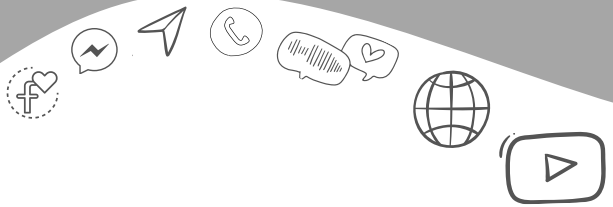


Reedsy Book Editor

A beautiful production tool that takes care of the formatting and conversion, before you have even finished writing.

With Reedsy you can write, collaborate on editing, and publish on different platforms.





Apps for sound editing



Audacity

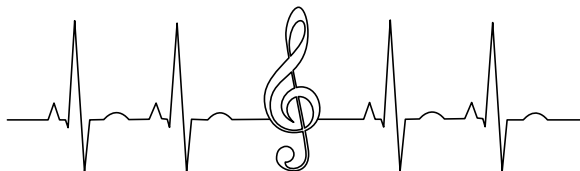
A free audio recording and editing programme providing advanced audio editing tools. Audacity has an extensive menu of effects available, including compressor, echo, reverb, graphic equalizer, de-noiser, mute and filters (low and high pass, vocal removal and more).



Ardour

A professional audio production and editing tool, especially useful for journalists working with audio content.

It offers recording, editing and mixing of audio material and allows you to produce CDs and mix movie soundtracks.





Apps for translations



Google Translate

Google Translate is one of the most widely used translation apps. It offers translations in many languages, supports voice and image translations, and can be used offline for certain languages.

The service instantly translates phrases as you type and can detect their language. When typing a word or phrase, the translator works like a dictionary.



deepL

The free machine translation service.

It works based on neural networks, resulting in more natural-sounding translations compared to the results of competing services.



ALL Language Translation

A simple translation application to convert text into any desired language. All Language Translator is built with many learning features. In addition to language translation, it offers voice and OCR text translator functions to scan text and translate it into the required language.



Other apps supporting journalists' work

Hemingway Editor — A helpful tool for improving the readability and conciseness of text.

HootSuite — Content planning and management on social media.

BitLy — Shortening links and tracking their performance.

Feedly — Following and reading the latest articles from various sources.

Inoreader — Tracking news and content from a variety of sources.

Journo Portfolio — Online portfolio creation for journalists.

Prezi — Creating interactive presentations.

Kahoot — A game-based learning platform for engaging and inspiring learning and teaching.

Mentimeter — Interactive poll tool.

ZoteroBib — A tool to help you in creating bibliography.



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