

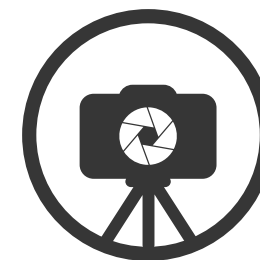


PROMOTED BY
Comune di
Milano



ACTIVISTS TOOLS

mini
toolkit



PHOTOGRAPHY

ACTIVISTS TRAINING MINI-TOOLKITS

These mini-toolkits are meant to be used as a cross-cutting and versatile toolbox to develop **communication skills oriented to social change** in young activists. Communication languages selected (video making, photography, web radio, audio-visual street actions) can be the core alphabets for activists to develop **awareness raising, campaigning and mobilization actions**, acting as catalysts for change. Each chapter deals with the basics of one communication language, so to invite activists to experiment, test and explore its potential.

This is a **training kit** designed for **coordinators, facilitators, tutors, educators** in charge of developing learning modules for young activists. However, it has also been created to be further disseminated to have a multiplier effect, being available to motivated activists willing to transfer skills, expertise and competences to other peers, in their communities, organizations, networks.

Digital communication skills are particularly relevant in pandemic times, as physical distancing has enhanced the importance of audio-visual tools in awareness raising, campaigning and engagement. Contents, methodologies and tools suggested in these mini-toolkits have been designed to be easily used in online trainings and distance learning.

Target

- 15-35 years-old young climate activists involved in training courses;
- facilitators, tutors, educators engaged in activists training and their organizations.

Objectives

1. Increase knowledge and understanding of communication for social change of trainers, facilitators, educators;
2. provide an introductory overview and tools on selected communication languages, to better frame, plan, organize training for young activists;

3. foster critical understanding and conscious use of selected key audio-visual languages and tools among activists;
4. enable young activists to use selected communication tools for awareness raising and campaigning.

Structure

The mini-toolkit series is composed by 4 chapters, which can be used complementarily or separately:

1. **Videomaking**
2. **Photography**
3. **Web radio**
4. **Audio-visual street actions**

Each chapter includes:

- An introduction on the relevant communication language;
- a selection of suggested formats;
- technical tips, indications and recommendations for effective output, including free and open-source tools;
- technical references to effective, meaningful and inspiring case studies and best practices in English;
- suggested exercises and activities that can be used during training, both in person and online.

For coordinators/facilitators/trainers of young activists

Mini-toolkits can be used as background materials for well-informed planning of training courses, but could also strengthen communication skills of junior staff members and collaborators. They can also be distributed as additional materials to activists, inviting them to replicate training modules in their own organizations.

For young activists

Mini-toolkits should support training in which they are used, enhancing knowledge and understanding of communication for social change, but also developing technical skills for campaigning aimed at changing behaviours and raising awareness. They can be disseminated and used in youth organizations, movements, platforms, networks, in a peer-learning process.

For educators

Developing communication skills in youngsters is an effective empowerment strategy, which on the one hand provides them with critical lenses to analyse and tell about their local context, and on the other enables them to take action through tools having wide outreach potential. Moreover, working with digital communication languages is crucial to comply with COVID containment measures.

How to use these communication languages to campaign for alternative/sustainable food systems

Below you may find some ideas and suggestions on how to use audio-visual communication tools to campaign for sustainable food systems.

Before selecting your campaigning tactics, the relevant **objectives** should be clarified by choosing or combining the following options:

- Inform, raise awareness, develop critical understanding of food systems challenges and solutions;
- foster individual behavioural change towards sustainable food consumption;
- motivate citizens to engage their families, their peers, their communities in the transition towards sustainable food systems;
- encourage citizens who are aware of sustainable food consumption to take a step forward e.g. ask for changes in local policy-making, push for transition in collective consumption settings (e.g. HORECA sector, public procurement and canteens, etc.);
- develop a sense of belonging to a global community in transition towards alternative food systems, by strengthening trust and optimism in social change and overcoming the sense of isolation among responsible consumers.

Video making, photography and web radio can therefore be used to:

- tell about local best practices, e.g. using interviews/reportages/documentaries involving urban farmers, ethical purchasing groups, officials dealing with sustainable public canteens, volunteers engaged in food waste reduction schemes, etc.;
- report, research, explore drawbacks in local food systems, e.g. using interviews/reportages/documentaries/newsletters on different topics, including: the loss of agrobiodiversity in peri-urban farming, widespread consumption of packaged, out-of-season, highly-processed food, food waste at household and collective catering level, etc.;
- foster behavioural changes towards sustainable consumption, by suggesting feasible practices through video tutorials, video recipes, short advertising on different topics, including: decreasing the carbon footprint of one's diet, making cities greener using balcony and guerrilla gardening, shopping planning tips to reduce food waste, etc.

Products could be more effective - in terms of citizens engagement and mobilization - if developed by embedding a participatory and bottom-up process:

- A **call** can be launched to identify best practices to narrate, collect sustainable recipes, gather creative ideas for advertisement, map sustainable food actors in the city;
- a **contest** can be promoted in which participants take pictures of the least common vegetable or grain variety, the greenest balcony garden, the smartest recipe for climate;
- a **challenge** can be launched on social media, in which participants portray for example: how they shop local products, how they grow their city, how they reduce food waste when eating out, etc.

All these products could be further **disseminated** using digital and online exhibitions/catalogues, public screening at community level and/or within larger festivals, audio-visual street actions including projections on buildings, strategic partnerships with local media such as community radio stations or local newspapers/websites.

CONCORD Code of Conduct on Images and Messages

When working on communication and campaigning through pictures and visual languages, on top of compliance with privacy and data protection regulations in force, a useful reference is the Code of Conduct on Images and Messages issued by the European NGO platform CONCORD. Here are its key principles:

- Choose images and related messages based on values of respect, equality, solidarity and justice;
- Truthfully represent any image or depicted situation both in its immediate and in its wider context so as to improve public understanding of the realities and complexities of development;
- Avoid images and messages that potentially stereotype, sensationalise or discriminate against people, situations or places;
- Use images, messages and case studies with the full understanding, participation and permission of the subjects (or subjects' parents/guardian);
- Ensure those whose situation is being represented have the opportunity to communicate their stories themselves;
- Establish and record whether the subjects wish to be named or identifiable and always act accordingly;
- Conform to the highest standards in relation to human rights and protection of the vulnerable people.

<https://concordeurope.org/2012/09/27/code-of-conduct-on-images-and-messages/>

To implement these principles, Dóchas, The Irish Association of Non-Governmental Development Organizations, developed an effective "Illustrative Guide to the Concord Europe Code of Conduct on Images and Messages".

https://www.dochas.ie/assets/Files/Illustrative_Guide_to_the_Dochas_Code_of_Conduct_on_Images_and_Messages.pdf



The Mini Toolkit leads you through all the aspects that come into play when creating a photo reportage with journalistic content, which can be published in print publications, online, used on social media for awareness campaigns or even showcased as an exhibition.

The Mini Toolkit includes a series of lessons on how to find a story and bring it to life, from storyboard to work in the field, to finally presenting the project itself in a way that can be appealing for publishers and their audiences.

Many of the suggested examples originate from the author's firsthand experiences, and are therefore reported in the first person.

INTRODUCTION WHAT IS A REPORTAGE?

A reportage is a JOURNALISTIC REPORT THAT HIGHLIGHTS DIRECT TESTIMONY. A photo reportage therefore uses images to tell the story of a country, an event, a person or group of people, a journey, an experience or an adventure.

Photography, and photojournalism in particular, is research in constant balance between objectivity and subjectivity. Between US - the eyes, mind, history and past of the photographer - and the SUBJECT we are portraying - a house, room, person, landscape, city or anything around us in that moment, or any objective reality we need to know as well as possible. The camera is there to mediate: it is a technical tool we must get to know perfectly, in order to get exactly what we want out of it.

How can we move around the territory, find the most interesting locations, tell a story through images?

HOW A REPORTAGE IS BORN - HOW TO FIND A STORY AND DEVELOP IT

The first source can be a newspaper, book or foreign website, an in-depth dive into a piece of news that was just mentioned in passing in an existing article or a chat we had, a random meeting with someone who told us about an event, or our own online research following leads to find out more about something we care about.

In general, always be curious and look for inspiration in the least expected places. Everyone reads major daily newspapers from their own country, but you may be the only one checking the online updates from a niche foreign publication...

The author: Bruno Zanzottera

Born in Monza on 11/12/1957. Photographer, videoreporter, journalist.

In 1979, he made his first African journey on an old Peugeot 404 across the Sahara to the Atlantic Ocean. In this way started his adventure as a reporter committed to telling stories of people from all over the world. Professional photographer for over 30 years. He specializes in social, cultural, ethnographic and geographic reportage, mostly in Africa.

In his career he published countless photographic reportage on magazines around the world. Among these: National Geographic Magazine, GEO France, GEO International, GEO Italia, Airone, Le Figaro Magazine, VSD, Internazionale, D-La Repubblica, Sette, Corriere della Sera, Meridiani, Panorama, Panorama Travel, Focus, Focus History.

In 2007 he created the Parallelozero photographic agency with the colleagues Alessandro Gandolfi, Sergio Ramazzotti and Davide Scagliola.

Since 2017 he has been working on the project on the life of the last nomads on the planet with the anthropologist Elena Dak. The first job took place in India among the Rabari ethnic group.



The “five Ws”. When defining a story, it is always useful to try to answer the classic five questions of journalism: who, what, where, when, and why.

It is not easy to find stories that answer all of these questions, but try to get as close as possible.

You can start from a single individual’s story to then approach a wider and more general issue. I once worked with a journalist who decided to write about maternity while she was pregnant. We ended up creating the first photo essay on surrogate mothers in India, encompassing the ethical and social issues this choice entails.

Once the job was done, we decided to start a series of photo essays about motherhood in the world. It was the beginning of the *Mothers* project, for which we also collaborated with another photographer and his partner - who was also a journalist, and pregnant at the time. Each story in the project had its own meaning, but also fit in with an overarching theme.

Pdf Mothers:

https://parallelozero.com/wp-content/uploads/2020/11/World_Mothers.pdf

EXERCISE 1 (in person or online):

The group decides on one theme, together. Then participants split into groups of 4-5 people and define how they would create a photo essay, highlighting the 5Ws. Time: 1 hour.

Back in the plenary session, each group has one person present their work in 3 minutes or less.

PREPARING A STORYBOARD



Once we have found an idea that meets the requirements we just described, we have to start developing it by preparing a storyboard.

A storyboard is a visual document including a series of sketches with captions, or sometimes simple explanations, which represents the frames or scenes we want to achieve in the final A/V or multimedia product we are working on.

Making a list of the most relevant topics to develop and photograph in the reportage is always useful. Places, subjects, situations.

It is crucial to study, but also to look at things with fresh new eyes. It is important to know what we are looking for, but just as important to allow the unexpected to surprise us. As they say in Sudan, “You know what you are looking for, not what you will find”.

A typical example of this is ethnologist Marcel Griaule’s study of the Dogon people. In his book *Conversations with Ogotemmeli: An Introduction to Dogon Religious Ideas* (originally published in 1948 as *Dieu d’Eau*), Griaule revealed to the world the complex cosmogony of the Dogon universe, as he learned it from the old sage Ogotemmeli. The book was very successful and the general takeaway was that the Dogon were a people of wise men, devoted to exoteric research. Anyone who traveled to their region started frantically looking for the myths Griaule had written about. This actually created a cultural short circuit, because many Dogon knew nothing about the world he had described: so much traditional knowledge had either been lost over time or had been invented, that they studied the book in order to start behaving just as visitors expected them to.

Therefore, it is important to study all the elements that will come together in the reportage – but if you find the situation is different from what you expected, once you are on location, let go of your beliefs and allow the

new circumstances to lead you. Your work will probably turn out to be more original and interesting.

An interesting story can often start from a hot topic in the current news and then develop around more hidden and less obvious aspects of the situation.

A good example of this is provided by Covid – certainly the most outstanding event in our daily news this year. We can still find parallel stories to dive into, within this situation.

Pdf Covid - artisti: https://parallelozero.com/wp-content/uploads/2020/05/Italy_Rediscovering-time.pdf

When you embark on any type of reportage – geographical, anthropological, social or naturalistic – it is crucial that you know how to relate to places and people who are very distant from our way of living and thinking. You must turn your camera into a tool for mediation.

When we travel far away from our own culture, we might encounter situations that we find hard to understand.

An example of this is the concept of time in Africa. As the great Polish reporter Ryszard Kapuscinski wrote, the idea of time in places like Africa is very different from the idea we have in different worlds. In Africa, it is useless to ask at what time the party starts: the answer is, obviously, when everybody has arrived!

Once, while I was working on a reportage on Rimbaud's Africa, I spent a whole day in a village in the Afar Triangle waiting for people to agree on who would be my guide, who would provide the camels or who the provisions so I could get to the Erta Ale volcano. The solution seemed easy at first, but there were a series of delicate balances to respect so that nobody would feel offended or forgotten. In these cases, it is important to be patient and try not to push the situation.

While preparing the storyboard, it is important to decide how to tackle a topic.

Photo reportages often merge different genres – such as portrait, aerial, architectural, wildlife and breaking news photography. Together, they all should form a complex and complete story of the reality being captured.

We will focus here on 3 different types of reportage:

The project on the Zambezi is a classic geographical and cultural reportage, in which all the elements listed above come into play.

Pdf Zambesi:
https://parallelozero.com/wp-content/uploads/2021/02/Africa_Zambesi.pdf

The project about immigrants in Baranzate, having a social focus, was carried out exclusively with a series of portraits.

Pdf Baranzate:
https://parallelozero.com/wp-content/uploads/2021/02/Baranzate_The-world-at-home.pdf

In another social reportage project, dedicated to volunteers' efforts and homeless people, posed pictures were instead completely avoided.

Pdf volunteers and homeless:
https://parallelozero.com/wp-content/uploads/2020/04/Italy_Sos-Volunteers.pdf

Sometimes, you can imagine tackling the same project from two different angles: portraits and action photography, for example, like in this reportage on the patients in a Muslim village in Niger, who travel 700 km to be treated in the clinic run by a Catholic friar. The project was split into two parts: a series of portraits - of the people who had been to the hospital and came back to their village healed - and a reportage that followed two patients in their journey from the village to the facility.



Pdf Niger Benin:

https://parallelozero.com/wp-content/uploads/2019/11/Niger-Benin_The-healing-faiths.pdf

https://parallelozero.com/wp-content/uploads/2019/11/Niger-Benin_Portraits-The-monk-and-the-caliph.pdf

EXERCISE 2 ONLINE

Participants split into the same groups as the first exercise and, together, prepare a storyboard for the selected topic. Time: 1 hour.

The storyboard is then presented in plenary in no more than 5 minutes.

The following tools can be used to create your storyboard¹:

<https://www.canva.com/storyboards/templates/>

<https://www.storyboardthat.com/>

PHOTOGRAPHIC STYLE

Once the storyboard is ready, you must think about how your ideas can be conveyed by images.

A photographer's STYLE must be easy to recognize, but also able to evolve. Accept the inputs you receive from other people, but remember you are not there to sell.

Following trends can work for a while, but not in the long run. Your style should always be personal.

Look for original shots in the most popular places. Nothing is harder than taking photos in beautiful places like Venice, because everything seems like it is already been captured or seen.

Look for aesthetics and harmony in your images, always following your

1. Suggested by Action Aid Italy

CURIOSITY and HARD WORK.

Even if you are tackling dramatic topics - like wars, poverty, diseases, etc. - never forget aesthetics. The image must convey how dramatic the situation is, but will be even more effective if it has a strong aesthetic quality. The best compliment I ever got from an editor-in-chief was "You are able to find beauty even in the most dramatic situations".

https://parallelozero.com/wp-content/uploads/2020/11/Western-Sahara_Saharawi.pdf

HOW TO TAKE PHOTOGRAPHS

For this chapter, we have come up with ten rules to follow before, during and after you take a photo. In the final exercise, students will have to create a series of images by following these rules.

BEFORE YOU TAKE THE PHOTO



Photo by Bruno Zanzottera



STUDY. Look at great photographers' images, trying to understand how they created them. For example: did they wait a long time or was it a stroke of luck? Also study the works of great painters like Caravaggio, who was a master at using light.

PLAN. Decide on a topic, a goal to achieve, a project. It can be for the medium or long term, and develop in one or more locations. Follow it, so it becomes your target. Flesh it out at the drawing board, pinpointing where you want to shoot, the subjects, or the calendar you want to follow. Also make a list of the objects you want to photograph.

Here we have 5 images on the subject of volunteering during the lockdown due to COVID. First I selected the interventions that I found interesting for

my work, 5 different types of volunteering. 1 volunteers on the ambulances, 2 helping the homeless, 3 preparing food packages for families in economic difficulties, 4 buying and delivering medicines for those who were stuck in quarantine, 5 bringing the dogs to the park of those people who lived alone and were in quarantine.

Later I alternated portraits with action photos in order to give further variety to the whole reportage.



Photo by *Bruno Zanzottera*





WHILE YOU TAKE THE PHOTO



PRACTICE. Some images are lost forever, just because we were not fast enough to stop them, capture the moment – and often due to technicalities, because we are not aware of certain basic principles. Knowing your camera well, how it works, what potential it has, the lenses you have at hand, means you won't waste time setting everything up when you need to shoot.



WANDER. Walk around the city, the theater, the parties you are invited to (or not). Loiter, enter closed rooms, peak behind the surface of things. Make time to wander aimlessly: the best photos often come at unexpected times.



Photo by Bruno Zanzottera



GET OUT. Do not stay still. Leave the house before dawn in the morning, or while the sun is setting. That is when natural light is the warmest, because the sun's rays have to cut through more atmosphere – which filters out white light, but not orange. A famous photographer once said, *"There are no great photographers, just photographers who wake up early in the morning"*.



GET CLOSER. Do not be shy. You have to get closer to the subjects you want to photograph – without invading their space. Exchange a few words, engage with them, tell them about yourself and your passion for photography. You need to create a certain intimacy. Sometimes the difference between a formal photograph and a beautiful one is all in how close you can get. Even Capa said, *"If your pictures aren't good enough, you aren't close enough"*.



Photo by Bruno Zanzottera



DISAPPEAR.

Ideally, you should be invisible: walk around the people you want to photograph without them seeing you, so they do not pose or stiffen, to capture their most spontaneous and authentic expressions. You cannot make yourself truly invisible, but you certainly can immerse yourself in their reality, camouflage, hide, or on the contrary create such harmony with the subject that they are so used to seeing you they do not really notice your presence anymore. It is just another way to disappear.



WAIT.

Be stubborn and patient: if you can not get a photo, you will get it at some point. Just constantly look for it, without rushing. Sit on a bench and wait for the elements of your picture to come together on their own, always ready to shoot.



Photo by Bruno Zanzottera



SAY SOMETHING. If you can, make sure your image has something to say: it can symbolize a story, a feeling, a passion. Or even just a moment of boredom.



DRAW. Imagine your photograph like a canvas on which you can paint shapes and colors. Look for colors, shapes and patterns that you are curious about in the world, and try to capture them on your "canvas". Modern cameras can do everything on their own, except compose an image, removing or adding elements until the right balance is achieved. For example, if you like the color of a wall but feel like something is missing, wait for someone to walk by and photograph them exactly where you want them. You create the balance in your images.



Photo by Bruno Zanzottera



EXPERIMENT. Study the basic rules of photography, but do not be afraid to break them: there are no absolute principles. Experiment with anything: new angles, new lights and backlights, new shadows, new details, new weather. Do not settle for the first photograph, try others.



DARE. Try different techniques, such as *fill-in* (using a small flash to lighten shady areas, often during the day to soften the shadows cast on a person's face by strong sunlight), *open flash* (which is usually used at night or in the evening, with longer exposure while the subject is illuminated with flashes), or *panning* (capturing a moving subject, so they clearly appear on a background that is blurred according to the direction of the movement). Or try using Lastolite reflective backgrounds.



Photo by Bruno Zanzottera



USE A TRIPOD. A tripod is necessary for digital photography too. Choose any “model” you want, including mini tripods, monopods, windowsills, furniture or even sand bags.



AFTER YOU TAKE THE PHOTO

GO BACK. If you are not happy with the photo you took, go back to the location – perhaps at a different time of day when the light is different, when a particular monument is lit up in a special way, or when a festival adds dynamism to a square that is usually bland.



Photo by *Bruno Zanzottera*



EDIT. At the end of the day or of the project, you will have taken many photographs. Keep the ones you like the most and finally present only a selection of the images that best tell the story you want to represent. People who are watching your photos like your audience for a social media campaign have never much time, so it is crucial to grab their attention by giving them an idea of your work from the very first images. Your editing must present a variety of situations in sequence, with each image having different features so that you are giving a general presentation of your work within the first dozen photographs or so.

IMPROVE. Be hard on yourself: discard anything you are not truly satisfied with, and learn from your mistakes. Observe the photographs you do not like and ask yourself why. What's wrong with them? Did you miscalculate the light? Or is the composition off?

PRESENT. Your job is not over after your rigorous selection. If you want someone to really appreciate your image, you need to process it: lighten the shadows, add a slight contrast, put it in a thin black frame on a white or light gray background. Show it to good photographers, who will be able to give you good advice.

Here are some open source programs for the post-productions of the photos:

<https://www.gimp.org>

<https://www.dotpdn.com/downloads/pdn.html>

http://photofiltre.free.fr/frames_en.htm

<https://paintbrush.sourceforge.io> (for MAC)

Programme to elaborate RAW pictures:

<https://www.xnview.com/en/xnviewmp>

EXERCISE 3 ONLINE



The last exercise you can conduct online will be a presentation of the work, after completing it. During the exercise, gather all the photographs taken and start selecting. Then decide in which order you want to present them.

WRITING AND PHOTOGRAPHY

Are journalist and photojournalist compatible roles that can be played by the same person? Budget and production constraints often lead them to merge.

Journalism and photography move on very different timelines. However, thorough preparation for a photoshoot often overlaps with the preparation you would need as a journalist.

MULTIMEDIA

All modern cameras also allow us to record videos. Thus, a photographer can also create multimedia products that bring video and photography together. These products – and the fact they can now be made without an entire film crew – are particularly effective in the world of social media communication as well as in TV documentaries.

Refugee Republic, a multimedia reportage on the refugee camps in Syria, is a very interesting example of how video graphics and photography can be used together.

<https://refugeerepublic.submarinechannel.com/>



A further example of using social media in a creative way, involving the public in photography is the one used by the Getty Museum.

When museums and art galleries closed due to the pandemic, they moved online. Virtual tours and live streams became the new way of visit them, but the Getty Museum found a creative way to engage its audience by inviting them to look at their online collection, choose their favorite work and recreate it using three objects they had at home.

Then the public could share the photos made of the works online at the hashtag #GettyMuseumChallenge; the museum published them with a comment.

Users on Twitter, Facebook and Instagram responded enthusiastically; grabbing everything they had at home, they reproduced a large number of works of art.

https://twitter.com/hashtag/gettymuseumchallenge?src=hashtag_click



COPYRIGHT, PRIVACY

COPYRIGHT.

In Italy there is a copyright law (also in photography) which guarantees the right to manage one's "creative" images (those images where there is an interpretative trace by the photographer) and protects them up to 70 years from the death of the author (while simple "non-creative" photographs are protected for 20 years from the date of creation). Always check country specific regulations.

RIGHT TO PRIVACY

The same law states that the face of a person who is not famous cannot be published if he is not consenting (in theory you need his authorization, even oral). It is also not possible to publish images that are harmful to the dignity of the person.

Particularly stringent are the rules relating to the disclosure of images concerning minors who must not be identifiable.

Check GDPR and country specific regulations for further reference.



Food Wave - Empowering Urban Youth for Climate Action- is a project promoted by the Municipality of Milan with ACRA, ActionAid Italia, Mani Tese and 26 other partners (18 Local Authorities, 8 Civil Society Organisations). Food Wave has the aim of increasing knowledge, awareness, and engagement of young people on sustainable patterns of food consumption and behaviour. The project is co-funded by the European Commission in the framework of the programme DEAR - Raising public awareness of development issues and promoting development education in European Union. The project is developed in over 21 locations across 17 countries (16 within the European Union and 1 in the Global South - Brazil). The global network C40 is also an associate of the project.

www.foodwave.eu - info@foodwave.eu - [Facebook/Instagram @foodwaveproject](https://www.facebook.com/foodwaveproject)

ACRA is a Milan-based non-governmental organization, engaged for over 50 years in the fight against poverty and in international cooperation on: food, education, water, energy and environment. In Europe and in Italy it fosters a culture of dialogue, integration, intercultural exchange and solidarity. For more than 30 years it has been implementing projects, initiatives and workshops on Active and Global Citizenship Education.

ACRA, via Lazzaretto 3 - 20124 Milan, Italy
T +39 02 27000291
www.acra.it

CINEVAN is a Cultural Association made up of videomakers, photographers and communication experts. We bring cinema to squares, streets and courtyards, creating new opportunities for culture and socializing, we produce video and photographic narratives for events, we teach in schools, we work together with profit and non-profit institutions to communicate projects and carry out awareness and fundraising campaigns.

SHARERADIO is a web radio born in 2009 in Baggio, a western suburb of Milan, with the aim of promoting social cohesion in the city that became an association for social promotion in 2015: communicating and teaching how to communicate are the actions that characterize its activity. The association aims to combine in its activities forms of citizen journalism, story telling and media education, understood as disciplines and processes of collective teaching and learning on the media aimed at social changing.

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