WP4 - FINAL REPORT

INFORMAL MEDIA EDUCATION
IN EUROPE

EUROPEAN RESEARCH ON MEDIA EDUCATION IN INFORMAL EDUCATION

Research partners
Eurispes (Italy) - SCM-SKAMBA (Slovakia)

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Notes

Considering the collective nature of this research (which involved two teams of various researchers from two different countries), and that a topic such as media literacy could not have been faced otherwise than through a technology-driven approach, the present report was prepared and drafted as a shared multi-author document on Google Drive.

An additional product of our research is a map of practices in informal media education, available on line as a Prezi presentation at the following link: http://goo.gl/rCUK3m.

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Introduction

This Study is part of the EMEDUS Project. The EMEDUS Project is a European research funded by the Lifelong Learning Programme of European Commission, focusing on various aspects of media literacy and media education in Europe. It involved various research institutions, universities and experts from all over the continent. This particular branch of the project investigates **informal media education in European countries**, exploring the concept, dealing with the methodological challenges it poses to research and analysing the European best practices in the field (with an additional focus on media education activities provided by the media themselves). Our ultimate goal was to draw some scientific conclusions, useful to formulate policy recommendations to bring to the attention of European Commission and of European governments.

Therefore, this Study aims to:

1. **Clarify the concept** of informal media education (and the distinction/overlap with formal and non-formal education), investigating the role that informal educational initiatives (taking place through NGOs, public institutions as well as the media themselves) can play in enhancing citizens' Media Literacy. This is done in section 1 of the Study.
2. **Tackle the methodological challenge** concerning informal media education, primarily as regards the collection of information (difficult to find), the analysis and the quality assessment of such initiatives. On this regard, we advanced a metholodological proposal which attempts to solve some of the problems connected to the scientific evaluation and comparability of results, allowing us to select the best practices. This is done in section 2.
3. Analyze the **European best practices** in informal media education. According to the process of evaluation we chose (explained in section 2), we selected a dozen of best practices, and reviewed them in depth in section 3.
4. Present additional research results as concerns **media educational activities and resources provided by the media themselves** (section 4), and some international good examples of informal media education activities beyond the Europe context (section 5).
5. Starting from the conclusions of our research, formulate some **policy recommendations** concerning informal media education, to be presented to European Commission and European governments. This is done in section 6.

EMEDUS Project started from the assumption that European Union (EU) needs citizens with new digital skills, but also that EU citizens need to improve their cognitive and creative skills related to the use of the traditional media. It is no longer an advantage to be media literate, but a cultural, political and professional disadvantage not to be.

Amongst all identified literacies, three have gained broader recognition: media, ICT (Information and Communication Technologies) and information literacy (Markauskaite 2006). Clearly, citizens must be equipped with various skills to utilise media, and benefit from them. It is not a coincidence that the three

mentioned literacies often - and increasingly so - overlap. Therefore, we have also focused our study

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towards issues related to the needs of citizens to acquire new media literacy competences beyond that of traditional media literacy. In recognition of this need, the ultimate goal of this branch of the EMEDUS Project was to contribute to the improvement of national educational policies in the field of informal media education.

This part of the project thus aims at **researching lifelong learning practices in informal media education**. This comparative research provides a unique opportunity to learn about the advancement of informal lifelong media education in Europe. Despite its widespread use and long history, informal education has received far less attention from academic researchers than its formal counterpart (Cohen 2007, 2).

The starting point of the study are the findings of the most recent research in the field at European level on this subject in recent years. The whole study turned out to be **a huge challenge**, considering, on the one hand, the existence of a great number and variety of formal, non-formal and informal media education initiatives/projects, as well as hundreds of academic and non-academic sources on this topic, and, on the other hand, the very limited (often totally absent) availability of consistent or complete data about these initiatives, data which seem necessary for a proper scientific evaluation.

In particular, the Study aimed to provide an insight into informal media literacy learning and the media resources and projects available in European countries, with specific attention given to media literacy projects implemented by the media themselves. This latter part of the research (media educating about the media) brought relatively few initiatives/projects, and often of dubious educational quality. Negative experiences can, however, still provide useful knowledge.

In the end, the projects aims at policy recommendations to improve and sustain educational policies focusing on media literacy at national and European levels. Despite all the challenges, we have been able to produce a few interesting, original and hopefully relevant policy recommendations.

This study also provides a EU-wide source for effective cooperation in lifelong learning about the media and via the media. In this context, it is worth mentioning that media literacy is the key pre-condition for successful use of the media in lifelong learning in many countries outside EU (Oyebamiji 2012, 6). This means that well-developed media education projects can be promoted internationally as best practices worthy of being "imported" or "exported", in line with UNESCO recommendations[1].

Another strategic goal in this field is represented by the harmonization of the tools used by the different subjects involved in media education to measure skills, competencies and the actual outcomes of educational activities. We were surprised by the lack of proper attention paid to evaluation/assessment

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1   For instance, see the *Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace*, 15 October 2003, Article 13.

of actual learning in informal media education. That is why, starting from this strategic need and from an objective methodological challenge, we invested a part of our energies on the creation of an assessment tool, able to analyse and evaluate (with a scoring system) initiatives of informal media education, despite their structural differences and varieties. This turned out to be a fundamental component of our study, and maybe one the most important outcomes of our research, as we will see specifically in Section 2.

Education, research and innovation – the so-called knowledge triangle – are seen as key elements for realizing

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competitive and inclusive knowledge-based societies in Europe (Punie & Ala-Mutka 2007, 2). Education can have at analytical level three basic forms: formal, non-formal and informal. As we will see more in depth in Section 1 of this Study, we considered here only the two last of the three forms, and specifically the latter (informal).

The *Strategic Framework for Cooperation in Education and Training until 2020* (adopted in 2009) identified "making lifelong learning a reality" as one of its four strategic objectives to be addressed in the current decade. Clearly, the role and meaning of information and knowledge are different in a knowledge-based society (compared to late modern industrial societies, see Punie & Ala-Mutka 2007, 3). Even if access to and use of ICT is extensive in most EU states, there is a "digital divide" among different groups, a divide that has social and political consequences in terms of inclusion/exclusion in/from participation in social, economic and political affairs (Van Dijk 2005; Buckingham 2009, 8). In fact, it is a truism to state that the media play a key role in our political and cultural systems.

As far as media literacy is concerned, there is mention of media literacy in a key document, the Audio-visual Media Services Directive (2007), as well as in many other EU/CoE documents. The Directive articulates a European policy commitment to enhance public awareness of media literacy. The audio-visual directive/media literacy policy seeks to offset the effects of weakening controls and regulation of the marketplace by placing the responsibility on individuals to protect themselves and their families (O'Neill 2010).

Undoubtedly the studies and interventions on media literacy / media education have many problems of conceptual framework, especially regarding the categories of informal and non-formal education, to which the difficulties of analysis, as well as the organization of educational policies and programs, are inevitably linked. But another big problem deals with the area of evaluation of the projects and the concrete experiences of media education.

According to the *European Principles for the identification and validation of non-formal and informal learning* (see Bulgarelli, Lettmayr and Menéndez-Valdés 2009), stakeholders should establish systems and approaches for the identification and validation/evaluation of non-formal and informal learning, in accordance with their rights, responsibilities and competences. These approaches should include appropriate quality assurance mechanisms. Clearly, without evaluation of impact of non-formal and informal learning, it is questionable what the actual contribution of various projects in increasing media literacy levels is. Therefore, one of the objectives of our research was also to find out what measures, if at all, have been used for quality assurance in various non-formal and informal media education initiatives.

Raver (2007) explicitly speaks about 'eQuality' referring to the use of ICT to improve the quality of individual and organisational learning. The concept of eQuality becomes operational to support quality of all forms of learning – face to face or at distance, formal and informal, synchronous or asynchronous, using digital or traditional technologies, in any kind of combination. In other words, the quality of education can be increased also in a traditional setting while using the newest online tools to measure results. Obviously, in this new digital environment, the improvement can be achieved in new educational approaches, new topics and also in the way we will measure achieved results. Yet, it is perhaps ironical but Ravet (2007, 4) also claims (without providing factual evidence) that in fact in eLearning "too many providers achieved the rare exploit of doing less with more, providing poorer learning experiences with computers than with more traditional media in almost identical settings". Watts, Pailliotet and Mosenthal also claim that "much media instruction, research, and policy remains rooted in assumptions and practices of the former print paradigm" (Watts, Pailliotet and Mosenthal 2000, xxvii). If this is true, then one has to ask how is this possible and what are we doing wrong in using ICT in education. This is an important issue since most recent media literacy initiatives usually rely heavily on the use of ICT.
Ravet (2007, 6) further argues that while the expertise to assess the quality of mass media-based learning resources has been developed, the adaptation of this expertise from traditional mass media (e.g. print, television and radio) to digital mass media technology (e.g. delivery of contents through new digital platforms) has been done through a simple assimilation process – by adding a few criteria, such as the ability to be interoperable or accessible. This partly explains the failure of use ICT in many media literacy projects.

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Indeed, in the context of Web 2.0, the intrinsic quality of pre-packaged educational objects is not as important as the ability of an environment to foster co-construction of knowledge. In other words, learning in such an environment is not about consuming pre-digested knowledge but about co-producing knowledge and understanding as a social process. This is the substance of informal education. In short, learning in a fully digitalized, networked and knowledge-based society will be - or rather should be - drastically different from today's learning (Ravet 2001; Punie and Ala-Mutka 2007, 1 and 10). The European Commission has included digital competence as one of

the "key competences" for lifelong learning, i.e. for personal development, active citizenship, social inclusion and the employment of all individuals (COM 2005/548). Alexandersson and Limberg (2006, 3-4) mention four dimensions when defining digital competence, and all these dimensions, but especially the last dimension, are clearly close to, or overlap with, media literacy. These four dimensions include: the technological (handling ICT as a tool), the didactic (developing knowledge through ICT), the critical (becoming 'a critical member of society through ICT'), and, finally, the dimension of information literacy ('the ability to seek and use information effectively in various situations').

In the context of our study, digital skills are becoming even more important due to the shift of citizens from the offline world to to online information media, digital tools and sources. ICT are becoming key enablers for creating future learning environments too. The eight key competences defined in the Communication for lifelong learning (COM 2005/548) not only include digital competence, but somehow need it as a pre-requisite.

Also Buckingham (2009, 6) mentions that media literacy has something to learn from digital literacy. Although the digital literacy agenda is narrower in some respects, it does help to move media literacy towards a more socially inclusive approach; it promotes civic participation and citizenship more strongly on the agenda. It also forces us to think more about lifelong learning, rather than just about children and young people; and about contexts other than schools.

The importance of this study underlines that in general, and perhaps paradoxically, schools as institutions have been slow to react to the emergence of new digital participatory culture; the greatest opportunity for change is currently found in afterschool programs and informal learning communities (Jenkins, Clinton, Purushotma, Robinson and Weigel 2011, 4). This is why it is so important to study and fully understand the potential and the possibilities of the largely unexplored educational paths represented by informal media education.

SECTION 1

Theoretical considerations on informal media education

1.1. Media education and media literacy

According to UNESCO, media education "deals with all communication media and includes the word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology. Its aim consists of enabling people to gain understanding of the communication media used in their society and the way they operate, and to acquire skills in using these media to communicate with others" (Recommendations addressed to UNESCO in the conference *Youth Media Education*, Seville, 15-16 February 2002; Tornero 2004, 44).

The attention for media education in many fields was claimed in the Vienna conference, *Educating for the Media and the Digital Age* (1999) and in the Seville conference, *Seville Seminar of Experts* (2002). In the first, the media education was relocated to the specific field of advancement of the digital sphere and new age of communication. A seminar of media education experts, held in Seville in 2002, ratifies the demarcation of the field set forth in the Vienna conference, calling for the need to take action through active policies of promotion in the following fields: research training and cooperation between schools, media, NGOs, private companies and public institutions; consolidation and promotion of the public sphere of society and its relationship with the media.

UNESCO defines media education as that which allows people to acquire an understanding of the means of communication used in their society and, in turn, sets them along the path to acquiring the necessary skills to use these means in relation to others. It considers these skills to be an essential part of civic training. Specifically, media literacy is considered a basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information, instrumental in building and sustaining democracy. While recognizing the disparities in the nature and development of media education in different countries, the participants of the conference "Educating for the Media and the Digital Age" recommend that

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media education should be introduced wherever possible within national curricula as well as in tertiary and lifelong education.

The principles, characteristics and key objectives of media education have developed and have been discussed and shared, not only within the scientific international community, but also within the educational policy circles, as to become, in some cases, specific aspects of the "recommendations" and "key objectives" aimed at achieving the goal of citizenship. To quote just one example, the report *Promoting digital literacy. Understanding digital literacy* from 2004 affirms that "the European Union eEurope initiative, through its eLearning programme, presses the need to provide all citizens with the necessary skills to grow and develop in the knowledge society. As a result, one of its main aims is to promote universal digital literacy. More specifically, it points out the need to encourage digital literacy through actions that will lead to ICTs at school and, in a broader sense, within the context of life-long learning" (p. 43).

Due to the legal recognition that media education and media literacy have acquired and achieved in Europe with time, more social actors like the school system and various associations and institutions entrusted with providing education have started to invest in this field. This is part of their key strategy for economic development and for increasing productivity through the qualification and continual updating of the competencies of employees or citizens. Hence, different courses of application of media education and media literacy have been developed. They foresee the use of different techniques and strategies that are appropriate to the specifics of various contexts of intervention and of different audiences.

Thus, if on the one hand it is possible to research the processes of integration and experimenting with media education in different formal environments – such as the school, where the strategies must take into account the rules and characteristics of the educational system, on the other side, there is a little explored area with few standardized principles and rules of intervention: it is the area of non-formal and informal out-of-school media education.

This area includes courses of education, experimenting and research of media education/media literacy that is performed by associations, NGOs or business companies. In the last few years, there has been an increase in the media education projects and experiences in this area. This is probably the result of the need to respond to the modern challenges presented by digital media and to the consequent increase in the demand for an understanding, alphabetization or, more generally, the demand for a development of specific communication competencies that make people capable of dealing with the digital media.

The recognition and legal legitimacy of media education and media literacy have garnered an immediate response from various institutions, which have started proposing different initiatives even without the proper government regulation in place.

The difficulty that media education has faced in becoming part of the curriculum in formal educational contexts of many European countries has legitimized investments in out-of-school experiences that provide media education courses capable of responding to the ever pressing need for the digital competency. **The out-of-school world is less regulated and more accessible for experimenting and organizing educational activities of this sort.**

Informal and non-formal education (NFE) have always been loosely defined. The original description of NFE emerged in the late 1960s and early 1970s. It is an alternative form of education for adults and children that occurrs outside of the traditional classroom environment. It usually represents a large variety of programs spanning a wide range of age groups, target populations, and content areas.

Non-formal media education addresses different audiences, generally adults who have to manage, analyse and participate in situations mediated by the means of communication and who often lack the proper critical competencies and the awareness of the potential risks of using these instruments. Many non-formal courses aim also, and primarily, at the individuals who have grown up in a pre-digital era and left the formal education some time ago, but who now have the need to better understand the media in order to manage them with more awareness and to use them to realize their rights and duties related to active citizenship.

Different aspects and characteristics, some positive and some problematic, can be found in non-formal and informal media education. On one side, there is assuredly more organizational and managerial flexibility, as the education and experimenting do not have to fit into the internal systems which are already regulated like the school. Therefore, they do not have to be adapted to the principles and educational rules like the ones that are a part of an educational system. Educational activities are situated and respond to the needs of the audiences which they are addressing and to the needs of the institution that is providing the education, the resources available for the implementation of the activities, etc. On the other side, there are problems related to the difficulty of validating these educational experiences provided by different institutions, which is a necessary prerequisite for operation in the area of non-formal education and a proof of having the minimal competencies to provide these courses. Even when the educational institution is granted such a validation, there is still some scepticism in relation to the quality of the courses offered and in particular in relation to the performance of the professors and their efficiency. In the area of non-formal education, the procedures of recruitment of staff are not always known and transparent and the selective process in relation to the competencies of the professors (present in the area of formal education) is missing. This process often acts as a guarantee to the individuals of the responsibility and quality of the educational process that has been initiated. The level of autonomy and flexibility of educational courses and experiences of media education in non-formal sector do not allow for a verification of the level of their correspondence to the principles of media education. In this way, there are situations when organized activities are called "media-education activities", when, in fact, they

are not in line with the media education principles and objectives shared in the international and/or national context.

The lack of regulation of educational experiences and of the experimentation in the field of non-formal media education favours an emergence of activities and courses denominated "media education", which, however, often result in deviations from the effective meaning of this disciplinary area and of its value in cultural and citizenship terms. In this way, they contribute to the distortion of its meaning, which is often associated to the mere technical alphabetization.

The lack of rules and principles of guide on non-formal and informal media education does not allow quantifying and monitoring of the number and the educational impact of such experiences in a given territory. Many of them remain unknown and thus, result difficult to be framed and labelled.

There is a need to activate a process of systematization of educational experiences and experiments in the area of non-formal and informal media education. This process should start by taking into consideration certain aspects of these experiences: objectives, levels of competency, area of intervention, audience, medium on which the education focuses, type of experience and institution conducting these activities, etc. The objective in this case is to identify **homogeneous criteria** that are shared transversally and that can be used for reading and analysing heterogeneous experiences of informal and non-formal media education that have, to date, been put into practice in the international context.

Early approaches regarded formal, non-formal, and informal education as distinct categories. For example, Coombs and Ahmed distinguished between informal and non-formal education, defining informal education as learning in daily life situations, and non-formal education as planned educational activities taking place outside the classroom (Coombs and Ahmed 1974). Nevertheless, the two terms have been used interchangeably throughout the literature.

More recently, in contrast to Coombs and Ahmed, Rogers (2004) proposed that all three analytically separate parts should be conceived as parts of a *continuum*, with fine gradations between them and blurred boundaries. According to Rogers, the key analytical and practical distinction between these three categories of education would lie in the individualization of learning. While formal education would be highly de-contextualized, standardized, and generalized, informal learning would be highly contextualized and non-formal learning would be a hybrid that would include informal learning as well as formal learning. But there is a great uncertainty in the current context as to what constitutes non-formal and informal education, what the terms refer to, what is their meaning. Non-formal education as we it understand today would cover flexible schooling, while informal education would have to do with highly contextualised, highly participatory educational activities. This is precisely where media

literacy education fits. In this study we use the terms 'non-formal' and 'informal' education in the awareness of the wide overlap between the two actual domains,

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even if a clear preference is given to the latter one, as we explain better in the next paragraph.

1.2. How to frame informal media education?

"Everything that happens, for educational purposes, outside school and outside its institutional structure" – this is the definition of informal education according to the *Dictionary of the Education Science* edited by Prellezo, Malizia and Nanni (2008). In particular, the expression refers to the "extracurricular experience that allows to accomplish learning as an acquisition of personal meanings free from rigidly [...] prepared channeling, characterized by dynamism of flexibility and elasticity, open to multiple resources and environments, strengthened by free opportunities of personal contact and by the absence of external mechanisms of control and authority" (p. 386).

Drotner, Jensen and Schroeder define the informal learning as "socially situated processes of knowledge formation; and it acknowledges that these processes can be thought about and take shape within a number of boundaries that mutually help define one another, as in the case of the term informal which immediately invites its opposite formal" (2008, 2). We find a definition of informal learning also in the MacArthur Foundation report about *Confronting Challenges of participatory culture: Media education for 21st century*: "Gee (2004) calls such informal learning cultures 'affinity spaces' asking why people learn more, participate more actively, engage more deeply with popular culture than they do with the contents of their textbooks. Affinity spaces offer powerful opportunities for learning, Gee argues, because they are sustained by common endeavors that bridge differences in age, class, race, gender, and educational level, and because people can participate in various ways according to their skills and interests, because they depend on peer-to-peer teaching with each participant constantly motivated to acquire new knowledge or refine their existing skills, and because they allow each participant to feel like an expert while tapping the expertise of others" (Jenkins 2009, 11).

Finally Livingstone details informal learning as "any activity involving the pursuit of understanding, knowledge or skill which occurs without the presence of externally imposed curricular criteria […] in any context outside the pre-established curricula of educative institutions" (Livingstone 2001, 4). It includes "implicit learning (Reber 1993), non-formal learning (Eraut 2000), situated learning (Lave and Wenger 1991), self-directed learning (Knowles 1975), incidental learning (Marsick and Watkins 1990), informal education (Jeffs and

Smith 1996), non-formal education (Simkins 1977) and tacit knowledge (Polanyi 1967)" (Drotner, Jensen and Schroeder 2008, 23).

From these definitions of the informal dimension of education it is possible to make some remarks about **informal media education**. It **can be described as the mix of experiences, processes and educational itineraries with media that one or more subjects construct in a spontaneous way** *bottom up***, through the dynamics of cooperation and also virtual collaboration, as well as through the exchange of knowledge and experiences, and through the participation of several subjects to one or more activities** (definition taken from Bagnasco 2003 and adapted to media education).

Informal education seems free from time and space limits. For this reason, every individual acquires – even without awareness or intention – attitudes, values, competencies and knowledge, including those concerning media, from every day experiences and influences, as well as from the educational resources in his/her environment: family and neighborhood, work and play, market, library, arts and cultural events, mass media, etc. (Coombs 1985).

"In school, learning is the goal of the task – teachers design activities in order to engage children in learning outcomes. In an informal learning setting, learning is simply a means to an end" (Masters and Nykvist 2006, 1). Therefore, informal media education does not use standard methods or strategies organized within the formal courses in or outside school. Informal media education is not

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necessarily founded on a specific correspondence between the planned or expected didactic (or educational) objective and the structured educational itinerary that leads to the achievement of this objective. Informal media education does not include standard evaluation systems either.

In other words, the "informal" context refers to those spontaneous processes that an educator cannot always predict. Different individuals learn differently from these processes depending on their cultural and educational background, as well as on their individual cognitive and emotional potential. From the didactic point of view, although a cultural mediation is planned in order to construct relationships of reciprocity and increase the competences, it is difficult to include and define precisely some standard media education procedures to be used by the cultural mediator. Moreover, the cultural mediator[2] does not have to be an educator, as he/she

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[2] In the sociological field, this expression means the socialization process where agencies, such as family or school, intervene to transmit not only knowledge, but also values, principles, civic rules and social behaviours (the culture).

is more often a friend, a school-mate, a sibling and someone with whom one is acquainted and has established a relationship of reciprocity. The results of such processes are unpredictable and subjective. In addition, the effects on the learning individual are of different type and intensity.

From the scientific point of view, the informal dimension of media education is difficult to analyze, because it cannot be labeled according to some reference criteria and indicators capable of defining its educational profile. It is difficult to enclose its boundaries and design educational itineraries that are universally valid in planned contexts. The subjective dimension of learning (or the behavioral and cognitive reaction of the learning individual) unveils the keystone of this type of education, as the capacities of different individuals to interpret, read and rework the same input are unpredictable and diverse. So, the individual represents the independent variable that makes any attempt to confine the field of analysis and application of informal media education very difficult. The attempt to define ''informal'' is tautological, as if we were to undertake such an operation, we would risk trespassing inevitably on the formal dimension of education.

Drotner, Jensen and Schroeder (2008) describe the informal dimension of learning according to three perspectives:

1) **liberal**, in which attention is focused on the individual;
2) **critic**, which is oriented towards the development of informal learning for adults through the courses of professional development that are supported by government policies and are capable of reducing the intra- and inter-generational gaps in competencies;
3) **functional**, intended as the updating of competencies for the integration into the labor market.

If we were to reflect on and synthesize the basic ingredients for framing informal media education, the first factor would certainly be an emphasis on the development of cognitive and meta-cognitive processes of the individual. This development would happen regardless of the context in which the individual is inserted. It would also occur without having to plan any methodological or strategic educational structure in advance from the beginning. This type of educational approach does not depart from any theoretical model or systemic planning. The elaboration of media education plans is pragmatic and participative. It is also part of negotiations. Finally, it represents a *bottom up* process.

In the digital era, the role of these agencies decreases because young people are more autonomous in managing media without the mediation of parents and teachers. These last don't know the media very well and show difficulties to answer the new requests of youth that use media. They, then, are autonomous in using media and don't compare and share their media experiences with adults that don't understand their language and culture. Hence, there is the interruption of the culture transmission from adults to youth. The cultural mediation from traditional agencies has to be built because it is essential in using media critically and with awareness (Morcellini 1997).

The second factor that characterizes the informal dimension of media education derives from here: *learning by doing and by using*. It refers not so much to the educational strategies, as to the tactics of appropriation of the inputs, knowledge and competencies that learning individuals observe, transmit or share. The concept of tactic derives from the cultural tradition of the British Cultural Studies. It was elaborated by Michel De Certeau (1990) to refer to the processes of appropriation and reinterpretation of cultural objects, with particular reference to the means of communication, in a personalized and alternative way as opposed to the dominant strategies proposed by the producers of culture. In particular, the tactic is nothing else but a mechanism of legitimizing the active role of the public in communication processes. It is a reassessment of the position of the public within the production cycle of culture as opposed to the traditional communication and social tenets that emphasized a *top down* process. The concept of tactic seems appropriate for framing informal media education, because it is founded on the same principles.

The third factor is related to the relational dimension, including among peers, as a criterion of measurement of the quality of the educational mechanism. Since there are no theoretical models or plans on top of the educational process that one can refer to, it is not possible to frame any standard criteria *a priori* that could be observed and checked during the process in order to ensure the effectiveness of the education. The spontaneity and unpredictability of the effects, as well as the personal appropriations of the proposed inputs, do not allow the researcher to work with the standard mechanisms of quality attribution. These standard mechanisms are applied when the education process is triggered off and connected to some proposed *outcomes*. But, here, most of the proposed outcomes are hidden and not known *a priori*. The only factors worthy of consideration for checking the quality of the processes are the legitimization and the appropriation of these processes by other users, who recognize their value and sponsor them through the networking logic and the processes of *peer evaluation*.

1.3. The individual factor: meta-cognitive competencies of the subject

In Aristotle's philosophical approach, competency is divided in two souls: the productive one, which is related to the excellent performance in a job defined through a technique (*poiesis*), and the ethical-social one, which is oriented towards action through the practical wisdom (*praxis*). The informal dimension of media education is focused on this second component and it can be described as the demonstrated capacity to use knowledge, abilities, personal, social and/or methodological attitudes in work or study situations for the purposes of professional or personal development. These competencies are described with the terms of responsibility and autonomy.

The same concept can be found in Boyatzis' book *The competent manager* (1982)[3], which defines the competency as an intrinsic personal characteristic, a motivation, a feature, a skill, an aspect of the image that one has about self or about a social role, or the body of knowledge that a person uses (1982).

According to these points of view, the competency mobilizes interior characteristics of a subject, as well as meta-cognitive or soft skills of re-contextualization of knowledge and abilities already acquired. **European documents** such as *The European Framework of Key Competences[4]* and *The European Qualification Framework for lifelong learning (EQF)[5]*, through the model of the *Demand oriented competence* (Rychen and Salganik 2003), **describe the internal structure of the competency as a composition of the knowledge, cognitive and practical abilities, attitudes, emotions, values and motivation**.

Some of the key examples of this approach are found in the development of capacities to direct oneself in the society, to organize different situations in which the subject acts and interacts, to resolve unpredictable and problematic situations, to control the communication relations in specific and diverse circumstances, to direct certain actions and to develop self-regulation processes for confronting the surrounding context. The link between these meta-cognitive competencies (which have traditionally been studied in the education field) and media education resides in the central position of media in the contemporary society.

The media are not simply instruments, but they are environments and systems of socialization within which subjects activate processes of establishing relations and constructing individual and social identities.

These meta-cognitive competencies reflect the so-called "**soft skills**" on which the EU has been focusing in the last few years. Their function is to

The media are not simply instruments, but they are environments and systems of socialization within which subjects activate processes of establishing relations and constructing individual and social identity.

provide the individuals with instruments for orientation, autonomous and responsible self-management and management of the relations with others in the society marked by the cultural and technological convergence as described by Jenkins (2006). These types of competencies (linked to Aristotle's *praxis*) comprise three directions: 1. developing self-control; 2. the relationship with the "other"; 3. socio-cultural integration. These points can be summarized through the following table:

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[3] Boyatzis was anticipated by David McClelland (with whom he collaborated) in his famous article *Testing for competence rather than for "intelligence"* (1973). In this article, McClelland tries to demonstrate the inappropriateness of classic American IQ tests in relation to the need to evaluate the professional abilities of human beings. The paper also includes a proposal to create a new system for mapping and evaluating competencies (skills which are not technical and are linked to the individual variables).

[4] Http://ec.europa.eu/education/lifelong-learning-policy/doc42_en.htm.

[5] EQF, http://ec.europa.eu/education/lifelong-learning-policy/doc44_en.htm.

Table 1.1: the Demand oriented competencies

Directions	Demand-oriented competencies	LISBON 2000
Person-oriented knowledge, abilities and competencies	Competencies of self-management in learning	Learning to learn
	Competencies to project one's life and professionalism	Entrepreneurship
	Relational and communication competencies	Interpersonal and civic competencies
Civil world-oriented competencies	Competencies and sensibilities in the field of cultural expressions	Cultural expression
	Technical and professional competencies	The field of digital competencies
	Social and civic competencies	Interpersonal and civic competencies
Person and civil world oriented competencies	Fundamental competencies of the mother language	Communication in mother-tongue
	Fundamental competencies of the appreciation of mathematical concepts and procedures	Math and science field
	Fundamental competencies of the foreign language	Communication in a foreign language

Source: Cortoni, Buckingham and Andò (2013).

In this way, when considering the **individual** as the **focus of the informal media education process**, a reference is made to the subjective capacity to involuntarily develop media literacy competencies or meta-competencies. They include the capacity of interiorization, reworking and memorization of knowledge and information coming from the external world. The aim is to construct one's *forma mentis* for interpreting the reality and strengthening the identity and social integration. Some related examples include the interiorization of concepts, rules and ideas by the individual through a simple video game: the experience of having fun becomes educational as it triggers off certain cognitive and mechanisms of conceptual recognizing, lexical appropriation and linking of concepts with different ways of reasoning, even though the player is not always aware of the process that he/she has initiated. In this way, though the direct

experience, the individual implements self-learning and develops cognitive processes that favor his/her way of orienting, observing and organizing events and real-life situations. In these cases, the outcomes of learning cannot be estimated or pre-defined *a priori*, as the educator does not always know clearly and cannot predict the type of the cognitive effect and the intensity of the learning that will be undertaken.

We have no intention of advocating for a contrast between the informal and formal media education within the institutional or non-formal educational contexts. This process can be triggered off anywhere, including within the school environment, non-profit organizations and family. It refers to everything that an individual memorizes, interiorizes and metabolizes from the external experience in an unpredictable and personalized way. As a result, the individual changes his/her vision of reality, increases knowledge and acquires competencies of analysis and of reading and writing with media that are not expected in the educational itinerary. The contexts described above can influence each other in the educational perspective, because they work synergistically within the continuity of the educational perspective.

Therefore, informal media education can be defined as a process of post-alphabetization in which opportunities exist to efficiently tackle the obligations to consolidate the knowledge and abilities that were acquired through the "educational networks" in different educational contexts in a coherent and non-centralized way. Informal media education is a life-long learning process founded on the principle of learning in a continuous evolution, therefore, in development. This process is subject to progressive cognitive stimuli that mature from external experiences.

> *Informal media education is a life-long learning process founded on the principle of learning in a continuous evolution and so, in development. This process is subject to progressive cognitive stimuli that mature from external experiences.*

It is a cognitive process in development, which in its very nature is incomplete. It is permanent and at the basis of subjective maturing. It is a personalized and subjective educational itinerary that depends on the level of cognition activated by the individual while becoming acquainted with the reality.

In this way, the informal dimension of media literacy refers to the traditional objectives of media education that oscillate between the basic alphabetization and creative production, as well as between the critical analysis and evaluation, or self-regulation, of media experiences by the user (Celot and Tornero 2009; Ceretti, Felini and Giannatelli 2006). However, the informal dimension of media literacy is focused on the appropriation dynamics of these objectives, which are personal, spontaneous, unpredictable, de-contextualized and free from any standard structural rules, ensuring their recognition and replication. Maylyn-Schmith introduces the expression of "Power Users": "Power users of information and communication technology are individuals who break out of the confines of traditional learning, demographic or technological barriers by constantly using, sharing, creating, producing or changing information in creative,

innovative and/or unintended ways so that they become force multipliers in their own environments" (Maylyn-Schmith 2004, 61).

For this reason, from the scientific point of view, it becomes difficult to outline the boundaries and standard characteristics, as the only factor of stability consists of the awareness that the individual user of media is the one who directly initiates these mechanisms even without educational awareness or without precise and predefined didactic objectives. In this process, he/she acquires media education competencies such as the critical analysis of the text, self-awareness of media use and the sense of responsibility related to the contents that are produced, analysed and shared.

1.4. Relations in informal media education

Berger and Luckmann in *The Social Construction of Reality* (1966) recognize that the "relation" has a central function in the construction of identity and the socio-cultural integration within the socialization processes. The same thing can be said for media education regardless of the contexts to which we refer. In general, exchange and communication allow the subject to express and share his/her individuality by creating sociality and setting the basis for constructing a reticular structure of contacts and exchanges in order to collectively legitimize precepts, ideas and interpretations of reality. In this way, exchange and communication also become the basis of educational processes that transmit the sense of citizenship.

Sociologists use to say that the relational dimension – if constructed on the basis of trust and cooperation – becomes the foundation for developing **social capital**. By the concept of social capital we intend a social and relational condition which is inherited and/or constructed and which intervenes on the socialization processes of the individual and contributes to the transformation of the human or cultural capital (or the cultural baggage that can be acquired during the education process) into the itinerary of integration within the surrounding socio-cultural context and the larger economic or political system (Donati and Colozzi 2006).

The process and the level of socio-cultural integration will inevitably condition the level of individual learning, by stimulating the maturation of cognitive and meta-cognitive competencies of the individual. In this way, the implementation of the first process increases the realization of the second one.

Social circles, thus, represent a fundamental aspect of the informal education process for activating an itinerary of auto-education (narrowly linked to the informal education): the construction of the subjective and collective identity is generated through the comparison and cultural exchange with others taking into account the conditioning coming from the surrounding environment. According to Scanagatta (2009), many of these circles are not formal circles like those of the family and the school. They are definitely selected, but they are not imposed by anyone. Furthermore, they refer to the weakly formalized groups oriented towards local

> *Social circles represent a fundamental aspect of the informal education process for activating an itinerary of auto-education.*

problems and characterized by a cohesion and internal sharing of the same ideology (peer group, media, organizations, community, etc.)

The same connecting principles are the core of the relations constructed through digital technologies. In informal media education, young people and adults acquire competencies, abilities and critical knowledge on and about media in an autonomous way through direct experience and through the exchange and cooperation between peers (*peer production*) for constructing and sharing media contents online and participating in interpretative and communities of practice (the new social circles), in which one learns from the exchange of opinions between fans (Boccia Artieri, 2012). These **virtual circles** are spontaneous and selected by the subject according to his/her cognitive and emotional affinities. Although they are non-binding and not exclusive, they are characterized by a strong, internal semantic cohesion between the members. The relations within the community, *bottom up*, imply creating obligations and informal and tacit behavioural rules. Their acceptance and respect between members is spontaneous, as it results from the reciprocal relations of trust established at the base. In this informal context, community members label and exclude from the virtual system every form of deviation or transgression, guaranteeing a degree of balance.

Development of the relational competency is a strategic dimension of the informal media education for two reasons. First, it is part of the meta-cognitive competencies as a transversal objective of orientation and social integration. Second, it is a strategy of collective construction of knowledge through the exchange and sharing of meanings coming from different sources. This new process of construction of knowledge and culture seems to be strengthening through experiences of the youth within the digital spaces in the contemporary society. Some authors, in relation to this, have introduced the concept of cultural and technological convergence (Jenkins 2006), in order to describe a cultural system of trans-media nature in which the subjects, consisting primarily of the young generations, experience systems of use and authorship that cover several devices

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at the same time, hybridize different languages and personalize meanings of the texts through the practices of *mash up*. According to this synthetic framework, young people experiment

practicing techniques of textual deconstruction (syntactic and semantic) and make creative and personalized productions, which they share with peers. Their peers can intervene on the same cultural object to make further changes and become co-authors. In this way, a spiral narrative process of collaboration is put into place. Within this process, several subjects intervene on the same object by continually modifying its form. At the same time, they weaken the reference to its semantic and syntactic source in the long run. This is how a co-production between peers is born.

The context of "digital convergence" is certainly informal, as it is free from predefined behavioural and communication rules. Many of these rules are arbitrary, relative and circumstancial. Above all, they are generated by the relational dynamics in order to satisfy different individual and collective needs. We are talking about an actual context of *edutainment*, in which media and socio-cultural competencies are acquired through the use of media with a playful perspective.

The relation in the (media) education perspective is a didactic strategy for increasing the competencies of reading, production and critical analysis, as well as the competencies of aware/informed use and of the development of the sense of citizenship. Through the relation, dissimilarity and interpretative diversity are explored, a new awareness related to one's identity is acquired or a subjective process of cognitive maturation is activated. With regard to the critical analysis, for example, the processes of textual deconstruction are strengthened through the comparison of several cultural objects and the establishment of links with disciplinary and cultural traditions. The levels of reading and the influence of an author's poetics are debated; interviews with the author are shared; critical reviews are read and linked using various schemes of analysis.

The critical space of analysis is constructed through the continuous redesigning/modifications among peers, reciprocal corrections or productive interventions on the created and shared products. In this type of media education, cultural mediation is, thus, redesigned among peers through the integration of diverse competencies of individuals. In this process, the review of quality happens and is guaranteed by the free critical and participatory intervention on the same cultural input.

In regards to the aware/informed use of media, the subject immersed in the digital world develops a meta-language for observing, recognizing, analysing and projecting structures and particular forms of communication starting from people's experiences and practices. Experimental and relational dimensions of simulation and group work allow for the acquisition of information in different social, economic and institutional contexts of communication. This allows the user to become aware of the potentials and possible applications of the instruments and media strategies in specific circumstances.

Finally, through the relational dynamics it is possible for a subject to develop a civic sense, which consists of "the respect and listening, as well as of the space opening up for disinterested relations and for paying attention to the other while undertaking all those daily gestures of solidarity that make a difference" (Scanagatta 2013, 136). An example related to this is the

increase in the active participation in political debates through social networks, when the media are used voluntarily as instruments for raising awareness on public issues. This happens when the knowledge of the media environment and acquired media competencies become citizenship services as they help the subject to behave as a citizen in order to preserve, respect and spread public goods.

A quote by Len Masterman on the citizenship seems quite relevant on this subject: "the democratization of the institutions and the long way towards a truly participative democracy will depend, for the most part, on the capacity of the citizens to carry out certain control, to become strong change agents, to make rational decisions (often on the basis of the evidence provided by the media) and to communicate between themselves effectively also thanks to the active use and engagement of media" (Masterman, 1991, 101).

1.5. Informal media education in immersive digital practices

The advent of participative technologies, as a result of the digital and cultural convergence, revitalize, after half a century, Illich's idea of the "de-schooling society", because they intercept potentials of the active user in the mediascape and create informal networks of young people without the cultural mediation of the institutions, although the institutions are not "extinct".

In the report *Confronting the Challenges of participatory culture: Media Education for the 21st century*, by The MacArthur Foundation (2006), Jenkins recognizes the importance that the informal education is progressively assuming for the young people: "the greatest opportunity for change is currently found in afterschool programs and informal learning communities. Schools and afterschool programs must devote more attention to fostering what we call the new media literacies: a set of cultural competencies and social skills that young people need in the new media landscape" (p. 6).

As David Buckingham claims, the **relationship** that new generations have **with digital technologies** is not established primarily within the school context, but **within the popular culture**. Jenkins explains the difference between formal school education and informal education within the popular culture in this way: the first is conservative and static, while the second is experimental and innovative. "Informal learning communities can evolve to respond to short-term needs and temporary interests, whereas the institutions supporting public education have remained little changed despite decades of school reform. Informal learning communities are ad hoc and localized; formal educational communities are bureaucratic and increasingly national in scope" (Jenkins, 2006, 9).

"In school, learning is the *goal* of the activities that take place; in children's spare time, however, learning is for them a *means* to an end: playing, learning computer games, chatting, making home pages" (Sørensen 2005b, 6). It is within the confines of free time that informal media education matures in the form of tacit *edutainment*, generating cultural and communication gaps with the formal educational environments, like the school. Within the informal approach, according to Buckingham, children learn to use media through trial and error, simple exploration and play. Playing with media is certainly a "multi-alphabetizing" activity: it

includes interpreting three-dimensional visual environments, reading of the texts inside and outside the screen (like games, magazines and websites) and elaborating auditory information. "New ways of learning based on risk-taking and trial and error approaches, instead of the one-way transmission of knowledge often found in schools, are being experienced by children as they engage with digital technologies (Downes 1999; Buckingham 2003).

Playing at the computer, for example, utilizes a series of cognitive activities: memorizing, checking a hypothesis, predicting and strategic planning. In this way, spontaneous processes of edutainment are developed. They are a hybrid mix of education and entertainment that rely mostly on the visual material, narrative formats or formats similar to play and on more informal and less didactic styles of orientation.

Furthermore, new technologies are enabling young people to reconstruct notions of individual identity and global citizenship (Turkle 1984). According to Buckingham, "through their everyday consumption of digital cultures, young people are defining and negotiating meaning around various social concepts, including gender and identity, and developing technical skills, new forms of literacy and new styles of learning" (2003, 3). The consumer becomes "neoliberal" as he/she reinforces the identity through the practices of individualization, auto-surveillance and auto-promotion through the digital technologies. In this way, technologies become something more than simple informative systems, as they intervene on the imagination and intellect too much to be defined

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as technologies of representation, because they influence the construction of identity and the perception of the surrounding socio-cultural context.

The educational tactics, put into practice by an informal media education, reflect the media **education strategies** proposed by Buckingham. There are primarily four of these strategies: **creative production, textual analysis, cross-media transposition and role-playing** (Buckingham, 2003). Each one of these strategies can be linked to the development and strengthening of one dominant competence, even though we are aware that all competencies, from reading to media auto-regulation, are hybridized with diverse intensity within different experiences.

a) Media production by students

Recently, media education literature has increasingly emphasized the importance of media production by students (Buckingham 2003). Media production allows, predominantly, for the creative writing competency to develop. This competency consists of the knowledge and abilities of planning and conducting media production in harmony with the media alphabet and production rules (reading competencies). In informal media education, the activity of media production is of an experimental nature. In particular, if we take into account the immersion in digital media, very often, this activity is transformed into the auto-production, which is uploaded to one or more websites and shared with peers. "Artistic creative activities take place in homepage productions, where they use a lot of different programs, e.g. drawing and painting programs, music and sound programs and animations programs in connection to this" (Sørensen 2005, 4). The knowledge and the abilities on which this type of production is based are experienced through play and *learning by doing*. Mediation about certain linguistic and production rules which define the quality of the cultural object from the point of view of the language and of the symbolic-narrative construction of the message is missing. One cannot become acquainted with these rules without a cultural mediation on which the formal media education approach is based.

b) Textual analysis

Textual analysis represents a fundamental activity for acquiring competencies of critical analysis of a cultural product. It consists of different types of analysis from the one related to the language to the one related to the construction of the meaning, from the ideology of the author to the productive context from which stereotypes and textual semantic links can be found. Within informal media education, critical analysis brings about only one interpretative aspect. This aspect is related to the projection on to the text of one's expectations, both cognitive and emotional, from which semantic connections with one's experience are obtained. Often, though, the mechanism of textual analysis through the semiotic enunciation theorized by Eco (1969) is missing. It includes the capacity to project other interpretative "simulacra" on the text that is being analysed. These refer to the capacity to interpret the intention of the author's communication in relation to the cultural product while taking into account the social context and the context of production, as well as one's system of values. In informal media education, the subject does not always possess the necessary cognitive instruments for accomplishing this second mechanism of analysis, which is found at the basis of the development of other critical competencies of communication. It is also easily acquired in the formal context of media education. However, according to Boccia Artieri (2012), the new user-generated content develops new competencies of critical reading of the media text (a secondary observation) thanks to the practice and processes of immersion in the participatory culture. During the observation act, the user activates an empathic process in relation to the text characters as he/she observes them from the outside and imagines how he/she would behave if he/she were in their shoes without an emotional or motivational engagement. This is an experiential projection in a

fictional reality. In this way, the reflexivity is not experienced as an introjection anymore, but as an interpretative splitting of the subject in different situations. As a consequence, one can distance from the reality being represented. Also, as an external observer one has the possibility of sharing or not certain situations.

c) Media transposition

Media transposition allows for user awareness to develop, as it permits the subject to reason on the language processes and on the adaptations in the narrative structure that occur while passing from one medium to another. Therefore, media transposition takes for granted the knowledge about different genres and media systems that is necessary for accomplishing a coherent and relevant transposition of the communication message from one medium to another. Within the informal media education, trans-media mechanisms of narration work according to this logic: the users, mostly fans of a cultural product, transform and shape the object by personalizing it and thus, changing its meaning and the intention of the original creator of the message. They play with the textual rules, narrative and medium logic and restructure them in original ways according to their personal ideas. Some examples of this are *fan fiction* and *fan art,* which transpose the contents from one medium to another or from one genre to another creating new, original, creative and personal productions which are coherent with the new personal meaning that one has intention to send. (Giovagnoli 2009; Boccia Artieri 2012).

d) Role-playing

The *role-playing*, finally, refers to the activities of contextual simulation that are necessary for developing competencies of auto-regulation that are at the base of the digital citizenship. Through this educational strategy it is possible to immerge into different real contexts and diagnose their characteristics, relational dynamics, potentials and limits. Based on this strategy, one can successfully plan effective, coherent and appropriate problem solving practices. In informal media education, the immersive practices, in which one can experiment different roles in heterogeneous situations, are quite widespread and implemented within the media environments. For example, users enter the interpretative communities and communities of practice related to specific issues. Other examples include Second Life and the virtual and shared videogames (known as MUD). "Participation in play requires skills, competence and knowledge. Thus there is a certain correlation between play and learning. Furthermore, playing culture constitutes an independent context for action (Jessen 2000). In these virtual environments, the users immerge in different contexts, share the rules and relational dynamics and experiment effective communication strategies while taking into account the social and cultural conditions. The avatar becomes a central concept denoting simulated interaction in children's use of virtual space, e.g. when children assume a temporary identity. Sue Ki Wilcox defines an avatar as "an electronic representation of a person in cyberspace" (Wilcox 1998, 4), while Bruce Damer defines avatars as visual embodiments of people in cyberspace (Damer et

al. 1998). Thus an avatar may be regarded as the symbolic representation of a user" (Sørensen 2005b, 3).

Another related contribution to this topiccomes from Jenkins (2009), who enriches the framework of media education immersive activities by proposing several basic principles:

1. **Play** is understood as the capacity to experience what is going on (e.g. problem solving). "Through play, children try on roles, experiment with culturally central processes, manipulate core resources, and explore their immediate environments" (Jenkins 2009, 22). "Johan Huizinga describes play as a primary 'life category', which does not require justification in terms of use-value but is a thing on its own. Play is a special state, which players can become completely engrossed in" (Huizinga 1993, cited in Sørensen 2005b). "More sophisticated games allow the person to do something more, to experiment with the properties of the world, framing new possibilities, which involves manipulating relevant variables and seeing what happens" (Jenkins 2009, 24).

2. **Simulation** allows for the development of procedural competencies and of the capacity to restructure and reconfigure the knowledge. These skills are needed to analyse problems from different points of view, as well as to develop a systemic understanding of the rules and procedures that are at the core of every-day experiences. "New forms of simulation expand our cognitive capacity, allowing us to deal with larger bodies of information, to experiment with more complex configurations of data, to form hypotheses quickly and test them against different variables in real time" (Jenkins 2009, 25).

3. **Performance**: the ability to imitate alternative identities for improvisation and discovery. "Performance enters into education when students are asked to adopt fictive identities and think through scenarios from their perspective. These identities may be assumed within the physical world or the virtual world" (Jenkins 2009, 31).

4. **Appropriation**: the ability to hybridize contents by attributing to them certain meanings (e.g. mash up). "Appropriation is understood here as a process by which students learn by taking culture apart and putting it back together" (Jenkins 2009, 32).

5. **Multitasking** includes the exposition of subjects to multiple stimuli and to the continuous information flow in order to allow for the development of the ability to quickly scan information. "Instead of focusing on narrowing attention, young people often respond to a rich media environment by multi-tasking – scanning for relevant shifts in the information flow while simultaneously taking in multiple stimuli. Multi-tasking and attention should not be seen as oppositional forces. Rather, we should think of them as two complementary skills, both strategically employed by the brain to intelligently manage constraints on short-term memory" (Jenkins 2009, 35).

6. **Distributed cognition** indicates the capacity of the subjects to know how to select and use the artefacts in an effective way in order to achieve specific objectives with the available resources and "impediments" in different contexts. "Pea (1997) notes 'When I say that intelligence is distributed, I mean that the resources that shape and enable

activity are distributed in configurations across people, environments, and situations. In other words, intelligence is accomplished rather than possessed' (p. 50). Work in distributed cognition focuses on forms of reasoning that would not be possible without the presence of artefacts or information appliances and that expand and augment human's cognitive capacities" (Jenkins 2009, 37).

7. **Collective intelligence** refers to the ability to piece together the knowledge and to compare opinions starting from a common objective. Within the development of digital technologies, there is a contradiction in their orientation: digital technologies are born as personalized and individualized instruments, but they also present orientations and communication perspectives which get social and which form the basis of a participatory culture. "Like-minded individuals gather online to embrace common enterprises, which often involve access and processing information. In such a world, Levy argues, everyone knows something, nobody knows everything, and what any one person knows can be tapped by the group as a whole" (Jenkins 2009, 39).

8. **The judgement** infers the ability to evaluate the reliability and the credibility of different sources of information. This is the foundation of the user awareness. "Judgment operates differently in an era of distributed cognition and collective intelligence. Judgment requires not simply logic, but also an understanding of how different media institutions and cultural communities operate. Judgment works not simply on knowledge as the product of traditional expertise, but also on the process by which grassroots communities work together to generate and authenticate new information" (Jenkins 2009, 45).

9. **Trans-media navigation** refers to the capacity to follow an information flow and stories through different media platforms (trans-media storytelling). "Storytellers exploit this potential for trans-media storytelling; advertisers talk about branding as depending on multiple touch points; networks seek to exploit their intellectual properties across many different channels. As they do so, we encounter the same information, the same stories, the same characters and worlds across multiple modes of representation. Trans-media stories at the most basic level are stories told across multiple media. At the present time, the most significant stories tend to flow across multiple media platforms" (Jenkins 2009, 46).

10. **Networking**: the ability to search for, synthesize, and disseminate information. "Networking is only partially about identifying potential resources; it also involves a process of synthesis, during which multiple resources are combined to produce new knowledge" (Jenkins 2009, 50).

11. **Negotiation**: the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative sets of norms. "In such a world, it becomes increasingly critical to help students acquire skills in understanding multiple perspectives, respecting and even embracing diversity of views, understanding a variety of social norms, and negotiating between conflicting opinions […]. We are

defining this skill negotiation in two ways: first, as the ability to negotiate between dissenting perspectives, and second, as the ability to negotiate through diverse communities" (Jenkins 2009, 53).

According to Jenkins, "the new digital cultures provide support systems to help youth improve their core competencies as readers and writers […]. Beyond core literacy, students need research skills. Among other things, they need to know how to access books and articles through a library; to take notes on and integrate secondary sources; to assess the reliability of data; to read maps and charts; to make sense of scientific visualizations; to grasp what kinds of information are being conveyed by various systems of representation; to distinguish between fact and fiction, fact and opinion; to construct arguments and marshal evidence" (2006, 19).

Almost all new literacies involve social skills developed through collaboration and networking. These skills are built on the foundation of traditional literacy, research skills, technical skills, and critical analysis skills taught in classrooms. Sørensen, Danielsen and Nielsen identified the importance of *social learning* in a "spare time culture"; in the research programme *Media and ICT in a Learning Perspective* (in the Department of Educational Anthropology at Danish University of Education)*,* Sørensen refers to three learning forms:

1. *learning hierarchies* "in which the youngest learn from the older children, or beginners from those with experience. Lave and Wenger use the term *legitimate peripheral participation* to denote a gradual training in the skills of the community (Lave and Wenger 1991). This concept is related to the apprenticeship system, where the master craftsman instructs the learners in their trade" (Sørensen 2005b);
2. *learning communities*, where "learning is a part of this communal activity, and the interaction can take place in both physical and virtual space. With Wenger's (1998) theory of 'praxis communities' it is possible to capture the physical and virtual communities in which learning takes place. The research shows that there is a constant exchange of opinion in children's on-line activities, and a shared understanding of the situation and the process is thus developed" (Sørensen 2005b);
3. *learning networks*. According to Norbert Elias, "individuals or groups are understood as interdependent units in a network or figuration seen as structures of relations between human actors who are dependent on or oriented towards each other, through which they develop strategies for finding information, sharing it with others and constructing new knowledge… The exchange of ideas and passing on of information is carried out by e-mail, mobile phone, in the chat room connected with the game, in various discussion rooms on the net, and in the group collected round the computer" (Sørensen 2005b).

According to Jenny Masters and Shaun Nykvist, this kind of learning may be connected to the theoretical framework of Cultural-Historical Activity Theory (CHAT). "The core concept is that awareness emerges from an individual participating in a social structure where activity incorporating the use of tools to produce artefacts leads to socially valued outcomes" (Masters and Nykvist 2006, 2). In this model the interaction aimed at an outcome is among subjects,

community, rules, division of labour, instruments and object (or artefact), so that people "learn on the field". This is a laissez-faire method where educators observe the interactions between children and adults, technology, pedagogy and environment. Artefacts produced during activity, the on line materials, the booklogs of children, educator choices and structured and unstructured interviews are the main focus shared in the virtual community with other educators who work in other educational experiences.

In this educational itinerary, cooperation with other users is a fundamental element, because it presumes discipline, respect of the shared rules, reciprocity and commitment to participate in the proposed cognitive activities. In this way, cooperation with other users contributes to developing "**social skills**" which are at the basis of the new media literacies. Communication through online chatting and instant messaging also require a set of specific language and interpersonal communication abilities[6]. Young people must learn the rules and the labels of online communication and move quickly between the genres and language registers. According to Buckingham, this vision of literacy implies that individuals do not create meanings in isolation, but that they do so through their engagement in social networks or in interpretative communities that promote and valorise particular forms of literacy. This means that we need to recognize that **different social groups have different types of access to literacy and that access and distribution are correlated to the larger inequalities in the society** (Driver and Luke 2000).

1.6. On media literacy definitions

The concept of media literacy itself still struggles with definitional ambivalence or the conceptual complexity (see Bulger 2012, 6; Parola, Ranieri and Trinchero 2010, 6; Livingstone 2004, 2-3; O'Neill 2009; Buckingham 2009, 11). Increasingly, there seems to be emerging consensus that media literacy has four dimensions (Livingstone 2004 and 2009, Potter, 2004):

1. **access** (refers to people's technical and instrumental skills);
2. **analysis** (refers to people's capabilities to understand and analyze media and media content);
3. **evaluation** (refers to people's critical capacity to search content, navigate, judge reliability and identify bias) and
4. **creation** (refers to people's skills and capabilities to contribute to the (re)production media content)

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[6] See, for example, Vebjorg Tingstad's *Children's Chat on the Net: A Study of Social Encounters in Two Norwegian Chat Rooms* (PhD thesis, NTNU Trondheim, 2003); and Julia Davies' *Hello newbie! **big welcome hugs** hope u like it here as much as I do! An exploration of teenagers' informal on-line learning*, in David Buckingham and Rebekah Willett (eds.), *Digital Generations: Children, Young People and New Media*, Erlbaum, Mahwah (NJ) 2006.

However, this definition still overlaps to a large degree with the definition of the broader term referring to an information literate person. According to 2008 UNESCO definition, **an information literate person could** (Catts 2010, 3):

- Recognise his/her information needs;
- Locate and evaluate the quality of information;
- Store and retrieve information;
- Make effective and ethical use of information, and
- Apply information to create and communicate knowledge.

Catts (2010, 4) acknowledges this definitional problem when he writes that information literacy is likely to be correlated with the attainment of other adult competencies; it also means that some indicators of other adult competencies may provide evidence of information literacy. This is a general problem with the definitions of literacies. As put by Tyner (2003), each of the proposed literacies is provisional, speculative, and distinguished by the subtle ideological and professional differences of its various constituents. The characteristics that set digital literacy apart from other kinds of literacy are tenuous.

Be that as it may, with the collision of the definitions of media literacy and information literacy, or other literacies, there are already emerging suggestions for new sets of media literacy skills. **The new media literacies, or perhaps more developed - expanded "traditional media literacy" abilities - almost all involve social skills developed through collaboration and networking**.

Table 1.2. Media literacy and information literacy competencies

Media Literacy	Access	Analysis	Evaluation	Creation
Information Literacy	Locate/Store and retrieve	Recognise information needs	Evaluate/ Make effective and ethical use	Apply information to create and communicate knowledge

For example, Faiola, Boyd Davis and Edwards (2010) argue that new media programs must extend their knowledge domains to include interaction design (reflecting human-centred theories) as a core area for teaching and learning. Educators must have an interest in enhancing student knowledge and skill-sets that result in a form of user consciousness (e.g. personal and

social online 3-D spaces like Second Life). It can be thus claimed that there is a new set of media literacy and digital skills which enable the individual "working individually and collaboratively to share knowledge and solve problems in the family, the workplace and the community, and participating as a member of a community at local, regional, national and international levels" (Hobbs, 2010, 17).

This category of new media digital skills thus mainly includes (Jenkins, Clinton, Purushotma, Robison and Weigel 2011, 4):

- the capacity to experiment with one's surroundings as a form of problem-solving
- the ability to interpret and construct dynamic models of real-world processes
- the ability to scan one's environment and shift focus to salient details as needed
- the ability to interact meaningfully with tools that expand mental capacities
- the ability to pool knowledge and compare notes with others in order to achieve a common goal
- the ability to follow the flow of stories and information across multiple modalities
- the ability to search for, synthesize, and disseminate information
- the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

The authors claim that while textual literacy remains a central skill in the twenty-first century, **new media literacies should be considered a social skill** (Jenkins, Clinton, Purushotma, Robison and Weigel 2011, 19). In this context we should always keep in mind Roger Silverstone (2004) who argued that at the core of media literacy there should always be a moral agenda (Graber 2012, 85). Livingstone (2004, 2) already ten years ago discussed of computer or Internet literacy. She also mentioned that as people engage with a diversity of ICTs, we must develop an account of literacies in the plural, defined through their relations with different media rather than defined independently of them (Livingstone 2004, 8). All of this debate relates to the concept of **media competence(s)**. There seems to be consensus that individuals can be deemed competent in a domain, not if they possess some knowledge or skill, but if they are able "to act efficiently in a situation" (Le Boterf 1994, 16-18). It is in this process that the ability of *prosumers* (a neologism coming from the combination of 'consumers' and 'producers') to publish and broadcast with very few resources (blogs, citizen journalism websites) expands the space for public discussion, thereby eroding the dominance of traditional media as well as, to certain degree, political institutions.

To summarise, the goal of media education efforts in 2013 should be the enhancement of **the ability to properly engage into moral - and by definition social - issues through traditional and/or digital media**. However, it should be mentioned that there is probably an important qualitative difference deriving from the technological factor. As put by Ravet (2007, 3) new

digital technologies and emerging practices associated with these technologies created prosumption, i.e. a process where consumers are the **co-designers** and **co-producers** of their own goods and services, transforming the quality equation: in such processes, the frontier between consumers and producers is blurred, making the '**quality of the consumer'** as important as, if not more important than, the **quality of the service provider**. However, it appears that there is more quantitative change which, due to its size, brings a new quality of public discourse. Consequently, media literacy skill and associated moral issues and values of *prosumers* have become key issues in digital ML education. **Greater knowledge means greater power which, in turn, presumes greater responsibilities**.

Erstad, Gilje and Arnseth noted that "a major challenge today is to find ways of understanding the **interconnections and networking between different life-worlds as experienced by young people**", and, in particular, "research on young people's use of different media outside schools shows how practices of using digital media are different from practices in schools in both form and content" (2013, 91). Middaugh and Kahne (2013) suggest that Service-Learning, a popular approach to citizenship education in the US, provides youth with opportunities to define and address public needs while reflecting on the knowledge, skills, and relationships needed to do such work. Middaugh and Kahne (2013: 100) argue that this approach offers a few advantages that are particularly relevant for youth civic development. It provides youth with opportunities to engage in **authentic learning for the practice of civic engagement**, to connect them to community and social movements, to exercise voice and decision-making, and grapple with issues of justice and fairness. These priorities are rooted in research which suggests that each of these foci is central to the development of civic identity, state Middaugh and Kahne. In particular, Middaugh and Kahne mention that these programs focus not only on how to use new media tools – video, music, photography, graphic design, but also on how to effectively use them to reach an audience, among other issues. They also cite as an example one such effort, Adobe Youth Voices (http://youthvoices.adobe.com), a partnership of the Adobe Foundation and The Education Development Center, which provides a number of curricular tools (http://youthvoices.adobe.com/essentials) for educators to support youth-led media production focused on a variety of civic and political issues (http://youth voices.adobe.com/youth-media-gallery). Research confirms that media literacy programmes emphasising media production may have more significant long-term impacts as they vest young people with the abilities to voice their concerns and raise public awareness about youth related issues.
The media literacy skills imparted are, therefore, imbued with the potential for social activism and democratisation. Moreover, **media literacy programmes that focus on empowerment and democratic participation are arguably more sustainable than those that focus only on skills** (Lim and Nekmat 2008).

These findings were also supported by a two-year project of the Irish Film Institute (2012). This research was focused at film education, in finding out exactly how to promote participatory,

creative and active teaching and learning environments where the teacher was often a facilitator who enabled students to bring "out of school" media skills to classroom learning. It was found that a series of film based projects, comprising practical filmmaking or viewings of selected films with follow-up activities, reinforced subject learning, storytelling, cultural capital and visual literacy capacities through group-work, as well as developing participants' technological and aesthetic skills more easily than through traditional text-based learning.

However, it is possible that this is actually double-edged skill. Skills in media production can be used also for propaganda purposes for radicals of all sorts. This is typical of all new technologies.

Still, a comprehensive meta-analytic assessment of numerous media literacy interventions developed and delivered over the past three decades suggests that media literacy interventions had positive effects (d = 0.37)[7] on outcomes including media knowledge, criticism, perceived realism, influence, behavioral beliefs, attitudes, self-efficacy, and behavior. However, moderator analyses indicated that interventions with more sessions were more effective, but those with more components were less effective (Jeong, Cho and Hwang 2012).

1.7. A Slovak case study on the impact of media education

There are also examples that suggest even traditional formal media education can have a dubious impact on increasing the level of media literacy. The questionable impact of a traditional media education initiative can be seen in the example of a Slovak case study. The Drafting of the Concept of Media Education in Slovakia in 2005 was preceded by the project of the National Institute of Education (NIE) with the aim of experimental verification of media education in schools in terms of its impact on pupils and the suitability of teaching materials. The results of the experiment (Kačinová, Šťava and Zelmanová 2005) supported the introduction of media education into curriculum. The project allegedly demonstrated the effectiveness of media education in schools and resulted in the multiplication of the teaching materials available on the website of the Institute. The materials were tested and reviewed by teachers and subsequently revised in accordance with their comments and recommendations. The authors also claimed that the pupils in experimental groups achieved, in general, better test results than those in controlled groups, and thus the acquisition of new knowledge and skills was confirmed. The pupils were able to understand different media genres and their specific features better, assess the suitability of violent criminal content for pupils, critically evaluate entertaining programs (reality shows), etc. After completing the course on media education, pupils in most cases obtained a more critical attitude towards media contents and became aware of their impact on human personality. The project also revealed the absence of quality programs

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[7] In sociology this indicates the impact factor. The higher the number, the higher is the impact factor. The maximum is 1, the minimum is 0.

and periodicals for young people who are therefore more familiar with resources intended for adults including tabloids.

However, pupils in pre-tests often showed slightly better results in experimental groups than in non-experimental groups. Besides, the improvement of knowledge was noted in all cases among non-experimental groups. Furthermore, in 14 out of 31 post-test questions, primary school pupils (the 5th- 6th grades) in a non-experimental group achieved equal or even better results than schooled pupils in an experimental group.

Seventh grade pupils of primary schools and second year high school students at in the experimental group achieved, in pre-tests, better results in most questions than students in the non-experimental group. The post-tests just confirmed the intellectual supremacy of the experimental group, although the non-experimental group did have better results in three of the questions.

Eighth grade pupils of primary schools and third year high school students already showed better results in the majority of the pre-test questions. Therefore, it was not surprising – in a sense – that they again achieved slightly better results in the post-tests.

Again, pupils of the 9th grade and the fourth year of high schools showed better results in the pre-tests as well as in the post-tests in the majority of questions.

Therefore, the achieved results did not seem to be as significant as the researchers claimed. The researchers asserted that the achieved results of the pupils, especially in certain groups, could have been influenced by the testing period – for example some students did not study much at the end of the school year. The lower level of motivation of the second year of a Bratislava grammar school and the sixth grade could affect their performance and the testing results in comparison with the controlled group.

The testing was based on a non-representative sample. The test's validity was further undermined by the schools' previous active involvement in some forms of media-related activities, as well as by pupils' (participants') self-declared willingness to participate in the research (based on an experimental course). There were controlled samples (groups of pupils who did not take part in experimental teaching). These pupils were selected primarily on defined criteria, but also randomly, if a representative sample was not available

In summary, it seems that preference should be given to a single-issue, practically orientated educational programmes with multiple sessions.

We received feedback by one of the key authors of above-mentioned experiment, Viera Kačinová[8]: *"It is impossible to draw conclusions about the efficiency of ME exclusively focusing at reached results of pupils in pre-tests and post-tests questionnaires. Other results reached through additional research tools, as well as applied quantitative and qualitative research methods must be considered too. These tools and results have equal importance for judging educational impact on pupils (see research results in parts 8.2, 8.5,9 and 10 of the research*

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[8] E-mails from May 30 and 31, 2013.

report).

The presented criticism is thus not entirely correct. Some important facts have been omitted:

- *some participants (5th and 7th year of Primary School at Žitavská Street, Prima at Pankúchová Street in Bratislava, Quarta at High School in Levice, showed statistically significant improvements in comparative post-tests.*

- *There was some improvement in knowledge also in the case of experimental groups that - in comparison with control groups - did not reach significant improvements in post-tests. Thus, experimental pupils at 6th and 9th year of Primary School Žitavská, Tertia of Levice High School, showed at pre-tests worse results than control groups. However, in post-tests they showed better results.*

- *Imprecise data are mentioned in the case of analysed test items. Pupils of 5th-6th year and Prima of experimental groupd were more sucessful in 23 out of 37 test items (tab. 31, p. 26) and thus it is incorrect, as stated in criticism, that: "Pupils of 5th-6th year in 14 of 31 post-test questions in control group reached equal or even better results than pupils in experimental group"*

- *It is true that pupils of 7th grade and 2nd year of OG achieved better results in pre-tests in majority of control questions (10 in 13). However, also the improvement in post-tests was significant better but not always statistically important (20 out of 26). Similar conclusion can be drawn for results of pupils at higher levels of primary and secondary school, especially as far as the most important items are concerned.*

In general, more complex approach to evaluation of educational impact is necessary. Also, additional aspects must be taken into account (such as low interest of students or their wrong expectations as far as subject of learning is concerned). It is pity that our suggestions for improvement of teaching materials, based on our findings, have not been taken into consideration by authors of the textbooks as well as that the National Institute of Education did not create sufficient conditions for adoption of changes in textbooks.

In conclusion, there is need to improve quality of further education of teachers especially from the point of view of the methodology, there is a need to use activism encouraging teaching methods (in particular critical thinking). These were weak points of experimental teaching material and didactical material (sometimes proved to be - from the cognitive point of view - too demanding).

The above-mentioned finding is consistent with the next finding: several factors have been found to be related with information competencies transfer between contexts (Ferran-Ferrer, Minguillón and Pérez-Montoro 2013). Attitude factor and feelings regarding Internet are critical factors. Specifically in learning environments, the results suggest that canned content and planned learning strategies can discourage a proactive attitude and enthusiasm for information

and communication technologies, and therefore the acquisition of information-related competencies.

In summary, **learning should be more flexible both from the point of view of its content as well as from the point of view of the pedagogical approach**.

SECTION 2

Methodological considerations

2.1. A multi-method approach

The **difficulty of transforming the theoretical conception of informal media education** (described in the previous section) **into a cogent operational methodological toolbox** is the starting point we must bear in mind.

This obviously reflects on the nature of the studies and of the empirical research on the subject and on the many projects promoted throughout Europe in the field of media literacy. In numerous documents collected and examined an uncertainty in the theoretical references corresponds to the fact that, for example, transnational research projects often have no clear strategic targets neither homogeneity on the issues to be addressed (Bulger 2012, 17; Hasebrink, Stetka and Olafsson 2009; Bazalgette 2008). Other shortcomings, highlighted by Bulger (2012, 18), relate to the diversity of quantitative and qualitative methods used by experts in research.

The problems related to scientific studies, experimental initiatives and empirical interventions in the field of informal education have, in short, the challenges that very relevant **theoretical and methodological problems remain open** both for the scientific community and for policy makers and their programs. This research has set itself the specific purpose of bringing a positive contribution, useful to fill this situation of uncertainty and inconsistency, taking into account that informal settings are often harder to survey than structured school settings. It is also harder to test whether or not the goals of informal educational programs have been accomplished (Cohen 2007, 2-3).

Therefore, in this section, we try to describe how we tackled the methodological challenges of this research. We used a **multi-method approach**, both in the collection of information and in the analysis and evaluation of collected data.
As for the gathering of information, we could rely on:

1. a vast collection of bibliographical references;
2. an international network of experts, research centres and organizations, that we used extensively both for finding data and for evaluation purposes;
3. pre-assembled datasets;
4. extensive research, which allowed us to choose and analyse around 140 cases of projects of informal media education (mostly in European Union countries, with the addition of a few international cases).

As for the analysis and the evaluation of single cases, we adopted different methods and procedures according to the particular focuses and stages of the study.

In the analysis of media resources and educational projects provided by media themselves (taken into account in section 4) and of the few international good practices considered (taken into account in section 5), we adopted a **qualitative analysis method**. We described and explored the features of single projects, also with the collaboration of external experts and professional evaluators from the same countries of the projects (this was easier, for obvious reasons, for Italian and Slovakian cases, while some additional obstacles were encountered for countries where our network was weaker).

However, the harshest methodological challenge was the **selection and the evaluation of best practices** (taken into account in section 3). In fact, how can it be possible to evaluate and compare cases so different from each other like projects of informal media education specifically are? Thus, we followed a **3-stages process of evaluation**, designed specifically for this study, relying on **both qualitative and mixed (qualitative-quantitative) methods**: probably one of the major achievements of our research, and hopefully a fertile base for future research.

Furthermore, we tried to formulate some hypotheses on the relationship between the levels of validation / assessment of informal learning and

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the level of development (quality) of media literacy in specific countries.

Table 2.1. A methodological summary of our study

Section of our study	Collection of data / information	Analysis / Evaluation
Selection of best practices and evaluation (**section 3** of the Report)	1. Previous literature, 2. network of experts and research centres, 3. previous datasets 4. extensive research on the Web	3-stages process of evaluation (mixed qualitative/quantitative analysis)
Analysis of cases: media education by media and international examples (**sections 4 & 5** of the Report)		Qualitative analysis / case studies

2.2. The three stages of our research: a methodological proposal

As it may be evident from what we wrote so far, the **major problem with informal media education** is that its informal character makes it hardly evaluable with the standard tools of quantitative analysis or with standard indicators, making **comparisons** between different cases **methodologically more challenging**. In fact, a wide variety of actual experiences fall under the domain of informal media education, and that does not allow easy comparisons, for instance between the educational activities of a local community media centre and an educational web portal managed by a big TV company or by a public agency. Of course, you cannot compare apples with pears, but in the context of informal media education we necessarily had to deal with diverse and original practices, managed by media companies (TV broadcasters, newspapers, radios, social networks), by public organizations (regulatory authorities, Ministries of Culture, Media or Education) or non-governmental organizations (small associations, councils of users, as well as international private organizations). This is why we had to tackle a number of methodological issues, the main one being indeed making comparison among cases possible, naturally using some **objective and general criteria in order to formulate impartial evaluations**. We led two different teams of research: as a result, on the one hand, we could rely implicitly on an international perspective and on the independence of evaluations; on the other hand, though, the need for objective and impartial criteria was even stronger, because we had to coordinate and integrate the work of research of several people, with different cultural and linguistic backgrounds. As previously said, one of our objectives was to select a number of best practices to analyse in depth, in order to take them as examples of success and draw useful insights to formulate policy recommendations.

Considering everything said so far, we designed this branch of our research (collection and evaluation of best practices, analysed in secion 3) articulating **three moments of evaluation**, following different criteria and procedures:

Stage 1) research and first selection from all available cases (made individually by all researchers involved), finally collecting 114 cases from all over Europe;

Stage 2) further selection of good practices (made assembling the positive evaluations of four independent evaluators), finally getting to 36 best practices;

Stage 3) selection of around 12 best-ranked practices, by applying an objective scheme of evaluation, including specific criteria and indicators (evaluation made by the two teams jointly).

In the **first phase**, the two teams of research worked independently, looking for good practices of informal media education, over all sectors, in EU countries. The methods used for our search were mainly three: a) email, phone and live interviews to various experts, teachers and government officials working in the field of media education; b) searching the web, consulting organizations' websites and following links on portals of media education; c) questionnaires to

specific subjects (both individual experts and organizations). At the end of the first phase, putting together all the cases collected individually by all the researchers, we assembled 114 cases, from all EU member-states. The full list and description of all these cases can be found in the Appendix of this Report. Here we just insert a table resuming the number of cases analysed in each country (Table 2.2)

Table 2.2. Number of cases analysed in each country

Country	Number of studied projects / initiatives
Austria	2
Belgium	7
Bulgaria	3
Cyprus	1
Czech Republic	12
Denmark	2
Estonia	3
Finland	1
France	6
Germany	18
Greece	1
Hungary	8
Ireland	1
Italy	2
Latvia	1
Lithuania	3
Luxembourg	1
Malta	1
Netherlands	2
Poland	9
Portugal	5
Romania	1
Slovakia	5

Slovenia	4
Spain	2
Sweden	3
United Kingdom	10
Total projects / initiatives	*114*

In the **second phase**, we needed to restrict our field of observation. As a result, we had four independent evaluators (all working in the field of media education) selecting around 36 cases (out of the total list), according to a general criterion of meaningfulness. Even if the selection was somehow arbitrary, we could achieve a higher degree of impartiality by overlapping the four independent evaluations, **keeping** in our selection **only the ones** that had been **positively judged by at least two evaluators**. Following this procedure, we got exactly to 36 cases (resulted from the addition of the cases that received four "votes", three votes and two votes).

In the **third phase**, we had to select our final best practices, trying to achieve as much objectivity as possible in the selection process. This is why we developed a more sophisticated procedure, creating an evaluation scheme composed of various indicators and of a scoring system for every element considered. The scheme was based on three main criteria:

1. pedagogical effectiveness
2. economic efficiency
3. impact.

By pedagogical effectiveness, we referred to the presence of: learning assessment or customer satisfaction tools, *ex-ante* and *ex-post* analyses of needs and performance, a clearly stated methodological approach, target and objectives clearly identified, innovative pedagogical strategy.

By economic efficiency, we referred to the cost per unit of the pedagogical initiative, resulting from the relation between the budget of the project and the number of people reached by it.

By impact, we referred to the extension of the project (local, national or international) and to the number of people reached (we had three different classes: less than 100, between 100 and 1000 and over 1000).

Every element of the three criteria in our scheme had a pre-assigned score, which allowed us to assign a precise score (and rank) to every case, thus selecting the best practices among them.

Some information (such as the type of organization managing the project, the target group, the structural extension of the project and the specific media literacy focus) have been used in order to categorize all the projects in specific groups, without any assessing scope.

What follows is the scheme of evaluation we used for the final phase of selection and scoring of best practices.

Assessment Form used for Project Evaluation

(Total: 100 points)

1) Pedagogical effectiveness

Type of adopted evaluation in the project: (choose)
- no evaluation (0 points)
- customer satisfation but no learning assessment (2 points)
- learning assessment using non-standard tools (qualitative) (3 points)
- learning assessment using standard tools (quantitative) (4 points)
- both customer satisfaction and learning assessment (7 points)

What kind of evaluation was made in the project? (choose)
- None (0 points)
- need analysis / context analysis / ex-ante (1 point)
- evaluation ex-post (1 point)
- both (5 points)

Is the methodological approach clearly stated? (choose)
- yes, in detail (5 points)
- yes, in general terms (2 points)
- no, don't know (0 points)

Is the target clearly identified? (choose)
- yes, in detail (3 points)
- yes, generally (1 point)
- no / don't know (0 points)

Are the objectives clearly identified? (choose)
- yes, in detail (5 points)
- yes, generally (2 points)
- no / don't know (0 points)

Pedagogical approach (choose)
- traditional didactical strategy (frontal lessons, cineforum, one-way direction) (0 points)
- innovative strategies (learning by doing, gamification, active participation...) (9 points)

2) Cost-efficiency (Number of people - budget)

Extension of target:
Specify the number of people reached: A) _____
Total budget of the project (in €): B) _____
Cost per unit: C) (= B / A) _____

The cost per unit is: (choose)
- low (33 points)
- medium (15 points)
- high (0 points)

Cost per unit (in €) classes
1. low = > 100
2. medium = 100 - 300
3. high = 300 >

3) Impact

Geographical extension of the project: (choose)
   local (school, town, region) (0 points)
   national (8 points)
 international / transnational (17 points)

Number of people reached: (choose)
- 0-100 (0 points)
- 100-1000 (8 points)
- over 1000 (16 points)

Information used to categorize projects (no assessment)

Type of organization / promoter: (choose)

- § public institution

- § business company (media, providers, etc.)

- § NGO (no-profit associations, etc.)

- § Research & educational centre (private school, University, research centre)

- § other (specify: _____)

Target group: (checkboxes)

- § Students / pupils

- § educators / trainers / teachers

- § policy-makers

- § parents

- § society at large

Media literacy focus: (checkboxes)

- § Access
- § Analysis
- § Evaluation (also self-regulation when using media, awareness on the effects)
- § Creative production

Structural extension of the project: (choose)

- § one single activity (the practice is limited to one project)

- § multiple activities (e.g. an organization carrying on different projects)

By applying this assessment form, we were able to assign a precise score to all the 36 cases selected in the second stage.

In the following table (Table 2.3), the final score of those 36 cases selected are presented.

Table 2.3. Scores of the 36 cases selected in the second stage

Rank	ID	Organization / Promoter	Title of the project / case	Score
1	94	eSlovensko, UNICEF, the Slovak Ministry of the Interior and Safer Internet Plus	Sheeplive	93
2	3	Raad voor de Reclame (Conseil de la Publicité)	Media Smart	77
3	31	Finnish Society on Media Education	Mediakasvatusseura	73
4	19	Abeceda (Civic Association), Most, Czech Republic	Reading literacy and project education	72
5	34	Union Des Annonceurs (UDA)	Pubmalin - Media Smart Plus	68
6	109	Media Smart (UK)	Media Smart literacy programme - Be Adwise 2	67
7	102	Swedish Media Council	Books on Media Literacy	62
8	5	Média Animation - Ministry of Education and Ministry of Culture	Média Animation	62
9	22	Ochrana fauny České republiky o.s. Partner projektu - ZO ČSOP 11/11 Zvoneček	Project Evvoluce	62
10	40	Media Smart e.V., plus 5 partners	Media Smart	61
11	105	Welsh Government (four partner organisations - the Wales Co-operative Centre, Pembrokeshire Association of Voluntary Services, Carmarthenshire County Council and the George Ewart Evans Centre for Storytelling at the University of Glamorgan)	Communities 2.0	53
12	25	Salesian Youth Centre	Media School	53

13	39	Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK) und das Bundesministerium für Familie, Senioren, Frauen und Jugend	Mediale Bildwelten Sonderpreis "Medienkompetenz von und für Jugendliche" ("media literacy and youth")	51
14	7	Action Ciné Médias Jeune asbl	Action Ciné Médias Jeune	47
15	68	Estonia - Latvia Programme	MLEDU - Media Literacy: 21st Century Approach to Education	47
16	111	BBC	BBC Learning	43
17	1	Wiener Stadtschulrat (Vienna City School Board)	Wiener Bildungsserver ("Vienna Education Server")	41
18	41	Vodafone (telecom operator), ARD (television), ZDF (television) and TV Spielfilm (publishing house).	Medienfit in 30 Tagen LOOK THERE! ("SCHAU HIN!")	41
19	74	ECP-EPN, an information society platform; Kennisnet, an expertise centre for ICT in education; The Netherlands Institute for Sound and Vision, NIBG (Nederlands Instituut voor Beeld en Geluid); NTR, a Public Broadcasting Company; The Institute for the Public Libraries Sector, SIOB (Sectorinstituut voor Openbare Bibliotheken).	Mediawijzer.net, expertise centre for media literacy	41
20	49	University of Leipzig, Germany	"Advanced Age and Media"	40
21	84	Informal Group on Media Literacy, which includes representatives from National Commission for UNESCO, National Education Council; Media Regulatory Body, Media Office; Ministry of	Literacia Mediática - O Portal da Literacia para os Media	39

		Education; Unversity of Minho's Communication and Society Research Centre and RTP - Public Servise Broadcasting.		
22	74b	Kennisnet (public semi-governmental organization)	IT Competency Framework for teachers	39
23	85	It is the same company.	Media Lab	38
24	103	Filmpool Nord	Filmpool Nord	38
25	35	France 5	France TV Education - www.lesite.tv	37
26	55	Microsoft Deutschland, Unterschleißheim, Germany, in cooperation with Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, Berlin, Germany	"Lernscouts" ("Learning Scouts")	36
27	57	European Distance and E-Learning Network (EDEN)	European Distance and E-Learning Network	36
28	52	University of Education Ludwigsburg, Germany	Medienethnographische Forschungsstelle (Centre for Ethnographic Research in Media) Mediendidaktische Grundlagen für Realschulen im E-Learning-Kontext	33
29	114	Nerve Centre, Derry~Londonderry, Great Britain	Creative Learning Centre	33
30	29	Consortium of local media and local governments	Competition Media Bubble	32
31	44	Stiftung MedienKompetenz Forum Südwest, Ludwigshafen, Germany	Pointed Ears (Ohrenspitzer)	31
32	13	Cyprus Community Media Centre (CCMC) - United Nations Development Programme (UNDP) - Action	Community Media Centre	29

		for Cooperation and Trust in Cyprus		
33	91	Public TV of Slovakia (STV)	TV series Media Spies	29
34	10	Applied Research and Communications Fund (ARC Fund)	Bulgarian Safer Internet Centre (SAFE-NET BG)	24
35	15	Obecně prospěšná společnost Sirius	Children understand the media– but in a different way! Media education in the family	24
36	33	Radio Plum'FM (Sérent, France)	La Plumobile	10

Now, in order to select the final best practices (we wanted to get to around a dozen cases, to analyse in depth), we could have just taken the first-ranked ones. However, we realized that had to consider two additional factors in our selection.

As we will explain better in the next paragraph, the first factor concerns the availability of information. This was a major obstacle thoughout all our research. Unfortunately, in many cases (around a half), we were not able to retrieve precise data on the budget of the projects. Considering that our second criterion of assessment was based on budget, and that up to 33 points (on 100) were assigned according to that piece of information, we realized that the unavailability of data could somehow distort the "competition" between cases. That is why we chose to take into consideration also a second rank list, which applied instead only criteria No. 1 and No. 3 of our assessment form, in order to see what the difference would be with the exclusion of the cost per unit points. What follows is the table (2.4) with the new ranking.

Table 2.4. Scores of the 36 cases selected in the second stage, based on criteria 1 and 3 (without cost per unit points)

Rank	ID	Organization / Promoter	Title of the project / case	SCORE without Cost per Unit points
1	109	Media Smart literacy programme - Be Adwise 2	Media Smart, London, Great Britain	67
2	40	Media Smart	Media Smart e.V., plus 5 partners	61

3	94	Sheeplive	eSlovensko, UNICEF, the Slovak Ministry of the Interior and Safer Internet Plus	60
4	105	Communities 2.0	Welsh Government (four partner organisations - the Wales Co-operative Centre, Pembrokeshire Association of Voluntary Services, Carmarthenshire County Council and the George Ewart Evans Centre for Storytelling at the University of Glamorgan)	53
5	39	Mediale Bildwelten Sonderpreis "Medienkompetenz von und für Jugendliche" ("media literacy and youth")	Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK) und das Bundesministerium für Familie, Senioren, Frauen und Jugend	51
6	5	Média Animation	Média Animation - Ministry of Education and Ministry of Culture	47
7	22	Project Evvoluce	Ochrana fauny České republiky o.s. Partner projektu - ZO ČSOP 11/11 Zvoneček	47
8	7	Action Ciné Médias Jeune	Action Ciné Médias Jeune asbl	47
9	3	Media Smart	Raad voor de Reclame (Conseil de la Publicité)	44
10	111	BBC Learning	BBC	43
11	41	Medienfit in 30 Tagen LOOK THERE! ("SCHAU HIN!)	Vodafone (telecom operator), ARD (television), ZDF (television) and TV Spielfilm (publishing house).	41
12	1	Wiener Bildungsserver ("Vienna Education Server")	Wiener Stadtschulrat (Vienna City School Board)	41
13	74	Mediawijzer.net, expertise centre for media literacy	ECP-EPN, an information society platform; Kennisnet, an expertise centre for ICT in education; The Netherlands Institute for Sound and Vision,	41

			NIBG (Nederlands Instituut voor Beeld en Geluid); NTR, a Public Broadcasting Company; The Institute for the Public Libraries Sector, SIOB (Sectorinstituut voor Openbare Bibliotheken).	
14	31	Mediakasvatusseura	Finnish Society on Media Education	40
15	49	"Advanced Age and Media"	University of Leipzig, Germany	40
16	84	Literacia Mediática - O Portal da Literacia para os Media	Informal Group on Media Literacy, which includes representatives from National Commission for UNESCO, National Education Council; Media Regulatory Body, Media Office; Ministry of Education; Unversity of Minho's Communication and Society Research Centre and RTP - Public Servise Broadcasting.	39
17	74b	IT Competency Framework for teachers	Kennisnet (public semi-governmental organization)	39
18	19	Reading literacy and project education	Abeceda (Civic Association), Most, Czech Republic	39
19	25	Media School	Salesian Youth Centre	38
20	85	Media Lab	It is the same company.	38
21	103	Filmpool Nord	Filmpool Nord	38
22	35	France TV Education - www.lesite.tv	France 5	37
23	55	"Lernscouts" ("Learning Scouts")	Microsoft Deutschland, Unterschleißheim, Germany, in cooperation with Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, Berlin, Germany	36
24	57	European Distance and E-Learning Network	European Distance and E-Learning Network (EDEN)	36

25	34	Pubmalin - Media Smart Plus	Union Des Annonceurs (UDA)	35
26	52	Medienethnographische Forschungsstelle (Centre for Ethnographic Research in Media) Mediendidaktische Grundlagen für Realschulen im E-Learning-Kontext	University of Education Ludwigsburg, Germany	33
27	114	Creative Learning Centre	Nerve Centre, Derry~Londonderry, Great Britain	33
28	29	Competition Media Bubble	Consortium of local media and local governments	32
29	68	MLEDU - Media Literacy: 21st Century Approach to Education	Estonia - Latvia Programme	32
30	44	Pointed Ears (Ohrenspitzer)	Stiftung MedienKompetenz Forum Südwest, Ludwigshafen, Germany	31
31	102	Books on Media Literacy	Swedish Media Council	29
32	91	TV series Media Spies	Public TV of Slovakia (STV)	29
33	13	Community Media Centre	Cyprus Community Media Centre (CCMC) - United Nations Development Programme (UNDP) - Action for Cooperation and Trust in Cyprus	29
34	10	Bulgarian Safer Internet Centre (SAFE-NET BG)	Applied Research and Communications Fund (ARC Fund)	24
35	15	Children understand the media– but in a different way! Media education in the family	Obecně prospěšná společnost Sirius	24
36	33	La Plumobile	Radio Plum'FM (Sérent, France)	10

The second factor we decided to take into consideration in our final selection of best practices

is the media literacy focus of each project, i.e. the specific competence that each project targets (information collected in the fourth part of the assessment form, in which the evaluators had to decide whether a project focused more on Access, Analysis, Evaluation or Creative Production skills).

As a result, considering everything we said so far, we made the choice of selecting projects showing different media literacy focuses, putting them into separated categories.

That is why our final selection of best practices is the following:

Table 2.5. Best practices of informal media education in EU countries

Criteria	Projects / Initiatives
Fostering Access to Media	- Communities 2.0 - Wiener Bildungsserver - Kennisnet
Fostering Analysis of Media content	- Media Smart - Project Evvoluce
Fostering Evaluation and awareness	- Sheeplive - Mediakasvatusseura (Media Education Centre) - Abeceda
Fostering Creative Production	- Média Animation - Mediální škola/Mediálna škola (Media School) - Mediale Bildwelten Sonderpreis

Naturally, the process we followed is far from being perfect. It can only be considered an original attempt to deal with the two-fold problem outlined in the previous paragraphs: evaluate a variegated and diversified pool of cases all falling under the category of informal media education, without giving up to a sufficient degree of objectivity and impartiality in the selection of best practices. We only hope that a clear exposition of the strengths and the weaknesses of the methodological process we designed can contribute to the development of the studies on this topic from the scientific community.

2.3. Most important research difficulties

As already mentioned, one of the obstacles encountered in our research is represented by the **very high number of projects which can be potentially considered as informal media education activities**. As it's evident from previous research (Tornero, Gastaldi and Castillo 2003, 14; Parola, Ranieri and Trinchero 2010, 9; Fuchs 2012, 14-32), there are hundreds of

projects of media education, in the international, national and local contexts.

Trying to collect them all, either for statistical purposes or for analytical purposes, would be a very hard – if not impossible – mission.

In the case of our research, we dealt with around **140 heterogeneous European projects/organisations** providing informal media education: as said, we channelled most of them in our assessment process of selection of best practices (the initial selection base pooled 114 cases), while others (around thirty) have gone through a qualitative analysis as single case studies. Anyway, the sheer number of projects represented a **meaningful obstacle in terms of time needed to collect and analyse information**. Probably, the creation of a single register (for instance, at European level), of collectively updated datasets or of an observatory concerning these projects, could help and facilitate future research, allowing to save time and to focus more on the analytical tasks of investigations.

Another major obstacle in our research was the **availability of information**.

This problem was **two-fold**: on one side, we encountered several **linguistic barriers**, primarily as for those resources available on line but only in local languages. In some cases we have been able to overcome these barriers, but that was not always the case. That is why the use of English (at least in the provision of basic information about a project) could be certainly encouraged by policy-makers at national and local levels.

On the other side, the **majority of projects** just **did not provide sufficient information** concerning:

a) the **financial aspects** of projects (costs, funding, etc…),

b) the **methodological approach** adopted

c) the type, if any, of **evaluation activities**, or simply feedback on the impact of the project.

Another major obstacle in this research has been widely discussed in the previous section: it regards the **blurredness of some theoretical and analytical categories**. Examples are the distinction of informal media education projects from other media education activities (in some actual cases not easy in spite of the analyses deployed in section 1 of the study), or the concepts of *impact* or *efficiency*.

From this point of view, a more stable and shared definition of concepts, categories, variables and even indicators should be definitely a step forward for future research.

SECTION 3. Best practices

3.1. Fostering media literacy: best practices in European Union countries

Among the main aims of our research, the selection and the analysis of the best practices in the field of media education in informal and non formal contexts is certainly one of the most useful, because so often organizations, individuals as well as governments can learn and be inspired more from what has actually been done by others elsewhere than from formal theories or abstract conceptualizations, in a positive process of imitation of and learning by others' experiences.

As we already highlighted in the previous section (section 2), in order to select our best practices we had to overcome a number of obstacles and methodological difficulties, mostly connected to the gathering of information concerning the different cases and the choice of the criteria to select the most meaningful ones.

In the end we were able to select around a dozen cases which we deemed successful, effective and efficient, in relation to the three chosen criteria of pedagogical effectiveness, cost efficiency and impact.

Considering the most important categorizations of media literacy competencies (Tornero 2004; Celot and Tornero 2009; Jenkins 2009; Calvani, Fini and Ranieri 2009), in this section we will analyse and present our best practices according to the different competencies on which each practice focuses, dealing first with the cases of projects fostering access to media (par. 3.2), secondly with the ones fostering analysis of media content (par. 3.3), then with the ones which aim to raise evaluation skills and awareness on the use of media (par. 3.4), and lastly with the cases fostering creative production of new media content (par. 3.5).

Table 3.1. Best practices of informal media education in EU countries

Criteria	Projects / Initiatives
Fostering Access to Media	- Communities 2.0 - Wiener Bildungsserver - Kennisnet
Fostering Analysis of Media content	- Media Smart - Project Evvoluce
Fostering Evaluation and awareness	- Sheeplive - Mediakasvatusseura (Media Education Centre) - Abeceda
Fostering Creative Production	- Média Animation - Mediální škola/Mediálna škola (Media School) - Mediale Bildwelten Sonderpreis

3.2. Fostering Access to Media

3.2.1. Communities 2.0

One of the most interesting European cases of projects promoting access to media is

Communities 2.0, a project created by the Welsh government through a partnership of public and private organizations, including Wales Co-operative Centre, the Pembrokeshire Association of Voluntary Services, Carmarthenshire County Council and the George Ewart Evans Centre for Storytelling at the University of Glamorgan.

Communities 2.0 aims to spread ICT and the knowledge of digital media among small enterprises, start-ups and existing organizations, community groups, associations or particular groups of people (elders, unemployed, etc.).

The project started in 2009, thanks to the main funding of the European Regional Development Fund, aiming to help the development of the area of Convergence, the zone of Wales including the 15 Local Authorities of Isle of Anglesey, Conwy, Denbighshire, Gwynedd, Ceredigion, Pembrokeshire, Carmarthenshire, Swansea, Neath Port Talbot, Bridgend, Rhondda Cynon Taff, Merthyr Tydfil, Blaenau Gwent, Caerphilly and Torfaen.

Through training, mentoring, technical support, ICT-related business support, research and sharing of best practice, the programme was able to reach around 20.000 people in 4 years (2009-2012), providing assistance *in loco*, organizing courses and training sessions, providing suggestions on line on the best ways to get someone acquainted with digital technology (pushing towards an "intra-family" training, for example with parents or grandparents, or with friends), and offering "How to" manuals, video-guides and links related to basic operations with computer as well as more complex uses of software (such as video and audio editing, digital photography, etc.), or the creation of a website and cloud computing.

The inspiration of their activities comes directly by the idea of digital inclusion, which in the programme is defined as "an agenda about people and improving their lives, being able to communicate more easily; getting goods more easily and for lower prices and about being able to access public services more easily. Digital inclusion is also about reducing social isolation. It is about people being able to benefit, both as citizens and consumers".

As a result, the programme is designed to reach different targets in various contexts of stronger or weaker digital exclusion, and carries on different activities (they also run their own blog, in addition to the presence in all main social networks), ensuring a high level of involvement of users and - what is even more important - of the people around the final users. In fact, their
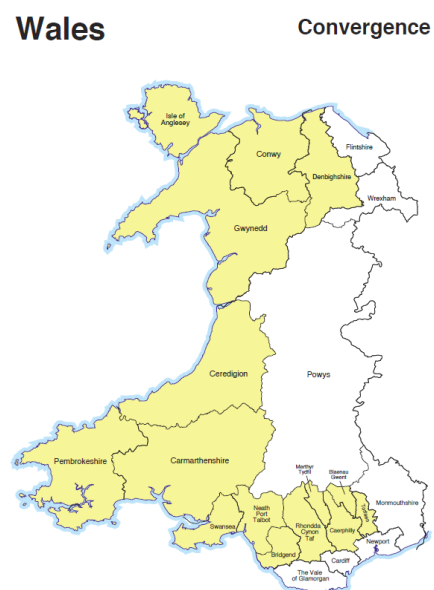
"appeal" to contact them and benefit from their services is mainly directed to community organizers, social housing landlords, group leaders and voluntary association managers, among the others. The impact factor of the programme is even bigger thanks to the "train the trainers" courses, which teach people (such as social operators or simple voluntaries) how to teach about the digital world.

Even if we are analysing this case as focused mainly on access, it is worthy noting that Communities 2.0 enhances also individual and organizational competences related to the creative production of media content and to the awareness on the use of digital tools, resulting in a multi-focal educational project.

These characteristics allow us to make three positive considerations about the programme:

a) the project ensures a higher level of participation and involvement in comparison to programmes conceived as one-direction activities of knowledge transmission (typical of formal media education), thus fully developing the potential of non-formal media education directly in the place where education is needed (enterprises, social centres, communities);

b) the strategy of the programme is evidently based on the awareness of the close relationship between digital inclusion and full citizenship, because digital competencies are not presented and taught as a learning outcome *per se*, but as effective tools directly connected and pragmatically tied to everyday life of people, of associations, of enterprises; as a matter of fact, the programme is implemented through networks and structures which exist independently from the programme, overcoming in this way the potential barrier which sometimes can be created between a learning environment and what is seen as "real life";

c) the programme strongly supports the economic development and the growth of the region, because digital technologies allow enterprises, organizations as well as single users to improve their business profiles and their attitudes towards everyday problems, making people save time and money (economic capital) and stay "connected" (social capital) in their communities and beyond.

Furthermore, Communities 2.0 developed - together with the Welsh government - the Digital Inclusion Wales Stakeholders' Forum, a place to discuss policies and strategies to fight digital divide in Wales, so paying attention also to the political and strategical side of the issue they deal with.

In accordance to the European standards, the programme appears quite transparent as for responsibilities and accountability of results, providing information on all the subjects involved,

additional financial reports if requested, and sound methodological information on the development of the programme. The only negative side of the project resides in the pretty high cost of the programme (around 13 million of euros for the period 2009-2013), which makes the programme hardly scalable or reproducible without the involvement of public governmental authorities. But yet, their innovative approach, structural organization and strategic conception make Communities 2.0 one of the European best practices to look at when we discuss about non-formal media education.

3.2.2. Wiener Bildungsserver

We have selected among top three media literacy initiatives in category access to media the project run by Wiener Bildungsserver ("**Vienna Education Server**")[9] which is a non-profit organization founded in 1997 under the name "ICE Vienna - Internet Centre for Education". It is a collaboration platform and hub for the institutions involved. It is a network of individuals and representatives of various educational institutions and branches in the City of Vienna (Wiener Stadtschulrat - Vienna City School Board), aiming to promote media activities in school and in non-school related fields and to provide access to information and communication technologies to all population groups. In fact, it provides also many materials on evaluation and awareness too.

There were different "independent" websites specifically designed to various target groups, each providing media education materials and further links: netbridge.at (coordination and trends), ideenkiste.at (elementary school teachers and parents of 0-6-years-old children), lehrerweb.at/ (teachers), http://kidsweb.at (children) and http://elternweb.at/ (parents). We are going to describe and comment on each website separately.

The Netbridge Project is coordination, country-wide (including Germany) professional contact (it claims to have a few thousand contacts) and trend-development point for ICT, especially for new media, in extra school activities. It operates since 2000. The project cooperates with WienXtra Medienzentrum, Institut für Freizeitpädagogik and ÖIAT (Österreichischen Institut für Angewandte Telekommunikation). The project operates following sub-projects:

- Project "**JUX - Jugendarbeit mit Linux**" (**Jux – the Work of Youth with Linux,** www.jux-net.info)** functions since 2002. It is actually free learning and gaming software. Its purpose it to allow in easy way to learn how to use PC. It has already third version. Each version is for different age group.

- **Project WienerWand (**www.wienerwand.at)** is about cooperation of the city with graffiti

- Project **Wiener Radiobande** (www.radiobande.at). This project gives practical experience to students of Vienna schools (age group 6-19 years) to get involved in all

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9 http://wiener-bildungsserver.at/ueber-uns/geschichte-des-vereins/

aspects of radio work. The project runs since 1995 and it has received numerous awards since then, including European Podcast Award 2009.

The Netbridge project offers also links to various studies on media education done in Austria, Germany or the UK.10

There is also present a link to an educational film on this website (www.sexwecan.at). This film with the title *Sex we can?!* is dedicated to teenagers 14-16 years old. The animated film combines most recent findings in film and education about sex. It provides answers to most typical questions about sex by teenagers. The film received second prize at Corporate Media Festival in Cannes 2010.

The website www.ideenkiste.at is simple in its design which faciliates orientation. The website has motto "Education starts in kindergarten." It actually contains only limited number of topics related to the media use and education. In section "Mediathek" it provides short descriptions od recommended titles - books, CDs with fairytales and plays for children (either movies or voice only or computer games). It designates proper age category. However, there are limited examples selected only (up to 10 for each category). Further, there are no suggestions for 2013 (these we found in "sister" portal dedicated to teachers). Also, only tips for Internet links /sources are really accessible. The further search in this last category provides access to ZOOM Trickfilmstudio (http://www.kindermuseum.at/). This offline studio teaches pupils how to use creativity in film/video production. However, this is a paid experience.

Under "Early Education" there is explained concept of literacy and four basic methods used in reading literacy at kindergarten level.

There is a chat section. This, however, contains only 20 contributions and mentions 57 registered members. The last contribution was from 2010.

Taking into account that this website is primarily focused at help for parents and teachers in various issues related to kindergarten age children and related activities, we can conclude that this is certainly very unsuccessful part of the project. Therefore, we contacted the providers with the question how they would evaluate success of their web.

The website www.lehrerweb.at/ is again very simple in design. There is recommended most recent literature (fiction books) for children at three levels of education as well as professional (non-fiction) literature. Each item contains key words (e.g. media criticism). It offers short summary, cover picture, price and name of the publisher.

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10 See http://www.edugroup.at/education-group/detail/medien-studien-der-education-group.html, http://www.mpfs.de/fileadmin/JIM-pdf11/JIM2011.pdf , http://www.mpfs.de/fileadmin/KIM-pdf10/KIM2010.pdf, http://www.mpfs.de/fileadmin/FIM/FIM2011.pdf, http://www.saferinternet.at/fileadmin/files/Online_Communities_Studie/Ergebnisse_Safer_Internet_Quantitativ_Ultimativ.pdf, http://www.saferinternet.at/fileadmin/files/Online_Communities_Studie/Bericht_Safer_Internet_qualitativ_Online_Version.pdf.

Under Media Library it offers links to "new media" which actually contains library of various sources present in modern library (e.g. Books, DVDs). Surprisingly, under "Themenboxen" it does not contain any media literacy topic.

We have found (somehow hidden) also official recommendations for the efficient use of ICT by teachers, including checklist of competencies. In addition, there was material (worseheets) for begginers in ICT (IKT Fit) which we appreciated both for its simplicity (in explaining, using also visual documentation) and complexity (in covering all aspects), for work with a PC, Internet and various software (e.g. Paint).11 There also is a special brief material related to work on the Internet. This material (Leitfaden zur "sicheren" Internetnutzung) gives basic tip for Internet safety, including further links for specially suited searrch engines for children, especially created websites for childre and further links on Internet safety.12

We have also found section on "Learnplattform ICE-Vienna"13 which includes various e-learning courses developed in Vienna. Among hundreds of courses and teaching plans we have found a few dozen courses on media education. These sources are available only after online registration.

Finally, under section "Materialien-Sammlung" we have identified additional, freely available sources for media education.14 The topics expalined in a simple language how the book is being produced and the invention of script. There were also various types of "domino games", questionnaires, searching-finding games and similar materials which served as memo-tools for learning terms associated with these activities or inventions in playful way.15

There is a chat section too. Although it contains 7200 contributions and 842 members, a detailed analyses shows that there are rather random or occasional discussions related to announcements of the managers of this web. For example, in late May 2013, the last entry was from February 8, 2013, and it was reaction to entry from February 3, 20103. Previously, last entry was from 24 November 2012, and this activity (request to participate in answering questionnaire) ended on 27 November 2013.

The website http://elternweb.at/ included relatively little on media education. It has "Kind & digitale Medien" section16 which in further subsections and links informs about Internet safety. It refers also to sheeplive project.17 It deals a lot with reading literacy too.

Overall, this Austrian multidimensional project contains many useful ideas and links on various aspects of media literacy. However, these are somehow not so well concentrated, so it may take effort to find all of them. Further, as mentioned, access is often limited by a need to register.

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11 http://lehrerweb.at/materials/sek/inf/iktfit/index1200.html
12 http://www.lehrerweb.at/fileadmin/lehrerweb/redaktion/didaktik/doc/sicheres_internet.pdf
13 http://learn.ice-vienna.at/course/category.php?id=246
14 http://materials.lehrerweb.at/medienerziehung.html
15 http://www.lehrerweb.at/materials/gs/medienerz/print/buch_entst/buch_setzleiste.pdf
16 http://elternweb.at/freizeit/kind-digitale-medien.html
17 http://elternweb.at/freizeit/kind-digitale-medien/sicherheit/sheeplive-zeichentrickfilme.html

3.2.3. Kennisnet

Our third best practice as concerns projects promoting access to media is represented by Kennisnet, a Dutch public organization which provides educational content and support in the use of ICT, targeting mainly teachers, pupils and parents. Kennisnet stimulates the use of information technology in educational processes by providing technical and practical support for several innovative educational initiatives. They help institutions in the primary, secondary and vocational education to maximize the power of ICT.

Kennisnet "ensures that educational institutions are aware and take advantage of the opportunities offered by ICT. Research has shown that, for the use of ICT for educational purposes, a balanced and coherent use of four building blocks is essential. These blocks are: vision, expertise, digital learning materials and ICT infrastructure. Kennisnet facilitates the schools to achieve this. Barriers are removed and the strengths of the educational sector are bundled together", they state in their website.

Among their various activities, they provide educational online games for younger pupils, manage a research portal of educational content (www.davindi.nl) for students and teachers, provide a virtual platform to connect teachers and school managers in the whole country in online communities, allowing an easy share of best practices and experiences, and help teachers to be competent in the use, for example, of multimedia learning materials, interactive whiteboard, video conferencing (for distance education), instructional videos and digital technologies in general.

Of special importance seems to be IT competency framework for teachers[18]. In this Framework, Kennisnet describes which skills teachers need to integrate IT in such a way that it makes their education more attractive, more efficient or more effective. The Framework applies to teachers in primary, secondary, and vocational education. Within the framework that Kennisnet has developed approach to ICT is done differently, from the profession of the teacher, describing how IT can support each key task. We would strongly recommend to disseminate this excellent and science-based tool to be used by other teachers using ICTs.

Kennisnet is also part of European Schoolnet, a network that pools 30 different European Ministries of Education together with the aim of promoting innovation in educational environments at all levels.

3.3. Fostering Analysis of Media content

3.3.1. Media Smart

A very simple and successful format of a media education project related to the analysis of media content is the one proposed and supported in a good number of European countries by

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18 http://www.kennisnet.nl/fileadmin/contentelementen/kennisnet/Ict-bekwaamheidseisen/it-competency-framework.pdf.

local advertising sector associations and by various companies and corporations, a programme in most cases named "Media Smart".

Media Smart develops and provides (free of charge and on request, through simple agreements with schools) educational material to primary schools (typically in classes of pupils aged 6-8 to 11 years old). The learning material is developed, reviewed or approved by teams of independent experts of media literacy (which guarantee the quality of the learning material: typically they include scholars in media studies, educationalists, but also representatives from organizations advocating for children and parents), and aims to lead the pupils through the reading and the analysis of mass media products - typically commercial advertising - in order to differentiate informational content from persuasive or commercial content, or facts from opinions, to explain the role of content providers and the interests behind the various media messages. The main goal is to develop critical thinking and autonomous judgement, heavily relying on discussion, group work, practising communication in different media formats, and open-ended enquiries which do not assume intrinsically positive or harmful effects from media.

At the moment (2013), the programme has already been developed in Europe (with almost identical features) in 9 countries:

- UK (since 2002)
- Germany (since 2004)
- Netherlands (since 2004, under the name Media Rakkers)
- Belgium (launched in 2005 by the Belgian Raad voor de Reclame - Conseil de la Publicité)
- Sweden (since 2005)
- Finland (since 2006)
- Hungary (since 2007, under the name Médiatudor)
- Portugal (since 2008)
- France (launched in 2009 by UDA - Union des annonceurs, under the name Pubmalin - Media Smart Plus).

This format derives from an educational programme which was started in Canada in 1990 by an organization named Concerned Children's Advertisers (a non for profit organization funded by advertisers and corporations such as McDonald's, Coca-Cola, Hershey's and Disney), and is achieving a growing success all over Europe, having reached millions of students and a growing number of schools every year.

3.3.2. Project Evvoluce

The aim of „**Project Evvoluce**" (201-2012)[19] was to develop cross curriculum activities by merging environmental studies with multicultural, multimedia, social, and European studies. The project was run by an NGO - Centre for Ecologic Education (Centrum ekologické výchovy) Tábor and Ochrana fauny České republiky o.s. in the Czech Republic, in cooperation with ZO ČSOP 11/11 Zvoneček. Project Evvoluce has been financed by the government of the Czech Republic, the Ministry of Education, and has been endorsed and sponsored by the EU. The total budget was around 800.000 EUR. It reached about 8.000 pupils which represents relatively high production costs of 100 EUR per unit.

Target group included both teachers and students of primary schools. The organisers believed that merging different subject will foster innovation, creativity, and enthusiasm in the classrooms. A team of skilled environmental, biological, and pedagogical specialists were recruited to develop the teaching materials. The goal was to help schools and teachers combine environmental education with other subjects while providing interactive materials to be used in class.

In the project there participated 579 schools, 3157 pupils participated in testing educational materials and there were 173 seminars for lecturers (4148 participants).

Output consist of 30 educational packs, each with a special cross curriculum topic. However, only five educational packages actually were related to media education (and environmental education). Two educational packages were designed for 4th and 5th level of primary school, one educational package was for 6th and 7th level of primary school and two educational packages were aimed at 8th and 9th level of primary school.

Every pack contains worksheets, presentations for the interactive board, a teacher's book, and additional resources, including visuals, etc. All materials are downloadable from website and available for free. Every educational pack was tested at various elementary schools giving us the opportunity to refine materials and perfect the learning cascade, ensuring the highest level of interaction and assimilation of knowledge.

We appreciated creativity, cross-curricularity and adaptability of this project on, but not only on, media education. A very important aspect was that all materials were extensively tested. We noted that materials were dowloaded only about 100 times each, although some parts were more

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19 http://www.evvoluce.cz/projekt-evvoluce/projekt-evvoluce.php.

popular (e.g. one working list - Cast Away - was downloaded over 700 times).[20] Although the project is over, the website is still functional.

3.4. Fostering Evaluation and awareness

3.4.1. Sheeplive

The project **Sheeplive**, received 94 points. The project Sheeplive was produced by an NGO and with support of the EC and various Slovak and international organisations. It was also broadcast by the public TV in Slovakia (the cartoons were broadcasted 324 times in the years 2011 and 2012). Apart, it is broadcast in many regional and religious TVs in Slovakia (approximate total number of broadcasts 4,000 times within 2011-2012) and also in Czech Republic and by Austrian TV. The cartoons are freely available on the Internet (website, but also some parts onYoutube). This seems to be an outstanding informal initiative focusing on media/digital literacy of young children. This programme received highest ranking among all programmes we have evaluated, if we include also financial aspects. The programm is thus also very cost-efficient (cost per unit), which is understandable, considering its reach via television broadcast and internationally.

The civic association eSlovensko has been producing a series of cartoons Sheeplive (so far 24 parts) with the support of various domestic donors and Safer Internet Programme of the European Union already for some years. The authors of the project already created translated versions of the cartoon for the minorities (Hungarian, Roma) and added useful didactic content to project's website in some other foreign languages – see sheeplive.eu. The Slovak and international versions of website (OVCE.sk / Sheeplive.eu) attracted over 854,597 visitors till the end of 2012, who viewed 3.532,158 pages during the same period. Almost 39 % were „returning visitors".

Sheeplive Cartoons have been seen on YouTube channel 1.761,084 times till the end of 2012 (in various linguistic versions). The most watched episode of the cartoon in the Slovak language reached over 70 000 views. However, Facebook page "OVCE.sk" had only 1,772 „friends".

High numbers of viewers and the fact that the authors have been producing new episodes every year, prove popularity of this series. Since every episode can be replayed and easily localized for different language, project has a high cost efficiency. The project, including various side-productions, cost about 400 000 EUR.

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20 http://www.evvoluce.cz/vyukove-balicky/balicek01/f1_pl1.pdf.

Allegedly 100 000 copies of workbooks have been distributed at primary schools in Slovakia. Sheeplive Comics produced in children magazine Maxik resulted in 800,000 printouts within the project.

There are dubbed episodes (Roma, Hungarian each 4, Chinese 21, Estonian, Lithuania, German, Slovenian each 9), and/or episodes with subtitles (in all languages, 21 languages and 21 episodes each, in addition to 4 episodes in Roma with Slovak subtitles).[21]

In addition to cartoons available for free on project's website in 25 languages, the website features multiple choice tests with topics covered in diferrent episodes; vocabulary of internet-specific terms and explanation of emoticons.

The project focuses on the safety of children and youth, in particular the risks related to the internet, mobile phones and new media technologies. The project serves as a prevention tool for children, wittily shows teenagers a mirror of their improper behavior and gives adults an opportunity to learn. It has didactic and playful content. The portal is designed to be user-friendly for the visually impaired and its rules also accept other handicapped group.

The cartoon series for children goes back to the traditions of original cartoons for children and youth traditionally created in the former Czecho-Slovakia. The first four pilot episodes were premiered on 8 October 2009 and dealt with the following topics: Coatless (Publication of photos and videos with naked parts of the body), Don't Dance with the Wolf (Misuse of photos and videos), Secret Friend (Grooming), White Sheep (Discrimination and racism on the internet). A further five episodes were premiered in Slovakia since February 2011, in co-operation with the Austrian Institute for Applied Telecommunication and the University of Ljubljana (Slovenia), with financial support EU Fundamental Rights and Citizenship Programme. Project was supported by Slovak Audiovisual Fund too. These parts included Ninety nine (Lucky chain letters?), Burping Man (The Internet always remembers your past mistakes), Beauty Crown (Anorexia, "beauty recipes" on the Internet), Revenge (Cyberstalking), Speaking trumpet (Phishing). In 2011, four new episodes were premiered: Carnival mask (Imitation of idols in dangerous scenes), A Thousand Friends (Virtual friendships), The other side (Social equality), Fireworks (The risks involved in the production and use of explosive materials). A further eight episodes were premiered in 2012: Masquerade (You never know who is on the other side of the internet or the mobile phone), Hands up (Vulgar language and gestures), Unknown mobile (Respect the privacy of your friend. Etiquette of mobile communication), Thick neck (Cyberbullying), Mobil mania (Mobile addiction, etiquette of mobile communication), Presents (Online shopping. Shop only what you can afford), Snow game (Recording of violent and humbling scenes - Happy slapping), Muddy heads (PC games

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21 http://www.zodpovedne.sk/pocitadlo.php?subor=Vyrocna_sprava_Final_public_report_2011-12.pdf.

addiction).

As mentioned, the internet portal was launched in 2009 in the Slovak version and in versions for minorities living in Slovakia (Hungarian, Roma). Didactic and playful content was gradually added to the site and in 2013 it was extended to the outside the EU international level (Russia, China). The language versions include German, Slovene, Hungarian, Roma, sign language (Slovakia), and Slovak with English subtitles. Thus, there were in total 15 cartoons in sign version for deaf persons and a there are 24 cartoons in version with audiocommentary for blind audience.   The   NGO produced 601 episodes of Sheeplive cartoons within the different linguistic versions. This makes the total duration of all the material produced to over 30 hours.

The portal is designed to be user-friendly for the visually impaired and its rules also accept other handicapped groups (for instance persons with physical handicaps and users with alternative display devices).

Considering the above mentioned, this programme can be still seen as basic from the point of view of innovation level (tradtional fairy tale). Yet it also offers interactive tools to test the gained knowledge. Episodes are independent and cover different aspects of mobile and internet communication. They are very logical, simple and always contain a "lesson learnt". The multi-level content communicates different messages for various age groups and thus it is attractive to all of them. This programme is very supportive for development of key competencies in ML, since it shows real life examples and sets them in a non-probable environment of a sheep farm. Every episode is based on a simplified real example and clearly shows wrong or the right behavior in handling media. The project content seems to be correct. The project can be supportive for cooperation between a teacher and student, since the website provides tools for testing the knowledge acquired while watching. Teachers can also use website's vocabulary and list of pictograms and emoticons. Potential of the sustainability is also relatively high, as the website only needs basic maintenance. The project has chosen an attractive and funny form for presentation of new media problems. The content flows just at the right pace and is easy to follow even for younger children. In summary, its pedagogical - educational evaluation/impact suggests that it managed to attract (in a sense of getting attention or awareness, at minimum) quite large target audience. Further, the programme fared well at international festivals too. The cartoons received international awards in 2009-2011: in 2011, Special Recognition, European Award of Excellence, City for Children, Stuttgart, Germany. Best Motion Picture at European Prevention Film Festival for project Sheeplive, Székesfehérvár, Hungary. Professional Audience Award at European Prevention Film Festival for project Sheeplive, Székesfehérvár, Hungary.

2010: Prix Danube Award at the 20th Film Festival, Bratislava, Slovakia. The Official Selection in the TV Series category at the International Animated Film Festival in Annecy, France. Rainbow Marble Award for responsible approach at the International Advertising Festival, which is part of the Zlín International Film Festival for Children and Youth, Czech Republic.

2009: International Jury Award at the 36th Ekotopfilm Festival, Slovakia. ITAPA International

Congress Special Award, Slovakia. First Prize in Slovakia in the European Crime Prevention Prize competition, Slovakia.

There can be also seen an international impact of this programme in a sense that this programme/cartoons have been translated or are being translated into almost two dozen languages even outside Europe.

In addition, a survey about impact of this programme has been done by a psychologist (Tomková, 2012) among children. There are two basic data available: either for spontaneous recall of the programme or for the navigated recall of the programme. In the target group among 9 -10 years old pupils, 88 % claimed that they have seen this programme. However, in a spontaneous recall this number was only about 21-22 % in the target group. Overall, among children (9-18 years old) cartoons were familiar to two thirds and have been seen by almost 56 % of the target audience. Significantly, those kids who have seen this cartoon at least once, most often have seen it on TV, YouTube or during school lessons. The younger were children, the more of them knew Sheeplive and also watched them.

In conclusion, it seems that some old-fashioned pedagogical-educational approaches – cartoons/fairy tales - can still work relatively well in media education. This approach seems to arose some attention, but it remains open question what is its real pedagogical-educational impact (which is difficult to measure).

3.4.2. Mediakasvatusseura (Media Education Centre)

The Finnish Society on Media Education, founded in 2005 by Finnish researchers and practitioners within media education, is an association operating nation-wide in two main languages (Finnish and Swedish). The organization and its activities get their funding from the Ministry of Education and culture. Their aim is to support and develop the field of research and practices concerning media education in the country, contributing to the public debate and providing opportunities to share media educational experiences online and offline. Aiming at youth civic engagement, in September 2007 the Finnish Society on Media Education opened a web portal called Mediakasvatusseura (Media Education Centre), at the address www.mediakasvatus.fi. This web portal is directed to professional educators and workers, researchers, students, voluntary organizations and parents.

The mission of the portal is to increase awareness as to media education and provide material resources for users in three languages. Around 20.000 visitors every month use the portal to look for material useful for their activities.

The website includes also news and information about events and conferences, a massive collection of material for different target groups, information about research and statistics, online forums as well as a survival kit for parents.

Part of the mission of the portal is also to improve co-operation between Northern Europe countries as concerns media education, making the knowledge about media education and latest research products available online.

Mediakasvatusseura proved to be a precious initiative, also as an "aggregation point" for all those who work or are interested in the field of media education, although many contents could be promoted with more innovative strategies, in order to catch younger generations more easily, even when not explicitly interested in the issue of media education.

3.4.3. Abeceda

The project Abeceda (Alphabet) was produced in the Czech Republic by an NGO. The project was called Abeceda (Alphabet) with subtitle Reading literacy and project education. This project received 73 points in our assesment procedure. The project was supported by the European Social Fund in total value about 580 00 EUR. It reached about 12 000 people, so cost per unit can be estimated relatively high 50 EUR.

The project had three phases. In the year 2010, mapping of literary literacy at Czech schools was done. In 2011, individual support for schools that joined the project was provided. In the last year, 2012, transfer of best practices was carried out into as many as possible schools.

The project aimed at promoting reading and media literacy at primary schools in three areas: readership and reading literacy, reading literacy and media education and reading literacy and creative writing. For this purpose, four materials freely downloadable from the web (after registration) are available. These materials have been dowloaded between 120- 200 times as of May 2013. Considering that these materials were already sent by regular mail on DVDs to 2,000 Czech primary schools, and for download one must register first, this shows relatively high interest among target audience.

Among the main outcomes belong: an Internet portal for teachers and pupils, a contest of a school magazines, a contest of a school literature almanac in all the regions of the Czech republic, CD-ROM with methodologies for teachers and electronic textbook for pupils.

The general portal (http://www.ctenarska-gramotnost.cz/) offers short short know-how focused at innovative approaches to teaching (each seen between 400 and 6 500 times). The e-learning courses on reading literacy (seen by about 1 800, internally evaluated by 8 people only) is more for self-evaluation of teachers. There are many other „guides", e.g. creative writing or analyses of films. There are also links to educational videos on YouTube (e.g. describing the use of electronic/digital textbooks or video monitoring of experimental teachning).

A special portal for children (http://www.sotkoviny.cz/) offers in playful form know-how 30 advices how to write e.g. riport, interview, commentary and comics. The final output includes

full-format school magazine. There are many other tips and advices, e.g. recommended journals and magazines from children. However, there are some limitations since everyone must first sing in in order to get full advice. These advices have been seen between 2,000 and 10,000 pupils.

Innovation level of this project can be seen as advanced. The positive factor is that project is operating even after the funding has expired. However, detailed analyses of all output suggests that this project was perhaps overpriced.

3.5. Fostering Creative Production

In many of the projects we found, we highly evaluated the pragmatic and innovative method of those initiatives relying on a "learning by doing" approach, in which final users (pupils, teachers, social operators, etc.) get acquainted with media and with the production of media messages by directly experiencing the problems and the possibilities connected to the use of media. Probably this aspect is mostly evident in those initiatives focusing on the media literacy competence of creative production of media content. Even if present in some of the cases previously analysed (such as Communities 2.0 or Kennisnet), in this paragraph we can develop a deeper analysis of three cases of media education projects directly fostering creative production, which can be considered as best practices.

3.5.1. Média Animation

Média Animation is an education resource centre. It is recognized and subsidized by the Ministry of Education and the Ministry of Culture of Belgium. It is also a centre for vocational training. Média Animation was founded in 1972, deriving from the merge between a film documentation centre and a musical information centre. It was granted crucial funding to support operators in the field of education along different action lines: consultancy on audio-visual and multimedia production, support in professional production to operators in the cultural and educational fields, media and multimedia education, awareness campaigns with political authorities and education authorities, training of teachers and educational mediators (social workers, educators, etc.), research and publication of educational works (such as the book and the website *Internet à la maison* - www.internetalamaison.be).
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The principal activities carried out by Média Animation focus on the teacher's training and the creation of new tools and methods to facilitate and support teaching, overall through innovative strategies such as new audio-visual techniques and multimedia equipment.

Média Animation's main objective is to enable the student to set up relationships, for any kind of document and through personal reflection and elaboration, between the six following themes:

Languages. Messages with texts, sounds or pictures are elaborate. They are constituted by many components organized to produce a particular meaning (framing, sounds, page setting…). The study of such languages is mainly based upon messages observation and analysis, and audio-visual documents production (pictures, newspapers, posters, video recordings, etc.).

Technologies. This concerns technical procedures and devices employed in audio-visual communication. The aim is twofold: to be able to use the daily life equipment and to discover the major media-related technologies.

Mental representation and picturing. This theme includes both the way by which each document represents its subject, and the possible impact of the document on the mental representation of the same subject.

Typologies. With a view to understanding media-related documents, it is essential to classify them according to their contents (sport, politics…), their genres (documentary, fiction, cartoon…) and so on. However, these categories are not homogenous and are the result of different approaches. This is aimed at teaching the students how to define audio-visual documents they discover and, at the same time, at raising their awareness about the subjectivity of any classification (by putting forward the same regular issues or dramatizing events, TV news may be seen as a soap, or a fiction may be seen as a documentary).

Publics. Here they take into account the approach used by a reader, listener or viewer to get the meaning of a document according to his intellectual level, centres of interests, etc.

Productions. It is important to be familiar with the world of media production, but also to consider all kind of audio-visual messages production, including the most handcrafted. As a matter of fact, educating the viewer to have a critical mind is possible thanks to an analysis that demystifies media production and broadcast.

Each theme only finds its meaning when related to the others.

This strategic design is actuated and empowered through the Médialab cell of Média Animation, which provides training and support for projects, enabling to create and edit audio-visual products, to create one's own website or to launch a communication campaign through the media.

The activities refer to the different kinds of media: video, sound, graphics, communication campaigns and multimedia more than ever.

In the end, it is the creative process of production of messages in itself which allows to gain know-how, awareness and a more fully developed media literacy, mainly through the learning by doing approach.

The annual budget of Media Animation is around 1,5 millions €, provided by different public authorities, both national and European (including EU and Council of Europe).

The evaluation methodologies are different depending on the framework. Lifelong Learning methodologies are not the same as for teachers training.
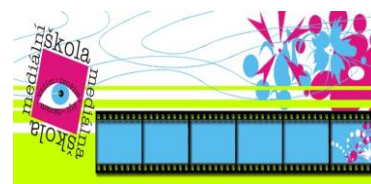
For example, in teachers training there is an external evaluation plus individual assessment. In adults training and creative production activities there is a collective evaluation process: a specific analysis of needs based on focus group, plus a quantitative evaluation. For the EU projects, there is an external evaluation.

Media Animation is also evaluated regarding their pluri-annual working plan negotiated with public authorities every 5 years.

A strong methodological awareness is evident in the various programmes of the centre, which is certainly an example of excellence in various fields of media education.

3.5.2. Mediální škola/Mediálna škola (Media School)

These are actually two projects which originally were co-organised by Salesian Youth Centre in Brno, Czech Republic, in cooperation with Salesian Youth Centre Laura in Bratislava, Slovakia. The projects have two independent websites (www.medialniskola.cz, www.medialnaskola.sk). The target group includes youth (15-20 years old), in the Czech case especially Salesians and those working with youth. In the Slovak case, programme is offered to schools, centres for extra-school activities and parishes. It seems that there is in both cases hope that skills and knowledge will be further disseminated/transferred. The project cost about 3 200 EUR and reaches about 20 people per course. The initial cost per unit was thus relatively high, about 160 EUR. Currently the Czech Centre charges participants with some 15 EUR fee each, while Slovak project charges 20 EUR per participant.

As mentioned, it was originally a Czecho-Slovak Salesian media project designed for young people, especially for youth centres animators. The both schools concentrate on gaining skills to critically evaluate media communication content and form, to lead other towards critical perception of the media and to express values and opinions in the media environment.

Media schools offer four to six basic courses delivered in the form of a workshop led by professional practically orientated media lecturers. Duration of the courses is within two years. In the Czech case there is also a final international festival of media production.

Topics covered include Internet, communication, audiovisual work, photowork, journalism, PR, ethics and advertising. The Czech project has moved towards more religious content as well as towards payful activities in 2013. It also included full-year work on own media project.

The Slovak project has by and large identical structure, with four specific headings (I See, I Live, I Create, I Give).[22] However, Slovak part included also focus at developmental agenda and more practical focus.

Some output (audio and video production) of the Czech and Slovak Project is available online.[23] These materials include both short examples from actual process of teaching/learning by doing, as well as, in most cases, final outputs.

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22 http://www.medialnaskola.sk/kurzy/
23 http://www.youtube.com/user/medialniskola?feature=watch

Czech video products have been seen between 40 and over 300 times which suggests low interest and thus also possibly low quality. Some are indeed simply music-theatre clips without much invention[24], others rather (intentionally) quite innovative PR or advertising campaigns, others contain short story in a few minutes[25] which, however, we believe, should be rather shoot in real life situation, and some focus at documenting in an entertaining way the very process of lecturing/learning by doing.[26] However, at least the lastly mentioned video would benefit from voice-over or any other background information about the content.

The video available at Slovak section seems to include some interesting ideas (topics, visual elaboration), however, it seems unfinished from this point of view.[27] However, there are other videos from and about Slovak project on Youtube.[28] These videos had mostly attracted hundres of viewers with two exceptions – video Red Ribbon[29] attracted over 2,200 viewers and video A Little Film[30] which was viewed by over 1,100 viewers. Some videos seem to present introducing social games for late teenagers as well as process of media education.[31] There is also video Prejudice[32] which present in unorthodox way that what may seem to be thief can be, in fact, a man providing urgent first aid. This story is certainly a bit bizarre.

In summary, output is by necessity of various quality, but it seems that there is indeed general trend towwards producing better videos. Also, in almost all cases the strongest part is background music, not visual part.

Some lecturing materials in the Czech project were also available online too (Safety in Information Jungle[33], Interhuman Communication, Voice Recording and Elaboration, Voice and its Features[34], Screenplay Writing). All are available only in the Czech, and occasionally in Slovak languages.
The first material is a well-prepared Power Point presentation in PDF. The second presentation is in PowerPoint. It is very short, very basic, and it moves towards intercultural religious dialogue. The third presention contains a lot of photos and graphs. However, it seems also too much focused at technical aspects of voice recording and storing. The fourth material is short, well prepared from the point of view of ideal combination of words and pictures, and seems to

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24 http://www.youtube.com/watch?v=Kj0ZWEwJOL0
25 http://www.youtube.com/watch?v=LS7EbM8kn_Q, http://www.youtube.com/watch?v=1dQRuk8fOWo, http://www.youtube.com/watch?v=RC_nD8oPp6Y.
26 http://www.youtube.com/watch?v=1dQRuk8fOWo
27 http://www.medialnaskola.sk/aktuality/2013/ucastnici-medialnej-skoly-natocili-klinicku-smrt
28 http://www.youtube.com/user/MedialnaSkola
29 http://www.youtube.com/watch?v=15XxCp0Kt2A
30 http://www.youtube.com/watch?v=3Le3MRpKQRU
31 http://www.youtube.com/watch?v=PNbTRp3QHLA
32 http://www.youtube.com/watch?v=wHh4r0k0uIg
33 http://www.medialniskola.cz/files/mes-b-1/bezpecnost.pdf
34 http://www.medialniskola.cz/files/mes-b-2/audio.pdf

target the key issues. The last presentation is also well-done – simply, transparently structured, and with two short tasks for students.

The Slovak project does not upload teaching materials, allegedly due to copyright reasons.

3.6. German Nation-Wide Competitions in Media Literacy

An important part of any educational activities should be, as we already mentioned, evaluation. The evaluation is important either for materials used in educational projects, or for measurement of impact of educational activities. Therefore, we have welcomed that in some countries (Austria, Czech Republic, Germany and Slovakia) there are actually regional or national competitions, either ad hoc or on annual basis, that evaluate various media literacy/educational programmes.

For example, in Germany there are various regular competitions that support various aspects of media literacy.

1) Dieter Baacke price for educational projects with children, youth and families.[35] Dieter Baacke prize is introduced by the Association for Media Education and Communication Culture (GMK) and the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth focused at exemplary media projects of educational, social and cultural work in Germany performed outside schools or in cooperation with schools. The focus of the award is outstanding media education: review is not only the product, but also the media educational process.

Dieter Baacke the prize is awarded in five different categories, each with 2.000, - €

prize. Projects for and with children, Projects by and with young people, Intercultural and international projects (eg promoting cross-border media projects or projects that promote intercultural exchange, or take into account the situation of children, teenagers, families with a migration background or their political participation), Intergenerational and integrative projects (eg media education cooperation, exchange between generations, family-oriented media relations, media educational programs in the context of inclusion and integration of children and young people with disabilities), Projects with particular network character (eg exemplary, innovative educational media collaboration of various institutions, media or media education dedicated individuals). Applications are invited from institutions, initiatives and individuals with innovative, original or daring projects to promote media literacy. The price depends on extracurricular projects support (such as youth centers, nursery schools, youth services and family education, media centers and media initiatives) and collaborative projects between schools and other institutions. Projects should be created in the previous year or be completed in the current year to the application deadline.[36]

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35 http://www.dieterbaackepreis.de/index.php?id=64

36
    http://www.dieterbaackepreis.de/index.php?id=72&tx_ttnews[tt_news]=24&cHash=289da629ebe00d59f4b75
    ea25fbc2d46.

2) medius - Prize for innovative, scientific and practical thesis. [37] This is organised by Freiwillige Selbstkontrolle Fernsehen (FSF, Volunteered Selfcontrol of TV), the Society for Media Pedagogy and Communication Culture (die Gesellschaft für Medienpädagogik und Kommunikationskultur, GMK) and German „Kinderhilfswerk (DKHW) since 2008. The prize aims to facilate trasnfer between science and praxis, to support interdisciplinary and international perspectives. There are clear selection criteria stated. The prize is 1,500 EUR which can be shared with up to 3 co-winners. The winners can also publish summary of their work in professional journal.

3) MB21 - Media imagery prize "media literacy for youth".[38] This is nation-wide prize for best projects in multimedia sector by children and youth (currently up to 25 years old), awared since 1998. Up to 20 projects are awarded with prizes each year. There have been over 15,000 participants in total. It focuses at all types of environment - leisure time, school, extra-school activities. There are different categories according to age as well as special prizes. What is especially important, the project supports also creative ideas which can with support of Multimediaworkshop turned into practical output. The project currently includes also Multimediafestival.

We believe that evaluation of various media educational projects is very important task and should be done in each country. Therefore, we would suggest to focus further research actually on this category of projects or initiatives, ie. on regional or national projects that evaluate other projects in media education. It would indicate what is the level of media literacy projects in EU countries, what are criteria deemed most important for evaluation of these projects, etc. The aforementioned projects seems to be relatively ambitious but also successful.

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37 http://fsf.de/veranstaltungen/medius/
38 http://www.mb21.de/

SECTION 4

Media education by the media

An additional focus of our research is given by the **supplementary analysis of** various **media education projects and resources provided by media themselves** (in particular TV broadcasters, which still exercise a predominant role in the traditional media panorama). Media appear to be among the main subjects capable to provide informal media education, reaching directly their final users during the same act of media consumption. That is why we wanted to make an additional reflection on this specific phenomenon, reporting and commenting single case studies. These cases were **partly taken from the pool of cases already selected** during the 3-stages selection process described in the previous two sections, and **partly chosen as particularly meaningful or instructive** cases, both in the good and in the bad sense, but anyway worthy of being commented and analysed.

As mentioned in section 2, in order to perform this additional analysis we adopted a qualitative analysis method, through a case-study approach.

We have found only a very few projects of this type. This was surprising to us, considering that the European Broadcasting Union (EBU) claims that "PSM [Public Service Media] play a central role in promoting media literacy through awareness programmes by ensuring universal access to quality content and modern distribution platforms" (EBU 2012). Also a statement such as "PSM help audiences to watch their programmes objectively and to connect and engage with different media platforms in order to effectively benefit from their services"[39] appears quite optimistic in most cases, considering the low popularity of many of these educational programmes among target audiences.

Therefore, we included in our analysis also less successful projects (reflections can probably be made more starting from negative experiences than from positive ones).

Among the cases selected during the 3-stages process of selection, here we can recall three particular projects, which had received different final scores: **Sheeplive** (93 points), **BBC Learning** (43 points) and **France TV Education** (37 points). The examples we collected here are interesting also from the point of view of their heterogeneity. However, based on later data, instead of BBC we gave preference to Swedish programme seven-part TV series for secondary school discussed below. This we justified on the grounds that this was truly media product, and very good product, not just promoting media literacy at schools via practical training (which is, of course, very welcome but belongs to slightly different category).

There also is clear difference among countries, when it seems that only a few countries - Finland, France, Ireland, Poland, Portugal, Slovakia, Sweden and the UK - managed somehow more or less successfully to integrate media entities into media educational/literacy initiatives.

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[39]   http://www3.ebu.ch/cms/en/sites/ebu/contents/policies/eu---policy/public-affairs-and-legal-issues/media-literacy-1.html.

It is also possible that Germany fares well in this category but we simply did not have enough data about German broadcasters´ activities in media education.

The following table includes only those programmes that we were able to evaluate together with other projects. In any case, more important seems to be, as already mentioned, the qualitative analysis of these programmes which we provide below. For example, the selection below does not include a seven-part TV series produced by the Swedish Educational Broadcasting Company (mentioned earlier) since we have learned about this programme after we had finished our assessment procedure. Nevertheless, we have analysed also this programme qualitatively.

Table 4.1. Media education by media themselves: the cases already selected

Project/Programme	Sheeplive	BBC Learning	France TV Education	Media Spies
Ranking	1	2	3	4
Score	93	43	37	29
Country	Slovakia	UK	France	Slovakia

We have analysed programme Sheeplive in section 3.4.1. So, we can turn to the three other projects mentioned in the table above.

We have identified the **BBC Learning Projects** (New School Report and BBC Learning Zone Class Clips)[40] as relatively the second best programme in media literacy produced by the media. It received 43 points. In short, the preference given to this programme based on our evaluation scheme was not very high in comparative terms. In addition, these were actually not traditionally broadcast programmes, but rather online and offline initiatives by the BBC. BBC gives via these initiatives 11 to 16-year-olds the chance to make and broadcast their own news at school. The scope and intensity of help the BBC gives to schools varies. Some schools do absolutely everything on their own and others have BBC mentors or a project partner to help them. The essential part is that the impetus behind the report comes from the students themselves. Audio and video pieces are recorded in different ways. Sometimes the BBC records the School Reporters at work but at other times the students or teachers do it themselves. Video can be recorded on an iPhone or with a camera. School Report is a partnership between schools and BBC News, and every case is slightly different. However, BBC News School Report is aimed at secondary school students interested in journalism and broadcasting, so it is not primarily focused at media literacy as such. There were over thousand of schools and 33,000 students who were signed up to take part in School Report in the 2012-13 academic year[41].

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[40] http://www.bbc.co.uk/schoolreport/; http://www.bbc.co.uk/learning/ and http://www.bbc.co.uk/learningzone.
[41] http://www.bbc.co.uk/schoolreport/16756234.

It should be noted that we have identified many projects of this type in Europe. In these two programmes we have appreciated above all the positive role played by a public broadcaster among a very broad national youth audiences.

In the case of BBC Learning Zone, there were well prepared (self-) teaching materials, including useful videos. All topics were easily searchable. For example, video examples had simple but telling titles, as well as provided keywords or clip numbers. However, there were mostly about four to eight years old examples, usually from Tony Blair era. Some links did not work at all. Positive features of BBC Learning materials on media literacy (and journalism studies) included "Ideas for use in the class" which actually explained meaning of a message in the clip. Also, some clips were highly innovative. For example, 3 minutes and 21 second clip *The History News*[42] is a dramatized extract from *The History News* by Phil Gates. The two presenters report the options for medical care in the 1700s. The reporters describe the differences between a physician, apothecary, barber, midwife and witches and wizards using facts and opinion. The conclusion explains use of language, the style of writing and illustrations used.

Another interesting case – on third place in our ranking, is France 5, a French public educational TV channel which often broadcasts programmes related to media literacy.

Media literacy appears to be a recurring concern in France, where several programs and networks are available on the subject, very often for free, to ensure that the population has wide access to tools designed to educate them on the risks and advantages of the media.

The TV Channel and the related website (http://education.francetv.fr) offer free educational material (educational clips and films), programs and dossiers in order to help teachers and students in their activities. Institutions can also activate subscriptions to use a special platform (www.lesite.tv) as interactive tool to facilitate the communication between teachers and students.

France 5, a French public educational TV channel known as "the knowledge network", created in 2002 - with a budget of 133 million euros in 2010, making it a heavy weight in the field of informal education - often broadcasts programs related to media literacy, among other topics. The entire channel is geared towards informal education with news reports, documentaries, debates, etc.

One of its most famous weekly programs is actually focused on giving tools to the viewers to better understand images broadcasted during the week (TV programs, news items, etc.). This show, "**Arrêt sur images**" (*Freeze-frame shots* - 1995-2007), was unfortunately cancelled in 2007. It was then replaced by "**Revu et corrigé**" (*Reviewed and corrected*) from 2007 to 2012,

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[42] http://www.bbc.co.uk/learningzone/clips/phil-gates-the-history-news-dramatised-extract/5334.html.

a program also focused on decrypting news about the media, but in a more edutainment oriented way.

However, "Arrêt sur images" found a new life online as @rret sur images (since December 2008 – www.arretsurimages.net), as a pay per view site with some free programs. The TV show is still available, once a week, on a channel provided by the Internet Freebox TV.

France Television (the group of public channels to which France 5 belongs) currently proposes, since 2012, a website called **Francetvéducation** (http://education.francetv.fr) which offers free multimedia educational and cultural material (clips and films), programs and packets meant to help teachers and students in their activities. Institutions (mainly schools) can also activate subscriptions to use a special platform (www.lesite.fr) as an interactive tool to facilitate the communication between teachers and students.

The site is organized around six different themes: learning (the most formal, the most school oriented, with typical subjects about history, geography, economy, etc.) / playing (educational games adapted to the age of the player) / orientation (about which studies one could/should follow, how to get a job afterwards) / deciphering (news items and media education) / accompanying (more abstract subjects such as citizenship, psychology, prevention, etc.) / teaching (geared towards teachers, in conjunction with www.lesite.fr and its various educational videos). The content is a mix of articles, videos, maps, images and games. Most videos are between 3 to 5 minutes.

As noted above, the "deciphering" section includes a sub-section called "Education aux medias et à l'image" (education of media and images). It includes a collection of subjects which span from warnings about the possible dangers of the Internet to explanations relative to the way newspapers and TV news function, from what's happening behind the scenes in TV shows to how to check the validity of information on the Internet, from an analysis of the use of Facebook among teenagers to a study of how propaganda worked during the French war in Algeria.

Globally, this is a rather comprehensive collection of useful items which enables one to better understand how various media work, what their possible negative efffects are, etc.

However, one could argue that this section includes, proportionally speaking, too many subjects about comments on recent film releases, and items about history – i.e. extracts from past news items concerning various subjects, potentially interesting to understand how TV functioned in the past, but lacking real critical commentary. It should also be noted that the 3-5 minutes duration of most subjects can appear a bit frustrating sometimes – but this is probably a choice to counterbalance the short attention span of certain students.

What is really interesting about France tv education is the link it creates between formal and informal education. By elaborating a virtual space which teachers, parents and students can share, it covers the various sides of education while creating a synergy between all actors involved.

As a whole, the channel is a very satisfactory achievement, one that feels welcoming enough for students of a variety of ages to return to, in order to learn about a wide variety of subjects. The section about media literacy, though probably far from being as interesting and in depth as

the programs of "Arrêt sur Images", constitutes nonetheless a solid introduction to the complexity, both dangerous and exhilarating, of our contemporary media sources (especially television and the Internet).

In the case of Slovakia we have identified one very good media literacy programme broadcasted also on television (Sheeplive, discussed earlier) and one media educational programme, **Media Spies**, which was actually one of a few truly media educational programmes but with somehow lower quality (based on its popularity among target audience and evaluation by our experts). This latter programme was co-produced by public TV under contract with the State. We are going to analyse it here as an example of what can be improved in this type of programmes.

Media Spies was learning cycle of the public service Slovak Television for the youth, where children learned about the media literacy in practice, sometimes via developing their own programs and videos, and mainly through asking experts questions about backstage media world. Media Spies as a television media education project consisted of 40 episodes, produced in 2010/2011. The program targeted children and young adults, its authors however claimed to target parents and teachers as well. Each episode was 26 minutes long and was designed as an educational tool to be watched on TV and/or in the classroom setting. The main objective of the series was to figure out answers to questions how to consume media and use the media the right way, how to identify and understand manipulation. These "missions" were carried out by the "media spies" – curious children exploring various types and aspects of the media. The program was initially made available online; however, in the time of this assessment, allegedly due to limited memory capacity of server, and to some degree also copyrights, none of the episodes was publicly available to be played.

The four children in each programme searched for and discussed the most risky media related issues in the perception of the child. There was included an emotion, an organizer, an analyst. The programme was rotated by ten children in total. Based on the scenario some clues were given where to go to search and what that the search object is about. So, the children searched and asked.

The first parts were more about description and history of the media. The aim was to be make this material useful also for teachers. At the end of the each part there were special questions about issues that the children have just discussed/experiences. The initial idea was very good: there was nothing similar in local media like that previously. However, although scenario/screenplay was somehow attempted to be adapted to a child mental level, all these efforts resulted in stilted, old-fashioned programme. There was missing any flexibility and own creativity on the part of children participating in the programme. They just read and talked predetermined texts. Usually, there were too many topics discussed in each part of the programme. Clumsiness of the programme was due to the use of number of axioms and complex concepts of what is public service, what is broadcasting, etc. Better pedagogical-educational results would be achieved when simplifiying and narrowing down to one or two problems in one part. In addition, more attention should be given to gaining practical skills via training at

practical examples. For example, part on print media starts with the description how the print media evolved. This was unnecessarily broadly conceived topic. The idea of the quest for secrets of the media work is good - the kids asked about the secrets of radio and television work. But it was performed at superficial level, and the children were receiving mostly just theoretical answers. They missed recent and practical experience. Finally, although the document was created with the intention to be used by the schools, it is not available freely anywhere, not even in the archives on the Web of the public TV. The programme series have not been supplemented by additional information put on the web (where there could be uploaded not only all the parts but other materials for teachers or children/students, including for example, interactive questions and materials). The series can be a very basic tool for teachers of media literacy. However, it did not bring much new information, neither new educational approaches. It was unlikely attractive for the children. The programme missed more entertaining elements, humor talks used seemed to be forced, even animation and studios looked gloomy, dark, unattractive (see more in Glasnerová 2010). The innovation of this project was rather below average, since it was only limited to the television and used some dated tools for problem presentation. The project's website has never been properly maintained and/or updated. Program was logically structured with growing complexity in each episode. However, the chosen format was only appropriate for a smaller target group of children between 9 and 12 years. The programme was partially supportive for development of key competencies in media literacy. It explains media content and teaches how to consume media, however, it also spends more time on explaining history and general information about the media. There were real examples related to practice included in every episode. However, the project does not provide sufficient tools for interaction. The project content seemed to be factually correct and it involved a lot of data and encyclopaedical information. It was not supportive for cooperation between a teacher and student, since the program was originally meant to be watched at home alone. Producers did not provide any explanatory or interactive activities available for the teachers or parents to enhance series' educational impact.

Potential of the sustainability is relatively low, as the content is dated and not accessible anymore (even though originally published). The project attempted to use modern forms of presentation, however, these came across sometimes as too chaotic and loaded with unnecessary content. The content flowed too fast and did not allow repetition and learning. Innovativeness of this programme thus could be seen as basic. With respect to pedagogical/educational evaluation/impact of this programme, no ex-ante or ex-post survey has been done. It is known only that the programme had average viewership ratings on the second channel of public TV. It is no surprise, based on the popularity of its blog (2700 views in 2011, no activity in 2013), YouTube channel (50 views in 2011 and 200 views in April 2013) and Facebook page (36 fans in April 2011), that it hardly affected the target group of young people. The official data provided by the Radio and Television of Slovakia suggested that this was indeed the case, with the programme reaching a maximum viewership of about 4% in March 2011 in the age group over 12 years[43]. Yet, considering that this was actually one of very few programmes produced

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[43] Email from Richard Šümeghy, spokesperson of RTVS.

by the media we have found, it should get credits at least for its pioneering role. In addition, considering its total production costs of about 216.000 EUR, it was a relatively cheap programme.

In some countries, e.g. in Denmark, there is not a comprehensive programme for media literacy, but there is a number of projects in collaboration with the Ministry of Education, broadcasters, schools, local authorities and children's organizations. Similarly, VRT which is the public broadcaster in Belgium/Flanders, does not produce specific media education programmes yet. However, VRT has a ML action plan that covers a number of media education activities and tasks[44].

In many other countries there are "Open Day(s)" when public, but also some private (usually) television stations welcome public who is interested in getting to know more about how the media operate (e.g. in Austria[45], Poland[46], or, from time to time, in Slovakia[47]).

European Broadcasting Union (EBU) mentions that "BBC (UK), France 5 (FR), UR (SE), WDR (DE) and many other EBU Members have launched dedicated channels to actively promote media literacy and serve as a model for other PSM" (EBU 2012). However, EBU specifically mentions only three such programmes.

Svenska Utbildningsradion, the Swedish Educational Broadcasting Company, has produced a seven-part TV series for secondary school students which exposes how the media 'constructs' reality. We have done analysis of this serie. Each episode has almost 30 minutes. Program presents media in seven different aspects. From visual to social media, through politics, news cycles and freedom of press to consumption and persuasion, the series explains global issues of the media industry. For example, focusing on the Israeli–Palestinian conflict, the first episode illustrates how the same raw material can be packaged to present conflicting arguments[48]. Other episodes focus on freedom of journalists (Behind Bars) in various countries, or on power of pictures (The Power of Pictures). All of these programmes are available online but some have been blocked for use outside Sweden for copyright reasons. Those programmes we were able to see and analyse, present combination of experts´ opinions (sometimes with background voice) and mini cases studies from different countries. The flow of image and voice is slower, adapted to learning purposes. Whenever possible or useful, what an expert says is accompanied by graphic presentation (audio-visual or only visual micro-stories). Typically for Nordic countries, there are many English language speakers involved in these educational documentaries without translations but with subtitles in Swedish. Also, sometimes there is

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[44] http://www.slideshare.net/mediawijsbe/presentatie-philippe-van-meerbeeck-mediawijsheid-vrt-actieplan.

[45] http://www.vienna.at/tag-der-offenen-tuer-im-orf-funkhaus/3140495.

[46] http://www.tvp.pl/rozrywka/wydarzenia/60-urodziny/dzien-otwarty/dzien-otwarty-tvp-60-urodziny-telewizji-polskiej/8394128; http://www.tvp.pl/krakow/aktualnosci/rozmaitosci/8-wrzesnia-dzien-otwarty-tvp-krakow/8316012; http://www.tvp.pl/kielce/aktualnosci/spoleczne/dzien-otwarty-w-tvp/8419473.

[47] http://www.sme.sk/c/3429690/den-otvorenych-dveri-stv-zrusila.html.

[48] http://www.ur.se/Produkter/164832-Medialized-Just-say-yes.

additional educational aspect (e.g. tolerance or respect towards women, see *Just Say Yes*, which is focused at power of advertising and propaganda). It seems that this programme is well done. However, ex-ante or ex-post impact analyses are not available. The costs for producing this TV show must have been rather high, however, the program was aired on national TV and has been made available for free on UR's website. The 30-minutes episodes are very well written and edited, and use mostly English language (with Swedish subtitles), so these clips can be used in global environment as well. The project uses innovative ways and some interesting controversial cases to present the work of media. It also provides working sheets and teachers' guides for a use in the classroom setting. It is very supportive for the development of key competencies in media literacy, because it uses effective delivery methods and through a series of compelling real world examples, it uncovers the conditions of constructed media reality and promotes critical thinking about the media content. The authors have equipped teachers with episode-specific guides and interactive worksheets, which include tools for teacher-student cooperation, as well as provoking group discussions. In addition, teachers themselves can edit the video and cut excerpts in case they do not want to use the complete 30-minute episode all at once.

Project is very up-to-date and available through a well-maintained knowledge channel, so its sustainability can be considered quite high.

Radio station RAI 2 in Italy produces programme Amnesia, daily drama that unfolds from the point of view of a radio presenter suffering amnesia, who depends on public input to "recall general culture and history". Presented as a "true story", this multimedia project is fed by live telephone calls from listeners, highlighting the importance to critically follow and interpret media content[49].

The chatshow *Netidök* produced by MR2 – a Hungarian public radio – has been running continuously for 17 years, and is available from Petõfi Radio in MP3 format and in social media. Regular contributors, including journalists, linguists, bloggers, and TV or radio editors, debate current affairs from 11pm to midnight every Monday night, targeting young audiences[50].

Clearly, some of these programmes can hardly be seen as media educational programmes in the narrow or traditional sense. Indeed, László Hartai, an expert on media education from Hungary, stated with respect to above-mentioned Hungarian programme that it is "an interesting, valuable professional programme for high-level digital literate persons, but without direct connection with media literacy"[51]. Dr Judit Bayer from King Sigismund College in Budapest, Hungary, shares similar opinion, namely that "it contributes to Internet literacy. Its content is only about new technology, so I would not say it contributes to media literacy in the traditional sense referring to reading the media's political or social messages"[52].

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[49] www.radio.rai.it/radio2/amnesia.
[50] http://netidok.hu.
[51] Email from May 18, 2013.
[52] Email from May 27, 2013.

We asked the EBU for comments on our findings. We received the following answer: "*the three programmes indeed do not give the full picture of the diversity in channels through which EBU members promote media literacy. When gathering best practices last year, we did not want to limit ourselves to media educational programmes in the narrow sense. Our experience shows that this narrow approach would not do justice to the variety of ways in which EBU members supports citizens' ability to access the media, to understand and critically evaluate its content and communicate over a range of platforms. The purpose of the viewpoint is to show that diversity of practices and the titles used in the viewpoint should not be seen as a theoretical framework against which each project should be assisted. We wanted to avoid the theoretical discussion as the Commission has sufficiently dealt with the exercise of defining what media literacy is in the past few years.*

Schools and academic institutions remain an important partner for projects from public service media organisations but we decided not limit our examples involving these partners. Having said that, the examples under the sub-heading 'critical understanding' really focused on projects which were directly linked with active citizenship in a democratic society. Where we refer in the viewpoint to "dedicated channels to actively promote media literacy and serve as a model for other PSM", this needs to be interpreted in the wider sense. On the one hand, there are some specific "educational" channels (such as UR) but the majority, by far, are channels which through their daily programming (news, children programmes) serve the purpose of promoting media literacy (please note that we decided to cover some projects targeting kids further down in the viewpoint as a separate point). As matter of fact, several public service media organisations have now "media literacy" increasingly included in the public service remit which means that they have to deliver specific objectives in the field of media literacy. This is not only the case in the UK (BBC) but also Belgium (VRT), in Germany and in Italy"[53].

The problem with limited information available can be seen on the example of Ireland. In the case of Ireland it seems there are some relatively minor media education programmes (or programmes that also included media literacy focus). Many of them are actually radio programmes. These programmes include: Radio stations Dublin City FM with programme *Changing the Record*, Dublin South FM with programme *It´s My Life*, 106.8FM with programme *Clare Cronin Night School Sunshine*, West Dublin Access Radio with programme *ObAir*. Television were involved in media literacy programmes as follows: DCTV with programme *Equal Billing*, RTÉ One/Animo Television with programme *The Writing Estate*, and *A Story With Me In It*, Near TV with programmes *Control Yourself* and *How to Control Yourself*[54].

These short programmes were supported via the 'Sound and Vision' broadcast funding scheme administered by the Broadcasting Authority of Ireland in the last three years. The Broadcasting Funding Scheme (Sound & Vision II) was established to provide funding in support of high quality programmes on Irish culture, heritage and experience, and programmes to improve adult

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53 E-mail from May 30, 2013 from Wouter Gekiere**,** European Affairs Adviser, EBU.
[54] http://www.bai.ie/wordpress/wp-content/uploads/Round-9-TV.pdf or http://www.bai.ie/?page_id=1701.

literacy. The Broadcasting Act, 2009 extended the scheme to offer funding towards programmes dealing with the themes of media literacy and global affairs. To date, the BAI offered funded circa €4.2m for Adult / Media Literacy programmes through this Scheme. As can be seen, this funding scheme has supported a number of productions under the heading of media literacy. Yet we were unable to get any details on these programmes, although we contacted all the concerned broadcasting entities repeatedly with request for short details and/or internal feedback on the quality/impact of media literacy programmes they had received funding. We contacted also all experts on media literacy living in Dublin (10 experts). Half of them replied but without any concrete opinion about these programmes. The BAI have not developed an assessment tool to measure quality and impact as this is not the purpose of the scheme.

Portugal has surprisingly many programmes on (broadly understood) media literacy. For example, *Ponto Contra Ponto* ("Point Counter Point") is weekly broadcasted by a cable TV channel (SIC Notícias)[55] since 2009. Because of it contents and the themes debated on the programme, some Portugese experts consider that this also a media educational programme. This programme analyses, compares and „deconstructs" the media. It is presented by the TV channel as: "an opinion programme about what we do have an opinion: the media. This programme is accompanied by (in a single person) historian, a politician and a well-known Portuguese commentator of current affairs. The programme is watched mostly by male, upper and middle class audiences in the age group 35 to 44 years old and 55 to 64 years old (Marktest /MediaMonitor - MMW/Telereport).

There also is programme called *Em nome do ouvinte* ("On behalf of the listener"). The programme is weekly broadcast by the Portuguese public radio - RDP in its main broadcasting station (Antena 1) since 2006[56].

The programme *Voz do Cidadão* (Citizen's Voice) weekly broadcast by the Portuguese public television - RTP via its main channel (RTP1) on Saturday primetime and it is re-broadcast on Sunday in RTP2 since 2006[57]. It is actually media ombudsman programme. The role and the purposes of the radio and TV ombudsmann were created by law (Lei nº2/2006, de 14 de Fevereiro) and this programme is produced and broadcasted on the basis of this law. It is produced by an external company ('Até ao Fim dio Mundo'). The programme is 15 minutes long. The ombusdmann answers viewers' questions or discuss the options and the contents of the public broadcaster, asking for experts' opinions. It is divided into four parts: Says Who Knows (Expert opinion), Written and Said (E-mails and letters from citizens), E-Mail in a Minute.

The average number of viewers who followed the 40 editions of the "Voice of the Citizen" during 2012 was 379 830. Its highest average audience was 5.6% (Activiy Report 2012). These figures follow the trend of the channel in terms of audience. Although this is not a programme of major impact in Portuguese society, it is important that it is broadcasted by public television.

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[55] http://sicnoticias.sapo.pt/programas/pontocontraponto.
[56] http://www.rtp.pt/wportal/grupo/provedor_ouvinte/provedor.php.
[57] http://www.rtp.pt/wportal/grupo/provedor_tv/provedor.php.

It is a fundamental space for citizens to get their complaints and their praises; it is a space that gives voice to citizens. It is also a means of scrutiny of the public TV activity by citizens.[58]

We are now going to discuss in more details the programme *Digital Natives*[59]. This was again one of a few programmes produced exclusively by a broadcast medium and focused exclusively at increasing media literacy level. This programme was produced for Portuguese public TV, RTP2, by TV producer Farol de Ideias. The target group included all segments, but mainly youngsters. It was weekly television programme, broadcasted between October 2010 and December 2012, that attempted to track the field of media, ICT and media literacy. It emphasized the understanding of the media field and its main trends. The topics discussed included main report/current affairs, second report, analysis or making of new media, and then e.g. cloud systems, the number or the word, search engines, concept of media literacy, audience measurement and audience activity, news production, children and media, photojournalism, humour and information. Each programme explored a main theme from different perspectives. For each theme, the production team interviewed researchers, experts and/or media professionals. Each part had about 15 minutes. The positive aspect of this programme was that all parts are downloadable from various freely accessible sources (YouTube - nativos digitaios rtp, website of RTP, etc).[60] It was a dynamic programme that used several types of visual graphics to communicate with the public. A voice off presented and drived the programme. From the point of view of innovation, this program was very well done from the audiovisual perspective, but otherwise it was very didactic („talking heads"). There were many local and international experts and journalists who explain certain aspects of the media. There is no evaluation of its impact or effectiveness in society or in its public. The average share was slightly below the average share of the channel where it is broadcasted (in 2012 the RTP2 average share was 3,4%). This means that with respect to the audience the programme was not watched by a significant number of viewers. Perhaps the situation would be different if it had been broadcasted in the main channel (RTP1). The pedagogical – educational impact / effectiveness of this series can be thus seen as very low, considering that the average viewership of parts presented at YouTube was in dozens, maximum in hundreds (with the only exception: Nativos Digitais - Literacia para os media, which had 2,500 views a year after upload). Thus, this programme has shown little impact on Portuguese speaking audiences (which include over 100 million people, if we include Brasil and other Portuguese

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58 http://www.rtp.pt/wportal/grupo/provedor_tv/provedor.php // https://www.facebook.com/provedor.rtp)

59 http://www.rtp.pt/programa/tv/p26916, http://www.downvids.net/nativos-digitais-promo-oficial-rtp2-159941.html, http://www.rtp.pt/play/p682/e78321/nativos-digitais, http://www.youtube.com/watch?v=3afmMSqrZCQ, http://www.faroldeideias.com/tv.php?programa=Nativos+Digitais

60 All the programmes could be found here: http://www.faroldeideias.com/tv.php?programa=Nativos+Digitais

speaking countries). It should be noted here that we contacted RTP through various ways but we did not any data about this programme (viewerships, production costs, impact).

Finland is known for its high value attached to the education. Therefore, it was no surprise to us to find that there are quite many interesting and quite developed programmes in media literacy. The Finnish newspapers have an almost 50-year tradition of cooperation with schools. The Finnish Newspaper Association and the 200 newspapers currently published in Finland give suggestions to teachers on how to use newspapers in schoolwork. The work done in different periods has depended on what the schools have emphasised and what additional information the teachers have required. Publishers have appointed their own liaisons to whom orders for newspapers from schools are directed, as well as designated personnel to coordinate the work of editorial offices and provide schools with additional material. A special Newspaper Week has been arranged in Finland since 1994. During Newspaper Week, schools can order a newspaper for every pupil free of charge. So far, Newspaper Weeks have generated orders for over 1.3 million copies of newspapers.

The Finnish Periodical Publishers' Association (Aikakausmedia) promotes the reading and educational use of magazines. Elementary schools, upper secondary schools and vocational institutions can order periodicals to be used as teaching material at a discount price. In addition, the Association trains teachers, produces materials and organises the National Magazine Day. The Day is aimed at students of all ages and it has a varying theme. The schools that take part in the National Magazine Day receive a selection of magazines and learning materials designed to suggest diverse ways of using magazines. As part of the National Magazine Day, the Association presents a recognition award to a teacher who has involved media education in his or her work exceptionally well. Further, Media Educator of the Year award has been presented annually since 2005.

The Association also produces materials for teachers and students, most of which are freely available for download on the Association's website.

A special programme is Piste (The Point). This is a training simulator for schools on getting to know how news are produced. Piste training room is produced in co-operation with Helsingin Sanomat (the biggest newspaper in Finland) and Ilta-Sanomat (the most popular tabloid in Finland). Piste can accommodate 30 pupils at a time. Piste programme will take approximately two hours, depending on the pupils' activity. The visit for schools is free of charge. The training session is carried out in four work stations, each with 4-6 pupils at a time. Each visitor is interviewing people by using interactive screens, video telephone kiosk and mobile phone. They also try to find the right information for the news by using e-mail, the Internet and newspaper archives. Finally, the groups are choosing front-page headers, images, and perspectives for the story.

In the case of Poland, we have identified some projects lead by the media or media providers, or programmes at which media were participating too. For example, there is media educational

programme: UPC Guide *Friendly media[61]*. This project is produced by an international cable operator UPC in cooperation with experts from the PSB from the USA. UPC Guide is directed at parents of children aged 3 to 18 years, containing tips, showing how to use new technologies in education and what is their possible impact on child development.

Another project present in Poland since 2006 and with media involvement is media educational programme *Media Starter*. This is an educational program for high school students[62]. The programme is produced by Canal + Digital, in collaboration with the Centre for Civic Education. The program aims to reduce the media competence gap between the young recipient and message sender. Media Starter contains lesson plans for media education, slides, films and additional materials that can be used as a teaching aid. The content of the educational program is divided into four main areas: a) Media yesterday, today and tomorrow, b) World in the eyes of the media, c) How does the media work, d) Recipient, wake up! However, closer analysis of this project suggested that this is in fact offline project, although it includes seven short videos. It was not clearer what purpose should serve these videos. The additional reading materials offered were, with one exception, more than ten years old and represented by and large various literature on media used at university or college level. The course/programme is directed for secondary school pupils and its perspective is mainly focusing on the Polish experience. Although topics are presented in a lively, user-friendly format, they do not systematise knowledge about media in a contemporary world. It would help to distinguish between media economies / media structures; media contents/services (what we actually receive as audiences) and practices (what journalism is about, what are the norms, etc.) These topics are presented in the documentation materials, but not explained correctly. Moreover, the programme lacks an international perspective - we learn very little about globalisation of media landscapes, international standards, etc. Thus, this project is in no way exceptional or unique. There is no project evaluation available. Data about website statistics is unknown. Since the project is very simple, and was sponsored by the pay TV provider Canal Plus Cyfrowy, it may be highly cost efficient, if many teachers in Poland are using these resources. Another expert of our team evaluated the same project in following way. The innovation of this project is on standard level. It provides written information to be taught and talked about in the classroom, as well as some working sheets, slides and videos. Program is logically structured into four separate topics. It is very supportive for the development of key competencies in ML. However, the question is how much of the content and in what quality filters down to the students. The curriculum does not include real examples, however, the teachers are instructed to use them and discuss them with the students. The project content seems to be correct. It includes a lot of tools for the cooperation between a teacher and student, as well as among the students themselves. The guides provide games and activities and even questions the teachers should ask to check if the students understood the topic accordingly. These tools bring interactive and effective delivery methods. Their core efficiency however, is based on the individual teachers using these guides. Project is sustainable. The content has to be maintained and updated on a regular basis.

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[61] http://www.upc.pl/internet/bezpieczenstwo-w-sieci/.
[62] http://www.canalpluscyfrowy.pl/mediastarter/cd/start.html.

An element of the program *Media Starter* is also a journalist competition *Topic counts!*, addressed to high school students. In order to participate in this programme it is necessary to prepare a journalistic output (newspaper, radio or television material) on updated and relevant social issues in the region.

There also is a media educational programme *@ktywista* (An Activist)[63]. The producers of the programme are two online portals (gazeta.pl, Wiadomości24.pl) and the Center for Civic Education. This programme is addressed to high school students and has been implemented since 2009. It is financially supported by the European Parliament. Program @ktywista was implemented by method of the educational project. The task or tasks pupils perform with supervision of a teacher. The participants are supposed to select an issue within the local environment, prepare a work plan, share tasks and gather the necessary information (surveys, interviews, debates, documents). The findings are supposed to be (articles, documentaries) presented to the local community with a proposal for solutions of the problem.

We have checked 14 videos produced by high school students. Most videos were very poor from the point of content as well as from the point of audio-visual features. The content included for example, shooting of amateurish school play, presentation of series of photos from the countryside, student´s own activities, photo report from cemetery for animals, presentation of other projects or more advanced project focused at remembering declaration of martial law in Poland in 1981.

Another programme we have found in Poland was supported by a foreign publisher. Therefore, it is worth mentioning it here. The project has been created by the American magazine «Newsweek». The program operates since 2008. It is addressed to the lower and upper secondary schools. Under the program teachers receive free access to lesson plans based on the most interesting texts of *Newsweek* reporters and publicists.

Some programmes of the public Polish Radio are focused on some aspects of media literacy. For example, in the programme *Na cztery ręce* (On Four Hands) and in the programme focused on new technologies *Fourth Dimension*[64] of the radio station Czwórka. The main topic of the program was the role of media in education and practical use of new technologies to increase the efficiency of education.

Finally, we can mention the educational programme *Media Education* produced by the private TV TRWAM[65]. Reportage showed the impact of media on children, emphasizing the necessity of media education in the family - also among the youngest users of the media and recipients of media messages.

In Italy, we have identified the programme *TV Talk*[66]. It is produced by RAI TV (the national public television). It is mainly focusing on political and public communication in Italy,

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[63] http://www.ceo.org.pl/aktywista; http://www.wiadomosci24.pl/artykul/ktywista_program_edukacji_medialnej_z_udzialem_wiadomosci24_882 46.html; http://www.edulandia.pl/edukacja/2029020,101865,7872433.html.

[64] http://www.polskieradio.pl/10/Audycja/7525.

[65] http://www.tv-trwam.pl/index.php.

[66] http://tvtalk.overblog.com/.

providing media analysis and commentary about main media events of the week. The TV show is broadcasted on a weekly basis (usually in the weekend). It is actually a typical talk-show (a very successful format in Italian television), in which a conductor and the invited guests discuss about particular topics, with the presence of a young audience in the studio which sometimes intervenes with questions or comments. The topics of interest of TV Talk concern TV itself and media in general, so that usually discussion is led about other TV programs, technological media developments, the "communication side" of particular events (it was recently so for the resigning and the election of the Pope, or for Italian elections) and - more and more - the world of social media and the relationship between new media and "old" media.

The invited guests usually are media experts, university professors, journalists, bloggers, researchers and various kinds of "opinion-makers", commenting also on deontological aspects of TV making and media consumption habits of TV users, aiming to a generalized media education of the audience. The show, as much as other programs broadcasted by RAI, has also a web space of its own, containing information and various data concerning the world of TV and media in general, such as events and conferences on media, articles of comment, educational clips, data on audience, etc. There is also a blog managed by a pool of the experts usually participating to the program. This blog is not very popular.

The estimated pedagogical-educational impact of the show is average, because, on the one hand, the show has the advantage of being broadcasted in a very important TV channel, thus resulting in a wide audience; on the other hand, the show can not be targeted to particular sectors of the audience, so it must maintain a general profile and a language which can fit all kinds of users. Even if experts probably do not agree on this, we can say that the programme strongly contributes to the media education of Italian viewers, exploiting the particular advantages of all edutainment shows, combining educational purposes with entertainment features.

Summary of Common Features of Best and Less so Successful Media Programmes

What are then the specific characteristics of the most promising programmes produced by the media for the media education? Particular positive results can be found in programmes which:

- focus at a particular age group and create suitable programme for that age group (e.g. *Sheeplive*);
- consider specific features of a particular medium ("media logic") - (e.g. Swedish TV educational serie);
- provide a logical structure to a subject and interesting small examples in a highly creative way (e.g. *BBC Learning* or *Sheeplive*);
- use fun (e.g. some parts of *BBC Learning*, *Sheeplive*, *TVTalk*)
- seek feedback on their educational/awareness impact (e.g. *Sheeplive*).

Negative results could probably be found, instead, in those programmes that:

- are too didactic (e.g. *Digital Natives*, partially also *Media Spies*);
- do not utilise sufficiently visual aspects of TV broadcast (e.g. *Media Spies*);

- seem to be too ambitious or do not reach a sufficiently wide audience, although their learning strategy is very good (e.g. *An Activist*).

SECTION 5

Europe and beyond

In this section we take into consideration some international cases, both in European Union and in the international environment, which can provide useful insights as for policies to implement or initiatives to encourage or support in a media literacy strategy relying on non-formal and informal environments.

A model of success: the Safer Internet Programme
Our study reveals that a big part of the media education initiatives we surveyed in EU countries is represented by NGOs (for instance, out of the 36 cases selected in the second stage of the 3-stages process, 18 were NGOs): non-profit associations which – supported by public funding or with autonomous budget – create and run programmes of non-formal and informal media education, targeting children, youth, adults, aged or disadvantaged people, or any particular group present in their communities. NGOs have multiple advantages on their side: they usually are well rooted in local communities, have smaller and more efficient structures in comparison to public organizations, they are based on the work of volunteers and people sincerely concerned or interested in a particular topic, and they generally promote social capital.

There are many examples of Third Sector organizations that – through an efficient coordination with public policies implemented by their public counterparts – generate effective results, contributing to the pursuit of public goals in more sustainable and efficient ways.

Now, if we look at the field of media literacy in particular, we can easily find out that the European Commission is already running a programme which can be taken as a successful example of the way public institutions can promote media literacy effectively, through the coordination and the support of a network composed by non-governmental organizations (NGOs): we are talking of the Safer Internet Programme.

Promoted under the umbrella of the Digital Agenda for Europe[67], the Safer Internet Programme "brings together stakeholders who can contribute to make the Internet safer: it funds, in

particular, a network of NGOs active in the field of child welfare online, a network of law enforcement bodies who exchange information and best practices related to criminal exploitation of the Internet in dissemination of child sexual abuse material and a network of researchers who gather information about uses, risks and consequences of online technologies for children's lives" [68].

The programme has a budget of 55 million € for the five-year period 2009-2013, of which almost a half are used to raise public awareness (communication activities, etc.), 34 per cent to

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[67] http://ec.europa.eu/digital-agenda/better-internet-4-kids.
[68] http://ec.europa.eu/information_society/activities/sip/index_en.htm.

fight against illegal content and tackle harmful conduct online (cyber-bullying, child grooming, etc.), 10 per cent to promote a safer online environment and 8 per cent to establish a knowledge base on the topic of online safety.

Present in 30 European countries (the EU 27, plus Iceland, Norway and Russia), the Safer Internet Program is strongly based on the INS@FE network, made up mainly by national awareness centres. Each centre comprises between one and four organizations who work together to raise internet safety awareness at a national level. Centres typically work with a broad range of partners, such as schools, libraries, youth groups and industry to promote good e-safety practices. The programme also funds the INHOPE network, which compiles together all the national hotlines, allowing the public to report illegal content online.

Networking at a European level allows centres to share information, highlight successful initiatives and draw on lessons learned (thanks to the partnership with research centres and experts in the field). Furthermore, the network model appears to be successful both in terms of effectiveness (the programme is present and well working in all European countries) and efficiency (it gives room to national organizations on particular needs or strategies), developing synergies between public and private organizations in the implementation of a European-wide public policy.

This is the reason why the Safer Internet Programme can be considered a model of success, which may be positively replicable also for other specific actions in the field of media education at the European level.

Cyber-safety in Australia

An alternative model of action is represented by a more centralized structure, such as the one adopted by the Australian Communications and Media Authority (ACMA), which in 2008 launched the programme Cybersmart[69], a national cyber-safety and cyber-security education project, part of a plan of the Australian government's effort to enforce cyber-safety. The government committed 125.8 million AU dollars (around 93 million €) in 2008, in order to fund ACMA educational activities and an online helpline, but also in order to expand the Australian Federal Police (AFP) Child Protection Operations Team (detecting and investigating online child sex exploitation), the judiciary offices connected to those crimes, as well as a Consultative Working Group of experts advising government on these issues, a Youth Advisory Group, and various research groups. Cybersmart's effectiveness is assessed through a continuing and formal evaluation program.

It must be mentioned that such a centralized structure is evidently possible also because the programme, as well its implementation, are national, and there is a direct connection with law-enforcement authorities, such as the police and the prosecutors pursuing cybercrimes; this connection would likely operate evidently differently in a European context.

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[69] http://www.cybersmart.gov.au/default.aspx.

A TechCamp to support civil society

TechCamp is a programme promoted by the United States Secretary of State, launched as part of previous Secretary Clinton's Civil Society (CS) 2.0 initiative: it is a strategic effort to galvanize the technology community to assist civil society organizations across the globe by providing capabilities, resources and assistance to harness the latest information and communication technology (ICT) advances to build their digital capacity. TechCamps[70] are one of the operational platforms of the CS2.0 initiative. Specifically, a TechCamp is a one-two day conference where civil society organizations (CSOs, or NGOs) share current challenges they are facing with peers and technologists and brainstorm how technology can play a role in addressing these challenges. After the event is over, organizations are connected to global networks of technologists, sponsors and digital volunteers interested in helping implement solutions. TechCamps help build digital literacy for civil society organizations by bringing in local and regional technology experts to educate, train and work with civil society groups.

An interesting aspect of the various TechCamps (happening every year in various countries, primarily in less developed ones) is that they are usually organized (and funded) by local organizations, such as NGOs themselves. As a result, the central programme (which operates also through the network of American Embassies around the world) provides the format of the event (the brand), the connection to the global network and a broad organizational support, leaving civil society organizations themselves as the main animators of these events, saving money and spreading social capital.

The role of global players of communication

A very peculiar role for informal media education (whose biggest part – it is good to remember it – is self-education) is exercised by global players of communication, such as digital platforms providers or social networks. These are even more important because they are not only players of the communication arena, but in many cases represent the same environment where the communication takes place.

We analysed, for example, how one of the most important of these actors – Facebook – interprets the issue of media education and media literacy. On Facebook it is possible to find a section dedicated to safety issues in the Help Center > Privacy Section > Safety Section. In the Safety Section of the website you can find safety tips on the privacy of one's profile, on rights and duties connected to on line communication.

There is also a Family Safety Center [71], with very user-friendly dedicated sections to parents, teachers and teens, with tips on law enforcement and resources explaining the importance of

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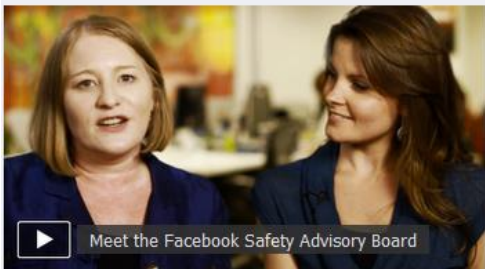[70] http://techcampglobal.org.
[71] https://www.facebook.com/safety.

online safety and of privacy, and with several links to external websites of a network of support including A Thin Line, The Gay and Lesbian Alliance Against Defamation, The Human Rights Campaign or The Trevor Project.

There are also several links to governmental programmes such as EU's INS@FE or Australian Cybersmart, which the user is invited to visit for further information on particular cases.

Media education and social issues: Unicef and OneMinutesJr in Bosnia Herzegovina

The Project "Enhancing the Social Protection and Inclusion System for Children in BiH" is a joint project of EU and UNICEF[72]. The European Union has been financing this project since 2008 with an amount of 4,1 million € from the Instrument for Pre-Accession Assistance (IPA) funds. The Project is intended to help in the development of a system which will secure adequate social welfare policies and social protection and inclusion of children and their parents.

A module of the programme is the "One-minute videos workshop", which is implemented by the Association Genesis Project from Banja Luka in ten municipalities. OneMinutesJr, a network comprised of the European Cultural Foundation, the Sandberg Institute and UNICEF, provides financial support to the network and assists with their activities. The workshop's outcome involves one-minute movies made by young people aged 12 to 20, through which they have presented their opinions, views, ideas or voiced concerns they and their peers have. Out of the ten movies made, one ended up ranking among the top five at the world competition. In addition, the five day workshop trained the members of the Genesis Project as OneMinutes trainers who will help children make more than 50 short movies in workshops to be conducted in the ten SPIS municipalities.

This is essentially another very good example of how non-formal and informal media education can serve social causes, citizenship cultivation, critical thinking and social capital.

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[72] www.unicef.org/bih/media_19843.html.

SECTION 6

Conclusion and policy recommendations

The findings presented in this study should not be considered as based on a representative sample of European practices of media education (for methodological reasons, which have been explained in section 2), nor can be deemed exhaustive or conclusive as concerns a collection of practices across European Union countries. As stated in our theoretical considerations (section 1), informal media education initiatives are characterized distinctively by their escaping traditional or easy categorization, or standard classification (quite easier instead for their formal counterpart).

The main lesson from this research endeavour is that it is both possible and necessary to assess, in depth, various educational projects, including the ones in informal media education. However, our research may prove that however sophisticated assessment tools are used, they need indeed detailed analyses.

Curiously enough, in spite of flourishing informal media educational initiatives/projects, research at national level or comparatively at international level is still poor. Very rarely, one can find internal educational impact analyses of educational projects run in informal media education. Yet, **an important part of any educational activity should be**, as we already mentioned, **evaluation**. The evaluation is important both for testing and finetuning of materials used in educational projects, and for measuring the impact of such educational activities. Therefore, we have applauded those countries (Austria, Czech Republic, Germany and Slovakia) where one can find regional or national competitions, either ad hoc or on annual basis, that evaluate various media literacy/educational programmes.

Thus, these findings can be useful for two main reasons:
1. from a strictly scientific point of view, this study provides a know-how tool for future research in this area, firstly, by making the methodological limits of researching the informal domain of media education more evident, and secondly, by proposing some criteria (which may be developed into indicators after further conceptual and practical elaboration) to assess projects of informal media education, as shown in detail in section 2.
2. our analysis offers some insights and tips in order to elaborate some policy recommendations in this field, to be considered by European institutions or by national governments.

This final section of our study is dedicated just to the latter goal: we provide six main recommendations, trying to provide a short argumentation in each case.

6.1. Media literacy in Public Service Media, with a greater attention to targeting and effectiveness

Sometimes what is missing or not performed well can usefully serve as a negative example. Thus, some findings are also interesting and relevant from the point of view of the lack of media literacy programmes – certainly high quality educational programmes on media literacy – produced by national public media. And the few cases we found in this sector present a wide margin for improvement: the programmes produced tend to be very didactic, with little actual use of most modern technologies (except, in the case of RTP, with very professional audio-visual output - but this, in itself, is not enough). This finding is surprising, considering that there is abundance of literature on media literacy, many experts on media literacy and a highly developed public TV industry with experiences in educational programmes. The Italian programme TV Talk can be considered a good example of an edutainment show, perhaps more in the field of entertainment than in education, but with an interesting potential appeal to a very large audience. Other positive examples are a Swedish series of documentaries and the Slovak series of cartoons for children (which, however, is mostly about awareness-building in the Internet sphere), while media educational programmes that tackle youth (Portugal TV) or teenagers (Slovak TV) are prime examples of low quality educational programmes.

In conclusion, **national governments should encourage public service media to produce high quality media (literacy) educational programmes for various audiences, especially for the children**. Before doing so, some (negative) lessons can be taken from media education programmes produced by public televisions in Portugal and Slovakia. The pilot programmes **should be tested with respect to their educational impact and effectiveness** on targeted audiences.

6.2. Creative production as leverage of media literacy and citizenship (with an eye on ethics)

Some of the research we referred to in this report confirms that media education **programmes emphasising media production** may have **more significant long-term impacts**, as they vest young people with the abilities to voice their concerns and raise public awareness about youth-related issues. These practically focused programmes also create some potential for **social activism and democratisation** (critical understanding by doing/learning by doing). These programmes are also arguably more sustainable than those that focus only on skills. There are a number of freely available software tools for that purpose (see for example Middaugh and Kahne 2013, 102-106). Furthermore, there is evidence that media educational initiatives with single issue focus have more impact than those with components.

However, it is possible that this is actually double-edged skill. Skills in media production can be also used for propaganda purposes for radicals of all sorts.

Be that as it may, there seems to be far too much focus at programmes that focus at evaluation, access and analyses.

Policy makers should then give **more support to educational activities that emphasise media production activities with new media tools** in a flexible forms (content, pedagogical approach). At the same time, more attention should also be given to ethical issues related to

communication on the Internet, once an active flow of message production is activated.

6.3. Funding non-formal and after-school projects

An important factor in the success of informal media education programmes is to make them **people-driven rather than technology-driven**. Often, however, there is a tendency to invest in technology without making a parallel investment in people. This may be a great challenge in informal media education, which often takes place thanks to the Third Sector (NGOs, associations, etc.). Buckingham argues that "schools should remain absolutely central to what we are doing, if only because that is where all young people compulsorily spend so much of their time" (2009, 9); yet, schools are rather conservative in introducing new technologies, new media and new approaches (Erstad, Gilje and Arnseth 2013, 90; Middaugh and Kahne 2013, 99).

Lim and Nekmat (2008, 17) comment that another key way in which media literacy programmes can enhance their chances of success is to build up a sufficiently wide base of community support. Similarly, Wilson (2012) recommends promoting collaboration between community members (family, teachers, students and other stakeholders).

Lim and Nekmat (2008, 17) also note that continued funding is clearly a challenge. Because their operating costs tend to be high, most educational projects tend to close down as soon as the project funds run out. It is therefore essential to address the **problem of sustainability** at the planning stage itself. Perhaps higher involvement of schools in informal activities would also help solve this problem.

In conclusion, policy makers should support high quality non-formal and informal media education initiatives produced by all level of schools, ideally in afterschool settings (see more in Middaugh and Kahne 2013, 102-106). Involvement of parents and local communities in general should be part of this strategy. Integration of schools at all levels, as well a stronger synergy with the NGO sector (TechCamps are an example), could also increase continued operations of media educational projects after the funding is over.

6.4. Information disclosure on educational programs

We have found it surprising that there is usually missing data about financing of various projects, usually funded by public money. It is important to encourage the organizations providing media education to **disclose information** concerning their projects, such as financial data and budget, but also impact and results of these projects (whenever available).

Policy makers should consider financial **transparency** of educational programmes supported from public money as necessary aspect of any funding. Therefore, financial disclosure of media educational projects should be clearly mentioned in all contracts. Costs, as well as other fundamental information on each project, should be made public on line.

An additional feature which should be encouraged and implemented at European level today is the availability of an international prospect (in English), for example on organizations' websites, so to increase the international prospective even for local projects.

6.5. Need analysis, Targeting, Assessment of impact

There is a need to include the **analysis** and the **assessment of the actual pedagogical - educational impact of projects** (both *ex ante* and *ex post*) in all projects. This should be done at least initially, for example, analysing the educational needs of the target group, targeting the messages, or testing whether a project can really bring expected educational achievements. In the case of larger (e.g. TV) projects, these should be done on a smaller experimental sample. Parola, Ranieri and Trinchero (2010, 17) explicitly warn that a kind of unawareness towards the relevance of a proper assessment of what students' learned seems to generally prevails. They urge the creation of evaluating tools to "measure" what students learned, allowing consideration of the efficiency of a training course. For example, Ashley, Maksl and Craft (2013) have developed and assessed a measurement scale focused specifically on critical news media literacy.

In some countries, there already exists support for quality and innovativeness of projects through projects´ evaluation in various national or regional competitions (e.g. Austria, Germany, to some degree Czech Republic and Slovakia).

Policy makers should support and request a c**hange of focus from quantity to quality and innovativeness of projects**. This approach requires compulsory **experimental evaluation of pedagogical-educational impact of all media educational projects** and/or regular well-prepared regional or national competitions targeting media education initiatives.

6.6. An observatory (or a Register) of ML projects, constant monitoring and sharing of good practices

We have found that there are actually hundreds and hundreds of projects on media literacy (and related skills) funded by public (EU, national governments, local governments, etc.) and private money. There are many other media education projects funded by non-EU government and other subjects (e.g. UNESCO). At the same time, we have noticed some attempts to create repositories of educational projects (not necessarily related primarily or exclusively to the media education - see existing various educational and scientific repositories in Sanchez, Rajabi, Megalou, Arapi, Moumoutzis, Brkic, Prstacic, Zimmer, Manolis, Vassiliou, Atanasiadis, Simon and Broisin, 2013). There have been some attempts to follow this approach in the past, but after the funding expired, these efforts failed.

It seems that it would be useful to establish some sort of **central EU-wide observatory**, **or** a **continuously updated register of media education projects**. This would facilitate greater usage of already existing projects, lowering duplicity or "triplicity" of "new" projects, **sharing good practices** among other contexts, creating **international synergies** between organizations and people, as well as saving a lot of money.

An observatory would act – as well as in many good national organizations (such as the Finnish organization of Media Education, or the Dutch one), working as centres of coordination among the Government (and its different institutions), private companies, NGOs, scholars and research centres – as a single hub for experts, operators and users who deal with media literacy in Europe.

Summary of our policy recommendations

1. Media literacy in Public Service Media, with a greater attention to targeting and effectiveness
2. Creative production as leverage of media literacy and citizenship (with an eye on ethics)
3. Funding non-formal and after-school projects.
4. Financial Disclosure of educational programs
5. Need analysis, Targeting, Assessment of impact
6. An observatory (or a Register) of ML projects, constant monitoring and sharing of good practices

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APPENDIX

Full list of good practices, reported by country (alphabetically)

AUSTRIA

1.

Organization/Promoter: Wiener Stadtschulrat (Vienna City School Board)
Project/Case: Wiener Bildungsserver (Vienna Education Server)
Description: Non-profit organization founded in 1997 under the name "ICE Vienna - Internet Center for Education"is a collaboration platform and hub for the institutions involved. It's a network of individuals and representatives of various educational institutions and branches in the City of Vienna, aiming to promote media activities in school and in non-school related fields and to provide access to information and communication technologies to all population groups.
They run different websites specifically designed to various target groups, providing media education materials: www.ideenkiste.at (elementary school teachers and parents of 0-6-years-old children), www.lehrerweb.at/ (teachers), http://kidsweb.at (children), http://elternweb.at/ (parents).
Link: http://wiener-bildungsserver.at/ueber-uns/geschichte-des-vereins/

2.

Organization/Promoter: Education Highway and Bildungsmedienzentrum
Project/Case: Education Group
Description: The Education Group is an organization which supports educators in Austria in preparing and organizing training. They provide the necessary infrastructure such as internet and mail services, and help school teachers in their use of new media in classrooms. They establish relationships with committed teachers and groups of parents, especially in the province of Upper Austria, and provide a link to numerous partners in the media industry.
Link: www.edugroup.at

BELGIUM

3.

Organization/Promoter: Raad voor de Reclame (Conseil de la Publicité)
Project/Case: Media Smart
Description: Media Smart is a program funded by the advertising business in Belgium (companies who advertise in different channels and media and advertising agencies), developed with an independent expert committee. It consists of academics, educationalists, but also of representatives of advocacy groups dedicated to families and children. Media Smart develops and provides, free of charge and on request, educational materials to primary schools which teach children (aged 8 to 11) to think critically about advertising in the context of their daily lives. The materials are targeted to children, teachers and parents. The four pillars of media literacy education are applied to advertising. They are based on active learning and discovery, and depend heavily on discussion, group work, practising communication in different media formats, and open-ended enquiry.
Link: http://www.mediasmart.org.uk/

4.

Organization/Promoter: Conseil supérieur de l'Education aux Médias
Project/Case: Ouvrir mon Quotidien (Open my Newspaper)
Description: This operation involves the final year of primary school and the six years of secondary education. The school makes the request to receive free French-language daily newspaper during the school year, with an assortment of educational tools and training to enable teachers to carry out projects of Media Education in the classroom or groups of students. Thanks to the project for more than ten years, tens of thousands of students have discovered and learned to appreciate and read the papers.
Links:
http://www.ouvrirmonquotidien.cfwb.be
http://www.csem.cfwb.be/index.php?id=omq

5.

Organization/Promoter: Média Animation - Ministry of Education and Ministry of Culture
Project/Case: Média Animation
Description: Média Animation is an education resource centre. It is recognized and subsidized by the Ministry of Education and the Ministry of Culture of Belgium. It is also a centre for vocational training. Média Animation was founded in 1972 (from the merge between a film documentation center and a musical information center). It was granted crucial funding to implement research, information, training and educational publication. Média Animation's mission is to support operators in the field of education along different action lines: consultancy on audiovisual and multimedia production, support to professional production to operators in the cultural and educational fields, media and multimedia education, awareness campaigns with political authorities and education authorities, training of teachers and educational mediators (social workers, educators,...), publication of educational works, research.
Links:
http://www.media-animation.be/-Activities-.html
http://www.media-animation.be/Internet-a-la-maison-en-10.html

6.

Organization/Promoter: Centre AudioVisuel de Liège
Project/Case: Concours Vidéo (Video Contest)
Description: The C.A.V. de Liège intends to familiarize young people with the critical viewing of films and with the practice of audiovisual production. It organizes training modules for teachers and facilitators, events in classes and school boards, produces and distributes material on the world of cinema. Concours Vidéo is a contest which exists since 2005, and is intended primarily as an ideal opportunity to learn to communicate through video. It is an yearly competition. It is targeted to the last classes of high school students (aged 15 to 18), and involves a training day of the interested teachers at the Center.
Link: http://www.cavliege.be/concours-video

7.

Organization/Promoter: Action Ciné Médias Jeune asbl

Project/Case: Action Ciné Médias Jeune (Action Movies Young Media)

Description: Action Ciné Médias Jeunes is a non-for-profit organization whose aim is to educate younger generations (3-35 years) to the use of media. It carries on various projects, focusing on audiovisual production («Moteur ça tourne!»; «Les classes décou'vertes médias»), analysis and evaluation of messages («Un JT à l'école»), creation of webzines («KulturOpoing»; «Netmag») , websites («Atelier du Web»; «Objectif Web.doc») and visual materials («Mon quartier sur le net»).

Link: http://www.acmj.be/

8.

Organization/Promoter: Evens Foundation

Project/Case: Train-the-Trainer Program

Description: The overall goal of this project is to empower teachers and trainers in their confidence and capacities to use media education techniques in their classroom. Since a lot of teachers often look up to the digital skills of their digital native students they feel insecure to deal with media in the classroom. However, teachers, obviously, are way ahead in interpreting and analyzing media-texts. They should pass this knowledge and competence through to the students. We learn how to read and write, we never or hardly learn how to watch and construe images. These workshop sessions enable and encourage teachers and trainers to use media education techniques in their classroom and other learning environments.

Link: http://www.evensfoundation.be/en/programs/media

9.

**Organization/Promoter**: Ecole Universitaire de Journalisme de Bruxelles

Project/Case: SIC! Le Journal en Ligne (SIC! The Journal Online)

Description: SIC! is a webzine made in 2011 by the students of the second Master in Journalism of the Université Libre de Bruxelles, with articles mainly focusing on the world of media and journalism. The newspaper is in full development . SIC! informs people of the news media, the activities on the various campuses across the country, but also looks great on a weekly theme folder.

Link:
http://journalsic.ulb.ac.be/index.php?option=com_content&view=category&layout=blog&id=42&Itemid=66

BULGARIA

10.
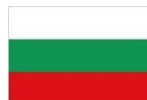
Organization/Promoter: Applied Research and Communications Fund (ARC Fund)
Project/Case: Bulgarian Safer Internet Centre (SAFE-NET BG)
Description: The ARC Fund is a full member of the International Association of Internet Hotline operators INHOPE and the Bulgarian Safer Internet Centre (SIC) is a member of the European network of Safer Internet Centres INSAFE, coordinated by European Schoolnet.
The Bulgarian Safer Internet Centre coordinates various awareness raising, training, research and information activities assisted by its advisory board – the Public Council on Safer Internet Use.
From September 2007, the Bulgarian SIC has been implementing the project "Real and Virtual Violence: Prevention by interactive education in schools". Within the framework of the project a methodological guidebook for educators has been prepared by experts in psychology, pedagogy and IT. The guidebook contains 25 modular lessons for 5-12 grade students and presents various topics connected to recognition and reaction to violence in the real and virtual world. In February 2013 the third graders from the 26th school in Sofia, together with their daddies, mommies, grannies and siblings celebrated SID trying to figure out the key to the infinite possibilities of the Internet in a very competitive treasure hunt game.
Links: http://safenet.bg; http://www.saferinternet.org/web/guest/centre/-/centre/bulgaria

11.

Organization/Promoter: HORIZONTI Foundation
Project/Case: Компютърна грамотност за слепи (Computer Literacy for Blind People)
Description: The campaign started in 2006 with 2-month courses of computer and new media literacy and was put on a higher level in 2008, when *HORIZONTI* Foundation organized computer for beginners and for advanced students. The project was funded by the national Agency of Disabled People.
It was the first (at least in Bulgaria) of this special kind and range. Directed to the new media literacy it proved to be of enormous interest to the people with special needs because of their blindness. The campaign has brought together blind people, mostly young men and women, from all parts of this country so that they cannot just learn but communicate, exchange knowledge and make friends. The efficiency of the initiative can be measured highly by the growing number of students and volunteers among those who have finished their computer study to participate in the process as assistant teachers.
Links: http://www.horizonti.bg; http://zari-bg.net/feature/373.html

12.

Organization/Promoter: Асоциация "Младежка медийна мрежа" (Youth Media Net Association)

**Project/Case**: various projects within the same Organization

Description: Youth Media Net is the only national association which unites working professional and young people willing to learn journalism such as pupils and students in audiovisual arts, media production management and advertising in the cities of Sofia, Varna, Burgas, Blagoevgrad and Gotse Delchev. Youth Media Net Association works in cooperation with undergraduates of the Faculty of Journalism and Mass Communication in Sofia University. Experienced young journalists work alongside pupils from school media clubs in the production of interviews, short films, e-news or video reports on in-house or local events. The Net gets together local school and university media from all over the country through audiovisual projects varying in content from investigation to social and information subjects.

Link: http://www.youthbg.info/bg/nceypi

CYPRUS

13.
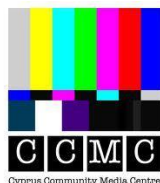
Organization/Promoter: Cyprus Community Media Centre (CCMC) - United Nations Development Programme (UNDP) - Action for Cooperation and Trust in Cyprus

Project/Case: Community Media Centre

Description: The Cyprus Community Media Centre (CCMC) opened its doors in late 2009, aiming to establish community media in Cyprus and support local organisations and community groups in communicating their message to a wider audience. It does this in many different ways, whether it's training, dedicated support, equipment loan, creating videos, taking photographs, holding public events, setting up online forums or even just being on the end of the phone, offering advice to its members. Through its work, CCMC strives to be diverse, inclusive, collaborative, transparent, equitable and nonpartisan, promoting the benefits of community-based media to as wide an audience as possible and giving people the skills to be in control of their own messages. It also wants to help bridge gaps and enhance relationships between the mass media and civil society through the creation and broadcasting of productions that contribute to multiculturalism and diversity.

Link: www.cypruscommunitymedia.org/

CZECH REPUBLIC

14.

Organization/Promoter: National Institute of Education (NUV)
Project/Cases: RVP.CZ portal
Description: This portal aims to systematically support teachers in teaching methodology, didactics develop learning communities and effective ways of learning.

It provides a content area (school modules, articles and links) where free materials supporting the implementation of educational programs in all types of schools (theoretical contributions and suggestions in teaching, teaching materials and aids, etc.) are available.

It uses web 2.0 tools (wiki modules, online forums, Digifolio, blogs) to create a community communication platform to share experiences, exchange views and to participate in the development and improve the content of the portal, thus facilitating the teachers in their knowledge of new media and encouraging them to an effective use of these tools in their classes.
Link: http://rvp.cz/

15.

Organization/Promoter: Obecně prospěšná společnost Sirius
Project/Case: Children understand the media– but in a different way! Media education in the family
Description: Internet portal www.sancedetem.cz provides information mainly for families with handicapped children, families in need and a potential donor or experts. Besides other activities, the portal also provides with advice of an expert on media education. It answers the questions of how the media work, what the principles of family media education are, and what educative approach to media parents should choose (including video-interview with an expert).

The portal includes an Internet quiz: "Do you know which educative approach to media you apply in your household?" By answering 9 practical questions, parents can find out which educative approach to media they apply.
Links:
http://www.sancedetem.cz/srv/www/content/pub/cs/clanky/deti-mediim-rozumeji-ale-jinak-medialni-vychova-v-rodine-15.html
http://www.nadacesirius.cz/kviz/vychovnystyl

16.

Organization/Promoter: Člověk v tísni (People in Need)
Project/Case: Jeden svět na školách (One World in Schools - Be in the Picture)
Description: Within the framework of the project Be in the Picture – media education with the use of audio-visual resources, a set of audio-visual materials was created and supplemented with a manual for teachers, which presents the essential theme of media education (media news reporting, advertising, propaganda, etc.). Be in the Picture is a long term project One world in Schools aiming at media literacy. It aims at developing pupils' ability to critically consider media announcements to influence of which they are daily exposed. Besides, it seeks to enhance their skills for the use of the media potential. The project offers specific audiovisual materials and methodology as well as know-how of their use during the lessons.
Links: http://www.jedensvetnaskolach.cz/index2.php?id=240
http://www.jedensvetnaskolach.cz/index2en.php?id=261

17.

Organization/Promoter: Člověk v tísni (People in Need), Prague, Czech Republic
Project/Case: Jeden svět na školách (One World in Schools - Sectional Themes for Primary Schools)
Description: This set is intended for the teaching of so-called sectional themes for the second level of primary schools - personal and social development, education on democratic citizenship, teachings on thinking in European and global contexts, environmental education, multicultural education and media education. The set contains 24 documentary films on DVD with an extensive methodological handbook.
Link: http://www.jedensvetnaskolach.cz/index2en.php?id=270

18.

Organization/Promoter: Člověk v tísni (People in Need), Prague, Czech Republic
Project/Case: Jeden svět na školách (One World in Schools - Link magazine)
Description: Link magazine for students and pupils, which offers them further information on the themes explored by individual documentary films. It also contains suggestions for discussions and references to other sources of information. The aim of the magazine is not to exhaust individual themes but to arouse young people's interest in them in a lively and interesting manner. The magazine's content consists of readable reportage, articles, commentaries and interviews written by experienced journalists, experts and students themselves. The magazine's content consists themes as New Media, Media and Poverty or Media and Stereotypes.
Links:
http://www.jedensvetnaskolach.cz/download/pdf/jsnspdfs_307.pdf
http://www.jedensvetnaskolach.cz/download/pdf/jsnspdfs_73.pdf
http://www.jedensvetnaskolach.cz/download/pdf/jsnspdfs_70.pdf

19.

Organization/Promoter: Abeceda (Civic Association), Most, Czech Republic
Project/Case: Reading literacy and project education
Description: The project aims at promoting reading literacy at primary schools in three areas: reading and literacy; literacy and media education; literacy and creative writing. Among the main outcomes belong: an Internet portal for teachers and pupils, a contest of a school magazine, a contest of a school literature almanac in all the regions of the Czech republic, CD-ROM with methodologies for teachers and electronic textbook for pupils.
Links:
http://www.ctenarska-gramotnost.cz/o-projektu
www.ctenarska-gramotnost.cz
www.sotkoviny.cz
http://www.ctenarska-gramotnost.cz/kategorie/projektove-vyucovani/pv-metody

20.

Organization/Promoter: Centrum mediálního vzdělávání - CMV (Centre for Media Education), Prague, Czech Republic

Project/Case: Mediální výchova (Media Education)

Description: The Center for Media Education deals with media literacy and media education. Since 2008 it has implemented number of activities focused at work with the public, teachers, students, pupils etc. Among the most important projects of CMV are: summer recreational camps for journalists, media courses, regional editorial board for the deaf, courses–both open to public and private–for various target groups in the area of media and communication, media education, marketing, PR and use of modern ICT.

Link: http://www.medialni-vzdelavani.cz/

21.

Organization/Promoter: Vysočina Centre (Civic Association), Havlíčkův Brod, Czech Republic

Project/Case: Regionální centrum mediální výchovy (Regional center for media education)

Description: The project offers media education to teachers of primary and secondary schools. It mainly aims at enhancing abilities of staff of schools and schooling institution in the Vysočina region in the area of media education and media literacy, improving accessibility, quality and attractiveness of further education offered for teachers at schools in the Vysočina region. The lessons incorporated 9 education modules and it was attended by 60 teachers.

Link: http://www.centrumvysocina.cz/regionalni-centrum-medialni-vychovy.html

22.

Organization: Ochrana fauny České republiky o.s. Partner projektu - ZO ČSOP 11/11 Zvoneček **Project**: Project Evvoluce

Description: The aim of "Project Evvoluce" (201-2012) was to develop cross curriculum activities by merging environmental studies with multicultural, multimedia, social, and European studies. By bringing these subjects together, we believe it will foster innovation, creativity, and enthusiasm in our classrooms. A team of skilled environmental, biological, and pedagogical specialists were recruited to develop the teaching materials in a new centre in Tabor. The goal is to help schools and teachers combine environmental education with other subjects while providing interactive materials to be used in class. Output consist 30 educational packs, each with a special cross curriculum topic. Every pack will contain worksheets, presentations for the interactive board, a teacher's book, and additional resources, including visuals, etc. All materials will be download able from website and available for free. The project involves 571 primary schools across Czech Republic.

Link: http://www.evvoluce.cz/vyukove-balicky/medialni-vychova.php

23.

Organization/Promoter: KONEP (Civic Association), Pardubice, Czech Republic

Project/Case: Media Set

Description: Media Set it a set of methodological and information tools promoting media education. Principally, it is designed for grammar school teachers and students for 21 grammar schools in the Pardubice region. Media Set is the outcome of a project "Media education at grammar schools" implemented by the civic association KONEP in cooperation of media experts and partner grammar schools. Media Set includes a media education manual, working papers, educational CD and DVD with four educational films. By using them, the students prepare a specific communication projects, take part in a fictional press conference, analyze commercial and political campaigns, try various media and team roles.

**Link**: http://www.mediasetbox.cz/cs/

24.

Organization/Promoter: Vyšší odborná škola publicistiky, Prague, Czech Republic (vocational school)

Project/Case: Mediální výchova (Media education)

Description: The aim of the project is to assist students of secondary schools as well as the general public to improve their distinctive, critical and informed relationship of openness towards current mass, corporation, social and interest media. The project offers online methodological material focused on the basic media theory, media tools, media reality, advertisement, persuasion and influence of the media.

Link: http://www.skolamedii.cz/

25.
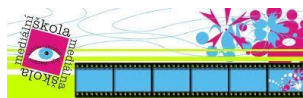
Organization/Promoter: Salesiánské středisko mládeže (Salesian Youth Centre)

Project/Case: Mediální škola (Media School)

Description: Media School is a Czecho-Slovak Salesian media project designed for young people, especially for youth centers animators. The school concentrates on gaining skills to critically evaluate media communication content and form, to lead other towards critical perception of the media and to express values and opinions in the media environment. Media school offers 6 courses delivered in the form of a workshop led by professional media guests. Duration of the courses is 2 years with a final international festival of media production.

Link: http://www.medialniskola.cz/onas.htm

DENMARK

26.

Organization: Danish Film Institute
Project: DFI Children & Youth unit
Description: In 1998, Danish Film Institute established the DFI Children & Youth unit to consolidate the strong position of Danish children's films at home and abroad. The unit's tasks include film education, teacher training, distribution, regional screening programmes for schools and pre-school children, and an ongoing dialogue with the professional film industry as well as the Danish school system.
Link: http://www.dfi.dk/Service/English.aspx

27.

Organization/Promoter: Danish Film Institute
Project/Case: FILM-X
Description: FILM-X is the Danish Film Institute's computer-based, interactive film studio for children and adolescents. It is a mobile version of one of the studios in FILM-X Copenhagen. It visits different places to give children and teens a unique opportunity to make their own films. Five studios present a gateway to exploring the medium of film. The various studios provide the settings for developing, acting and shooting short films in physical and virtual universes. It is also possible to make flip-books and small animations. After films have been shot, each group works in a studio with sound recordings. Pre-produced clips of sounds and images are added during the editing process. The completed film may be taken home on a DVD and published online.
Link: http://www.dfi.dk/Service/English.aspx

ESTONIA

28.

Organization/Promoter: Targalt Internetis – Safer Internet Centre in Estonia
Project/Case: Targalt Internetis
Description: The project's mission is wiser Internet use by children and their parents and the prevention of the online distribution of material containing illegal content. The project includes, for example: training sessions and seminars for children, parents, teachers and social workers, and awareness-raising events for the general public; the drafting of training and awareness-raising materials for children, teachers and parents; creative competitions for students; help and advice from the Children's Helpline 116111 for children and parents on safe Internet use by telephone, MSN (user info@lasteabi.ee) and other IM solutions; the web-based information hotline www.vihjeliin.ee, which allows Internet users to provide information about web environments which contain material that violates children's right to sexual self-determination; cooperation among interest groups in Estonia and Europe and participation in the INHOPE and INSAFE cooperation networks.
Links:
http://www.targaltinternetis.ee/?lang=en
www.lasteabi.ee

29.

Organization/Promoter: Consortium of local media and local governments
Project/Case: Competition Media Bubble
Description: The competition called Media Bubble was first held in Paide High school in 2003 as a project for one county. Since 2005 this competition brings together pupils from several high schools and vocational. The organizing team is rather high level, including all the local media organizations of the area, local governments etc. The competition is build up as a series of events, starting with three local events in three counties and followed by grand finale, where every county is represented with one team. The pedagogical method of Media Bubble is competition. The schools and teams are aware of the type of tasks they have to accomplish: local news (list of sources is announced beforehand); national news (list of sources is limited and announced); history of media; practical tasks (creating the news, conducting and interview, etc); home work (usually a radio or TV-interview, approx. 3 minutes).
Each school is free to choose the way to prepare pupils for competition. The structure of Media Bubble is slightly bent towards remembering events and people, yet some tasks involve critical reading and practical media production. Media Bubble is a regional competition that supports broad collaboration in many levels (media organizations, local governments, schools, etc), which is rather important and even unique in Estonia (7-9 points).
Links: www.ut.ee/curriculum/orb.aw/class=file/action=preview/id=807523/LT_KOGUMIK_I.pdf

30.

Organization/Promoter: Noorte Meediaklubi or NMK (NGO Youth Media Club)
Project/Case: Youth Media Club and Media School
Description: The NGO NMK connects young professionals (mostly fresh journalists and students of journalism and communication) who have personal experience of working at school radio or school newspaper editions. The members of NMK declare their willingness to educate motivated gymnasium students and help them to create better school media. The activity of NMK started in 2000, the NGO was officially formed in 2003. The main goal of NMK is to improve pupil's skills in practical journalism. In camps, young journalists or students of journalism act as instructors, in some cases teachers from the University of Tartu are invited to teach as well.
Link: http://meediaklubi.ee

FINLAND

31.

Organization/Promoter: Finnish Society on Media Education
Project/Case: Mediakasvatusseura (Media Education Centre)
Description: The Finnish Society on Media Education, founded in 2005 by Finnish researchers and practitioners within media education, is an association operating nationwide in two main languages (Finnish and Swedish). The society and its activities are funded by the Ministry of Education and culture. Their aim is to support and develop the field of research and practices concerning media education, contribute to the public debate and provide opportunities to share media educational experiences online and offline. Enhancing youth civic engagement within September 2007 the Finnish Society on Media Education opened a web portal called www.mediakasvatus.fi (mediaeducation.fi). This web portal meant for professional educators and workers, researchers, students, voluntary organisations and parents in the field of media education was launched the 27th of September 2007. There are two editors, a Finnish and a Swedish, working with the site. The mission of the portal is to increase awareness of media education and provide material resources for users in three languages. The website includes information about news and events, a massive collection of material for different target groups, information about research and statistics, blogs and conversational forums as well as a survival kit for parents. One part of the mission is to improve Nordic cooperation between Nordic countries and bring the knowledge about media education online.
Link: http://en.mediakasvatus.fi/node/5568

FRANCE

32.

Organization/Promoter: CLEMI (Centre de Liason de l'Einsegnement et des Media d'Information)
Project/Case: Semaine de la presse et des médias dans l'école (Week of press and media in school)
Description: Each year in the spring, teachers at all levels and from all disciplines are invited to participate in the Week of the press and media in school. The week includes civic education activities, and aims to help students to understand the media system, to train their critical judgment, to develop their taste for news and forge their identity as citizens.
Link: www.clemi.org/fr/

33.

Organization/Promoter: Radio Plum'FM (Sérent, France)
Project/Case: La Plumobile
Description: Radio Plum FM, a local radio station in the French village of Sérent, develops pedagogical activities, aiming to involve children, disadvantaged people and associations. Through "la Plumobile" (a van with complete machinery for radio-transmitting on the go), the radio staff regularly visits schools, youth or community centers, teaching pupils, youngsters, elders or disabled people how to use modern radio technology and how to create their own programs. The radio also organises public discussions and offers internships.
Link: http://www.plumfm.net/index.php?option=com_frontpage&Itemid=1

34.

Organization/Promoter: Union des annonceurs (UDA)
Project/Case: Pubmalin - Media Smart
Description: Pubmalin - Media Smart is a non profit media literacy programme for school children aged 8 to 11 years (and for their teachers and parents), focused on advertising. Pubmalin is funded by the advertising business (l'Union des annonceurs) in France and is developed with an independent expert committee. The expert committee ensures the quality of the programme by reviewing and approving our teaching materials. It consists of academics, educationalists, but also of representatives of advocacy groups dedicated to families and children. Pubmalin develops and provides to primary schools, free of charge and on request, educational material which teaches children to think critically about advertising in the context of their daily lives. The four pillars of media literacy education are applied to advertising. Thus, Pubmalin aims to develop pupils' abilities to 'read', understand, produce, discuss and write about print, still and moving-image advertising.
Links:
http://www.pubmalin.fr/
http://www.mediasmart-info.fr/

35.

Organization/Promoter: France 5 (public TV)
Project/Case: France TV Education - www.lesite.tv
Description: France 5 is a public educational TV channel which often broadcasts programmes related to media literacy. The TV Channel and the related website (www.lesite.tv) offer free educational material (educational clips and films), programs and dossiers in order to help teachers and students in their activities. Institutions can also activate subscriptions to use the platform as interactive tool to facilitate the communication between teachers and students.
Links:
http://education.francetv.fr;
http://www.lesite.tv

36.

Organization/Promoter: L'association "Les Pieds dans le PAF", St. Nazaire, France
Project/Case: Les Pieds dans le PAF (Paysage Audiovisuel Français)
Description: The association promotes media literacy by encouraging the participation of citizens in action to influence TV content, giving support to new creators. Their key media literacy-related campaigns and initiatives are:
"La semaine sans 100 telés" - Promotes the awareness of the public and the debate of the role of the media and specifically television, with a week in which people voluntarily switch off the television and spend their time on other activities (family life, leisure, debate, etc.);
Video creation workshop "Botoù Koad" – aimed at amateur film makers for making collective productions, with priority given to documentaries;
TV-Troquet - Bimonthly event held in St. Nazaire to distribute local productions and those from external associated producers. It efforts are focused at the audiovisual works that generally are not broadcast in commercial television.
 Link: http://www.snalis.org/piedspaf/

37.

Organization/Promoter: APTE Association
Project/Case: APTE
Description: APTE brings together trainers, teachers, youth leaders and parents. It aims at promoting critical thinking towards the media among people, and particularly among youngsters and children by training sessions and learning methods concerning media education and media literacy. Doing so, APTE ensure that all different kind of images and all the kind of media are taken into account. APTE is involved in training actions for adults and various projects e.g.: develop of websites (lud@rt); make courses (Watching the media, MEDIAPTE); provide consultancy for organizations that use multimedia and the Internet; organizing conferences, training on request from specific groups and campaigns ("One week under the trees" campaign to raise awareness on education and the media). Today APTE changes name and becomes MEDIAPTE.
Links:
http://www.apte.asso.fr/
http://www.mediapte.fr/

GERMANY

38.

Organization/Promoter: Medienkompetenz Berlin-Brandenburg (Media literacy Berlin-Brandenburg)
Project/Case: Create media culture. Aktiv mit Medien in der Kinder- und Jugendkulturarbeit ("media in children's and youth work")
Description: Medienkompetenz Berlin-Brandenburg is an association for the promotion of media literacy in Berlin and Brandenburg. The association aims to promote media education, media literacy and communication culture in Germany and Europe. It is fully committed to the active involvement of all social groups in the public arena.
Link: http://www.mkbb.eu/home.html

39.

Organization/Promoter: Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK) und das Bundesministerium für Familie, Senioren, Frauen und Jugend (The Association for Media Education and Communication Culture in the Federal Republic of Germany)
Project/Case: Mediale Bildwelten Sonderpreis "Medienkompetenz von und für Jugendliche" ("media literacy and youth")
Description: Competitions: 1) Dieter Baacke price for educational projects with children, youth and families, 2) medius - Prize for innovative, scientific and practical thesis, 3) MB21 - Medial imagery prize "media literacy for youth". Dieter Baacke prize is introduced by the Association for Media Education and Communication Culture (GMK) and the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth exemplary media projects of educational, social and cultural work in Germany.

The focus of the award is outstanding media education: review is not only the product, but also the media educational process.

Applications are invited from institutions, initiatives and individuals with innovative, original or daring projects to promote media literacy.

The Internet, for example, a creative project in youth work or be a children's radio project, a film and television workshop for families, or an exceptional multimedia photo project in kindergarten.

The price depends on extracurricular projects support (such as youth centers, nursery schools, youth services and family education, media centers and media initiatives) and collaborative projects between schools and other institutions.
Link: http://www.gmk-net.de/index.php?id=33

40.

Organization/Promoter: Media Smart e.V., plus 5 partners

Project/Case: Media Smart

Description: MediaSmart is recognized as a European project for independent and competent media education at the European Commission. In a December 2007 adopted EU Communication on media literacy in the digital environment is MediaSmart erwähnt.1 as a positive example for-profit media literacy programs

The origin of the project idea is in Canada: There are under the name "Concerned Children's Advertisers," since 1990, media education materials for teaching advertising literacy. In Britain MediaSmart was started with the material package "Be Adwise" in November 2002. Within a short time ordered some 1,500 British primary schools teaching more than 4,500 packages, and that was just the beginning. The success of MediaSmart made outside the UK for attention: 2004 launched the initiative in Germany. Meanwhile there is the project in six other European countries: Belgium, Finland, Hungary, Netherlands, Portugal, and Sweden. The European network continues to grow and will soon also include France and Italy. But the project has generated worldwide interest.

Link: http://www.mediasmart.de/

41.

Organization/Promoter: Vodafone (telecom operator), ARD (television), ZDF (television) and TV Spielfilm (publishing house).

Project/Case: Medienfit in 30 Tagen LOOK THERE! (SCHAU HIN!)

Description: The 30-day program is a free program of the "LOOK THERE! what your child does with media". Learn tips show you how to support your child in dealing with media. Media guides for families have been supporting parents and educators with useful tips since 2003. We aim to teach responsible usage and understanding of new media including, but not limited to internet, games, cell phones and TV. High visibility through broad coverage in media, website as a central forum for information and dialogue, social media, publications and events. Direct dialogue with parents, including migrant families, during events such as parent meetings at schools and initiatives at family festivals.

Links: http://schau-hin.info/

42.

Organization/Promoter: Stiftung Lesen, Mainz, Germany
Project/Case: Clixmix
Description: Clixmix is a cost-and commercial-free online portal for children in elementary school that offers a safe and playful introduction to the Internet. Clixmix is a joint initiative between Deutsche Post and the Reading Foundation went online in March 2010. The central concern of portal is promote social and communication skills to the children, providing them with knowledge in their living environment, and by actively working with different media fit for the future.

Clixmix offers children of primary school age the opportunity to explore the diversity of their world to playfully from different angles. In addition to child-friendly knowledge Clixmix also stands for the promotion of media literacy: Educationally valuable content is a multimedia format.Within the children's page, children move in a secure, ad-free and child-friendly environment.

Clixmix content is based in both the treatment of heterogeneity and maturity, as well as the reading and writing skills of children. An intuitive user interface and an age-appropriate design takes into account the user behavior of the children and support the first entry into the digital world.

Links: https://www.clixmix.de/erwachsenenbereich/

43.

Organization/Promoter: Programmberatung für Eltern e.V.
Project/Case: FLIMMO
Description: The aim of the FLIMMO is parenting course the views of the children bring to television deals close and encourage them for a television education that promotes the skills of the children. FLIMMO mediates between the wishes of the children and the concerns that parents have in relation to the television. This considered FLIMMO television from children view and declares: who desires children towards played between 3 and 13 years of television, what skills they have, to process what they have seen, which television offers can be tricky for them, or even problematic. The FLIMMO brochure is published three times a year and is sent

free of charge nationwide multipliers, such as schools, kindergartens, clinics, pharmacies, libraries and other institutions. The FLIMMO brochure covers all relevant child shipments. More information provides the Internet site of FLIMMO. Here is the entire programme of the ten stations is taken into account and discussed unique, films or documentations. The major film lexicon, there are meetings to more than 5000 films. In addition, all online media educational contributions from the previously published brochures and much, much more is retrieved.

Links:

http://www.flimmo.de/

http://www.flimmo.de/index.php?page=2&statID=748&navID=234

http://www.flimmo.de/index.php?page=1&count=1&sender=ARD&navID=7

44.

Organization/Promoter: Stiftung MedienKompetenz Forum Südwest, Ludwigshafen, Germany

Project/Case: Ohrenspitzer (Pointed Ears)

Description: The project for children aged between 3 and 14 years with interesting audio books, radio plays an active organization and the importance of active listening in contact. The project offers the online database "Tones for children" where can be found more than 2,000 radio plays. More than 40 Day Care Centers and more than 250 schools in Baden-Württemberg and Rhineland region have already taken advantage of the offer. "Ohren auf!" - Since 2003, the ears brought Spitzer project for children aged between 3 and 14 years with interesting audio books, radio plays an active organization and the importance of active listening in contact. More than 40 day care centers and more than 250 schools in Baden-Württemberg and Rhineland-Palatinate have already taken advantage of the offer.

The project "Ohrenspitzer" are children for words, voices, sounds and music sensitized.

Links:

http://www.ohrenspitzer.de

http://www.ohrenspitzer.de/index.php?id=4

45.

Organization/Promoter: BR - Bayerischer Rundfunk, München, Germany
Project/Case: TurnOn - Radio in der Schule (TurnOn - Radio in the School)
Description: The "TurnOn - Radio in der Schule" provides school radio groups financing professional support, skills and Network of dedicated school radio editors. BR-s professional support for young people in their journalistic work. In workshops to learn the young radio broadcasters basic hand tools, the teachers plan along with the journalists their project. Each group is one school year from a media coach of Bavarian Radio Symphony Orchestra accompanies. Students and teachers gain insight into the field of "media". The young people deal with issues that they themselves choose. They learn to research and their findings to formulate response - key qualifications for training and work.
Link:
http://www.br.de/unternehmen/inhalt/bildungsprojekte/turnon-schulradiotag-schulradio-bildungsprojekte-100.html

46.

Organisation/Promoter: University of Bremen, Germany; Federal Ministry of Education and Research, Berlin, Germany
Project/Case: "draufhaber.tv"
Description: "draufhaber.tv" is a video-based web portal for first-time employees. They can give proof mainly of their manual skills. For instance, they get themselves on camera while imparting the skill they master best. Videos can be changed and didactically enhanced via integrated tools. Thus, users may create a whole range of downloaded videos and also complete applications by adding an impressive demonstration of their standard of education.
Links:
http://www.zemki.uni-bremen.de/de/forschung/drittmittelprojekte/bmbf-projekt-draufhabertv.html
www.draufhaber.tv
www.draufhaber.uni-bremen.de

47.

Organisation/Promoter: Westphalian Wilhelm University of Münster, Germany; Media institution of North-Rhine Westphalia, Düsseldorf, Germany
Project/Case: "Surf-Fair gegen Cybermobbing" ("Surf-fair against cyber-bullying")
Description: "Surf-Fair" is a programme to prevent cyber-bullying. Participants are supposed to strengthen their ethical media competence. Contents and extent can be arranged flexibly according to modules. Participants do not have to be well grounded in internet usage. "Surf-fair" is characterised by a consistent didactic concept focussing on cyber-bullying only. After having followed an open-ending presentation of an example case, participants work on their own definition of the problem and possible ways of solving it. They are active designers of their own knowledge what makes them adapt it more easily to their everyday reality.
Link:
http://wwwpsy1.unimuenster.de/Psychologie.inst3/AEbromme/fortbildung/fachkom/gwi/index.html

48.

Organisation/Promoter: Federal Environmental Foundation, Osnabrück, Germany
Project/Case: "Zukunft gewinnt" ("Future wins")
Description: "Future wins" is a project demonstrating the manifold opportunities to make young people being interested in the issues of future, environment and sustainability via electronic media (broadcast, television and online media). Young people are also motivated to present their own points of view via new media. The most creative participants are awarded a prize every year.
Link: http://www.grimme-institut.de/html/fileadmin/user_upload/pdf/zukunft-gewinnt.pdf

49.

UNIVERSITÄT LEIPZIG

Organisation/Promoter: University of Leipzig, Germany
Project/Case: "Advanced Age and Media"
Description: The project aims at the realization of media participation by exploring media potential spaces in a scientifically monitored practice project. Is discussed in the German media research and practice, the importance of digitization and connectivity of habitats in old age, this happens frequently, regardless of the need for documentation, requirements and interests of older people. Where is explained why the Internet is so important for them, it's more of an adjustment to stated needs in society, such as the fitness for the knowledge society, overcoming the digital divide, or the benefits of the Internet with regard to diversity of information and comfortable access. Prospects of overcoming such objectification of age (n) s have their origin in the world of the research subjects. Here it is to ask what age (s) in mediatized worlds for those involved actually means even how older people act in mediatized worlds, how they reflect the light of their experiences and life story media formats and how important particular the digitization and networking for have articulation, self-determination and cultural participation in the elderly and may have. That the project "age (s) and media" underlying media education reasoned research interest focuses on the realization of media participation by exploring media potential spaces in a scientifically monitored practice project.
Link: http://www.uni-leipzig.de/mepaed/projekt/altern-und-medien/

50.

#PB21 | Web 2.0
in der politischen Bildung

Organisation/Promoter: German Federal Agency for Civic Education, Bonn; German Federation of Trade Unions, Berlin
Project/Case: "pb.21 – Web 2.0 in der politischen Bildung" ("pb.21 – Web 2.0 within the framework of civic education")
Description: pb21.de is meant to bring closer to each other the spheres of civic education and Web 2.0. Users find a wide range of examples of good practice for applying online tools within the framework of civic culture. Participants of the programme *Web 2.0 in the field of civic education* can exchange their points of view within an internal section. pb.21 is meant an "open educational project" to be continuously developed by its users.
Links: http://pb21.de/ ; http://www.spielbar.de/neu/

51.

Organisation/Promoter: JFF – Institut für Medienpädagogik in Forschung und Praxis (Institute for Media Education in Research and Practice), Munich, Germany; Media Center Munich, Germany

Project/Case: "peer3 – fördern_vernetzen_qualifizieren" ("peer3 - encourage_connect_qualify")

Description: "peer3 – fördern_vernetzen_qualifizieren" is meant as a pilot project for the whole of Germany. Due to the federal political system, uniform standards in the educational system are missing. "peer3 – encourage_connect_qualify" will be applied at 20 schools in Bavaria during the school years of 2011/12 and 2013/14. (Bavaria is supposed to provide the highest level of education in Germany). With the assistance of peer educators, students will have the chance to test the most innovative media tools on a voluntary basis. Subsequently, there will be available a manual with uniform recommendations for schools all over Germany.

Link: http://www.jff.de/?BEITRAG_ID=6488

52.

Organisation/Promoter: University of Education Ludwigsburg, Germany

Project/Case: Medienethnographische Forschungsstelle (Centre for Ethnographic Research in Media) Mediendidaktische Grundlagen für Realschulen im E-Learning-Kontext

Description: The coexistence of Germans and migrants is one of the main challenges for German society. However, there are only a few studies on the special needs of migrants in the field of internet usage. The Centre for Ethnographic Research in Media at the University of Education Ludwigsburg is the only institution to cover the issue systematically and continuously. Centre leader Horst Niesyto focusses on the question of how childrens´ and adolescents´ intercultural gaps, in particular language barriers, can be overcome by the use of new media.

The project intends the testing and evaluation of an online course "Media Education" for student teachers, school-related characteristics of the considered real. The overall goal is to students in the field of secondary school program with media-didactic principles and ways of working e-learning context to familiarize and empower them to develop action-oriented and student-centered teaching methods using e-learning in exemplary content areas.

Links: http://www.ph-ludwigsburg.de/2531+M549484c96a0.html

53.

Organisation/Promoter: Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, Berlin, Germany
Project/Case: "I-KiZ – Zentrum für Kinderschutz im Internet" ("I-KiZ - Centre for Child Protection on the Internet")
Description: "I-KiZ – Zentrum für Kinderschutz im Internet" was started in September 2012 and is meant as a forum of multiplicators in the field of youth on the level of the federal state. Participants focus on children and adolescents having outgrown from secure web-pages and permanent supervision by their parents and teachers. In particular, young internet users should be offered help in cases of emergency. Thus, the members of the forum are primarily working on such offers of assistance.
Links:
http://dialog-internet.de/web/initiativen_internet-kinderschutz-zentrum
www.jugendschutz.net

54.

Organisation/Promoter: Seitenstark e.V., Cologne, Germany
Project/Case: "Seitenstark" ("Great web-pages")
Description: "Seitenstark" is a co-operation of web-pages for children "to josh and to educate". All participating web-pages are regularly examined by the Association of Linked Web-pages for Children. Children can plunge into such diverse issues as of animals, environmental issues, society, music or chemistry and continue offline on the basis of real experiments and handicraft instructions. They do use the web-pages most effectively whenever they cooperate with other children.
Link: http://seitenstark.de/

55.

Organisation/Promoter: Microsoft Deutschland, Unterschleißheim, Germany, in cooperation with Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, Berlin, Germany

Project/Case: "Lernscouts" ("Learning Scouts")

Description: "Lernscouts" was created for young people "taking a computer for much more than only a mailbox or a paddle". Users acquire fundamental as well as detailed knowledge about software and hardware, about text processing programmes and image editing or about web design and data protection. With lernscouts.de, an ever-growing learning environment that is youth and adults a platform, on the one hand takes over the teaching of basic skills in various application programs, on the other hand advanced in the new media offers the opportunity to learn and work with the facilitating computer.

Lernscouts.de offers an ever-widening number of interesting learning modules - from suggestions for media to work immediately usable instructions and presentations - and thus supports the qualification of unstructured media skills of young people.

Link: http://helliwood.mind.de/lernscouts/content/cont43.htm

GREECE

56.

Organization/Promoter: Laboratory of New Technologies in Communication, Education and the Mass Media (UoA NTLab). National and Kapodistrian University of Athens, Faculty of communication and mass media studies.

Project/Case: Specialized Formation of General and Special Education Teachers and Production of Educational Material for Mild Mental Retardation, Operational Programme for Education and Initial Vocational Training (EPEAEK II)

Description: This project, led by the Laboratory of New Technologies as prime contractor, realized a program of 300 hours of specialized formation for 200 primary, secondary and special education teachers in topics related to teaching and pedagogical interventions as well as to the production of educational material based on digital games for students with mild mental retardation. The teachers under formation were supported by theory seminars (100 teaching hours) as well as digital educational material produced in the context of hands-on workshops (200 teaching hours).

Link: http://www2.media.uoa.gr/medialab/

HUNGARY

57.

Organization/Promoter: Eden: European Distance E-Learning Network
Project/Case: Open Discovery Space: A socially-powered and multilingual open learning infrastructure to boost the adoption of eLearning resources (ODS)
Description: The European Distance and E-Learning Network exists to share knowledge and improve understanding amongst professionals in distance and e-learning and to promote policy and practice across the whole of Europe and beyond. Open Discovery Space aims to serve as an accelerator of the sharing, adoption, usage, and re-purposing of the already rich existing educational content base. It demonstrates ways to involve school communities in innovative teaching and learning practices through the effective use of eLearning resources. It promotes community building between numerous schools of Europe and empowers them to use, share and exploit unique resources from a wealth of educational repositories, within meaningful educational activities. In addition, it demonstrates the potential of eLearning resources to meet the educational needs of these communities, supported by a European Web portal: a community-oriented social platform where teachers, pupils and parents are able to discover, acquire, discuss and adapt e-Learning resources on their topics of interest. Finally, it assesses its impact and documents the whole process into a roadmap that includes guidelines for the design and implementation of effective resource-based educational activities.
Link: http://www.eden-online.org/home/highlights.html

58.

Organization/Promoter: MediaSmart Hungary Oktatási Közhasznú Nonprofit Kft.
Project/Case: Mediatudor (Media Smart Program in Hungary, since 2007)
Description: It has been available in Hungary Mediatudor educational programs and curriculum.The program is currently in Belgium, Finland, Germany, the Netherlands, Sweden, the United Kingdom and Hungary to operate successfully. Member of the UK Smart Media Representative Media Literacy Committee set up by the European Commission - which among other things established in Europe for activities related to media education policies and thus the main mode is "first-hand" to be informed about issues affecting this work. The Smart Media Network member countries cooperation is exemplary. Mediatudor is composed by discussion and worksheets (teacher's package, booklet, 6 video-texts).
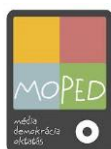**Link**: http://www.mediatudor.hu/rolunk.php

59.

Organization/Promoter: Association Televele
Project/Case: MOPED (Media-Democracy-Education)
Description: The aim of the program is not primarily to protect against the media focuses on, but to teach the attitude and practices to help users to the domination of the media. A suite of institutional solutions to current educational system, in response to addition, it is complementary. The development of media literacy education aims to democratic values as well. The program consists on playing, collaboration, fantasy, discussion and worksheets (teacher's package, booklet, videotexts).
Link: http://televele.hu/moped/

60.

Organization/Promoter: Association Televele
Project/Case: MOPED (Media-Democracy-Education)
Description: Helps to develop children's media awareness. The program was supported by the Open Society Institute. Sets of activities for three age groups of children (preschool, school – beginners, school – higher classes) had been developed and promoted for use. Activities are entitled to be performed by any educational institution in groups of children during 3 months. Teaching materials are suitable for teachers with no media background.
Links http://televele.hu/moped/

61.

Organization/Promoter: Nemzeti Média és Hírközlési Hatóság (NMHH) and partners (Index, Invitel, Magyar Telekom, Microsoft Magyarország, MTVA, Origo, RTL Klub, Telenor, Tv2, UPC, Vodafone).
Project/Case: H95
Description: Establishing an interactive media literacy learning centre in a recently reconstructed old villa. The aim of this project is to help young people to learn more about the new media culture. Activities are to be interactive, innovative, based on experiences, children will be able to make their own media (video document, newspaper…).
Link: http://h95.hu/projekt.html

62.

Organization/Promoter: Média Connection Sro. (the administrator of the webpage), hired by Magyar kábelkomunikációs szövetség (An association of companies in the cable network industry - IT, telecommunication and electronics), supported by the main TV channels.
Project/Case: Tévézz okosan! (Watch TV smart!)
Description: Maintaining a website that helps children and parents to choose the proper tv-program. Critical (not commercial) review of the programs. Contains also a file on the smart use of the internet and social networks (Nettezz okosan!) and advices for parents. The innovation is that it is a TV program channel with smart choices for children – initiative supported by the majority of TV channels broadcasting in Hungarian language.
Links:
http://www.tevezzokosan.hu/; http://www.kabelszov.hu/

63.

Organization/Promoter: MediaSmart Hungary, Kht., non-profit
Project/Case: Mediatudor
Description: Media Smart Program (UK) operates in Hungary under the name of Mediatudor since 2007. The main goal is to teach children to the critical approach towards publicities and to develop critical consumer attitudes. Worksheets, teachers' packages, booklets, videos are proposed free of charge to teachers and parents. It is the first media literacy project in Europe (and in Hungary) to target also the youngest groups of school children. In 2011 625 elementary school in Hungary participated in the program.
Link: http://www.mediatudor.hu/

64.

Organization/Promoter: UPC
Project/Case: Children and the media
Description: A media literacy program adapted from the US (not a real training program, contains mainly instructions for parents), is the part of the official webpage of the UPC cable network. The main cable network has a file on its webpage on safe consumption of TV and internet.
Link: http://www.upc.hu/upclive/media_literacy/gyerekek-es-a-media

IRELAND

65.

Organization/Promoter: Broadcasting Authority of Ireland (BAI)
Project/Case: Promoting Responsible Broadcasting and Empowering Audiences
Description: The BAI wants to increase public awareness of this active participatory role. It will seek to promote media literacy initiatives which will enhance the public's ability to understand and interact with the broadcasting environment. Some of the objectives for the BAI are: sustains independent and impartial journalism; sustains compliance with employment law; protects the interests of children; facilitates a broadcasting sector which is responsive to audience needs and accessible to people with disabilities; promotes and stimulates the development of Irish language programming and broadcasting services.
Link: http://www.bai.ie/

ITALY

66.

Organization/Promoter: MED, Associazione italiana per l'educazione ai media e alla comunicazione
Project/Case: MED Laboratories in Media Education
Description: This non-profit organization provides various laboratories to train teachers to media literacy topics, through a learning-by-doing approach which is articulated into different literacy levels for single participants. In fact, the "doing" is a necessary step to learn how to construct and deconstruct media messages.The workshops provide both levels of early literacy, and advanced levels on issues of ME. The laboratories of the MED are also open to university students according to the conventions agreed with their faculties.
Link: http://www.mediaeducationmed.it/

67.

Organization/Promoter: MED (Associazione italiana per l'educazione ai media e alla comunicazione)
Project/Case: OnAir - European Media Education Project
Description: Research on training needs - Workgroups of teachers and experts in the field will carry out an analysis of the needs and expectancies of the school system related to the possible exploitation of the New Media for the development of literacy skills (reading and writing) and for the building up of the capacity of the students to analyse and interpret information in order to become aware New Media user (development of critic sense and of the capacity of being an aware user of Media).
Collection and analysis of on-going experiences - In each country workgroups made up of teachers and experts, will collect and analyse information about the existing experiences in the field of the use of Media in educational contexts for the development of reading and writing skills and for the enhancing of critical sense and awareness as users of Media.
Development   of Media based educational paths - Starting from the existing experiences, collected and validated eight educational paths related to Media education will be developed and made accessible onto the Internet Portal of the project.
Link: www.onair.medmediaeducation.it

LATVIA

68.

Organization/Promoter: Estonia - Latvia Programme
Project/Case: MLEDU - Media Literacy: 21st Century Approach to Education
Description: The project aims at increasing school students' media literacy and interest in local issues. This is done through improvement of media study programmes in local schools in the regions of Tartu and Madona, also attracting the media professionals. Seminars, practical workshops, study visits to media organizations and students' own creative activities are carried out within the project, and school exchanges help to improve the quality and attract higher interest of the Estonian and Latvian students in the media world.
Link: http://www.estlat.eu/supported-projects/?project=32

LITHUANIA

69.

Organization/Promoter: The World Association of Newspapers
Project/Case: The Lithuania Media Literacy Project
Description: the Lithuania Media Literacy Project is a project which was run in Lithuania with the support of the World Association of Newspapers.
A pilot media literacy program was prepared for Lithuanian secondary schools. Its purpose was to develop students' critical thinking skills and apply them to mass culture.
Schools had the option to teach the four modules as a mandatory or elective media literacy subject, or to integrate them into other subjects, for example language, literature, civics, economics.
Four modules comprise the program: the news media, advertising, the Internet and the entertainment industry. Each module consists of nine lesson plans for the 9-10-11 grades.
Teachers at 15 participating schools underwent media literacy training in September, 2007. During the pilot program, they were asked to provide feedback, which was posted on a specially-designed Internet site.
Link: http://nieincurriculum-wan.blogspot.it/2007/07/lithuania-media-literacy-project.html

70.

Organization/Promoter: Faculty of Communication Vilnius University
Project/Case: Journalism studies in Lithuanian Journalism Centre (LZC)
Description: The aim of this programme is to provide interested parties with basic skills and knowledge necessary for people interested in media literacy, starting a career in journalism and prepare for continuing studies in the field of the media. LZC has two fee-paid programs: Sunday journalism school for school pupils (since November till April, 30 academic hours, once per month (4 academic hours), age 17-19age 17-19) and Journalism studies (since November till April, 100 academic hours, twice per week, 1 month internship in different media).
Link: http://lzc.lt

71.

Organization/Promoter: Lithuanian Youth Centre - the largest local non-formal children and youth educational institution
Project/Case: Young journalists club in Lithuanian Youth Centre
Description: During club meetings young people learn about the various means of communication (communicating directly with the interviewer; to record interview, conduct a meeting with a group of people). Also during the club meetings the participants have possibilities to test and refine the language and style of writing skills, learn about the different kinds of media, to meet with the well-known journalists, visit the newspapers and broadcasting outlets.
Link: http://www.lvjc.lt/index.php?page=apie-lvjc&hl=lt_LT

LUXEMBOURG

72.

Organization/Promoter: Conseil National des Programmes
Project/Case: School spots on media
Description: The Conseil National des Programmes in collaboration with the Ministère de l'Education nationale and the Formation professionnelle and the main operators, radio and cinema, launched this project for secondary education students. The goal was to create radio and television spots which should call the audience's attention to the dangers which can mediate several audiovisual contents. The final spots have been presented during an academic session in a cinema in Luxembourg/Kirchberg.
Link: http://cnpl.lu/en/education-aux-medias/schoolspots/

MALTA

73.

Organization/Promoter: Malta Communication Authority

Project/Case: Information Society

Description: The MCA implemented of a number of initiatives aimed at reaching disadvantaged sections of the population, in order to ensure adequate access to and usage of various ICT applications. In addition, the MCA ensures that, to the extent possible, all children benefit from the information society.

The MCA carries out the following initiatives: promoting the safe use of the Internet; the provision of ICT awareness and training to the elderly in public and private care residences; the provision of ICT awareness and training to digital-illiterate children; the proliferation of free Wi-Fi access in all public libraries and public spaces together with the local wireless broadband players; the delivery of focused and customized ICT awareness and education programmes and employability skills in underprivileged locations, communities or groups with particular disadvantages.

Links: http://www.mca.org.mt/
https://www.mca.org.mt/sites/default/files/articles/MCA%20Annual%20Plan%202012.pdf

NETHERLANDS

74.

Organization/Promoter: ECP-EPN, an information society platform; Kennisnet, an expertise centre for ICT in education; The Netherlands Institute for Sound and Vision, NIBG (Nederlands Instituut voor Beeld en Geluid); NTR, a Public Broadcasting Company;   The Institute for the Public Libraries Sector, SIOB (Sectorinstituut voor Openbare Bibliotheken)

Project/Case: Mediawijzer.net, expertise centre for media literacy

Description: Mediawijzer.net was established in 2008 at the initiative of the government. Mediawijzer.net is aiming to provide all Dutch citizens with a framework in which to become media literate in order that they can increasingly participate fully in society. Being 'media literate' means possessing the knowledge and skills to be able to function consciously, critically and actively in a multi-media world. The dissemination of media literacy is primarily aimed at children and young people from two to eighteen years old. This group is often the first to be exposed to new forms of media, and can be particularly vulnerable due to inexperience. Furthermore, what is learnt at a young age is often what is learnt best. This group is provided with information and encouraged to use media responsibly either by Mediawijzer.net directly or through their parents, grandparents and teachers.

Link: http://www.mediawijzer.net

74b.

Organization/Promoter: Kennisnet (public semi-governmental organization)
Project/Case: IT Competency Framework for teachers
Description: Kennisnet provides educational content and information to teachers, pupils and parents. Kennisnet also stimulates the use of information technology in educational processes by providing technical and practical support for several innovative educational aids. Kennisnet facilitates all institutions in the primary, secondary and vocational education in maximizing the power of ICT.
Kennisnet ensures that educational institutions are aware and take advantage of the opportunities offered by ICT. Research has shown that, for the use of ICT for educational purposes, a balanced and coherent use of four building blocks is essential. These blocks are: vision, expertise, digital learning materials and ICT infrastructure. Kennisnet facilitates the schools to achieve this. Barriers are removed and the strengths of the educational sector are bundled together.
Links: http://www.kennisnet.nl/; http://www.davindi.nl/

POLAND

75.

Organization/Promoter: Centrum Edukacji Obywatelskiej (Center for Citizenship Education)
Project/Case: Action! Film Academy
Description: Schools receive a set of Polish feature and documentary films divided into 26 topics. The CCE together with The Polish Film Institute (PFI) have launched the "Action! Film Academy" initiative, the goal of which is a wider distribution of film libraries in high schools. The CCE trains teachers and students in how to use these materials in interesting and effective ways.
Links: www.ceo.org.pl/o-nas/english
http://www.ceo.org.pl/pl/filmotekaszkolna

76.

Organization/Promoter: Centrum Edukacji Obywatelskiej (Center for Citizenship Education)
Project/Case: School with Class 2.0
Description: School with Class 2.0 raises a question of how to teach/learn in the era of digital and global communication. The teachers are encouraged to become students' guides rather than "Living Encyclopedias", to support critical thinking, collaboration and problem-solving competences necessary to face the challenges of the XXI century. The programme opens the minds of young people and encourages them to use new media for connecting with the world and maybe even changing it for better. It enhances empowerment, builds overall digital and media literacy, provides content knowledge in different subject areas. Students' projects make them aware of the interconnectedness of the present world and the need for intercultural understanding; they plan virtual travels to different countries and cultures, and even participate in international Skype lessons. Pupils run their own blogs on a specially designed platform, sharing ideas and experiences with their peers, commenting other peoples' entries and most of all – building a digital community of learners. The programme is conducted by CCE with 'Gazeta Wyborcza' (the biggest Polish daily) under the auspices of The Minister of Education.
Link: http://www.ceo.org.pl/pl/szkolazklasa2zero/news/about-school-class-20-programme

77.

Organization/Promoter: Grupa Wydawnicza Polskapresse, Warszawa, Poland
Project/Case: Junior Media - Profesjonalna gazeta w twojej szkole (Junior Media - Professional Newspaper in Your School)
Description: Junior Media is an education project of the association of the regional newspaper Polskapresse and pedagogical publishing house Operon for schools - both students and teachers. Junior Media is a platform for online school newspaper production. It is a simple step-by-step system guiding students and teachers through the entire process of newspaper production. The structure of the newspaper is inspired by the real regional newspaper. This innovative platform provides Polish schools with e-newspapers through the portal www.juniormedia.pl or it offers materials for the printed form through professional or school printers. In order to promote the project, Junior Media organizes a lot of contests for both students and teachers. The best and the most active young editors are for example awarded with a position at a summer school of journalism. Since 2010, there have been 2 780 school magazines published by the online system throughout Poland.
Link: http://juniormedia.pl/junior-media http://press.juniormedia.pl/paper/newspapers/

78.

Organization/Promoter: Małgorzata Więczkowska - an expert on media education
Project/Case: Edukacja Medialna - Wyzwaniem XXI wieku (Media Education - Challenge of the 21th Century)
Description: The portal Media Education is a service designed for current needs of parents, teachers and lecturers. It aims at assisting children and the youth to get prepared for creative and critical media reception in order to diminish the negative influence of the media and to make the news directed at children as much valuable as possible. The portal offers number of tools helping to understand the media, teaching their effective use and recognizing the risks which they might include. The portal is divided into basic topic areas: Media in the family, Media education and threats. The topic areas include studies, articles, teaching materials, tests of addiction on media, experts, recommended readings about media issues, useful links.
Link: http://www.nowa.edukacjamedialna.pl/news.php

79.

Organization/Promoter: Modern Poland Foundation, Warszawa, Poland
Project/Case: Cyfrowa Przyszłość. Katalog kompetencji medialnych i informacyjnych
Description: This publication seeks to define the extent of media education and information as well as the translation into the language of special skills and abilities. The catalogue is a product of a team work of number of experts on media education and information. It includes a list of skills elaborated for all age groups, from pre-school education to lifelong learning. It covers a large scale of topics, such as the ability to use information, ethics and values in the media, security, media law, economic aspects etc.
Links: http://nowoczesnapolska.org.pl/category/edu-med/
http://nowoczesnapolska.org.pl/wp-content/uploads/2012/05/Cyfrowa-Przyszlosc-Katalog-Kompetencji-Medialnych-i-Informacyjnych1.pdf

80.

Organization/Promoter: Modern Poland Foundation, Warszawa, Poland
Project/Case: Cyfrowa Przyszłość. Edukacja medialna i informacyjna w Polsce – raport otwarcia
Description: The document is elaborated by experts from leading research centers and organizations in Poland dealing with the topic of media education. It is the first complex attempt in Poland to describe the status of Polish media influence and to create a future perspective of the development of this influence. The report includes an analysis of information and the influence of media on the Polish society, examples of verified procedures regarding development of media education and information about other countries as well as a catalogue of initiatives of the Polish media education and curricula.
Links:
http://nowoczesnapolska.org.pl/2012/01/20/edukacja-medialna-i-informacyjna-raport-otwarcia/#more-3805
http://nowoczesnapolska.org.pl/wp-content/uploads/2012/01/Raport-Cyfrowa-Przyszłość-.pdf

81.

Organization/Promoter: Forum Dziennikarzy na rzecz Edukacji Medialnej, Poland
Project/Case: Forum Dziennikarzy na rzecz Edukacji Medialnej ("Journalists for media education)
Description: Forum "Journalists for media education" produces media projects enhancing the ability of the youth. Moreover, it educates to understanding the media, to think critically and to demonstrate the worth of creativity. One of the activities is the communication of journalists with the public through Facebook.
Link:
http://www.facebook.com/pages/Forum-dziennikarzy-na-rzecz-edukacji-medialnej/150190628352306

82.

Organization/Promoter: Fundacja MediaEvolution (Evolution Media Foundation), Warszawa, Poland
Project/Case: Moja Szkoła Jest Medialna (My school is a media orientated)
Description: "Moja Szkoła Jest Medialna" is a special project in the Polish environment supporting media education which aims at building information society, teaching critical thinking about the media content, development of interpersonal skills in order to make the students successful. Since 2011 there has been a second year of the project open to the public (last year it was attended by 1500 students from the whole Poland). The project lasts 3 years. Under the leadership of experts and the Media Evolution Foundation, the youth work in a mobile TV studio, prepare their own news about their school, city, village or district, conduct interviews with the local government and press conferences etc. Young people acquire practical skills connected with communication building. Participants undergo an intense preparation for the documentary film implementation which is the outcome of the project.
Link: http://www.mediaevo.pl/moja-szkola-jest-medialna/projekty-edukacja.html

83.

Organization/Promoter: Fundacja MediaEvolution (Evolution Media Foundation), Warszawa, Poland
Project/Case: Media Education. 20 Steps (Edukacja Medialna. 20 Kroków)
Description: Media Education - 20 Steps is a project composing of 20 steps aiming at building media literacy of the youth. The main objective of the programme is to build an information society along with a teaching of critical thinking about the media content. During the programme the participants gain: knowledge about the media influence, the ability to selectively receive the media content, knowledge in the area of media marketing and advertisement, the ability to move freely in various publicist genres, the ability to identify the values presented in the media, the ability to differentiate a fact from an opinion, knowledge about the relationship between media world and the public life. The core of the project is the method of "dual skills learning". By entering the project, the participant will receive a flash disc in the shape of a credit card. There are 20 lessons available, evaluation sheets, tests and a certificate of attendance. Each participant attending 2 courses of the project and an online test will receive the certificate valid in the entire EU.
Link: http://www.mediaevo.pl/edukacja-medialna-20-krokow/projekty-edukacja.html

PORTUGAL

84.

Organization/Promoter: Informal Group on Media Literacy, which includes representatives from National Commission for UNESCO, National Education Council; Media Regulatory Body, Media Office; Ministry of Education; University of Minho's Communication and Society Research Centre and RTP - Public Service Broadcasting.

Project/Case: Literacia Mediática - O Portal da Literacia para os Media

Description: This Portal is a resources platform that intends: 1) to empower initiatives and programmes at different levels; 2) to gather usefull information related to research results, reports of activities, relevant news from the country and abroad; 3) to inspire creative action and engagement of teachers, parents, researchers, policy makers, young people; 4) to contribute to the visibility of media an information literacy in the public agendas, promoting the subsequent definition and implementation of coherent policies in media literacy education.

It has been launched by an informal partnership, in the framework of a wider plan that involves actions oriented to networking, empowerment, awareness and participation.

Link: http://www.literaciamediatica.pt/pt

85.

Organization/Promoter: Jornal de Notícias (JN) and Diário de Notícias (DN), two daily newspapers belonging to Controlinvest media group, whose headquarters are located respectively in Porto and Lisbon.

Project/Case: Medialab

Description: This is a two-fronts initiative undertaken in Lisbon and Porto, by two daily newspapers belonging to a Portuguese media group. It puts into operation journalism labs aiming to promote awareness about newspapers, media, journalism and the Internet. This initiative organizes pedagogical visits in which it developed workshops such as "Make your front page" and "Working in Publishing - a four-pages newspaper", which are an opportunity to interviewing personalities, making reports, asking questions, etc. This programme has basic and secondary schools as its main target, even if it accepts other groups (higher education, adult education, elderly, families...).

Links:

http://medialab.dn.pt/
http://www.medialab.jn.pt/

86.

Organization/Promoter: PÚBLICO, a Portuguese quality daily newspaper

Project/Case: PÚBLICO na Escola

Description: This project seeks to create proximity between the school and current affairs, raising awareness among young people about society main issues and their connections to citizenship. It was born in 1989, associated with the birth of the newspaper; it publishes a monthly newsletter giving suggestions of media literacy good practices to the schools in this area. One of the most remarkable initiative, developed in conjunction with public and private entities, is a National School Newspapers Contest.

Link: http://blogues.publico.pt/pagina23/

87.

Organization/Promoter: Public Broadcaster RTP and TV producer Farol de Ideias
Project/Case: Nativos Digitais (Digital Natives)
Description: Weekly television program that seeks to track the field of media, ICT and media literacy. It emphasizes the understanding of the media field and its main trends. Broadcast in the Channel 2 of the public TV operator gives special emphasis to the information society and social networks. It is one of the avenues through which RTP accomplishes its contractual obligations regarding media literacy. This program relies on the advice and collaboration of researchers in the field of media education.
Link: http://www.rtp.pt/programa/tv/p26916

88.

Organization/Promoter: Public-private consortium formed by the Foundation for Science and Technology, FCT, the General Directorate of Education / Resources and Educational Technologies Team, the Foundation for National Scientific Computing (FCCN) and Microsoft Portugal
Project/Case: SeguraNet
Description: It aims to promote an informed, critical and safe use of the Internet. This initiative was created to spread activities initiated in schools and the educational community within the project Safer Internet program, expanding awareness raising and promotion of safe use of the Internet to other sectors society. It has a phone hotline for reporting illegal or harmful content for users. The action is developed under the European Safer Internet Programme and the effectiveness is the contribution for the navigation safety on the Internet, promoting the interests of consumers of media, with activities both formal and informal
Link: http://www.seguranet.pt/blog/

ROMANIA

89.

Organization/Promoter: ActiveWatch (non-profit organization)
Project/Case: MediaSIS: Media Literacy for Teachers
Description: MediaSIS is a course provided by Active Watch to school teachers. It is a combination of face to face sessions and online learning and provides teachers the opportunity to integrate a working philosophy rooted in socio-cultural reality of students, dominated by the media. In this course, teachers develop their critical thinking towards media messages, get familiar with media production and are pushed to use digital tools in the classroom. The course deals with concepts such as Real Media, privacy, copyright and open resources education.
Link:
http://www.activewatch.ro/en/media-education/events-and-activities/we-teach-media-education-in-school-alongside-teachers

SLOVAKIA

90.

Organization/Promoter: Metodicko - Pedagogické Centrum (MPC) (Methodology and Pedagogy Centre)
Project/Case: Professional and career development of teachers
Description: Metodicko - Pedagogické Centrum (MPC) is an organization set up for the provision and fulfilment of tasks within the area of continual education and reporting directly to the Ministry of Education, Science, Research and Sport of the Slovak Republic. They provide, among others, "Innovation Courses" which focus on new channels of education for teachers.
Link: http://www.mpc-edu.sk/o-nas/english

91.

Organization/Promoter: Public TV of Slovakia (STV)
Project/Case: TV series Media Spies
Description: This regular Saturday morning media literacy programme for youth was broadcast in late 2010 - Summer 2011. This programme presented a kind of basic education on various media issues in an entertaining form, although it was at times slightly didactic.
Media spies are 40-piece series of TV shows dedicated to media education. The series is intended for children, young people as well as parents and other people interested in popularizing the idea of media education. The series used in the teaching of media education teachers, as well as other subjects, not only in primary but also in secondary schools. Just a computer with internet access and a projector. After seeing the program can follow the discussion or other activities to pupils.
The main idea of the series is a quest for answers to the question, what is the correct approach to the media on their part, as we have seen the media, how can we use to identify and eliminate the impact of manipulative elements. The main protagonists of the series Media spies are kids who put inquisitive questions and find different aspects of the functioning of the media.
Link: http://www.stv.sk/online/archiv/medialni-spioni/

92.

Organization/Promoter: Tlacovà agentùra Slovenskej republiky (TASR) (The semi-state Press Agency of the Slovak Republic)
Project/Case: 'TASR for Every School'
Description: It started by allowing all level schools access to the complete TASR news database. The programme targeted aspiring journalists. It taught the basics of media work and collects student news from all corners of Slovakia. 20000 schools used this service. Authors of the best submissions were rewarded with an official TASR Junior Journalist Press Credential. The project lasted from February till June 2012.
Link: http://www.tasr.sk/18/5387.axd

93.

Organization/Promoter: NGOs or individuals
Project/Case: Slovak Press Watch, Mediawatch, Omediach
Description: There are some interesting projects related to media criticism. One of the most sophisticated services was the Slovak Press Watch, found in 2002 as a press monitoring blog of the INEKO think-tank (Institute of Economic and Social Reforms). Through his blog, the founder Gabriel Šípoš intended to promote professionalism in journalism, provide feedback about news coverage, and inspire Slovak media consumers to think critically about what they read. In hundreds of blog entries, Šípoš (and later his interns) carried out fact-checking, highlighted errors, misleading commentaries and inconsistencies in print and TV news coverage. By 2010, the average readership of SPW had reached around 30,000. After eight years, the SPW project was terminated in January 2011. Similar projects started soon afterwords. First, it is blog Mediawatch, which started in the summer of 2011. Second, it is blog About the Media which started in February 2012.
Links: http://medialne.blog.etrend.sk/mediawatch/
http://omediach.blog.sme.sk/
http://spw.blog.sme.sk/c/30948/Slovak-Press-Watch-je-opat-v-strehu.html

94.

Organization/Promoter: It is run by the NGO eSlovensko in cooperation with UNICEF, the Ministry of the Interior and the EU programme, Safer Internet Plus
Project/Case: Sheeplive
Description: This is an outstanding informal initiative focusing on digital literacy of young children. Civic association eSlovensko has been producing a series of cartoons Sheeplive with the support of various domestic donors and Safer Internet Programme of the European Union. The authors of the project already created translated versions of the cartoon for the minorities (Hungarian, Roma) and added useful didactic content to project's website in some other foreign languages – see sheeplive.eu. The project focuses on the safety of children and youth, in particular the risks related to the internet, mobile phones and new technologies. The project serves as a prevention tool for children, wittily shows teenagers a mirror of their improper behavior and gives adults an opportunity to learn. It has didactic and playful content. The portal is designed to be user-friendly for the visually impaired and its rules also accept other handicapped group.
Links:
www.Sheeplive.eu
http://www.zodpovedne.sk/kapitola_ostatne.php?cl=english_language

SLOVENIA

95.

Organization/Promoter: Internacionalni medijski center (International Media Center)
Project/Case: International Media Center
Description: The IMC has been established for improving and enhancing media competence (professional quality of active journalists, students of journalism, public relations, media and communication management, media education) in Central, Southeast Europe, as also in the Mediterranean region. The IMC is an institutional framework for seminars and workshops in upgrading media knowledge and competence in the field of media. It also offers an opportunity for journalists, media owners and managers to discuss current topical issues regarding their experiences. It is supported by Slovenian Ministry of Culture.
Link: http://www.imc-slo.org/

96.

Organization/Promoter: KID PiNA - The Association for Culture and Education, Koper, Slovenia
Project/Case: Intermedia
Description: KID PiNA introducing innovative education in the field of inter-media arts and sustainable development on a local, national and international level. The association offer quality educational, cultural, artistic and research activities in order to promote social development based on individual responsibility, critical thinking and sustainable living. With regular activities such as trainings, exhibitions, festivals, movie nights, evenings of physical, static and inter-media art performances, lectures and presentations, courses, seminars, workshops, providing of info material as well as other publications and multimedia production KID PiNA seek to encourage our surroundings to constantly reflect and critically re-thinks social norms, opening space for dialogue and discussion on important social issues. KID PiNA's services and activities include: a creative multimedia studio, a virtual meeting point for NGOs and individuals, mentoring and advising on projects, assistance in organizing and advocacy of civil initiatives - all this enables the targeted public to realize their ideas and projects.
Link: http://www.kid-pina.si/

97.

Organization/Promoter: University of Ljubljana (The Faculty of Social Sciences), ARNES, Slovenian Association of Friends of Youth, the Youth Information and Counseling Centre of Slovenia, Information Society and Media Directorate-General within European Commission, and Slovenian Ministry of Education, Science, Culture and Sports.

Project/Case: Safer Internet Plus Programme (Safe-si, Slovenian national awareness centre web page for the protection and education of children and teenagers online)

Description: Slovenian web site Safe-si contains separated contents for "children" and "teenagers", the contents for children being organized under 16 folders. Introductory text is inviting, no risks are mentioned. Form is vivid, illustrations cartoon like. The page under first folder is complexly structured; contents are various, formally divided in educative cartoons, a video, a safety competence test, and the promotion of commercial packages. An "easy going" approach is used in design and articulation of titles. The pleasant and instrumental aspects of cyberspace are accentuated by explicit verbalization, which is followed by a warning. Short descriptions of "risks" or disadvantages of online activities are presented.

Link: www.safe.si

98.

Organization/Promoter: Association Against Sexual Abuse and Association for Promotion of Equality and Plurality

Project/Case: The civil society's campaign for the regulation of pornography in Slovenia (April 2005– June 2006)

Description: The campaign was focused on mainstream pornography regulation in Slovenia and was performed on two levels: regulatory (proposal of the article on regulation in the Media Act amendment, with Ministry of Culture and parliamentary political parties as target groups, and (new) media information and awareness activities related to proliferation of porn in the (new) media and targeted at general public (adults). The educative part of the campaign consisted of public appeals and interpretations in reports in news media, printed information brochure, published news media interviews, the new media (homepage of Vita Activa), and at the press conferences.

Links:

http://mediawatch.mirovni-institut.si/bilten/seznam/33/regulacija/

Šribar, R. 2006. Regulacija pornografije: projekt nevladnega sektorja [Regulation of pornography: the project of non-governmental sector], Ljubljana: Društvo za uveljavljanje enakosti in pluralnosti Vita Activa and Združenje proti spolnemu zlorabljanju.

99.

Organization/Promoter: The Bosnian Cultural Association Slovenia supported by Media department of the Peace Institute, Ljubljana

Project/Case: (New) media education campaign for the ethnic minorities in Slovenia

Description: The lectures and workshops lasted seven months from mid February to mid September 2012, with the final aim to form the team of competent co-workers in the project for ethnic minorities Sokultura (Co-culture) and the future contributors to the web site with the same title. The project Sokultura and its web site are financed by the European Social Funds and the Slovenian Ministry of Culture, and they are dedicated to the fulfillment of two principal goals: to raise communication competences of the members of the ethnic minorities in Slovenia with the aim to make ethnicities better publicly acknowledged, and to create better conditions for the employment options of the members of ethnic minorities in the Slovenian cultural sphere. The lectures and workshops in question were segmented in three categories: visual and digital support (design and maintaining web pages and integral graphic images), public communications (public relations, data bases, press conferences etc.), and creative public appearances and performances (moderation of public discussions, moderating events, stand-up comic performances). The practical part of the education events consisted of producing the relevant materials on the spot, and critical analyses of the existent media praxes.

Links:

http://sokultura.si/wp/

http://www.kultegracija.si/zanimivosti/171-usposabljanja-za-javno-komuniciranje-v-okviru-projekta-sokultura.html

SPAIN

100.

Organization/Promoter: Aire Comunicación (Air Communication)
Project/Case: Aire Comunicación
Description: Aire Comunicación is an Association of professional communicators and teachers of various educational levels working in the field of Education in Communication ('Educommunication'). It maintains a network of contacts with most of the associations working in this field in Spain and most representative groups within universities in Spain and Latin America. They provide seminars on various topics connected to the use of media and media technologies.
Link: http://www.airecomun.com/quienes-somos.html

101.

Organization/Promoter: Aula Media
Project/Case: EduCom
Description: Aula Media is an organization of media education. The aim of Aula Media is to create a social conscience about media: they educate to audiovisual technology tools and to the language of media, providing various tools for the analysis of media content.
The project EduCom is created to offer teachers thoughts, experiences and resources to facilitate the implementation of media education in the classroom.
Link:
http://www.aulamedia.org/wordpress
http://educom.info/

SWEDEN

102.

Statens medieråd

Organization/Promoter: Statens medieråd (Swedish Media Council)
Project/Case: Books on Media Literacy
Description: The Swedish Media Council is a government agency whose primary task is to promote the empowering of minors as conscious media users and to protect them from harmful media influences.
It gathers relevant research and disseminates information on media development, media effects and media use regarding children and young people.
It also classifies films for public screening, operates as Swedish Safer Internet Centre and develops information and pedagogical material to be used by parents, educators and people who meet children and young people in their profession. It publishes reports and other material on developments in the media, media effects and the media situation of children and young people.
Link: http://www.statensmedierad.se/

103.

filmpool nord
- 20 years of film in the North of Sweden -

Organization/Promoter: Filmpool Nord
Project/Case: Filmpool Nord
Description: This is Sweden's second largest regional centre for film and television production. It actively develops programmes for children and young people in the region. Filmpool Nord is run as a corporation and is owned by twelve municipalities of Norrbotten and Norrbotten County Council. Filmpool Nord began work in 1992 and was one of the first regional resource centres in Sweden, later also becoming a regional production centre. It promotes the distribution and screening of films, supports the production of short films and documentaries and nurtures talent in young filmmakers.
Their media education initiative functions as a resource for teachers, children and young people in Norrbotten. The aim with this initiative is, in accordance with the national school mandate, to offer tools and methods that encourage media-rich instruction and learning experiences. They also arrange youth film festivals, short film competitions and special initiatives with film screenings, film camps and school cinema screenings around Norrbotten.
Link: www.filmpoolnord.se/om-filmpool-nord/?lang=en

104.

Organization/Promoter: Media Smart - Sveriges Annonsörer, Stockholm, Sweden
Project/Case: Media Smart
Description: Media Smart is a programme funded by the advertising business in Sweden (companies who advertise in different channels and media and advertising agencies) and is developed with an independent expert committee. It consists of academics, educationalists, but also of representatives of advocacy groups dedicated to families and children. Media Smart develops and provides, free of charge and on request, educational materials to primary schools that teach children to think critically about advertising in the context of their daily lives. The four pillars of media literacy education are applied to advertising. They are based on active learning and discovery, and depend heavily on discussion, group work, practising communication in different media formats, and open-ended enquiry. Importantly, they are objective and do not begin from the premise that advertising is intrinsically either harmful or beneficial.
Link: http://www.mediasmart.se/

UNITED KINGDOM

105.

Organization: Welsh Government (four partner organisations - the Wales Co-operative Centre, Pembrokeshire Association of Voluntary Services, Carmarthenshire County Council and the George Ewart Evans Centre for Storytelling at the University of Glamorgan)
Project: Communities 2.0
Description: Communities 2.0 is a Welsh Government programme which is delivered by four partner organizations – the Wales Co-operative Centre, Pembrokeshire Association of Voluntary Services, Carmarthenshire County Council and the George Ewart Evans Centre for Storytelling at the University of Glamorgan. Much of the funding for Communities 2.0 has come from the European Regional Development Fund.
The initiative aims to work first in the Convergence area of Wales, breaking down barriers to engagement with technologies. It supports new and existing enterprises to use ICT to improve performance, through training, mentoring, technical support, ICT related business support, research and best practice sharing.
Link: http://www.communities2point0.org.uk/communities-20-and-digital-inclusion

106.

Organization/Promoter: Futurelab Education & National Foundation for Educational Research (NFER)
Project/Case: Futurelab at NFER
Description: Futurelab at NFER is committed to developing creative and innovative approaches to education, teaching and learning, through a mixture of research, school development, CPD workshops, and resources. Their projects deal with areas such as curriculum innovation, digital literacy and participation, learning spaces, play and computer games and assessment.
Link: http://www.futurelab.org.uk

107.

Organization/Promoter: MediaEd (the UK media and moving image education site)
Project/Case: Using Film in Schools: a practical guide
Description: This interactive guide explains what schools need to use film in the classroom. It gives examples of where film fits into the curriculum, the equipment need for delivering film education, and where to find sources of support and funding. The original PDF version is a free 50-page document; this online version adds equipment recommendations and teaching techniques, and we're also planning to include examples of work. This is a guide for schools who want to deliver film activities in and out of the classroom. Using film in Schools: A Practical Guide will help teachers and head-teachers integrate film making, watching and critical analysis across the curriculum.
Link: http://mediaed.org.uk/using_film_in_schools

108.

Organization/Promoter: Media Education Wales, Cardiff, Great Britain
Project/Case: Workshops and projects on film, media and filmmaking
Description: Media Education Wales is a nonprofit limited company with over 20 years' experience of teaching about film, media and filmmaking. Company provide workshops and projects for children, young people and adults, training for teachers, and teaching resources. Media Education Wales offer a wide range of training for Primary and Secondary level, from the basics of media and film education to teaching Media Studies and using film across the curriculum. They can offer training in English or Welsh, at school, college or teachers' centre - anywhere in Wales, the UK or beyond.
Link: http://www.mediaedwales.org.uk/training_and_consultancy/teachers-and-schools/

109.

Organization/Promoter: Media Smart, London, Great Britain

Project/Case: Media Smart literacy programme - Be Adwise 2

Description: Be Adwise 2 is the second set of teaching materials produced as part of the UK Media Smart initiative. The materials were launched in late 2004, and have been sent on request free of charge to over 7000 UK primary schools. Developed with leading UK media literacy experts, the materials are designed for use with pupils (aged 6-11). They aim to support a range of curriculum areas, focusing particularly on Literacy/English and Citizenship. They also support Personal, Social and Health Education (PSHE), Drama, Technology, Art and ICT education. The materials aim to build on children's own experience of media, and encourage active learning through the use of games, role plays, and practical media production tasks. The pack is organized in three modules: an introduction to advertising; advertising aimed at children; and non-commercial advertising. Each module takes the form of a resource pack containing teacher's notes, curriculum information and lesson plans, photocopiable material for pupils, examples of real advertisements from a range of media, and an interactive DVD with advertising clips and teaching materials.

Links:

http://www.mediasmart.org.uk/

http://www.mediasmart.org.uk/resources/beadwise

110.

Organization/Promoter: British Film Institute, London, Great Britain
Project/Case: BFI Education (British Film Institute)
Description: The BFI Education is the BFI department with responsibility for developing media literacy initiatives. It produces a range of resources and training packs for teachers and hosts conferences, seminars and workshops for learners of all ages. It has been funded by BFI to provide information to people interested in media and moving image education in primary, secondary, further and informal education for teaching Media Studies, Film Studies and Film-making in the classroom. The website provides: resources, articles, worksheets, case studies and reviews to be used in the classroom; information about media education 'movements' around the world; link to sites related to Media Education; discussion Forum: topics related to media and moving image education, including classroom practice, curriculum and technical matters; screen online: enormous online service providing access to UK film and TV material and a large amount of informational and educational support material.
Links:
http://www.bfi.org.uk/education-research/education/courses-conferences
http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017

111.

Organization/Promoter: BBC
Project/Case: BBC Learning
Description: The BBC offers educational online resources for learning support and advice and for the development of abilities in the use and understanding of media. BBC's media literacy-related campaigns or initiatives are: Create with the BBC (development of abilities in the use and understanding of Media. Categories are Sound & Vision, Writing and Parents & Children); BBC Schools (resources for curriculum topics, learning English, online courses…); BBC News School Report Project; CBeebies (programmes to educate and entertain the BBC's youngest audience); CBBC (puts an emphasis on encouraging participation of children from six to 12 years old); BBC Three (is dedicated to innovative British content and talent aimed primarily at younger Audiences); BBC Four (for audiences in search of even greater depth and range in their viewing); bbc.co.uk (promotes Internet use and it includes sections as "Me and my movie", which promotes understanding of film production); BBC interactive TV (offers 24-hour, up-to-the-minute news, weather, education, entertainment and other information content to all digital television audiences via the red button on remote controls).
Links: http://www.bbc.co.uk/learning/overview/index.shtml
http://www.bbc.co.uk/learning/; www.bbc.co.uk/filmnetwork/

112.

Organization/Promoter: Channel 4 Learning, Farlington, Great Britain
Project/Case: Channel 4 Learning
Description: Channel 4 Learning offers more than 300 hours of programming broadcast on Channel 4. They are enhanced by Channel 4 Learning's range of interactive resources on CD-Rom, DVD, online and other digital platforms. Project's flagship service, called Clipbank was launched in October 2007 to secondary schools across the UK. This cross-curricular digital video library has proven very popular in its first year, covering all major subjects with over 3,500 clips. It supports teachers by bringing the latest & most up-to-date video right into the classroom and engages students with a media that they can relate and respond to. Channel 4 Learning's content is currently distributed worldwide on multiple platforms - broadcast, video, DVD, CD-ROM, online, broadband and other digital platforms - into both formal educational institutions and the home market.
Links:
http://www.channel4learning.com/index.html
http://clipbank.channel4learning.com/ http://www.espresso.co.uk/

113.

Organization/Promoter: Channel 4 Learning, Farlington, Great Britain
Project/Case: Making television news
Description: This flexible and thought-provoking course enables students to study all aspects of television news. It can be used within the context of Media Studies, English, Citizenship and related subjects. The resources can be adjusted to suit the subject as well as the level of the student. Students learn to critically analyse television news as well as create their own news stories. They use digital technologies as well as online tools to select, edit and produce news stories. The course is made up of four lesson plans and corresponding student worksheets. It has been conceived using a concept map which sees the news (and indeed all media) as involved in a circuit of meaning. The structure has been informed by the key aspects approach that underlies most UK Media Studies courses. The news course can easily be integrated with the study of other media forms. Breaking the News aims to give students a theoretical and practical understanding of the social, political, creative, technological and ethical choices involved in television news. It is designed to encourage students to consider the role of news services in a democratic society, and develop a lifelong interest in political, social and economic issues both nationally and globally.
Link: http://www.channel4.com/learning/breakingthenews/schools/learningmaterials/default.html

114.

Organization/Promoter: Nerve Centre, Derry~Londonderry, Great Britain
Project/Case: Creative Learning Centre
Description: The Creative Learning Centre is the educational model that the Nerve Centre has developed to bring digital creativity into the heart of the curriculum. The ability to write a song or compose a soundtrack; take a digital photograph or shoot a video; design a logo or build a web page; edit together a video sequence or animate a story - these are the forms of creativity and self-expression that fire the imagination of young people. These skills amount to a new form of 21st century digital literacy. By providing teachers and pupils with access to high level ICT skills, we aim to empower young people to become active, creative learners.
Links:
http://www.nervecentre.org/education/creative-learning-centre#.UD9S72Iqx9U
http://www.creativelearningcentre.org.uk/