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EVENS FOUNDATION PRESENTS

**MEDIA  
LITERACY  
IN EUROPE:  
12 GOOD  
PRACTICES  
THAT WILL  
INSPIRE YOU**

#### ABOUT THE EVENS FOUNDATION

The Evens Foundation initiates, develops and supports projects that encourage citizens and states to live together harmoniously in a peaceful Europe. It promotes respect for diversity, both individual and collective, and seeks to uphold physical, psychological and ethical integrity.

The Evens Foundation is a public benefit foundation based in Antwerp, Belgium and with offices in Paris and Warsaw. The Foundation initiates and supports sustainable projects, and awards biennial prizes, that contribute to the progress and strengthening of Europe based on cultural and social diversity, in the fields of media, peace education and European citizenship.



# INCREASING MEDIA LITERACY IN EUROPE

BY HIGHLIGHTING GOOD PRACTICES  
AND FOSTERING LIVELY EXCHANGE

Since 2009 the Evens Foundation has been striving to increase media literacy in Europe. It has initiated and supported numerous media educational projects, collaborated with many organizations from all over Europe, and facilitated networking and learning opportunities for them. The Foundation also awards a biennial Evens Prize for Media Education. A wide variety of excellent projects being run all over Europe have applied for this.

After almost five years of work in this field, reading about hundreds of projects that seek to increase media literacy in Europe, visiting dozens of them and getting directly inspired by their energetic work and dedication, we decided it was time to create a platform for a selection of these practices. We wanted to share what we had discovered so that more people would be inspired by the great work of these projects, learn from them, and even integrate some elements in their own work.

To give this publication a solid basis, it was necessary to do some additional research, making sure the projects meet certain criteria, collecting extra information about them, editing the presentations, etc. To help realize this project, the Evens Foundation cooperated with JFF – Institute for Media Research and Media Education, the laureate of the Evens Prize for Media Education in 2011.

From 2012 onwards we worked intensively on this publication. To enlarge our knowledge we set up an advisory board composed of experts in media literacy from different European countries: Dag Asbjørnsen, policy officer of the European Commission (Norway), Evelyne Bevort, delegated director of CleMI (France),

Kathrin Demmler, head of the JFF – Institute for Media Research and Media Education (Germany), Ike Picone, research professor at the Department of Communication Sciences of the Free University of Brussels (Belgium), Ida Pöttinger, president of the Association for Media Education in Germany (GMK) (Germany) and Patrick Verniers, president of the Master's in Media Literacy at IHECS (Brussels journalism and communication school) (Belgium). The Evens Foundation warmly thanks all members of this group for their generous commitment to this project, their valuable advice, and the insights they shared with us.

This advisory board not only helped us with the final selection of the 12 projects; members also wrote a personal recommendation for each, explaining why it was chosen and what is remarkable about it. The projects in the publication did, of course, have to comply with certain criteria: to use media and teach media literacy, and be innovative, sustainable and transferable. We ensured a good geographical spread, and selected just one project from any particular country. We sought to show that there are good projects run in schools as well as in non-school contexts, for all kinds of target groups, and with different kinds of media. We don't claim that these are the best practices in Europe, but they are all good practices; all have their own particular merits and deserve to be highlighted.

As we grew familiar with the projects and the people involved, these projects began to take a place in our hearts. We also felt vindicated in the belief that it is important to present the variety of good ideas and projects in Europe for teaching media literacy. So we hope that, with this publication, we are passing on great ideas on how to increase media literacy, and also initiating an intensive exchange between those who are engaged in this field all over Europe.

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**12 GOOD PRACTICES THAT WILL INSPIRE YOU**

# MEDIA LITERACY IN EUROPE

MEDIA ARE OMNIPRESENT IN OUR EVERYDAY LIVES. FAMILY LIFE IS SO SATURATED WITH IT THAT EVEN VERY YOUNG CHILDREN ARE CONFRONTED WITH A PLETHORA OF MEDIA IMPULSES ON A DAILY BASIS. CHILDREN WATCH TV OR THEY LISTEN TO MUSIC OR STORIES ON CD, BUT, BECAUSE OF THE WIDESPREAD ADOPTION OF TECHNOLOGIES SUCH AS THE INTERNET AND MOBILE DEVICES, THEY ALSO SEE THEIR PARENTS HANDLING MEDIA IN MANY DIFFERENT SITUATIONS.

Our global society is moving from a literary to a digital society. Media, especially digital, have an extraordinary impact on society's formative processes; they have an enormous influence on our beliefs and even behavior. For these reasons, all fields of pedagogical work need to engage with media. Media literacy must therefore be discussed as one of the key competences that young people need to learn. All over Europe, many organizations are dealing with media literacy, while the European Commission has shown strong recognition of its importance:

"The way we use media is changing and the volume of information we get today is enormous. People need the ability to access, analyze and evaluate images, sounds and texts on a daily basis, especially if they are to use traditional and new media to communicate and create media content. Consequently, the European Commission considers media literacy an extremely important factor for active citizenship in today's information society. Just as literacy was at the beginning of the twentieth century, media literacy is a key pre-requisite of the twenty-first century."

The European Commission, assisted by an expert group of European media literacy experts, has developed a definition of media literacy as broad knowledge in the daily use of media. More specifically, it defines media literacy as the ability to:

- ◆ Access the media
- ◆ Understand the media and have a critical approach toward media content
- ◆ Create communication in a variety of contexts ([http://ec.europa.eu/culture/media/media-literacy/index\\_en.htm](http://ec.europa.eu/culture/media/media-literacy/index_en.htm))

Media literacy is ubiquitous and therefore a necessary part of lifelong learning. However, the main focus of media educators all over Europe is still on children and adolescents. With reference to the Commission's definition, the promotion of media literacy has to deal with four main challenges:

**1) Ability to access the media:** Children and adolescents must be able to use media in their daily life, according to their needs. This includes the technical part of having media in classrooms, in places of 'open youth work' and at home. Although we often call the young generation 'digital natives', it is wrong to assume that all young

people automatically have access to fast Internet and the newest media devices.

Being able to use media also includes knowledge on how to find answers to different questions. Especially in dealing with specific media and media applications, young people often know more than adults and can take over independent tasks in educational processes.

We have to keep in view that technical access should be guaranteed for everybody, while also developing overall competence in dealing with information and maintaining a pedagogical perspective.

**2) Understanding the media:** Young people have to be informed about how media systems work in their country, in Europe and worldwide. They also need to deal with issues such as maintaining a media/life balance, the connection between media and economics, and between media and violence, and so on.

The media/violence correlation is particularly acute when it comes to computer games. For many young people, playing computer games is an important leisure activity. They spend a lot of their spare time

playing. But there seems to be a clash of two worlds: on the one hand, young people are fascinated by computer games; on the other, society holds a rather negative view about these new media forms. The challenge is to teach the young gamers to be critical users, but at the same time to help outsiders to understand youngsters' fascination with these games and consequently that computer games can also be a tool for learning. To counteract a clash of generations, we have to support communication between children and their parents, children and teachers, and children and politicians. In this dialogue all involved parties can voice their point of view and learn much about the other generation and about media and media use. Teachers have to be aware of the meaning of media and reflect upon their own role. They are no longer just the ones who 'have the information'; they also need to know how to moderate the processes of learning.

**3) Adopting a critical approach to media content:** Young people mainly use online media to stay informed, but they have to learn to distinguish between trustworthy and untrustworthy information, and to pay attention to the sources. Especially with social networks and user-generated content, this is becoming increasingly crucial. In all educational contexts, critical selection of content, the need to form one's own opinion, and debate on questions such as copyright and privacy are very important.

A critical approach to media content also implies taking into consideration the combination of media content and advertisement. Early on, children are confronted with many kinds of advertisement. They are surrounded and directly targeted by media protagonists (e.g. SpongeBob & Princess Lillifee) representing a worldwide merchandising system. They are also confronted with advertisements in films, in computer games, on the Internet and even in apps for children. Many young people have never been taught

the economic aspects of media. The process of developing the media literacy of children and adolescents must embrace these issues so as to help them acquire the knowledge and skills to be able to use media critically and distinguish valuable media content from other content, such as advertisements, especially when indirect or disguised.

**4) Creating communications in a variety of contexts:** Media are very important for young people to stay in contact and to communicate with their peers, and using media is the most effective way of influencing opinion or even behavior in society. Young people have to learn how to use media to respectfully express their opinion and how to involve others in public discus-

"The way we use media is changing and the volume of information we get today is enormous. People need the ability to access, analyze and evaluate images, sounds and texts on a daily basis, especially if they are to use traditional and new media to communicate and create media content."

sion of important topics – in other words, how to ethically use media to participate in society. Therefore, they have to know how media information is produced, how to create their own media content, and what channels they can use to take part in public communications – either in their neighborhood, in their society at large or even in worldwide discussion.

Promoting media literacy includes supporting young people in creating their own media content and making available channels for the distribution of media content. There are radio and TV channels for young people in many countries, but it is a new challenge to find the right, trustworthy way

to publish content online. Teachers have to decide whether to use commercial options or to create safe spaces for pedagogical work.

Taking into consideration the phenomenon of mediatization and the development of the 'social web' and mobile media, the question is no longer: Does education need to deal with media? The question is rather: Do educators perceive the potential of media use, or do they simply dismiss the media as problematic and dangerous? Following the definition of media literacy, the answer is obvious: It must be the goal of media education to take the interests of adolescents in media seriously and to help them to express their interests and viewpoints by using media. Activities concerned with media must have a wide focus and give the young people many options to engage and participate. Young people, with their particular interests and cultural and social backgrounds, should be central to media literacy education. In the educational process they should be taught how to handle media and how to use them as a means of communication.

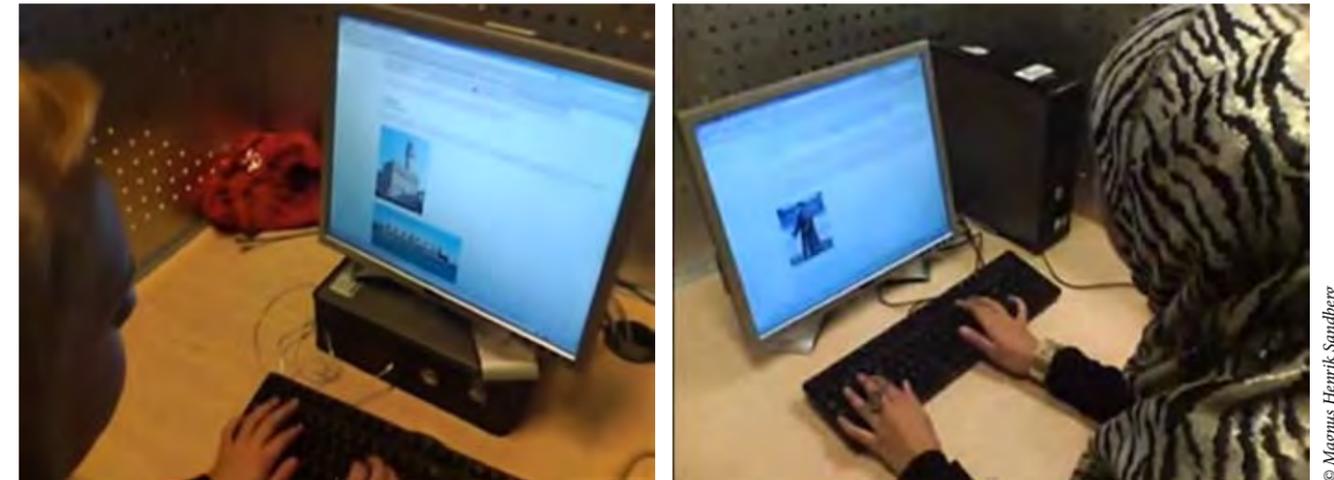
To promote media literacy, we need examples of good practice as well as teachers who understand the media and the issues involved, and who are open to the interests of young people. Therefore, media educators must take recent developments into consideration and assess their significance for their own concepts and actions. All processes concerned with the promotion of media literacy must reflect both media and socio-political developments, reflect on them critically, and draft, test, evaluate and publish innovative practical concepts, which can then serve as models. We are convinced that the following 12 projects will serve as models for inspiration and that many will follow their fine example.

<sup>1</sup>Open youth work takes place in youth clubs, youth projects, youth centres and youth houses as well as on the street. It is learning in a non-formal or informal learning context.

# LEARNING WITH ASSASSIN'S CREED

## A GAME-BASED HISTORY CLASS

THIS PROJECT IS BASED ON AN ORIGINAL YET VERY CONVINCING AND WELL-DESCRIBED PEDAGOGICAL IDEA. IT IS FOUNDED ON A CRITICAL STUDY OF HISTORICAL DEPICTION IN A COMMERCIAL VIDEO GAME, BUT IT SHOULD BE FAIRLY EASY TO ADAPT TO OTHER MEDIA TEXTS AND SETTINGS. THE PROJECT TEACHES THE STUDENTS MEDIA-SPECIFIC SKILLS RELATED TO VIDEO GAMES AND COLLABORATIVE WORK USING SHARED DOCUMENTS (BASED ON GOOGLE DRIVE). IT TEACHES SKILLS THAT ARE ESSENTIAL TO MEDIA LITERACY: UNDERSTANDING HOW HISTORICAL MATERIAL IS USED IN A COMMERCIAL PRODUCT, AND HOW TO ASSESS THE ACCURACY OF INFORMATION FOUND IN A TEXT. IT ALSO HAS A CREATIVE ELEMENT, AS THE RESULT IS A SHARED PRODUCT, AND SHOULD BE HIGHLY ENGAGING FOR THE STUDENTS. (DAG ASBJØRNSEN)



### PROJECT SUMMARY

The students explored a commercial video-game that was made for entertainment but had a realistic historical setting. By questioning what they saw, heard and were made to do in the game, and by researching their own questions using online sources, they constructed their own curriculum about the historic period and subject.

**AIMS:** With the help of a computer game the students learn about the history of the chosen epoch. They reflect on where our historical assumptions come from and on how the purpose of telling a story can affect how it is told. They find out how academic thinking can relate to modern pop cultural expressions. Furthermore, they learn to communicate in writing and construct knowledge collaboratively.

**TARGET GROUP(S):** Students in public schools. This game franchise is best suited to upper secondary school/high school (rated PEGI 15 or 18). However, given the nature of this particular game, it can be discussed whether these age limitations should apply. In any case, the same design of a study process can be used with other story-based game titles.

**MEDIA:** computer game, Google Drive, Internet, library (optional)

**METHODS:** constructivist learning, through

curiosity about the game and carrying out independent research online (and/or in books), formulating questions and researching them, communicating in writing online

**DURATION OF THE PROJECT:** at least three hours, preferably a whole school day

**RESOURCES NEEDED:** 2 teachers; the students work in groups of four to six; every group needs PS3 or similar gaming console, the game, PCs with Internet connection, Google Drive

### DESCRIPTION OF THE PROJECT

Video games are a fairly new medium. They are interesting as a medium for storytelling, but increasing attention is also being given to games as a tool for learning. Some games are developed as tools for learning (often termed *serious* games), but this project is an attempt at organizing learning activities with games that are made for entertainment.

Many games have a theme or a setting for the story that makes it interesting to research the relation between the game and the real world. The games in the *Assassin's Creed* franchise are set in different historic settings. The first game is set during the Crusades in the 12th century; the three

following games are set in 15th (see video presentation of the use of the game in a history lesson: [http://www.youtube.com/watch?v=\\_w38NdfT4\\_8&feature=youtu.be](http://www.youtube.com/watch?v=_w38NdfT4_8&feature=youtu.be)) and 16th century Italy and Constantinople. The most recent game is set in 18th century North America, before and during the American Revolution.

The games are well suited for learning history, but require that the player be sensitized to the game's 'fruitfulness' while skeptical about using an entertainment product as a source for factual knowledge. We achieved this by splitting the students into groups with clearly defined roles. One group should play the game and pose questions about the historic depiction. The other should research those questions and come up with answers. The two groups worked in different rooms and communicated by writing online in a Google document. They asked and discussed questions con-

"... a very clever history class. It was motivating, fun, and we actually learned a lot, even though we did not think about that [what we were learning] along the way"

cerning historical facts and information but the validity of the information in the game. The digital cooperation and communication were essential to avoid the project being just a fun day of gaming at school.

## METHOD(S)

This project is not designed according to any specific method that we knew of beforehand, but the project is about collaboratively generating research questions, and answering them in the context of the game-story.

An issue that is strongly accentuated in the design is the question of learning in context vs. learning out of context. History classes can easily be about memorizing things only because the teacher says it is important. In the context of the game, everything the students research has a purpose – namely, to make sense of and increase understanding of the game-story.

## ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

Split the class into groups (four to six students) and each group into two subgroups (two to three students). One subgroup needs a gaming console connected to a

TV/projector, and a PC (laptop). The other subgroup needs to be in a separate room with a PC per person (e.g. stationary PCs in a computer lab).

While one subgroup is playing the game, they discuss what history-relevant questions can be posed concerning the people, surroundings and story in the game. Their job is not to find answers, only to come up with questions. They write down their questions in a Google document (Google Drive) and share this with the other subgroup.

It's the job of the other subgroup (in the different room) to research the questions that the first subgroup poses. They might have to ask for more details and context for the questions. The information they find should relate in a meaningful way to the context in the game.

The subgroups should switch places at least three times, so they experience both roles and have an opportunity to change in a computer lab).

An issue that is strongly accentuated in the design is the question of learning in context vs. learning out of context.

the performance of their role after getting insight into the other role. Those in the playing group should also change places among themselves, so that everyone gets to experience each role.

It's important that both groups are aware of their responsibility to keep the other group busy. This is strongly motivating. They should also have in mind that the outcome is the document that results from both individual efforts and the good communication within the group and between the two groups.



We will finish this section with an example of how the two subgroups collaborate to explore the history of *Assassin's Creed 3*:

Early in the game the player character arrives by ship in Boston. Almost immediately he meets Benjamin Franklin who needs help to collect pages of his almanac that have been swept away by the wind. The player subgroup write about this in the shared doc and ask the research subgroup to find out who Franklin is.

The research subgroup find a lot of facts about Franklin and add some of them to the document. They also ask the player group how they got to know about Franklin, i.e. what kind of info is relevant. When they hear about Boston and the almanac, they have some clues as to what info is relevant in the game context.

The final text in the document will hopefully retell the in-game narrative and then discuss to what degree it is historically accurate. It cannot be written by one student alone, and the two groups have to collaborate.

This early scene in the game has cues for a great number of other research questions. Other historic figures (General Lee and Thomas Hickey), different professions, ships and cargo in Boston Harbor, city life in Boston, military uniforms and weapons, etc.

## WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

Make sure the part of the game (the save-game) is ready to be played where it is relevant for the class. For example, *Assassin's Creed* starts with a frame narrative set in contemporary times. That part is not interesting for a history class.

Make sure both groups work in the Google document. The teacher and all the students have a Google account. The teacher starts a 'new document' and shares it with the members of the group. Then the teacher



can see in real time how the group works with it, and make sure everyone contributes. The teacher can also access a document history to see what contributions have been made by whom. Consult the Google Drive help section for more details on this.

Remind both groups that it is their responsibility to keep the other group active by giving them new tasks.

## WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

The challenges are mostly technical. It is important that the teacher has already tested that all the equipment works. Since most schools don't have gaming consoles, pupils need to bring their own. They should do this no later than the day before, and everything should be checked to make sure it works. Usually the school will need to provide the game in as many copies as needed.

## WHAT COULD BE IMPROVED

Things should work well if the procedure described here is carefully followed. There have been moments when something did not work (e.g. the connections between the console and the school projectors), and the class had to begin with setting up the equipment. This can take up a lot of time, so it is highly recommended to check everything well before the class begins.

## INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

### INITIATOR

Magnus H. Sandberg, teacher at Stovner videregående skole, Oslo: Magnus Sandberg developed a manual for educational use of the game *Minecraft* in school for the Norwegian Media Council ([http://dataspilliskolen.no/upload/2013/02/28/250113\\_minecraft\\_undervisningsopplegg\\_web.pdf](http://dataspilliskolen.no/upload/2013/02/28/250113_minecraft_undervisningsopplegg_web.pdf)).

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# CAT

## CYPRUS ARTEFACT TREASURE IN ACTION

THE CAT PROJECT ENABLES CROSS-CURRICULAR COMMUNICATION AND PROMOTES PEACE EDUCATION AND MEDIA EDUCATION THROUGH DISCUSSION AND DOCUMENTING OF ARCHAEOLOGICAL HERITAGE. IN THIS WAY IT COMBINES REALLY INTERESTING TOPICS AND AIMS. IT IS AN OUTSTANDING INITIATIVE IN A DIVIDED COUNTRY AND MAY BE A GOOD EXAMPLE FOR MANY OTHER COUNTRIES OR REGIONS, TO PROMOTE MEDIA LITERACY AND TOLERANCE. WITH ITS CLEARLY DEFINED MEDIA EDUCATIONAL AIMS, IT IS EASY TO COPY AND ADAPTABLE TO DIFFERENT SITUATIONS. IN THE PROJECTS, YOUNG PEOPLE USE MEDIA TO EXPRESS THEMSELVES AND TAKE ALL STEPS IN THE PROJECT. THEY DISCUSS THEIR CULTURE AND THE HISTORY OF THEIR COUNTRY IN GROUPS FROM BOTH PARTS OF CYPRUS; PLAN A STORY AND REALIZE IT WITH VIDEO, MOSTLY WITH STOP-MOTION, AND FINALLY PRESENT THEIR VIDEO.

THE CAT PROJECT HELPS CHILDREN TO USE MEDIA TO CROSS FRONTIERS, TO EXPRESS THEMSELVES AND TO BUILD FRIENDSHIPS. MEDIA ARE USED IN TWO WAYS. ON THE ONE HAND THE CAT PROJECT RESPONDS TO THE FASCINATION WITH MEDIA PRODUCTS (MOVIES, YOUTUBE CLIPS OR OTHER WEB CONTENT) OF YOUNG PEOPLE ALL OVER CYPRUS; ON THE OTHER HAND IT ENABLES YOUNG PEOPLE TO CREATE COMMUNICATIONS IN A VARIETY OF CONTEXTS. COMBINING HISTORICAL ASPECTS AND NEW MEDIA IS A GOOD AND MODEL WAY FOR MEDIA EDUCATION IN DIFFERENT PEDAGOGIC FIELDS. (KATHRIN DEMMLER)

### PROJECT SUMMARY

*The Cyprus Artefact Treasure in action* – CAT is a media education project intended for Greek and Turkish Cypriot communities as well as international communities of the island, focusing on Cypriot archaeological artefacts.

The CAT project enables cross-curricular communication and promotes peace by implementing media education through the lens of archaeological heritage. The children and adults had the opportunity to interact and create different media products illustrating and bringing alive their common culture, building long-lasting friendships and true dialogue between communities. The CAT project promotes strategies

for conflict resolution, intercultural dialogue, and respect for human rights.

**AIMS:** to enable cross-cultural communication, and promote respect for human rights and conflict resolution by implementing media education through the lens of archaeological heritage. Culture is promoted as a field for reconciliation, peacebuilding and intercultural dialogue.

**TARGET GROUP(S):** 20 children, 10/11 years old, from two different groups, and 10 teachers (five from each group) in a conflict or post-conflict zone

**MEDIA:** various – video, radio, photography, film, mobile phone, etc

**METHODS:** project-based teaching and cross-curricular work promoting educational innovation, which place the children and pre-adolescents in the center of the learning process, allowing the construction of participatory knowledge

**DURATION OF THE PROJECT:** from 3 to 12 months, with a meeting every month/month and a half

**RESOURCES NEEDED:** 10 teachers (five from each community), language facilitators, media-makers, media equipment, animation box, stationery

### DESCRIPTION OF THE PROJECT

Cyprus, the third largest Mediterranean island after Sicily and Sardinia, is located at



© ICFFCY

the extreme east of the sea. Since 1974 the country has been divided into two parts: the southern part, the Republic of Cyprus, recognized by the international community, where the Greek Cypriot community lives, and the northern part, the 'Turkish Republic of Northern Cyprus' (TRNC), proclaimed in 1983, recognized only by Turkey, where the Turkish Cypriot community and a large number of Turkish nationals live. Between the two parts a line known as the 'green line' or 'buffer zone' is occupied by the United Nations Force in charge of peacekeeping in Cyprus (UNFICYP).

The CAT project was developed to promote strategies for conflict resolution, intercultural dialogue, and respect for human rights through working with media on the common cultural heritage of both parts of Cyprus. It was carried out in partnership with the Master AIGEME' of La Sorbonne Nouvelle University and the CCMC-Cyprus Community Media Centre, and was funded by the Bicomunal Support Program (BSP) of the American Embassy in Cyprus. The project was implemented by ICFFCY, a Greek Cypriot association, in cooperation with two associations, *Magusa Kültür Derneği* (Famagusta Cultural Center) in the Turkish Cypriot community and the cultural organization *Antamosis* in the Greek Cypriot community. The CAT project was implemented for two

years, from October 2010 to December 2012. During the first year *CAT 1* focused on cultural heritage from the period 650-500 BC (archaic Cyprus): the Ayia Irini collection. *CAT 2* in the second year worked on Cypriot medieval artefacts.

The joint work and discussions about archaeological objects have created dialogue between communities, and thus initiated the establishment of long-lasting and sustainable links among participants.

The CAT project was built on three levels which in their own way established and emphasized three of seven media education competencies: Citizenship, Crosscultural Communication and Conflict Resolution.

◆ The first level, run in partnership with the Association for Historical Dialogue and Research (AHDR) gathered a group of professors (archaeologists) from both communities who have examined the archaeological collection and imagined, created and published two educational documents in three languages: Greek, Turkish and English. These pedagogical documents allow teachers to work in Cyprus on Cypriot archaeological objects, promoting the establishment of a process of intercul-

tural dialogue, historical multiperspectivity and critical thinking.

◆ The second level of implementation of the CAT project brought together 20 children from two opposite parts of the island: 10 children from the Greek Cypriot community of Paphos, and 10 children from the Turkish Cypriot community of Famagusta. The children, aged 10-11, chose an archaeological artefact on which they wanted to work. In bicomunal groups they created media products featuring their objects – short animation films, radio programs, video clips of a drama production, photos, etc.

◆ The final part of the CAT project was implemented in the media education classes of the American Academy Nicosia, a private English-speaking school. The school welcomes Greek Cypriots and Turkish Cypriots but also a very international population. The students have produced various media products highlighting the different artefacts, including 'art books' illustrating the Ayia Irini collection, diaries, and blogs presenting medieval Cyprus.

### METHOD(S)

The CAT project is a cross-curricular media education project illustrating a specific Cypriot archaeological collection. Team work in the planning, evaluation and follow-up at all levels of the project is essential and compulsory, as constant dialogue and true listening initiate rec-

The CAT project helps children to use media to cross frontiers, to express themselves and to build friendships.

conciliation and peacebuilding practices. The participants, who learn new practices and use media devices (camera, animation box, sound and video editing), work together and are engaged in a creative and participatory knowledge process, allowing them to develop a media product illustrating Cypriot culture. The project method enhanced self-confidence, provided a positive and safe environment for meet-

ing the other community, and enabled the free, happy exchange and acquisition of personal skills. It also involved active collaboration that resulted in a special feeling of being a member of and establishing the CAT community.

### ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

#### THE WONDERFUL ADVENTURE OF CAT 1, THE BICOMMUNAL GROUP

CAT 1 was attended the first year by 20 children from two opposite parts of the island: 10 from the Greek Cypriot community in Paphos, a town in the far west of the island, and 10 from the Turkish Cypriot community in Famagusta. These children spoke either Greek or Turkish only. Ability in English was sporadic. Aged 10-11, they were enrolled in state schools, in their last year of primary. In the Turkish Cypriot community, the CAT project was implemented with an association of teachers that organizes social and cultural activities for young people and families, *Magusa Kültür Derneği* (Famagusta Cultural Association). In the Greek Cypriot community, the project was supported by the local cultural association, Antamosis.

The objectives of the CAT project were the discovery of archaeological artefacts, in particular those of the Ayia Irini collection, and the creation of small bicommunal animation films illustrating this collection. The adventure started in October and in November 2010 with two workshop sessions in the communities themselves.

Gradually friendships developed and habits were taken as small routines that rooted these two groups into a single entity, with its own culture and habits

◆ **October 2010:** workshop in partnership with a media-maker in each community (in Paphos and in Famagusta) regarding animation film and the different film techniques (different shots, angles and their meaning, the functioning of a camera, tripod and basic filming techniques)

During these joint meetings children and adults got to know each other, to talk and to share moments: food, games, group work. Gradually friendships developed and habits were taken as small routines that rooted these two groups into a single entity, with its own culture and habits.

◆ **November:** workshop in a museum to discover a Cypriot archaeological collection: visit, choice and adoption of an artefact in the collection (for the Paphos community, a visit to the National Archaeological Museum in Nicosia and, for the Famagusta community, a visit to the Morfou Museum)

◆ **January, February 2011:** four common workshops in Nicosia at the Cyprus Community Media Centre (CCMC) located in the buffer zone. Each group of children came by bus from their home town. The children, in bicommunal groups and with the help of teachers and language facilitators, wrote a story illustrating their artefacts, drew up a storyboard and shot their animation film following the storyboard they had developed. They decided and created in bicommunal groups all the scenery of their film, designed the various archaeological objects, characters and sets, and created the music and sound effects as well as the poster of their film.

Whenever they met, the same procedure was followed, which created a dynamic interaction between individuals. Each child had to find a person of the other community and give him/her the right name tag. The children were very fast in memorizing all the names, whereas the adults had more trouble. Each session ended with an evaluation of the day, recorded in a small diary. The children wrote about their feelings, what they had liked or not, and what they had discovered. All this enabled them to realize what they had learned during the day and introduced them to the slow process of discovering each other and changing their picture of the other community.

The bicommunal meeting, at which children in a mixed group had to give birth to the story of their film, was a challenge. There were almost as many language facilitators as children! The pedagogical knowledge of the teachers of both communities was amazing. They supported the children in their discussions, often using – in addition to translating the various conversations from one language to another – body language, mimes or drawings. It was a challenge to produce a short and simple story out of the joint work between the Greek Cypriot and Turkish Cypriot children.



© ICFFCY

Five short films were made and presented to the public at the closing ceremony of the annual International Children's Film Festival of Cyprus (ICFFCY) in February 2011.

In the following year the CAT 2 project was implemented at the request of the bicommunal group. This time the media products illustrated medieval Cypriot artefacts.

### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

- A) The collaboration between ICFFCY and Famagusta Cultural Association and Antamosis has been very positive; the project benefited from the different connections, manpower and legal status of each association.
- B) The general organization was again supported through strong collaboration between the two associations, allowing parents of the CAT participants to send their children across the border, which demanded trust of the people and, specifically, of the organizers.
- C) To assist communication, translators and mediators from both communities were provided.

- D) Buses were paid for to go to the different parts of the island and to visit the archaeological sites and collections.
- E) Lunches, snacks, drinks and resources were provided by the project.
- F) The CCMC partnership allowed the CAT team to use the media equipment and benefit from media-makers as well as the CCMC facilities (conference room, outdoor space and toilets).

### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

In the CAT bicommunal group:

- A) Communication when organizing the meetings, as text messages were not possible across 'the divide', although some practical solutions were found and tried: Facebook account, Dropbox, a Greek Cypriot number for the Turkish Cypriot leaders, etc
- B) No press releases and no press coverage in either community, due to lack of manpower in this area
- C) Distance between the two communities: Paphos (south-west of the island) and Famagusta (North-east)
- D) Language and communication issues; children from Paphos speaking Greek and children from Famagusta speaking Turkish



© ICFFCY

### WHAT COULD BE IMPROVED

It would be very helpful to have a communications officer to disseminate and promote the CAT project in Cyprus and outside of Cyprus. The achievement in conflict resolution that resulted in the CAT bicommunal group, especially in the context of the Cyprus problem, could

### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

Since 2005, the International Children's Film Festival of Cyprus (ICFFCY), a Greek Cypriot non-profit association, has been organizing the festival for all children in Cyprus. It's the only festival of its kind on the island to combine movies with education, and it therefore builds strong links with all the schools and different communities involved. Cinema and its role in the lives of young people is the focus of this annual event, and the films selected use educational criteria, which are aimed at enabling the children to become active citizens in today's world.

ICFFCY also implements various media education projects (since 2009). It is a founder member of the CCMC ([www.icffcy.org](http://www.icffcy.org)).

#### INITIATOR:

Bérangère Blondeau, Media Education teacher, ICFFCY board member  
**PARTNER(S):** Magusa Kültür Derneği (Famagusta Cultural Association); Antamosis; Cyprus Community Media Centre (CCMC); Master 2 AIGEME Sorbonne Nouvelle University

#### CONTACT PERSON:

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**WEBSITE:** [www.icffcy-cat.com](http://www.icffcy-cat.com)

<sup>1</sup>AIGEME: applications informatiques: gestion, éducation aux médias, e-formation.

<sup>2</sup>According to Divina Frau-Meigs media education is based on seven skills: understanding, critical thinking, creativity, consumption, citizenship, cross-cultural communication and conflict resolution (Frau-Meigs, D., Socialisation des jeunes et éducation aux médias. Du bon usage des contenus et comportements à risque. Toulouse: Ères 2011.

# Il mio profilo



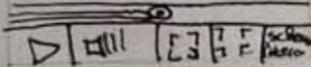
## MI DESCRIBO

Mi chiamo Veronica Ischettini  
anni, gioco pallanuoto. Il mio segno  
zodiacale è il Cancro.  
Ho due fratelli Federico  
e Diego, e in famiglia  
siamo in 5. Suono la chitarra.



Video Musica

Deep in Love



## COSA MI PIACE

Mi piace guardare i video e ascoltare  
la musica. Mi piace fare i  
giochi su internet. Mi piace  
ascoltare le barzellette e andare  
su Facebook e youtube.



## COSA NON MI PIACE

Non mi piace fare pubblicità su internet,  
alcuni video e musica.



# THE ECONOMY OF THE MEDIA

MANY MEDIA LITERACY PROJECTS THAT FOCUS ON CHILDREN AND SOCIAL MEDIA MAINLY PAY ATTENTION TO ASPECTS OF PRIVACY, CYBER-BULLYING, ETC. CENTRO ZAFFIRIA, HOWEVER, ADOPTS A UNIQUE APPROACH TO RAISE CHILDREN'S AWARENESS OF SOCIAL MEDIA DANGERS; ONE WE BELIEVE CAN INSPIRE OTHER INITIATIVES. IT'S REMARKABLE THAT MEDIA LITERACY IS NOT ONLY THE AIM OF THE CENTER'S PROJECTS, BUT ALSO THE METHOD THROUGH WHICH CHILDREN ARE INVITED TO THINK ABOUT OTHER ASPECTS OF SOCIETY, SUCH AS THE ECONOMY. UNDERSTANDING THAT YOU 'PAY' FACEBOOK WITH YOUR LIKES NOT ONLY TEACHES YOU TO BE CAREFUL ONLINE, BUT ALSO GIVES YOU A GOOD SENSE OF FUNDAMENTAL ECONOMIC PRINCIPLES AT WORK. ADDRESSING SUCH ISSUES BY REFLECTING ON MEDIA, WHICH CHILDREN CAN STRONGLY RELATE TOO, CAN OFFER THEM A USEFUL ENTRY POINT TO UNDERSTANDING MORE COMPLEX ISSUES, WHILE AT THE SAME TIME INVITING THEM TO THINK DIFFERENTLY ABOUT SOMETHING AS FAMILIAR AS MEDIA TECHNOLOGIES. (IKE PICONE)

## PROJECT SUMMARY

Adolescents are intensive media consumers, but are often unaware of the financial dynamics behind products and media. Even media education tends to overlook this issue, perhaps because it is believed to be so far away from what boys and girls are interested in. The workshop's challenge consisted in developing the students' media analysis capabilities using financial aspects as tools to encourage them to think. Advergames, Facebook, YouTube, Wikipedia and video games were discussed and analyzed, using the issue of their free use as a discussion starter. How does a free service make money? What does 'to profile users' mean? What is digital identity?

**TARGET GROUP(S):** children aged 12

**MEDIA:** Internet, mobile phones

**METHODS:** active media work combined with the pedagogical Alberto Manzi method: educate to think. (<http://www.centroalberto-manzi.it/englishversion.asp>)

**DURATION OF THE PROJECT:** five days

**RESOURCES NEEDED:** approx. two people, plus the teachers at the school where the project takes place

## DESCRIPTION OF THE PROJECT

The starting-point for Zaffiria was a school asking to work in greater detail on the various aspects of the economy that students have direct experience with, because they hear people talking about the economic crisis all the time. We needed to understand how much they knew; what connections they made between experiences and knowledge;

what fears, concerns, expectations and conditioning this economic crisis led to. However, we needed the solution to be engaging, something that would allow the students to see for themselves that the economy is not just for experts but something that concerns each of our lives; even their lives as children.

The overall question the students have to work on is: How do sites such as YouTube and Facebook manage to be free? How do the people who work or have worked on these sites – developers, supporters, etc – get paid? Some of the answers at the beginning of the project were:

- ◆ The person who created Facebook is paid by all countries of the world.
- ◆ I think the owner of Google goes halves with the owner of Facebook.
- ◆ I think Facebook's free because you pay for the dongle and Zuckerberg is rich because he gets money directly from the person who runs Internet.



© Alessandra Falconi

The children were asked to draw up their own profile, including what they love and don't like, favorite books and videos, games and hobbies. They were also asked to see what adverts appeared on their Facebook profiles or when they were watching videos on YouTube. The aim was to make them look more carefully at the contents of their Facebook pages, especially the adverts that pop up, so that they could then discuss the connection between profile and advertising (each student prepared ads measuring 4 cm down each side, reproducing the advert that came up on their page).

How does a free service make money?  
What does 'to profile users' mean?  
What is digital identity?

A second objective was to pay more attention to how adolescents portray themselves; stopping to think about what they say about themselves and what they click on. The Facebook profiles were hung on the wall. To each profile the advert that the students estimated to be the most suitable

was attached. They had to try to explain the reasons for their choices. What is it in the profile that indicates this person might be interested in a certain advert?

All children contributed to the discussion. The objective was to get them to think about how adverts don't just pop up randomly, and how instead they are the product of carefully profiling. It seems that Facebook is a particularly good and understandable example.

Later in the project the discussion was extended to all online behavior. At that point Google, YouTube and video games were taken into consideration as well. The activity got the children to articulate the connection between the interests that emerge from a certain profile and the products that might match certain interests or tastes. What's advertising got to do with the user's profile?

**METHOD(S)**

The workshop was conducted by experimenting with the 'educate to think' meth-

od, which was suggested and implemented by a famous Italian teacher, Alberto Manzi. To educate students to think, we need to create a cognitive tension in them, a sense of curiosity that triggers research. Research is conducted through practical experiences and simulations; the objective is to 'see' better and in a non-obvious way. The group self-learns through the tangible experiences that the educator comes up with; they reassess their behavior, talking things through together to achieve shared knowledge, enriched by the experiences and knowledge of each individual.

The educator's role is to take their knowledge to the next level by coming up with other experiences that serve to add to it, to help reshape and question it further, to complete it. Consequently, there is no wrong knowledge because the connections the child makes always have a sense (making sense to the child itself, at least) and this meaning, which is clearly expressed and put into words, contributes to the pursuit and building of knowledge.

**ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT**

**WE ARE BARILLA**

Judging from the discussions among the students, they still seemed to be somewhat uncertain as to what user profiling is. They came up with the following:

- ◆ Annoying users with meaningless advertising
- ◆ Violating privacy with outrageous advertising
- ◆ Engaging users in advertising

To help the students understand, they were asked to change their point of view, putting themselves in the shoes of the person who has to do the advertising. We performed a simulation: We're the pasta giant Barilla and people have stopped buying our fusilli. We have to design a new Facebook page, but we realize it doesn't look very exciting. We try to liven it up with a video game. This is where the work on advergaming started: explaining what they are, how they work and why they work. Our analysis broadened to include many other Internet practices: playing video games, looking things up on Google and Wikipedia, watching videos, downloading applications ... As the students told us what they already knew and talked about

their experiences, the word 'cookie' came up and we talked about what it means, referring as much as possible to the students' own activities.

We slowly got a better picture of the 'network' of practices that the children experience on their computers and mobile phones, and some connection opportunities also were shaping up (get more and more precise). We managed to grasp that our profile was laid out very accurately because we gave out a great deal of information about ourselves as we were navigating. With the students, we looked at the policy stated by Facebook regarding the issue of profiling and we read who the 'partners' of this major social network are; we analyzed what level of detail Facebook allows us to go into/promises us (by imagining that we have to promote a product).

Following a long journey, we've finally realized that to get something free, we end up giving out a lot of information about ourselves without even thinking that someone (outside our circle of friends) might be interested in it. Now, we hope, we can browse the Internet with a better understanding of the connections between the various platforms and with a better awareness of our digital identity.

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**INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT**

The Centro Zaffiria is a center for media education based in the municipality of Bellaria Igea Marina. Zaffiria offers and develops media education in schools, in collaboration with teachers, parents and children. The projects and workshops are carried out in close cooperation with the governing bodies of the schools throughout the territory. It's the aim of Zaffiria to promote children's rights and their social participation through the creative use of mass media. Zaffiria is financed by the province of Rimini, under the regional law of Emilia-Romagna on the right to study, and the municipality of Bellaria Igea Marina.

**INITIATOR:**

Centro Zaffiria

**PARTNER(S):**

Istituto Comprensivo di Pergola e San Lorenzo – Pesaro Urbino. With the supervision of Maria Arcà – CNR Roma (National Research Council, Rome)

**CONTACT PERSON:**

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# STREET SCHOOL

BY STREETPRESS.COM

JOURNALISM HAS BEEN UNDER GREAT PRESSURE IN THE LAST DECADES. THE COMMERCIAL NEED TO RENDER THE NEWS PRODUCTION PROCESS MORE COST-EFFICIENT AND ADAPT THE NEWS TO THE DIGITAL WORLD HAS FORCED MANY NEWS ORGANIZATIONS TO FOCUS ON REVENUE STREAMS RATHER THAN ON JOURNALISTIC DEMOCRATIC QUALITY. AT THE SAME TIME, A WHOLE GENERATION OF YOUNG NEWS USERS HAS BECOME ACCUSTOMED TO THE FACT THAT NEWS IS A FREE 'PRODUCT'; THEY DO NOT ALWAYS REALIZE HOW IMPORTANT GROUNDED, OBJECTIVE AND INVESTIGATIVE JOURNALISM IS IN DEMOCRACY. WHAT BETTER WAY TO UNDERSTAND THE DEMOCRATIC VALUE OF NEWS THAN BY PRACTICING JOURNALISM? STREET SCHOOL OFFERS EXACTLY THAT TO ITS PARTICIPANTS, BY PUTTING A MICROPHONE, PEN OR CAMERA AND EVEN – MAYBE MORE APPROPRIATELY NOWADAYS – A SMARTPHONE OR TABLET IN THEIR HANDS. THIS WAY, YOUNGSTERS CAN EXPERIENCE FOR THEMSELVES HOW RELEVANT JOURNALISM REMAINS AS A WINDOW ON OUR SOCIETY. (IKE PICONE)

"StreetSchool is an outstanding experience that made me professionally grow up, and gave me the chance to meet very inspiring people."

## PROJECT SUMMARY

The *StreetSchool* is a people's university/a university for all, in journalism, and was created to help and support young people who intend to 'speak up' or who plan to become journalists. They discover tools, methods and the know-how of journalism and get prepared for their upcoming career.

The program provides a generalist training (techniques of storytelling, interviewing, political journalism, media law, sound recording, shooting and editing, etc) but also focuses on the new stakes of online media: crowd sourcing, fact-checking, social networks, and so on. Students are assisted in comprehending and dealing with the technological transformation affecting journalism.

**AIMS:** promoting journalism, breaking down the walls between the media and young people, and give young people the tools to 'speak up'

**TARGET GROUP(S):** young people from 20 to 30 years, involved in writing, publishing and creating content

**MEDIA:** overall digital media (website, blogs, mobile content) but also classical media (paper and video)

**METHODS:** formal classes (theoretical classes, media history, etc), informal training (editorial conferences, brainstormings, etc) and overall practical training (recording, reporting, etc).

**DURATION OF PROJECT:** 15 weeks

**RESOURCES NEEDED:** two educational managers, one project manager

## DESCRIPTION OF THE PROJECT

Compared to former decades, young people now have access to a huge amount of content and information thanks to the Internet. They can sample opinions and points of view that were not discussed in such public and open spaces before. In response, they can feel the need to develop their own points of view, to build their critical mind, but also to defend their values and to highlight their most crucial issues.

With this in mind, the topics that come up and on which the young people need to speak up are society-related topics, which are more inclined to reflect values and strong opinions, and to generate debate. This is a strong and powerful material to help build up their critical mind: society-related topics enable them to speak of what they experience every day: in the street, at school, at work, as a citizen or as a consumer. In this field, they talk about people, places and events that make sense, that

represent something for them, and provide a certain representation of the world.

During the training and to learn how to treat these society-related issues, they discover tools, methods and the know-how of journalism, and are prepared for their upcoming career. The program aims to:

- ◆ Provide a generalist technical training (techniques of storytelling, interviewing, political journalism, media law, sound recording, shooting, editing, etc)
- ◆ Offer an intellectual approach to relating information: media ethics, developing a critical mind, making people heard who usually are not heard, and so on
- ◆ Focus on the new stakes of online media: crowd sourcing, fact-checking, social networks, etc
- ◆ Apply basic journalism standards in the new technologies: sourcing, live reports, multimedia formats, adapting to readers' habits and expectations, etc – the students should comprehend and be able to deal with the technological transformation affecting journalism, so that they can raise their voices on the new platforms (blogs, Twitter, etc)

The first edition of *StreetSchool* was launched in Paris in April 2012 with 13 students under 30 years old, selected only because of their motivation and not because of their background or diplomas. Every

"The Street School shifts the borderlines of journalism, and takes journalism one step forward!"



"It was a real opportunity to make the first step in my new career. I am now a journalist!"

"The StreetSchool is the best invention since electricity ... the best way to learn concretely the basics of journalism, and get published soon."

the everyday life of a journalist.

Saturday during 15 weeks, they received practical coaching, master classes and theoretical teachings, and – overall – had the opportunity to experience the job of a journalist from the bottom up.

## METHOD(S)

### 1. THEORETICAL CLASSES

Professionals teach a theoretical class in their particular field of expertise:

- ◆ media history
- ◆ media law
- ◆ political journalism
- ◆ media ethics and safety

### 2. PRACTICAL CLASSES

The students are asked to create content and are coached by professionals in the fields of:

- ◆ journalistic profiling
- ◆ photo reports
- ◆ radio reports
- ◆ live reports
- ◆ video reports

### 3. INFORMAL TRAINING IN CONTEXT

Students lead innovative media projects: they attend editorial meetings in real professional newsrooms and then have to lead the whole process of elaborating content: meetings, reports, corrections, publication, etc.

During the training, they do each job: reporter, editorial manager, editor-in-chief, community manager, and so on.

Each session starts with an editorial conference, at which each student presents their ideas and discusses them. Every paper and topic gives the opportunity to start a debate and present one's ideas to the other students.

## ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

The *StreetPress Day* is an example of training in context. The students work in the conditions of a professional activity, embedded in the *StreetPress.com* newsroom, to experience

The day before *StreetPress Day*, they take part in an editorial conference in order to define the topics they will have to write on. Then we give each student a specific job in the *StreetPress* newsroom for one day. The 15 students are thus allocated to five different jobs: editor-in-chief, reporter, copy editor, photo-reporter, community manager.

During the *StreetPress Day*, we start with a meeting where everyone explains their role, and defines the aims of their day. Then:

- ◆ reporters are sent into the field
- ◆ editors-in-chief start preparing and organizing the publication
- ◆ copy editors edit the copy written the day before
- ◆ community managers promote the *StreetPress Day* and announce the upcoming publications

All papers are published in real time on [streetpress.com](http://streetpress.com).

## WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

You have to have in mind the specificity of each student, since not all of them have the same background or aims; it is also essential to lead the program in a professional manner, in order to make it real concrete training.

## WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

There are way too many applications: 480 applications for 15 places.

The motivation of the students has to be channeled. They always want to go further, but they have to be taught the basics first.

## WHAT COULD BE IMPROVED

We could turn the program into a 'technological' training, with new materials and mobile devices. New kinds of content and new ways of expression have appeared with the emergence of new technologies,

especially the mobile devices and the social networks. Using these types of devices in the training would be interesting for the students, so that they can experience these new ways of expression and learn how to use them in a journalistic way.

The program could also be set up in other areas. Our objective is to provide a maximum of people with the opportunity to join the project. There could be a *StreetSchool* in another French city, or abroad, to add to the Parisian one, and more students, with different backgrounds, could be involved.

## INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

*StreetPress* is a social business and social news website launched in December 2009. It's managed by a team of four journalists. Their background is:

- ◆ non-formal education
- ◆ journalism
- ◆ video making

*StreetPress.com* is a collaborative and social news platform. Young people between 18 and 30 years old are trained to become reporters through non-formal education during the year and via media camps.

**INITIATOR:** Johan Weisz, *StreetPress*  
**PARTNER(S):** Evens Foundation, Mairie de Paris, Open Society Institute

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# MEDIASIS

## MEDIA LITERACY FOR TEACHERS

WHEN I SPENT SOME DAYS IN CLUJ, ROMANIA NEARLY A DECADE AGO, I WAS IMPRESSED BY THE WONDERFUL MEDIEVAL TOWN. EVERYTHING SEEMED SO TINY AND CUTE, LIKE IN A FAIRY TALE. AT THE UNIVERSITY I REALIZED THAT YOUNG PEOPLE IN CLUJ ARE AS MODERN, AS CONNECTED, AS CURIOUS AS IN OTHER EUROPEAN TOWNS. OBVIOUSLY THE ROMANIAN STUDENTS HAD NEARLY THE SAME WAY OF LIFE AS IN GERMANY OR IN FRANCE. THEY WERE FASCINATED BY NEW MEDIA, BUT THEY DID NOT LOOK CRITICALLY EITHER ON THE BACKGROUND OF COMMUNICATION NOR ON THEIR OWN UNCONSCIOUS HABITS. AT THIS TIME, ACTIVEWATCH MADE ITS FIRST STEPS TO FOSTER MEDIA LITERACY BY EVALUATING THE POLITICAL AND COMMERCIAL INFLUENCE ON INFORMATION. THEY KNEW THAT THEIR KNOWLEDGE IS USELESS IF IT IS NOT SPREAD TO MULTIPLIERS AND STUDENTS.

ACTIVEWATCH THUS DEVELOPED IN 2012 A COURSE TO HELP TEACHERS IMPROVE THEIR MEDIA LITERACY LEVEL. THE CONTENT OF THE COURSE IS FLEXIBLE AND CAN BE ADAPTED TO FURTHER ISSUES. TRADITIONAL AND DIGITAL MEDIA ARE INTEGRATED IN CONTEMPORARY CULTURE AND REPRESENT AN AGENT OF SOCIALIZATION. THIS COURSE TRAINS TEACHERS TO INCLUDE MEDIA EDUCATION STRATEGIES AND TECHNIQUES SO THAT THEY CAN TEACH STUDENTS AND OFFER THEM LIFE SKILLS IN AN INFORMATION SOCIETY. MEDIASIS IS A 45-HOUR COURSE WITH FACE-TO-FACE AND ONLINE SESSIONS. IN SPRING 2013, IT RECEIVED OFFICIAL RECOGNITION FROM THE ROMANIAN MINISTRY OF NATIONAL EDUCATION. CONGRATULATIONS MEDIASIS! IT'S THE FIRST STEP TOWARDS MEDIA EDUCATION BEING AN INTEGRAL PART OF THE FORMAL CURRICULUM. GO AHEAD, YOUR INITIATIVE WILL BE HELPFUL FOR OTHER GROUPS AND OTHER COUNTRIES. (IDA PÖTTINGER)



© ActiveWatch

### PROJECT SUMMARY

Fifteen Romanian teachers in pre-university education participated in a 2012 pilot course to acquire media knowledge and skills so they can integrate media education strategies in their teaching. The training course tackles issues related to the critical, reflective use of media, image construction and video production, communication techniques and Internet use – credibility online, copyright issues (including open educational resources) and privacy concepts.

ActiveWatch, a Romanian human rights NGO and the initiator of the training course, works to find ways and circumstances to extend the *MediaSIS* course to a larger pool of teachers in the country. It received recent official approval from the Romanian Ministry of National Education.

With this training, ActiveWatch continues its campaign to adapt school activities to the pupils and students' everyday life, which is dominated by the media in all their forms, and to enable them to develop critical thinking toward media messages.

**AIMS:** to develop teachers' media and digital competences so they can embed media education strategies in the classroom

**TARGET GROUP(S):**

**DIRECT:** teachers in pre-university education, but the media knowledge and skills attained can be better used in the fields of social science, Romanian language and literature, foreign languages and/or natural science.

**INDIRECT:** students in primary and secondary education

**MEDIA:** various media – Internet, video recorded material (TV news, advertisements), print media, and photography

**METHODS:** cooperative methods, reflective and active learning experience (critical analysis of media texts, working in small groups, media consumption diary, etc)

**DURATION OF THE PROJECT:** 50 hours training course face-to-face and online sessions on an e-learning platform (27/23 hours over 5 days,) combined over a period of two months

**RESOURCES NEEDED:** two trainers

### DESCRIPTION OF THE PROJECT

The content of the *MediaSIS* course is structured according to four main dimensions typical of media analysis: representation, language, production, and audience. It looks at all forms of media. Half of the course content focuses on the use and ethics of Internet usage. The objectives of the training program respond to the teachers' needs for media literacy as identified by the ActiveWatch team during its ten years of practice and research in media education.

The face-to-face and online sessions (with e-learning platform – Moodle – support) are combined over a period of two months. Teacher-participants acquired media knowledge and skills in order to understand and develop media education activities to use in the classroom, no matter what subject they teach. Every training day closed with a session of one hour and a half – Models to integrate media education in the classroom – in which participants together with their facilitators proposed and discussed ways to integrate the knowledge and skills achieved during the course into their classroom activities. The debate and proposals on each topic of the course remain open on the online forums.

The online e-learning platform is complementary to the face-to-face training sessions and open during the whole period of the course. It brings in additional resources and online practical activities (such as the media consumption diary and debate forums) to be consulted and used in the comfort of the participants' homes. The use of the online platform itself is a 'learning by doing' experience, as teachers may

find it a useful tool in their online interaction with the students.

"I have experienced for the very first time this type of course and I have benefited a lot. I have worked in the comfort of my home, after finishing the daily chores, I was able to interact with members of the course and we were able to learn from each other. The volume of information could not have been studied in a conventional classroom."

During the first part of the training, participants get acquainted with notions of media and information literacy; the social, cultural and political implications of the media in people's lives, and the functioning and use of the Internet. They take part in activities constructed to help the trainers understand better the training needs and participants' expectations. Throughout the course, participants are engaged in various activities that offer them the opportunity to understand the production of media messages (especially news and advertisement production), the context and factors that determine their own media consumption and use, the construction of images, etc.

The second part of the training (the Internet module) tackles more than the basic notions of the use and functioning of the Internet. It goes further into debate on the credibility of online information, explanation of concepts such as private life and personal data, copyright and open educational resources, and freedom of expression and information.

The final sessions – in which proposals for media education activities are debated – allow the trainers to examine the participants' understanding of the media knowledge they received during the course.

### THE PILOT TRAINING COURSE

Fifteen teachers in 10 Romanian counties – teaching various subjects in lower and upper secondary education (mainly social and humanistic sciences, languages and



© Active Watch

"A very useful training for me as a teacher. I hope I can put in practice all the new information (at least 80%). I hope I won't disappoint you!"

history) – were selected, and attended the pilot training course in the spring of 2012. Over a period of six weeks, ActiveWatch released an open announcement, disseminated it through the channels of its institutional partners, and selected the course participants. The teachers' selection took into consideration their resumé and a letter of motivation.

The pilot was a good opportunity for the trainers to reconsider parts of the training sessions and to improve their content and training strategy according to the teachers' feedback. The trainers asked for constant input from the participants. The course was designed and structured by two young trainers based on their own education and experience in the field of media, communication and the Internet (Nicoleta Fotiade, Bogdan Manolea').

environment. ActiveWatch plans to use the course in teachers training as often as possible (a series of two courses per year).

#### METHOD(S)

The face-to-face and online training sessions are constructed in an interactive way so that the participants engage in a continuous dialogue with the trainers and among themselves (cooperative learning). The methods used are meant to exercise the participants' reflective use of the media. Questions, dialogue, content and situation analysis are encouraged. Trainers try to avoid any top-down approach in relation to the course participants.

Methods employed are: exposition, dialogue, debate, small working groups, critical analysis of media texts, role-play, case study, online forum, media consumption diary.

#### ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT THE MEDIA CONSUMPTION DIARY

The aim of the exercise is to understand the context in which people interact with or consume various media and the reasons for their daily engagement with the media.

The participants are given the handouts and the instructions, 'How to use a media consumption diary', via the online platform. They are instructed to observe their own media consumption and use over a minimal period of two days (one during the week and the other at the weekend). An Excel grid is available with a few indicators that help the participants to answer certain questions in their final analysis of the media diary results.

#### QUESTIONS TO ANSWER DURING THE ANALYSIS:

- ◆ When during the day you access various media (radio, TV, newspapers, Internet) and where?

- ◆ What type of media dominates your use and consumption (trends)?
- ◆ What type of content dominates? Why?
- ◆ What reasons are there for your daily media use and consumption?
- ◆ What is the purpose of your media use and consumption?

Each participant's analysis of their own media consumption and use is posted on the online platform and debated with colleagues and trainers. This is the most appealing part of the exercise, as it leads to a breakthrough. It is the moment in which the participants understand the social and cultural implications of the media in their daily life. The discussions on the participants' media consumption are extrapolated to the debate on media influence issues and audiences. The pilot course participants engaged afterwards in debate, which wasn't that easy for the participants because they were challenged to become aware of actions and media habits that they took for granted. This exercise is proposed as a good tool to use with the students.

"Congratulations! We have learned to judge media production using the professionalism you have taught us in this exceptional training. The resource materials that we have read on the online platform show the huge amount of work it took to make them, but the effort was well worth it."

#### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

The training course helps teachers to deal with their fears in tackling media issues and digital tools that are familiar to the students. An important part of the course sessions (both online and offline) is dedicated to brainstorming and proposing ac-

tual media education activities to integrate in the classroom. The trainers and course participants are engaged in continuous dialogue (a top-down approach in training is avoided). The participants are encouraged to use the same approach in the classroom with their students.

#### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

In Romania there is a lack of documentation of media education strategies, so the course preparation took longer than expected. Moreover, ActiveWatch found it very difficult to attract the necessary financial support to organize and perform the training course, as the schools lack the resources to pay for the teachers' continuous training.

The course will become more attractive and useful to teachers once media education is recognized officially in policy papers as an integral part of the formal curriculum. In their turn, teachers will need the institutional support of their schools in order to

integrate media education activities in the classroom, as well as a flexible curriculum to allow the adaptation of the content to a media-saturated environment.

#### WHAT COULD BE IMPROVED

The training program has better chances of succeeding if it is organized in partnership with institutions that have access to the teachers and can support their continuous training.

#### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

ActiveWatch – Media Monitoring Agency is a Romanian human rights NGO. It was founded in 1994 as a media-monitoring department of the Catavencu Cultural Academy. Since 2006 it has been an independent non-profit organization. The four main directions of social intervention of ActiveWatch are good governance policies, freedom of expression, anti-discrimination, and media education. Since 2004 ActiveWatch is a member of the Reporters Without Borders network.

#### INITIATOR:

ActiveWatch – Media Monitoring Agency

#### PARTNER(S):

ApTI (Association for Technology and Internet)

#### CONTACT PERSON: Nicoleta Fotiade

#### CONTACT:

nicoleta.fotiade@activewatch.ro

#### WEBSITE: www.activewatch.ro

<sup>1</sup>Nicoleta Fotiade studied Journalism and graduated in 2006 with an MA in Communication from the University of Westminster, London, UK. She authored many media research studies, and co-authored two media education textbooks and several other supporting materials for teachers. She is a founding member of ActiveWatch – Media Monitoring Agency Association – and coordinator of the Media Education Program since 2004. Bogdan Manolea is interested in issues related to information technology law and digital civil rights. He writes about legal issues and the Internet at [www.legi-internet.ro](http://www.legi-internet.ro) (since 2001). He has authored more than a hundred presentations and articles on topics related to law and information technology. He is executive director of the Association for Technology and Internet – APTI and an editor of the biweekly EDRI-gram online newsletter on digital civil rights.

# NATIONAL MEDIACOACH TRAINING PROGRAM

The National MediaCoach Training is divided into four competence levels of media literacy, on which the curriculum was built: Media Awareness, Media Understanding, Media Attitude and Media Behavior.

THE NEED FOR MEDIA LITERACY IN EUROPEAN SOCIETIES IS BECOMING GREATER AND GREATER. IN THE NETHERLANDS AN AMBITIOUS PROGRAM HAS BEEN LAUNCHED TO DEVELOP AND TRAIN MEDIA EDUCATORS AMONG PROFESSIONALS IN EDUCATION, LIBRARIES AND YOUTH WORK. UNLIKE THE TRADITIONAL TEACHER TRAINING, THIS PROJECT IS THE FIRST PROGRAM TO PROPOSE OFFICIAL CERTIFICATION. IT ALSO ADDRESSES BOTH FORMAL AND INFORMAL EDUCATION PROFESSIONALS AND OFFERS THEM THE SAME CURRICULUM. IN THIS WAY, IT PROPOSES A PROFILE FOR A BASIC MEDIA EDUCATOR, WHICH IS AN INTERESTING GOAL.

THE NATIONAL MEDIACOACH TRAINING (NATIONALE OPLEIDING MEDIACOACH) HAS BEEN TRANSFERRED TO OTHER EUROPEAN COUNTRIES, WHICH ADAPT THE COURSES AND THE CONTENTS TO THEIR NATIONAL CONTEXTS. IT COULD BE AN EXCELLENT MEANS OF RAPIDLY DEVELOPING A MEDIA-LITERATE EUROPE. (EVELYNE BEVORT)

## PROJECT SUMMARY

In 2007 the not-for-profit Dutch Academy for Media & Society (<http://www.mediaemaatschappij.nl>) started the very successful post-graduate *National MediaCoach Training* ([http://www.nomc.nl/index.php?option=com\\_content&view=article&id=276&Itemid=197](http://www.nomc.nl/index.php?option=com_content&view=article&id=276&Itemid=197)) for teachers, librarians, youth workers, government officials and other societal professionals. Since 2007 more than 950 professionals have been trained in the Netherlands and at Curaçao/St Martin as MediaCoaches.

In July 2005 the Dutch Council of Culture offered advice to the government on how to improve media literacy in the Netherlands.

In a document called 'Media Literacy, a new vision on digital citizenship', the council also recommended training professionals in education as MediaCoaches, to accelerate greatly the improvement of media literacy among children. With an international network of MediaCoaches, many new successful media literacy projects could be initiated through cooperation and sharing visions, ideas and experience.

*"Media Literacy is the combination of knowledge, skills and mentality that people need to consciously, critically and actively participate in this rapidly changing, fundamentally mediated world."* (Dutch council of Culture, July 2005) Based on this definition, the *National MediaCoach Training* is divided into four competence levels of media literacy, on which the curriculum was built: Media Awareness, Media Understanding, Media Attitude and Media Behavior.

**AIMS:** The overall goal of the *National MediaCoach Training* is to improve media literacy among children, young people and parents by training youth professionals.

**TARGET GROUP(S):** Youth professionals working in education, libraries, youth institutions, police and government

**MEDIA:** Combination of online training sessions (internet, Skype...) and personal meetings.

**METHODS:** In personal training sessions the students get a theoretical background. Also, in the first session they are already confronted with a situation in which they are supposed to act like a MediaCoach. They have to do 'homework', and there is a platform for the MediaCoaches where they can exchange experiences and ideas and discuss their problems.

**DURATION OF THE PROJECT:** The training takes 10 sessions of four hours over three months.

**RESOURCES NEEDED:** We work with a team of trainers.

## DESCRIPTION OF THE PROJECT

### EXPERT MEETINGS

Based on the advice to the Dutch government in 2005 to train professionals in media education as MediaCoaches, to improve media literacy in the Netherlands, Media Rakkers took the initiative to bring together two groups of experts to discuss societal expectations, the required competence levels of future MediaCoaches, a possible curriculum for the training, and possible business models that would guarantee independence.

The most important conclusion of the expert meetings was that in the Netherlands

there is a big need for MediaCoach training among teachers and librarians, who suffer from a considerable digital gap. The expert groups defined some important principles for the training course:

- ◆ The MediaCoach training should be available to professionals in education, libraries and youth organizations, so that the knowledge will be widely distributed in society.
- ◆ The MediaCoach training follows the 'Train the Trainer' concept, which means that MediaCoaches should be trained to develop and execute media literacy projects independently for colleagues, parents and other professional educators.
- ◆ Children should not be seen as defenseless victims of media, but we have to make them stronger, more aware and critical in their usage of media.
- ◆ The contents of the training should focus on both positive as well as negative effects of media on children.
- ◆ The *National MediaCoach Training* should be set up as a national network of MediaCoaches, with a yearly refresher program.
- ◆ The position of National MediaCoaches should be promoted by an official certificate, a national network and national projects taking place on a regular basis.

- ◆ The training should mainly focus on the understanding of the psychology of media and less on developing technical media skills.

## CURRICULUM OF THE NATIONAL MEDIACOACH TRAINING

The expert groups agreed on using the definition of media literacy introduced by the Council of Culture in 2005 as the basis for the contents of the training. Based on this definition the expert groups defined four competence levels of media literacy on which the curriculum was built:

### 1. MEDIA AWARENESS

The first step in developing media literacy is improving the media awareness of the different target groups. It is important to be aware of the different media, the role they play in people's lives and how we depend on the media. Topics such as media addiction and the history of media are addressed in this phase.

### 2. MEDIA UNDERSTANDING

Media understanding means that people start to understand how media content is created and which factors of impact play a role in that process. A recent study by the University of Tilburg (Lonneke van Asseldonk, 2008) reported on the following impact factors, which were included in the MediaCoach training;

- ◆ Professional factors
- ◆ Social and cultural factors
- ◆ Economic factors
- ◆ Political factors

### 3. MEDIA ATTITUDE

The next competence level of media literacy is about reflecting on media content, developing one's own opinion and comparing one's vision to those of others.



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**4. MEDIA BEHAVIOR**

Finally, it is important to apply all the knowledge, skills and attitude mentality into one's own media behavior, from sending a text message to blogging to producing websites, film and photos.

**NATIONAL MEDIACOACH COMPETENCES**

The National MediaCoach should develop different types of competences during the training: knowledge, skills, vision and mentality. The training focuses on translating these competences into measurable and effective media literacy projects, which will make the MediaCoach successful in practice.

**KNOWLEDGE**

The National MediaCoach develops necessary knowledge on media literacy, but is also aware of relevant media literacy projects in the Netherlands and abroad. The National MediaCoach has knowledge of all important media-related topics that are part of societal discussions, and of the different visions of and opinions on these topics. She or he knows about new developments in media and information technologies, relevant scientific sources, articles and research, and has knowledge of young people's media perception and media usage.

**SKILLS**

The *National MediaCoach* develops a number of skills they will need in practice. During the training they will develop their coaching skills and also educational activities and materials. They will also be trained in communication and presentation skills. After the training MediaCoaches will be able to independently design and execute media literacy projects, because they will also have learnt about professional project management.

**VISION AND MENTALITY**

The training teaches students to develop their own vision and mentality. Because of rapid development of new media technolo-

gies, National MediaCoaches should be able to anticipate the future and how the media can play a role in their working environments. Libraries in the Netherlands are assigned to be regional media literacy desks. The National MediaCoach working in a library is able to develop an effective policy to design training needed by em-

ployees, and to execute the media literacy desk function.

To make sure that the quality of the training remains at a high level, every participant has to fill in a feedback form after finishing the training.

Modules	Content description
Nationale Opleiding MediaCoach	Nationale Opleiding MediaCoach 
1 Introduction and definitions	Framework of Nationale Opleiding MediaCoach
2 Media literacy	Introduction on media literacy and explanation on 4 media literacy competence levels
3 Media and Society	Actual media related topics based on information from sources such as sciences, research, government or different digital sources; <ul style="list-style-type: none"> <li>- The WIFI-generation, the mobile internet</li> <li>- New media and information skills</li> <li>- Role of media in the lives of young people</li> <li>- digital bullying</li> <li>- MSN, profile and social sites</li> <li>- Media addictions</li> <li>- commerce and digital advertising</li> <li>- sexualization of the media</li> <li>- technical media developments</li> <li>- media ethics</li> <li>- media usage in education</li> <li>- virtual communities</li> <li>- the web 2.0</li> <li>- youth work and justice</li> <li>- ...</li> </ul>
4 Media and youth	In this module MediaCoaches learn about the role of the media in the lives of youth. We learn about youth media usage.

**BUSINESS MODEL**

Media Rakkers wanted to create a training program that would within a year be economically independent of subsidy or other financial support. The development of the training was done by employees of Media Rakkers with the financial help of the European Commission, specifically of the Leonardo da Vinci Program ([http://ec.europa.eu/education/lifelong-learning-programme/index\\_en.htm](http://ec.europa.eu/education/lifelong-learning-programme/index_en.htm)) which is part of the Lifelong Learning Program ([http://ec.europa.eu/education/lifelong-learning-programme/ldv\\_en.htm](http://ec.europa.eu/education/lifelong-learning-programme/ldv_en.htm)).

**PILOTS 2008 AND PROMOTION**

In January and April 2008 two pilot groups of 20 people per group started in Hoofddorp. After these pilots the training was actively promoted among schools and libraries by a full-color brochure, distributed by VIVES, an innovation magazine that is sent to all Dutch schools and libraries. Besides the brochure, the *National MediaCoach Training* was promoted at different congresses and the biennial National Education Fair in February 2009.

**IN-COMPANY TRAINING**

The need for the *National MediaCoach Training* seemed to be enormous among the target groups; from September 2008 on we ran two or three groups of 22 people every three months. Media Rakkers was immediately invited to organize the training for different regional educational and library organizations, which wanted to train their staff in media literacy.

**COSTS AND INCOME**

Students of the *National MediaCoach Training* pay €1.695 for the training, including study materials, exam, access to the special MediaCoach website [www.nomc.nl](http://www.nomc.nl), and the official National MediaCoach certificate. Media Rakkers has costs such as venues, catering, materials and of course the trainers, who need to be trained themselves beforehand.

**OBLIGATORY REFRESHER PROGRAM**

To actualize the knowledge, skills and vision of the National MediaCoaches, Media Rakkers offers an annual refresher program, which consists of:

1. Annual National MediaCoach Congress (March)
2. Regional refresher trainings (September/October)

National MediaCoaches are required to participate in the refresher program in order to annually renew their official National MediaCoach certificate. This means that they meet their colleagues at the annual congress, where they are involved in all kinds of topics and projects. Later in the year they join the regional groups for refresher training, with new topics and regional cooperation on the agenda. National MediaCoaches pay €250 per person a year for the refresher program.

**NATIONAL MEDIACOACH NETWORK AND PROJECTS**

Media Rakkers is trying to create a national network of active MediaCoaches who work together and support each other. It will support this network by increasing the status of National MediaCoaches through offering national projects, such as Data-baas, an information package on online privacy, run by National MediaCoaches. Schools and other institutions can find the nearest National MediaCoach through the special website [www.nomc.nl](http://www.nomc.nl). This website provides MediaCoaches with the latest information, a forum and contact details.

By the end of 2012 more than 950 people had been trained in the Netherlands as National MediaCoaches and the training groups are still full. We expect to train more than 200 people annually for the next couple of years. We also started to train the trainers of the Dutch Police Academy in January 2012 as a new target group. In 2011 we were invited to train a group of people at Curacao, a former

Dutch Antilles island in the Caribbean, and in 2013 we started to train professionals in St Martin.

**INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT**

The foundation Media Rakkers was conceived by Liesbeth Hop. Since 2004 it has been a knowledge center for media and youth based in Amsterdam, offering workshops for children and adolescents, but also materials and information for parents, teachers and youth workers.

The Dutch Academy for Media & Society (Academy voor Media & Society) founded in 2006 is an educational institute for media literacy training and workshops for professionals.

**INITIATOR:**

Stichting Media Rakkers/Academy voor Media & Society

**PARTNER(S):**

Stichting De Kinderconsument

**CONTACT PERSON:**

Liesbeth P.M. Hop

**CONTACT:**

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**WEBSITES:**

[www.nomc.nl](http://www.nomc.nl) and [www.mediaenmaatschappij.nl](http://www.mediaenmaatschappij.nl)

<sup>1</sup> Organizations involved in the expert meetings included: Media Rakkers – independent knowledge center on Youth and Media; De Waag – digital expertise center; VOB – Association of Dutch libraries; ProBiblio – Regional Library Organisation; Kennisnet – Digital educational portal of Dutch Ministry of Education; Nlcam – Netherlands Institute of Classification of Audiovisual Media; De Kinderconsument – Consumer organization; NJI – The Dutch Institute of Youth, and UvA – University of Amsterdam.

# POLSKA.DOC

POLAND.DOC

POLSKA.DOC IS A SERIES OF CROSS-MEDIA SEMINARS FOR YOUNG ARTISTS BETWEEN 18 AND 30 YEARS OLD. THE YOUNG PEOPLE ARE NOT YET PROFESSIONALS, BUT THEY ARE ALL INTERESTED IN FILM AND PHOTOGRAPHY. IN THE SEMINARS THEY DISCUSS QUESTIONS ABOUT SOCIETY AND GROWING UP IN POLAND, AND LEARN HOW TO TELL THEIR STORIES USING VIDEO OR PHOTOGRAPHY. IN THIS PROCESS THEY GET THE ADVICE OF PROFESSIONAL CREATORS WHO HELP THEM TO DEVELOP THEIR FILM AND WITH THEIR PHOTOGRAPHY SKILLS. THE PROJECT ENCOURAGES CULTURAL AND EDUCATIONAL ACTIONS USING FILM AND PHOTOGRAPHY. YOUNG PEOPLE DEVELOP THEIR COMPETENCES IN MEDIA LITERACY AND GIVE A VOICE TO OTHER YOUNG PEOPLE AS PROTAGONISTS IN THE FILMS.

A SPECIAL CONCERN OF THIS PROJECT IS TO INTEGRATE YOUNG PEOPLE WITH SPECIAL INTERESTS. ESPECIALLY IN THE DOCUMENTARIES, THE YOUNG FILMMAKERS ENGAGE WITH VERY INTERESTING TOPICS AND TARGET GROUPS, E.G. CHILDREN WITH SPECIAL NEEDS. THUS THE PROJECT CAN INITIATE PROCESSES OF DISCUSSING CURRENT SOCIAL ISSUES IN SOCIETY.

THE PROJECT IS BASED ON A WELL-DESCRIBED AND DEVELOPED PARTICIPATORY APPROACH. THE RESULTS OF THE SEMINARS ARE REALLY IMPRESSIVE. ON THE WEBSITE OF POLSKA.DOC YOU CAN SEE VARIOUS VIDEOS ON REALLY INTERESTING TOPICS. THE WEBSITE IS VERY INFORMATIVE, MOST PARTS ARE TRANSLATED INTO ENGLISH AND ALL VIDEOS ARE SUBTITLED. IN THE SEMINARS AS WELL AS ON THE WEBSITE, POLSKA.DOC QUALIFIES YOUNG PEOPLE AND CULTURAL WORKERS TO USE MEDIA IN THEIR DAILY WORK. THIS COULD BE A REALLY GOOD MODEL FOR OTHER COUNTRIES. (KATHRIN DEMMLER)



### SHORT SUMMARY OF THE PROJECT

*Polska.doc* is a series of cross-media seminars for young artists and budding cultural animators (18-30 years old) interested in film and photography. Through a set of intensive workshops the participants develop their film and photography skills and work on an author's film, photographic and multimedia project (documentary study, photocast, series of stills) under the guidance of professional creators. The 20 most promising projects have the chance of being produced.

*Polska.doc* is about sharing experience and tested work methods with young creators, students of multimedia and cultural animation courses. The project encourages cultural and educational actions, which use film and photography. It creates an opportunity for hands-on testing of the skills acquired.

*Polska.doc* guest professionals have included: Jacek Bławut, Marcel Łoziński, Krzysztof Wierzbicki, Tadeusz Sobolewski, Paweł Łoziński, Piotr Stasiak, Rafał Milach, Łukasz Trzciniński, Adam Mazur, Janusz Byszewski, Maja Parczewska, Marta Białek-Graczyk.

**AIMS:** The aims of *polska.doc* are

- ◆ Improving the qualifications of young artists and cultural animators by providing knowledge, sharing methods and providing practical classes

- ◆ Supporting and developing the creativity of emerging artists and young people through participation in interactive workshops using film, photography and sound as main tools

- ◆ Creating space for meetings and creative collaboration between professional artists and young artists / budding cultural animators

- ◆ Building a platform for exchange of experiences in cultural education that uses film and photography as tools to carry out workshops for young people

- ◆ Promotion of pro-social attitudes and active participation in the socio-cultural space of people's own home towns

- ◆ Introducing art coaching techniques as a tool supporting the development of young artists and cultural animators

- ◆ Lobbying for the development of informal media education in Poland

**TARGET GROUP(S):**

**Laboratory of *polska.doc*:** young creators aged 18-30 years old

**Summer Media Workshops:** young people interested in media-making with little or no experience in this area, aged 12-18 years old

**Visual Seminar:** practitioners and theoreticians in a field of expanded media education

**MEDIA:** documentary film and photography, photocasts, podcasts, multimedia installations

**METHODS:** methods of non-formal and expanded media education, art coaching

**DURATION OF THE PROJECT:** It's a long-duration project. The first edition of the project in 2011 went from February to December, the second edition from February 2012 to January 2013.

**RESOURCES NEEDED:** tutors and art-coaches supporting the development and realization of the projects; filmmakers, photographers, multimedia artists as external professional consultants for the projects; executive producers supporting production of media works; technical equipment and financial resources for media works production

### DESCRIPTION OF THE PROJECT

We invite young artists – filmmakers, photographers and cultural animators – to co-create the *Polska.doc Laboratory*. We create a safe space for experiment and developing auteur ideas. We devote lots of time and energy to make sure that young artists chosen in the two-level recruitment process are not only full of motivation for self-development, but also – or above all – want to work in a group and share their skills and potential with others.

In our laboratory young artists develop their auteur ideas into film, photographic

"I have never taken part in a program where all staff and experts were that involved. It was a space of authentic communication and safe space to grow ideas."

series, photocasts or multimedia presentations. After the first workshop the young people choose their tutors-supervisors who, from that moment on, accompany them throughout the whole program. In 2012 three groups were created (film – supervised by Jakub Piątek, a filmmaker and cultural animator; photographic – supervised by Krzysztof Pacholak, a photographer and cultural animator; multimedia – supervised by cultural animator Zuza Sikorska). Participants led by their supervisors develop their projects: they prepare documentation, test different forms of narration, and prepare presentations shown in front of groups of invited experts.

During the summer the projects enter the production phase. Some participants have the chance to test themselves as cultural animators with the support of experienced tutors during the *Polska.doc* summer workshops, executed with the support of local partners in five locations in Poland (Stalowa Wola, Ochla, Srebrna Góra, Białowieża, Żywiec).

The last few months are reserved for intensive project realization. Our tutors of the multimedia, film and photography group worked in individual coaching with their students (they were developing ideas, defining next steps of production and goals to be attained).

We completed the production of 23 projects (six short films, six multimedia projects, 11 photo projects). All are available on our website: <http://polska.doc.e.org.pl/category/projekty-2012/> and on Vimeo and Flickr channels. They are also uploaded onto our common Resource Space in high-res format. All videos and projects have subtitles, transcripts and a short summary in English.

The second important activity was to de-

velop ideas and to work on a publication gathering experiences from the Visual Seminar. We have built an online

platform – [www.wizjonerzy.e.org.pl](http://www.wizjonerzy.e.org.pl) – on which we have published all texts prepared by participants and experts involved in the Visual Seminar. The website has also the functionality to invite other authors to give notification of new ideas or proposals for texts or critical pieces.

The Internet publication has come to life thanks to the practitioners' willingness to share their experiences and thoughts and the theoreticians' readiness to present their research perspective in the context of visual education. It is composed of particular texts – it is not the index that structures it, but the questions tackled by the authors in a variety of ways.

### METHOD(S)

Each 3-day session offers the following activities:

1. Work with an external expert (renowned artist). They discuss the development of the project. The meeting takes the form of a pitching. The expert and the group of participants give feedback to the person presenting his/her project.
2. Practical activities. The participants learn new ways of constructing narration; they experiment with new tools and techniques of depicting (e.g. large-format photography, mapping, VJ-ing<sup>1</sup>, remix).
3. Participation in a series of master classes, theoretical meetings, Q&A panels, debates.
4. Participation in a series of meetings and workshops devoted to social participation and animation of cultural life in different local communities.
5. Workshops with elements of coaching, working on merits, releasing one's potential.

"Time, time! Always time. It would be great if we could work a bit longer. I would recommend, for example, 5 or 6 gathered sessions instead of 4."

### ADDITIONAL DESCRIPTIONS OF ONE DAY OR PART OF THE PROJECT

#### TEA HOUSE

**Author:** Jan Mencwel

**Type of media:** photocast

Bródno has long been associated with nothing except housing blocks. For the last several years it may also be associated with art. Paweł Althamer, an artist, lives and works here and invites his neighbors to take part in his projects. He was the one who brought sculptures of world-famous artists to the Bródnowski Park.

Michał, Althamer's neighbor, took care of one of the sculptures – the 'Tea House' – so Michał decided to arrange a real teahouse inside. Maybe it will draw attention to art? Or maybe it's enough that one can sit in the shade of a tree, drink some lemonade, talk and rest?

Jan, who lives in the district, decided to observe and document the life around the Tea House sculpture. He spent hours with the hero of his movie, day by day documenting his actions, recording his words. After this, he spent a few weeks in the editing room, assembling the story from gathered audio-visual materials.

After editing the whole story was translated and subtitled. It is now published on the *Polska.doc* website: <http://polska.doc.e.org.pl/en/tea-house/>. It was also shown at some national and international movie festivals, e.g. the Film Festival in Cannes as a part of the Doc Next Network Media Collection.

#### THAT'S WHAT HAPPENED

**Author:** Karolina Grzywnowicz

**Type of media:** audio-installation

"We live [...] lives based upon selected fictions. Our view of reality is conditioned by our position in space and time [...]. Thus every interpretation of reality is based upon a unique position. Two paces east or west and the whole picture is changed." – Lawrence Durrell



'That's what happened' is a sound installation dedicated to the story. One event is seen through the eyes of many narrators. Every one of them remembers it differently. The listener filters the statements, agreeing with some, disagreeing with others. One of the truths presented here is the truth of the story.

The presentation includes nine of almost 30 recordings.

Karolina visited Polish mountains during the summer. She heard a story about a bear attacking a man. She decided to record as many stories on that event as possible and created an audio installation that stresses differences of narrations by giving the audience the option to construct their own story by deconstructing other stories.

A special website application was constructed for the presentation of this project: <http://polska.doc.e.org.pl/en/thats-what-happened/>

#### THE GOVERNANCE OF LOVE

**Author:** Adela Kaczmarek

**Type of media:** documentary animation

This film is an animated documentary about imagination. The protagonist lives in several realities at the same time. Real people and events intertwine with those created by his imagination. He looks for a place for himself in this world and does it in his own unique way. He spins a tale while dreaming about the rules of love in Poland. Despite its naivety, his world ignites thoughts about the existential notions of good and evil.

The author uses animation to show the inner life of the mentally ill patient; for the visual value of the film she uses images created spontaneously by the protagonist.

"Long-lasting discussions with professionals, tutors and other participants. Most constructive critique I have ever had and given."

Adela worked with mentally ill patients in a hospital. She noticed that often they are very creative and can contribute to the world with a very interesting and fresh point of view. She recorded her dialogues with one of the patients and documented his works from art therapy sessions. Combining those, she created a unique 'comment' on our reality, even if it is coming from a person somehow excluded from everyday life.

This movie was presented at some national and international film festivals: <http://polska.doc.e.org.pl/en/the-governance-of-love/>

#### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

We invite young media creators to create, but it is very important to be gentle and open about their creative process. It is also important to give them enough time for creativity and project development, as well as space for inspiration and dialogue with supervisors and experts.

We also invite participants to co-create the Laboratory of *Polska.doc* – their input to the group and the program itself is as important as what they gain. That is why they have an opportunity to co-conduct summer media workshops for youngsters all over the country.

#### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

It is difficult to remember that, as project manager and team, you too have your goals and responsibilities; you need to push the slow participants to finish their media work. There are also a lot of resources involved – human, technical and financial.

#### WHAT COULD BE IMPROVED

There could always be more time for meetings, workshops and consultations, and more financial resources for media work production.

<sup>1</sup> Arranging visual material (photos, stills, scenes, etc) in a live show.

#### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

**INITIATOR:** Association of Creative Initiatives ☿

We have been running socio-cultural projects all over Poland since 2002. We support initiatives of the young (Young Managers of Culture) and seniors (Seniors in Action). We help young artists (Film Preschool, Videonotations, Photopresentations, Snapshots, Polska.doc). We encourage cultural institutions to implement changes (ZOOM on the cultural centers). We produce social and artistic projects, train, give grants, and publish books. We create and promote new models for action in the realm of culture. We invigorate the socio-cultural space of Warsaw and realize projects that are built on our passion and observations of the world around us. We remain loyal to important values: authenticity, high quality and getting satisfaction out of what we do.

**PARTNER(S):** European Cultural Foundation, Doc Next Network

**CONTACT PERSON:** Paulina Czapska ([paulina.czapska@e.org.pl](mailto:paulina.czapska@e.org.pl)), Dorota Borodaj ([dorota.borodaj@e.org.pl](mailto:dorota.borodaj@e.org.pl)), Agnieszka Salamończyk ([agnieszka.salamonczyk@e.org.pl](mailto:agnieszka.salamonczyk@e.org.pl)), [polska.doc@e.org.pl](mailto:polska.doc@e.org.pl)

**CONTACT:** Association of Creative Initiatives ☿, Mokotowska 55/50, 00-542 Warsaw, Poland

**WEBSITE** <http://polska.doc.e.org.pl/en/>

# A JOURNEY IN A WONDROUS WORLD

## A CREAKIDS WORKSHOP

THE PROJECT IS LOCATED IN ONE OF THE MULTICULTURAL NEIGHBORHOODS OF BRUSSELS (KUREGEM). OVER 80 NATIONALITIES ARE CONCENTRATED IN A VERY SMALL, DENSE AND DEPRIVED AREA OF THE CITY. THE PROJECT INVOLVES CHILDREN AGED SEVEN TO TWELVE ALONG WITH YOUTH WORKERS. THE TRAINING OF THE YOUTH WORKERS HAS A MULTIPLYING EFFECT, FEEDING INTO SCHOOLS AND YOUTH ORGANIZATIONS. THE PROJECT, BASED ON WORKSHOPS RUNNING DURING CHILDREN'S FREE TIME, ALLOWS PARTICIPANTS TO DEVELOP THEIR IT, LANGUAGE AND MEDIA PRODUCTION SKILLS WHILE THEY ARE ENGAGED IN A CREATIVE PROCESS.

CREAKIDS MIXES SELF-EXPRESSION, MEDIA STORYTELLING, IT AND ARTWORK, OPENING THE CHILDREN TO NEW WAYS OF EXPRESSION AND CITIZENSHIP. WHAT ALSO MAKES THIS PROJECT RELEVANT IS THE APPROACH WHEREBY THE LEARNING PROCESS IS AS IMPORTANT AS THE FINAL GOAL. THROUGH SHORT FILMS, PHOTOS, CLIPS, DIGITAL COMICS, GAMES, ROBOTS AND OTHER IT MEDIA, THE CREAKIDS PROJECTS SUCCEEDS IN CREATING AN INTEGRATED EDUCATIONAL AND CREATIVE DYNAMIC. (PATRICK VERNIERS)

### PROJECT SUMMARY

*Creakids* is a creative IT workshop that takes place every Wednesday afternoon at KureghemNet. Children aged 7 to 12 come to create films, photos, clips, digital comics, games, robots, or other IT or media-

related handiwork. During the course of 3-4 weeks, they learn and experiment with one specific toolset or software. For example, kids can design their own flipbook, with themselves in the lead role, make a

TV documentary on waste and garbage in their neighborhood, or sketch a Prezi presentation with their work of the previous year. Every month we offer the workshop with a new theme or technique. The workshop is led by an experienced instructor and an instructor-in-training who is part of our two-year apprenticeship program.

**AIMS:** With the workshops we want to empower children to experience the joy of successfully creating a digital project of their own design that ties into a greater perspective of active citizenship with social and educational relevance, e.g. arts education. We also want to offer a safe learning environment for our youth workers to develop their leadership skills and digital competences.

**TARGET GROUP(S):** children aged 7 to 12 that live in or nearby the neighborhood and go



to a Dutch-speaking school, usually from a migrant community

**MEDIA:** in the different workshops different media are used: film, Internet, photo, audio, recycled computers, etc

**METHOD:** creative media education where the process is as important as the result

**DURATION OF THE PROJECT:** ongoing – every Wednesday afternoon (excluding school holidays), one new project per month

**RESOURCES NEEDED:** one experienced instructor and one or two youth leaders (in training)

### DESCRIPTION OF THE PROJECT

*Creakids* is a creative IT workshop that takes place every Wednesday afternoon. It is a digital playground, a media laboratory for children, and a training center for youth workers. Within the safety of the walls of KureghemNet we can experiment with new software and new activities. For the youth leaders in training it is an ideal first experience, after which they can propose a similar activity in schools or youth clubs.

By focusing on one project every month, the children learn to work towards a finished product within a relatively short period. This motivates them tremendously and enhances their self-esteem. The workshops also focus on 'new' technologies as a means to produce creative content, rather than simply consuming it. The children create a film instead of watching one. They develop a game instead of just playing one.

The activities are held in Dutch, which is seldom the first language of the children (or the youth workers), but it is the language they have to use at school. The 'hobby' environment of KureghemNet stimulates a language acquisition that is radically different from what they encounter at school. It is the fun in doing that promotes the learning. For our trainers who are learning the language, working with

children often takes away the fear of 'not daring to make mistakes'.

Recruiting is done through neighboring schools and outdoor street festivities. The workshops are free of charge and partly subsidized by the Flemish community in Brussels. The children need to buy a membership card to participate, which costs €2 for a whole year.

### METHOD(S)

The workshops are a mix of content and tech; content in each area is thus chosen with care and attention to detail. Since we promote active citizenship we usually propose a topic with social or educational relevance about which we want to know their opinion or through which they can express themselves. Of course all topics are adapted to children and their interests. This can vary from (un)healthy food to 'what it means to be a hero'. Similarly, we think about what medium to tackle each month (creating a newspaper, a rap song, a digital story, and so on) that fits the topic.

The prime motivator for the children to engage in a workshop is interest in the proposed topic. For example, they want to show other people what should be done to improve their neighborhood or to convince you there should be a beautiful princess from the future who comes to solace lonely grandmothers. While focusing on their story, the children acquire both valuable IT skills and soft skills in a safe and fun environment.

The youth leaders always have pedagogic objectives in mind when they prepare the workshop. Although the learning process is mostly holistic and non-formal, the children are guided through the steps necessary to reach their goal. Since we also hold intrinsic motivation in high regard, we work very dialogistically. Brainstorming and storytelling techniques are often used



By focusing on one project every month, the children learn to work towards a finished product within a relatively short period. This motivates them tremendously and enhances their self-esteem.

to get creative juices flowing and to develop ideas. Children also get ample opportunities to discover, experiment and make mistakes. At KureghemNet, we believe the learning process is just as important as the final goal.

The workshops change from month to month, but a detailed description of 'The Paintings Film' will give a better insight into the methods.

### ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

#### 'ON A JOURNEY IN A WONDROUS WORLD' A.K.A. 'THE PAINTINGS FILM'

This was a project of *Creakids* in May 2012. The result can be found at Maks's Vimeo page: <http://vimeo.com/49021553> (see 'organization' section below for details about Maks). We successfully repeated the workshop in a school context with 18 kids in a small classroom in March 2013. The methodology here described is a best mix of both workshops.

**WHY THIS PARTICULAR WORKSHOP?**

- ◆ We wanted arts education as a main theme.
- ◆ The youth workers in training wanted to learn to work with our new green screen.
- ◆ Since part of the magic of the green screen is being 'transported' into another world, we wanted to exploit that.
- ◆ Working with photos as a backdrop is technically easier than using film. From a pedagogic point of view, it seemed that working with still images would be more manageable for the children, yet still allow for endless creative possibilities.
- ◆ The idea of working with paintings quickly emerged through brainstorming, and it tied in well with our ideas about arts education: we could let them walk through the history of pictorial art ...
- ◆ What art would we choose? Would those paintings trigger the fantasy of our group? Would they want to work with 'old-fashioned' and 'outdated' material? Our solution: We preselected a series of world-famous paintings and then smuggled them into some screenshots of Pac-Man and Super Mario.

or because they were landscapes or portraits, and so on.

- ◆ We introduced them to the green screen technique by first showing an example and explaining how they would walk into the paintings, how they could replace parts of paintings (e.g. only their face on some painted body), etc. For some kids this remained an abstract idea until they started experimenting and filming themselves in the set-up. Some basic editing exercise on their own gave them an insight into what the final result would look like. And it was a lot of fun!
- ◆ From the total of 40 paintings, the children selected a few to tell a story: some because they liked them so much, some because they fitted their storyline best. Sometimes group scenes were created and little working groups were formed. Each child chose the painting he or she liked best to appear in. They let their imagination run wild in terms of how they would appear in them.
- ◆ The children filmed their friends in front of the green screen. They acted out sce-

our multimedia trainers at the end.

- ◆ The children watched their movie together. They laughed about mistakes or because it made them nervous to see themselves on screen, but mostly they beamed with pride.

**(AUDIOVISUAL) MATERIAL**

- ◆ Videocamera (Canon XM2) on stable tripod (Manfrotto)
- ◆ Green screen: green canvas with frame (large enough to avoid potential technical problems)
- ◆ Enough space for set-up (if outdoors, watch out for shadows and wind; if indoors, preferably some extra spotlights on each side, which we didn't have at the time)
- ◆ Green fabric to cover objects (table, chairs) or body parts
- ◆ Children should NOT wear green clothing (it causes them to disappear into the background)
- ◆ Some props
- ◆ Microphone and boom pole for sound capture
- ◆ PC with Gimp for cutting the paintings into layers
- ◆ Some laptops or PCs with Adobe Premiere Elements for editing. We usually work with open-source or free software to enable children to continue at home or in our open hours, but we have not found a good enough alternative to the chroma key filter of Adobe. Luckily Adobe offers us educational prices.

**WHAT YOU SHOULD PAY SPECIAL ATTENTION TO**

In general, the most difficult part is finding the balance between moments when the children have to concentrate and when they can play freely. Also the manner in which those are woven together matters, e.g. renaming 'tag' as 'eliminate the computer virus' enhances the magic.

With an approach adapted to the needs of each participant and a lot of technical issues to consider, we find that one multimedia trainer is required for four children.

Brainstorming and storytelling techniques are often used to get creative juices flowing and to develop ideas. Children also get ample opportunities to discover, experiment and make mistakes.

**METHODOLOGY AND PROCESS**

- ◆ We collected 40 jpeg images in one folder, to be projected onto a big screen.
- ◆ We made postcard-sized cards of all of the paintings: black and white on colored cardboard
- ◆ First, we showed the canvases to the children and engaged them in conversation. We asked what they thought they represented, or if they knew something about them. Did they recognize the artwork or know who had created it? We asked children how they liked the artwork and provided them with interesting context, clarifications and facts.
- ◆ We showed them the pictures in non-chronological, thematic order. We did this because similar subjects or elements were shown in the paintings, because we could contrast or complement genres

narios that would fit the chosen backdrop, with props and extra green screens.

- ◆ Some of the images were already pre-cut into different layers. Other paintings were manipulated by the youth workers during the project. Although most of our *Creakids* are able to do basic photo-editing in Gimp (learned in other KureghemNet workshops), we opted not to include that aspect in the limited timeframe of this project so we could focus on the green screen technique.
- ◆ Editing was done by the children older than nine, who worked in pairs or in small groups. The children picked the music they wanted with their story from a royalty free-website, and credits and titles were typed up and put in by the younger children. The general assembly and final editing was done by

Good contact and communication with parents is very important. This ranges from dialogue on how their child is doing, to practical communication about start and end times of the activities and attendance rate. Every drop-off and pick-up moment is an opportunity to talk to the parents and to involve them.

**WHAT DIFFICULTIES WERE ENCOUNTERED IMPLEMENTING THE PROJECT?**

The group is very diverse in terms of age. We are considering focusing on one age group or dividing the group into a section for 7-9 year-olds and a section for 10-12 year-olds.

Ample room to play is a serious problem in our current location. We don't have enough room to play outside and not all of the computer rooms are equipped for children. This has led to broken tripods and minor fights. We are still looking for solutions that would better suit the needs of the project, yet still take into account the fact that a lot of children participating live within walking distance, and that moving to another location would prevent some of them from coming.

Regular attendance is a stumbling block every year. We encourage children to come

for a full month, but this is difficult for some. Parents do not always see the workshop as such, but rather as a cheap day-care option that they can use whenever they feel like it. This poses problems for the continuity of a project.

**WHAT COULD BE IMPROVED**

We have a lot of French-speaking children coming in for our 'open computer house' and they cannot participate in this Dutch-language project because of funding issues. Due to political reasons money for cultural or educational projects in Belgium is allotted according to language community. This does not make things easier for a Brussels organization.

Next year, we want to include an outing every month, e.g. visiting an animal shelter, interviewing famous soccer players, visiting a neighboring organization to plant a mini garden, etc. This happened sporadically, but was highly successful. The input is more varied and personal. Watching (even a fun cartoon) video on recycling is not as exciting as a local collector explaining how garbage is sorted. Children get to broaden their horizons and learn a lot of social skills. It will take up more time to travel, but we consider it well worth the time and effort.

**INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT**

Maks and its project KureghemNet are situated in one of the most deprived neighborhoods of Brussels, named Kuregem. Most inhabitants here come from an immigrant background. Within a population of about 25,000 spread over just 2 km<sup>2</sup>, there are over 80 different nationalities. Both the unemployment and illiteracy rates are high. In 2013 youth unemployment increased to an alarming 50 per cent. Average income is under €700 a month, which is half of the average in Brussels. Worsening the situation is a general lack of decent housing. It is against this backdrop that KureghemNet offers an open IT learning center where people can take low-cost courses or workshops tailored to their needs. Keeping barriers as low as possible, people are encouraged to expand their digital skills to actively participate in the 21st century. It's the aim of Maks to facilitate social mobility by fighting digital illiteracy on all levels.

**LED BY:**

Maks vzw (KureghemNet)

**PARTNER(S):**

Vlaamse Gemeenschapscommissie

**CONTACT PERSON:**

Veronique De Leener

**EMAIL:** maksvzw@maksvzw.be

**WEBSITE:** www.kureghemnet.be and www.maksvzw.be



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# ELECTRIC DECEMBER

GERMAN CHILDREN GET ONCE A YEAR AN ADVENTSKALENDER ON THE FIRST OF DECEMBER. IT LOOKS LIKE A DOUBLE-SIDED POSTER WITH 24 MINI 'DOORS'. THE CHILDREN ARE ALLOWED TO OPEN JUST ONE DOOR A DAY. BEHIND EACH THEY FIND A LITTLE PICTURE, A TEXT OR A PIECE OF CHOCOLATE – ONE WAY OR ANOTHER, A LITTLE SURPRISE. THIS CUSTOM ALLOWS THE CHILDREN TO COUNT AND CELEBRATE THE DAYS LEADING UP TO CHRISTMAS EVE. ELECTRIC DECEMBER SEEMS TO BE QUITE SIMILAR. THOSE WHO GO TO THE WEBSITE OF ELECTRIC DECEMBER CAN FIND EVERY DAY A NEW LITTLE FILM, WHICH IS MADE BY YOUNG PEOPLE FROM ACROSS EUROPE.

THE IDEA OF DISSEMINATING SELF-MADE SHORT FILMS FOR OTHER YOUNG PEOPLE CAME UP 15 YEARS AGO. SINCE THEN ELECTRIC DECEMBER HAS BEEN ORGANISED BY ONE STAKEHOLDER WHO RUNS THE FILM COMPETITION WITH A NETWORK OF SCHOOLS AND FILM PROJECTS. IN AUTUMN ALL THE FILMS ARE CO-CURATED BY A JURY OF PEERS (STUDENTS OF LOCAL SCHOOLS, CALLED THE ELECTRIC AMBASSADORS), INDUSTRY INSIDERS AND AN ONLINE AUDIENCE. FINALLY THE RESPONSIBLE ORGANISATION AND THE ELECTRIC AMBASSADORS DESIGN THE WEBSITE, MAKE THE PROMOTIONAL FILM AND ORGANISE A LAUNCH PARTY FOR ALL PARTICIPANTS. ON 1ST DECEMBER THE 24 BEST FILMS OF ELECTRIC DECEMBER ARE LAUNCHED ON THE WEB.

IF YOU LOOK AT THE SITES OF THE LAST YEARS, YOU CAN SEE HOW THE YOUNG PEOPLE ENJOYED EXPRESSING THEMSELVES AND HOW THEY ARE ABLE TO DESCRIBE THEIR SPECIAL SITUATION. I WISH THAT MORE YOUNG PEOPLE COULD FOLLOW THIS EXAMPLE. I AM SURE THE ADOLESCENTS ARE MORE EXCITED BY WATCHING A FILM EVERY DAY THAN BY HAVING A PIECE OF CHOCOLATE WHILE THEY ARE WAITING FOR CHRISTMAS. (IDA PÖTTINGER)

## PROJECT SUMMARY

*Electric December* is an annual short film competition for young people run by Watershed in Bristol, UK; 24 highly original short films are selected every year to make up the online countdown calendar, which can be watched and enjoyed online: <http://www.electricdecember.org/12>. The project is co-curated by a group of young people from schools, called the Electric Ambassadors. In a series of workshops these young people are prepared for their job.

**AIMS:** *Electric December* is a showcase of films made by people aged 21 and under from across Europe. The website gives young people the chance to get their work out there and seen by peers, industry insiders and an online audience.

Watershed works with young people from schools in Bristol to select the films, design the website, shoot a promotional film and organise a high-profile launch party at Watershed Cinema in Bristol, UK. This is a great opportunity for them to be part of delivering a 'live' project for a real audience with industry professionals. (Watch a film about the 'co-curation' element on the front page of the 2011 calendar: <http://www.electricdecember.org/11/>)

**TARGET GROUP(S):** young people aged 21 and under from across Europe

**MEDIA:** The showcase of 24 films is curated online. They are also shown on the BBC big screens across the UK, at selected cinema screenings at Watershed and other independent cinemas plus youth film festivals.

Watershed works with young people from schools in Bristol to select the films, design the website, shoot a promotional film and organise a high-profile launch party. This is a great opportunity for them to be part of delivering a 'live' project for a real audience with industry professionals.

**METHODS:** A series of workshops is run with the young people from schools who co-curate the showcase with the Watershed team. The workshops cover everything from film programming to website design to marketing and event organisation. We also run some filmmaking workshops in Bristol to inspire young people to make a film for the competition.

### DURATION OF THE PROJECT:

It runs throughout the year:

**Spring:** Call for Entries

**Autumn:** Deadline for Entries

**Autumn:** Co-curate showcase with Electric Ambassadors (8 day sessions over 2 months)

**1st December:** Launch *Electric December*

**RESOURCES NEEDED:** You need a project leader and a web-developer. Committed teachers in the local schools take also an important part.

## DESCRIPTION OF THE PROJECT

*Electric December*, the annual short film competition for young people under 21, is now in its 15th year. Watershed uses its networks locally in Bristol, in the UK generally and Europe-wide to disseminate information about the showcase to young people, youth projects and schools.

Watching the films, you could find yourself with the Clairvoyant, Mystic Maggie; laughing with the staff of Hotel 'Talk To The Hand', or meeting Italian cycling superhero Mailman.

Watershed co-curates *Electric December* with young people from Bristol, UK. The enthusiasm and hard work of BTEC media students from Fairfield High School and Redland Green have played a pivotal role in

making the showcase a success. The students have been involved in redesigning and shooting photographs for this year's website, designing promotional materials, organising and hosting a high-profile launch party, and

taking part in the judging panel with the help of students of Stroud and Gloucester College, and St Bede's Catholic College, Bristol.

## METHOD(S)

We run some filmmaking workshops in Bristol to inspire young people to make films for the competition (<http://www.electricdecember.org/12/inspiration-day/>). We also run a series of workshops over three months with the young people from schools who we work with to co-curate the showcase. In these workshops the young people are taught the techniques of film programming, how to design a website, how the marketing of an event works, and how to organise an event. They are given little tasks to work in an active way with the media they have to use when curating the showcase later on.

## ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

### 1ST MARCH 2012 ELECTRIC DECEMBER INSPIRATION DAY FOR SCHOOLS

**09.00** Volunteers Arrive

**09.30** Schools Arrive (Waterside 3):

*Welcome to Watershed/What makes a good short film?* (Maddy and Connor)

We start the day with an introduction to Watershed and a quick who's who of the staff who'll be helping the young people. They also get a quick taster of what *Electric December's* all about and what they'll be doing on that day. We'll watch some short films to help them get inspired, showing them that they don't need loads of money to make a great short film – just a few really good ideas and a bit of imagination.

**10.15 – 11.45**

*Break-out/Brainstorm/Storyboard*

The groups have to decide what kind of film they'll make. They have to pick a genre card out of the bag (a hat) and create their own film version of a script with a few props. The film must:

- ◆ Be 30 seconds long
- ◆ Contain no more than 3 shots

◆ Stick to the picked genre, and the script. This is the time to brainstorm some ideas, jot down some shots, the locations they'd like to use, divide up roles in the group and work out how to get their genre across.

#### 11.45 - 12.15

*Pitch* (2 Panels – one in Waterside 3 and one in Waterside 2)

Now's the time to present their ideas to Watershed's programming department and the volunteers. After this, they are given a quick flip-cam briefing.

#### 12.15 - 12.45 Lunch

#### 12.45 - 12.50 Flip-Cam Training

After a quick refresher of the day's task, the young people have a session on how to use the camera! They are given the lowdown on how to shoot with it, plus a few filming top tips.

#### 12.50 - 13.50 The Filming Begins ...

#### 13.50 - 14.45 Edit the Film

Now's the time to transform the raw footage into a completed mini masterpiece! The young people receive guidance from volunteers on how to use editing software and how to tweak their visuals and audio so the finished film looks and sounds just how they want it to.

#### 14.45 - 15.00 Your Work – Screened!

Time to premiere the finished films on the big screen. All the films made on this day will be shown and there is a quick chance to chat about what the groups did.

### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

Watershed work with a competent web-developer to design and deliver the website – this takes time and sufficient funding. We work with the teachers to deliver the project; without their commitment it would not be a success. We run the sessions with the school pupils at Watershed. Taking them out of the school environment empowers them to take the project seriously.

The whole Watershed team is committed to engaging with the young people – giving time and energy to working collaboratively with them.

### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

Each year Watershed have to fundraise for the project so we can redesign the website and host the launch party.

### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

Watershed was established in 1982 and is located at the entranceway to Bristol's Harbourside. It's a cross-artform venue and producer – sharing, developing and showcasing exemplary cultural ideas and talent. Watershed curates ideas, spaces and talent to enable artistic visions and creative collaborations to flourish. Work is produced that cuts across film, music, theatre, design, visual art, and the creative and technology sectors. The pedagogical aim of Watershed is to educate the future audience in how to read media and how to produce media themselves.

**INITIATOR:** Watershed Arts Trust

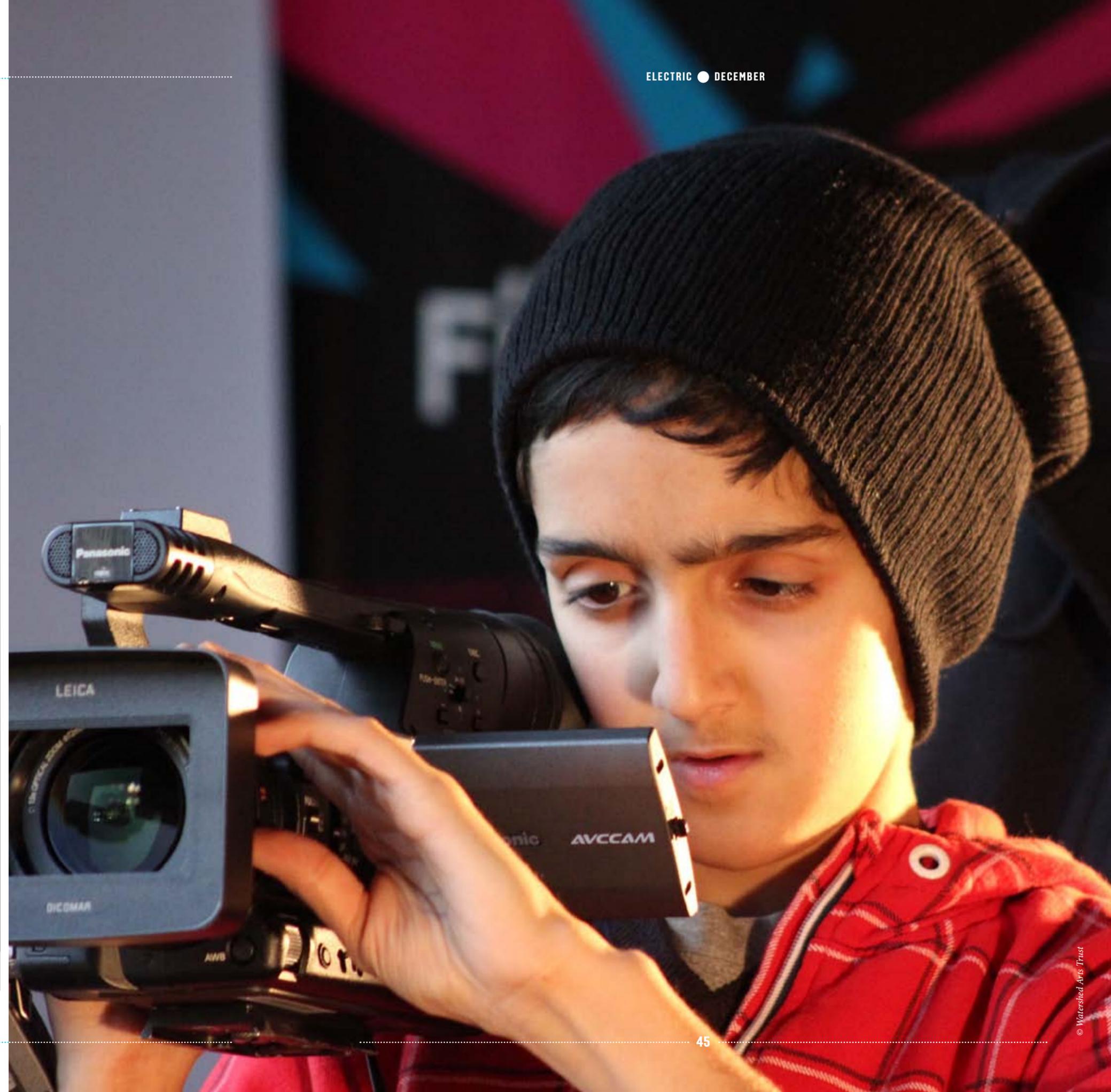
**PARTNER(S):** Encounters Short Film Festival, Bristol City Council and the Arts Council

**CONTACT PERSON:** Hannah Higginson

**CONTACT:**

Hannah.higginson@watershed.co.uk

**WEBSITE:** www.electricdecember.co.uk



# MEDIA VOICES 4 SPECIAL TEENS

THE MOST IMPORTANT AND ORIGINAL ASPECT OF THIS PROJECT IS CLEARLY ANNOUNCED IN ITS TITLE. IT INVOLVES 'SPECIAL TEENS' IN THE CREATION AND THE PRODUCTION OF A BLOG AND OF A SCHOOL MAGAZINE IN ORDER TO EXPRESS THEMSELVES AND THUS GAIN IN COMPETENCE AND SELF-ESTEEM. BUT THE PROJECT HAS BEEN DESIGNED IN A WAY THAT STRESSES THE DIFFERENT KINDS OF LINKS IT CAN FORGE: LINKS BETWEEN TWO COUNTRIES (ROMANIA AND SERBIA), THREE LANGUAGES (SERBIAN, ROMANIAN AND ENGLISH) AND VERY DIFFERENT TEENAGERS (12-17 YEARS OLD). THE CHOICE OF SCHOOLS PARTICIPATING IN MEDIA VOICES GATHERS 'CLASSICAL' SCHOOLS AND SCHOOLS DEDICATED TO CHILDREN WITH SPECIAL NEEDS. EVEN IF THE PROJECT APPEARS VERY AMBITIOUS – TO BE DEVELOPED IN ONE SCHOOL YEAR – IT HAS THE GREAT VIRTUE OF GIVING VISIBILITY TO YOUNG PEOPLE NOT USED TO BEING IN THE BRIGHT LIGHTS WHILE ALSO FIGHTING AGAINST PREJUDICE.

THIS VERY INTERESTING PROJECT COULD WELL INSPIRE OTHER TEACHERS AND CONTRIBUTE TO DYNAMIC EXCHANGES. (EVELYNE BEVORT)

## PROJECT SUMMARY

The project *Media Voices 4 Special Teens* has been realized as an international school partnership within the Academy of Central European Schools (ACES) project cycle 2012/2013. The overall theme was media literacy: 'Reality check – how we perceive and construct the world through media'. The project enabled us to present the potential and strengths of teenagers with special needs to the general public by using and creating various media. We have also shown that our students can be useful and productive members of society. We have raised the visibility of students with special needs in the public media and in virtual space. We have informed, raised awareness, increased sensitivity, and fought against prejudice on special needs issues among the general population. As there were not many media reports about teenagers with special needs, we created a trilingual Internet project blog (in English, Serbian and Romanian), which has helped us to overcome the gap in this area.

**AIMS:** The main aim of the project was to increase the visibility of students with special educational needs in the media and to raise the awareness of the general public about special-needs issues. In this way we have influenced our communities' perception of this vulnerable population and worked on constructing a better reality for teens with special needs by improving their position in our societies.

The aim of the workshop and public events was to attract media attention and inform the general public.

The project enabled the students to increase their self-confidence, acquire skills to become media actors and lobby for themselves in their communities. Our project blog documented the activities of partner schools (news and photos by pupils and teachers) and increased the visibility in virtual space of children with special needs. It is also a tool for exchanging experiences between partner schools and strengthening their multicultural cooperation.

**TARGET GROUP(S):** teenagers with different types of special needs, aged 12-17, students in Serbian and Romanian partner schools (both schools are special schools: Serbian for hearing-impaired pupils and Romanian for mentally disabled pupils). The project also included students from local partner mainstream schools; in Romania they were tutor-volunteers and in Serbia they were creative workshop participants. Around 150 students from both schools participated in project activities.

### MEDIA:

- ◆ Trilingual Internet project blog *Media Voices 4 Special Teens* in English, Serbian and Romanian which can be seen at [www.aces128.blogspot.com](http://www.aces128.blogspot.com)
- ◆ School magazine of Serbian school, titled *Razvitak (Development)*
- ◆ Various public media (TV, radio, magazines and newspapers)
- ◆ Various video and audio recordings produced during the project implementation
- ◆ Social networks (such as Facebook and Twitter)

**METHODS:** Informal activities and active learning methods, such as: interactive learning, workshops and skills practice, peer education, cooperative learning, distance learning, media activities, cooperation with public media services, creating our own media tools

**DURATION OF THE PROJECT:** 9 months – 1 year

**RESOURCES NEEDED:** The project team consisted of one teacher and one student in each partner school. Blog maintenance and updating was performed by six bloggers (students and teachers from partner schools). In each partner school the responsibilities were divided in accordance with project activities. To overcome language barriers English teachers translated all relevant materials. We used English, Serbian, Romanian and Sign language to ensure good communication between the partner schools.

### DESCRIPTION OF THE PROJECT

We engaged our students in creative activities, attractive to media representatives, who we used as a powerful means of conveying our message to the general public. We also published articles about the project events and activities in our Serbian school magazine – *Razvitak (Development)* and taught our students how to lobby for themselves. By creating a trilingual project blog – in English, Serbian and Romanian – we have shared our experiences, not only between the two partner schools, in

We engaged our students in creative activities, attractive to media representatives, who we used as a powerful means of conveying our message to the general public.



Serbia and Romania, but also with a wider international community. The project has strengthened and empowered the teenagers with special needs to take a proactive approach in their communities and to share their experiences with peers from abroad. It has also increased the visibility of this population in virtual space.

### METHOD(S)

The project activities attracted the attention of the media, and we have informed and raised the awareness and the sensitivity of the general population on special-needs issues. Teenagers with special needs have acquired lobbying and advocacy skills and learnt how to present themselves in public. They have learnt how important it is to be proactive in order to improve their quality of life. Few media in either country offer adequate information for teens and practically none show interest in teens with special needs.

The students had the opportunity to obtain new IT skills, such as blogging and creating a school magazine. By using Internet tools to create an international project blog, we have set a good-practice model in creating media by teens and for teens in virtual space. This has also contributed to filling some gaps in this area. The project blog has been used to inform project partners and the general public of our work and achievements in the project. The project activities included an intercultural dialogue and the exchanging and sharing of information and opinions. The students have exchanged their experiences with public media representatives. Creating, maintaining, and updating the project

The students had the opportunity to obtain new IT skills, such as blogging and creating a school magazine.

blog has been a new way of informing the wider public about the project and special needs in general. Through distance-learning activities we have implemented a new way of peer education in a multilingual context.

By working on the blog, the students had the opportunity to learn more about international cooperation. They have improved their English and communication skills in order to be able to talk to project partners and to read blog posts. The students have also collected new experiences, and learnt more about teamwork and the importance of their own initiative. They have worked on developing critical thinking skills and making their own conclusions, which will help them in their future professional and private life. They have become more informed and media-literate. Project activities and events were used as tools for socializing and as specific forms of peer education in an international and multilingual context. Students and teachers were encouraged to present themselves to a wider public. The project has provided communication tools for a more advanced interactive education.

### ADDITIONAL DESCRIPTION OF ONE PART OF THE PROJECT

*Media Voices 4 Special Teens* had multiple levels of work. Project presentations, creative workshops, and other public events served to get the attention of public media representatives and to convey our message to the general public. The students prepared PowerPoint presentations and various videos for public events, as well as the final presentation for the Aces academy. All our events were covered by media reports and on the project blog, which was regularly updated. Media representatives who attended our project events and reported about the project and schools activities in public raised their interest in the topic and gained better understanding of their role in improving the quality of life, inclusion and integration in society of people with special needs.

By following different types of media reports, students enhanced their critical



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thinking skills and became more media-literate; they had an excellent opportunity to see how what they have had said or performed could be interpreted and presented in different ways.

As we did not want to depend only on public media, we created a school magazine and a project blog. Students were eager to participate and to contribute to our own media tools. They liked the idea and the opportunity to have their voice heard among the wider public. Students and teachers discussed, shared ideas and decided together on the magazine and blog design and content.

The school magazine was published three times in the school year, covering school life, important events and extracurricular activities. We started with the idea of creating a blog in English to help us exchange and share ideas and opinions. We also wanted to inform a wider public on our project activities. To give access to more readers, we started to translate as much as we could into Romanian and Serbian. The blog was created at the beginning of the project and regularly maintained and updated. Our students contributed to the school magazine and blog by writing articles and blog posts, making and posting their photos, adding videos, and editing the content. Playing, in effect, the role of journalists helped them to better understand media activities and the role of different media in a society. Students helped

in designing the magazine and technical preparation for printing. To reach more readers and inform more people about our activities, we wrote comments and shared blog posts on Facebook and other social networks.

### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

As the project was about teenagers with special needs, it is necessary to have parental approval for a student's participation in media-related activities.

The students were highly motivated and eager to participate so we tried to involve as many as possible in different project activities.

### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

There were more than 30 reports in different public media (printed media, radio, TV, online media). It was a bit challenging to keep track of all media reports as they were numerous and some were put out at different times or postponed.

### WHAT COULD BE IMPROVED

Improved visibility in the public media should have a lasting effect as we have managed to raise the interest of media representatives in our work and in special-needs issues. We hope they will continue to report on these topics and help us to create a more inclusive society.

To have better insight into the number of blog visitors, we suggest using 'Flag Counter' or some similar program, besides the blog statistics.

### WHAT PARTICIPANTS SAY ABOUT MEDIA VOICES 4 SPECIAL TEENS

"I like the experience and outcomes of our project because it presented an opportunity for us to show to the world that, although we are 'handicapped', we can do many things, achieve a lot and contribute to the society we live in." – Nataša

Obrenović, students' representative in project management team, Belgrade, Serbia

"My involvement in the project is multiple, such as spokesperson for teens from the Special Middle School Constantin Păunescu, blog manager, coordinator of the voluntary activities of tutors – all my colleagues from 8th grade from my school, Alecu Russo, which was a local partner in this project. The experience with the school Constantin Păunescu made me think of the children with disabilities and how well they can cope with different situations, sometimes even better than students that are not challenged and I think that it is extraordinary. The whole experience in this project made me think about how important it is for us to grow together. And also I had the opportunity to find out about myself that I can manage different tasks as a member of a team, even when foreign partners are involved. And all these experiences are remarkable and unique." – Toma-Florin Ungureanu, students' representative in the project management team, Iasi, Romania

The blog was accessed by people living on all continents, from 61 countries. We have almost 150 blog posts, viewed more than 10,000 times. Our six bloggers are doing outstanding work and now, after more than two months after the official ending of the project cycle, we are so proud that we still collaborate on it with our true friends from Serbia and there is likely that this will continue a long time from now on." – Elena Eigel, project coordinator, Iasi, Romania

"We are grateful that this project gave us the chance to influence perceptions, to inform and increase the empathy of people from our local, national and worldwide communities on the issues of disabilities and children with special needs. We will continue with similar activities in our future work." – Leposava Petrović, school principal, Belgrade, Serbia

### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

The Stefan Dečanski school (established 115 years ago) provides preschool, primary and secondary education, and training of children with hearing impairment. School activities are performed by special-needs teachers and speech therapists, teachers of different educational backgrounds, psychologists, and social workers. The school also provides vocational rehabilitation in different work fields. Depending on each student's psychosocial abilities, this takes one to four years.

The Special Middle School Constantin Păunescu (Școala Gimnazială Specială Constantin Păunescu) offers special education for children with mental disabilities enrolled in the school; 23 special education needs teachers offer specialized educational services for children with various special needs enrolled in public schools. The school has strong partnerships with other inclusive schools.

**INITIATOR:** Șkola za oštećene sluhom – nagluve Stefan Dečanski (School for hearing-impaired pupils) in Belgrade (Serbia)

**PARTNER(S):** Școala Gimnazială Specială Constantin Păunescu (Special Middle School Constantin Păunescu) in Iasi, Romania

**CONTACT PERSON(S):** Iva Urdarević, main project leader and project coordinator for Serbia; Elena Eigel, project coordinator for Romania

**CONTACT(S):** Șkola za oštećene sluhom – nagluve "Stefan Dečanski" ivaurdarevic@eunet.rs

Școala Gimnazială Specială "Constantin Păunescu" eigelea@yahoo.com

**WEBSITE:** www.aces128.blogspot.com

# GENERATIONS IN DIALOGUE

DURING 18 MONTHS, YOUNG PEOPLE (AGED FROM 14 TO 20) AND ELDERLY PEOPLE (OVER 60) WERE INVOLVED TOGETHER IN A MEDIA LITERACY PROJECT. A TOTAL OF 11 EDUCATIONAL PROJECTS WERE IMPLEMENTED IN DIFFERENT CONTEXTS AND CITIES IN GERMANY, ESSENTIALLY INVOLVING MEDIA PRODUCTION PEDAGOGY.

THIS INITIATIVE OF JFF – INSTITUTE FOR MEDIA RESEARCH AND MEDIA EDUCATION – AIMED TO SUPPORT INTER-GENERATIONAL DIALOGUE TOGETHER WITH PROMOTING AND DEVELOPING MEDIA LITERACY SKILLS IN A COMMON MEDIA COMMUNICATION PROCESS. THROUGH PHOTOGRAPHY, VIDEOS, RADIO PROGRAMS, VIDEO GAMES, ETC, THE PROJECTS DEALT WITH A DIVERSITY OF MEDIA COMMUNICATION SKILLS. OLDER PEOPLE COULD LEARN BUT ALSO PASS ON THEIR OWN EXPERIENCE TO YOUNG PEOPLE.

AS IT IS NOT EASY TO ATTRACT DIFFERENT AGE GROUPS FOR A COMMON PROJECT, GENERATIONS IN DIALOGUE WAS IMPLEMENTED THROUGH LOCAL PARTNERSHIPS WITH SCHOOL GROUPS, LOCAL MEDIA, YOUTH ORGANIZATIONS AND SOCIAL CARE SERVICES, MIXING YOUNG PEOPLE FROM DIFFERENT CULTURAL AND SOCIAL BACKGROUNDS WITH OLDER PEOPLE. THE FUNDAMENTAL PRINCIPLE IS THAT EACH OF THE PROJECTS CAN BE COMPLETED WITHIN A WEEK AND THAT THE GROUP CONSISTS, AS FAR AS POSSIBLE, OF 15 YOUNG AND 10 OLDER PEOPLE.

THIS FORMAT ENABLES AN INTERGENERATIONAL PROCESS THAT DEVELOPS CRITICAL, REFLECTIVE USE OF MEDIA, ACTIVE AND CREATIVE DESIGN OF MEDIA, AND THE ABILITY TO ASSESS AND EVALUATE MEDIA DEVELOPMENTS. WHAT IS RELEVANT IN THE PROJECT IS THE ENABLING OF AN EDUCATIONAL PROCESS IN WHICH THE MEDIA ARE USED AS A WAY OF INITIATING BETTER DIALOGUE BETWEEN GENERATIONS AND BETWEEN PEOPLE OF DIFFERENT CULTURAL BACKGROUND. (PATRICK VERNIERS)

## PROJECT SUMMARY

The potential of active media work was tested and evaluated for the promotion of media literacy and the support of dialogue between generations. Contacts between adolescents aged between 14 and 20 years – preferably from an educationally disadvantaged background – and elderly people (mainly over 60 years) were initiated to stimulate dialogue through working on media products together. Eleven educational projects were initiated and implemented with different participants and varied media, such as video, audio production, a TV show, an audio guide, a GPS-based tour, a DJ battle, mobile phone clips, and (virtual) exhibitions.

**AIMS:** promoting media literacy and initiating dialogue between adolescents and elderly people for better understanding of each other

**TARGET GROUP(S):** young people between 14 and 20 years, preferably disadvantaged, and people over 60 years; approximately 10 young people and five elderly people took part in each project

**MEDIA:** film, photography, Internet, audio, mobile phone, GPS

**METHODS:** active media work combined with methods of art education and creative writing

**DURATION OF THE PROJECT:** 3-5 days, depending on the project

**RESOURCES NEEDED:** 2-3 people, depending on the project

## DESCRIPTION OF THE PROJECT

The two age groups were supposed to find both a common task and a common theme. It was therefore important not only to focus on good dialogue, but on a dialogue of equals (at eye level) right from the beginning. In particular, exchanges between adolescents and elderly people are getting more and more important because of the demographic changes. The dialogue evolved in the processing and development of various topics, and also occurred during the work on the multimedia products, in dealing with media, media content and media experiences, and during the publication and presentation of common products. At the same time, media literacy was promoted through active relations with the media – in the sense of critical-reflective use of media, the active and creative design of media, and the ability to assess and evaluate media developments. For both generations, this is a crucial prerequisite for social and cultural life in the current media environment.

"I learned what education was like in the Sixties." – Girl

There are different ways to find participants. Either you make an open announcement or you have to cooperate with organizations that are working with the target groups. Both methods were adopted. The more successful way was to cooperate with other organizations because the open announcement tended to reach only well-educated young people.

During the project the participants had to engage in dialogue, agree the topic of their media production and discuss the content. They had to listen and explain their ideas effectively to their partners. Therefore it was necessary to get to know the others and understand their point of view. Another field of dialogue was the technical part of the project. In many groups the younger people had more experience in working with the media but lacked experience in communicating their know-how.

The presentation of the media product they had produced was an important part of the process. Who should take which part at the presentation? Who would be in charge of representing the group? The project groups, obviously, had many dif-



ferent skills and expertise and had to find to apply these in the development of their media production. They had to help each other using the media but also in developing a good concept for their project.

It was the job of the media pedagogues to help with ideas, to give technical support, and above all to make sure that dialogue was possible and would continue. Therefore they had to create an atmosphere in which the participants could also talk about their problems in the project or with other participants. In frequent feedback sessions they got the opportunity to reflect on what they had experienced.

### METHOD(S)

In the project *Generations in Dialogue*, the method of active media work was combined with methods of art education and creative writing. Active media work is a process of social learning in a team. It's the aim of active media work to show how media function, and how to use media to communicate messages. Active media work is orientated toward the environment, resources and competencies of the target groups. The objective is to enhance the media competencies of the target groups by encouraging them to use

media actively and to make use of them to participate in society. The main focus of active media work is not on the media, but on the individuals using media to express themselves. In this project, active media work is combined with intergenerational work: creating a media product together as an occasion to enter dialogue. In workshops with art experts the participants got ideas and experimented with expressing themselves in a creative way.

### EXAMPLE: ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

#### COOKING WITH GRANDMA AND ÖMER

In the project 'Cooking with Grandma and Ömer', 20 pupils of a Mittelschule<sup>1</sup> and 10 elderly people who meet frequently in a Mehrgenerationenhaus<sup>2</sup> produced a TV cookery show in five days.

First, the participants and the team introduced themselves to get to know each other. Then the team explained to the project group the aim of the project: to produce a cookery show in just five days. To determine what kind of show it should be, there was discussion on cooking shows in general: What cooking shows did they know? What did they think of this kind of program? What were the

important 'ingredients' of a cooking show? What made a cooking show interesting? But they also told their personal food stories, about food in their cultures and families, its importance in the years after World War 2 and currently, about healthy food and junk food, etc.

After that the participants gathered in small groups, developed ideas for a cooking show and presented the results to the others. Now they had to bring together these different ideas and develop a concept for one show. They had to keep in mind many things: How many cooks were needed? How many moderators? What did they want to show? What topics should be communicated (e.g. intercultural, traditional, health, political, etc) and what did they need in order to produce the show? They decided to divide the group into teams with different tasks:

- ◆ the *cooks*: select the meal and look for the recipes, cook the meal and act like cooks in front of the camera
- ◆ the *moderators*: present the show, check the sequences, edit them for the audience, and act like a moderator
- ◆ the *outfitter* and *stage designer*: get the cooking utensils and necessary apparel, design the atmosphere of the show, pre-

"It shows you that life is worth it." – Older woman

- ◆ prepare and decorate the room, prepare the stage, take care of the lighting
- ◆ the *technical staff*: responsible for the camera
- ◆ the *journalists*: produce contributions on several topics as well as the opening and end titles

Every team participated at a workshop with a media professional. For example, the actors (cooks and moderators) learned how to behave and talk on stage, and the technical staff were inducted into image techniques and audio engineering. After these workshops the participants were trained in the processes of the show, in their groups. In all groups there were both younger and older people. There was a lot of work to do in the groups themselves, but the groups also had to exchange their experiences of and opinions on the show. Also, exchange between the participants was very important. At the beginning and end of every day, all participants gathered to talk about the project and exchange their experiences. This meeting was chaired by a team member to make sure that all participants were accepted and all the different ideas were communicated.

The last day of the project was the day of the show. There was a final rehearsal and then the show started. After the show the participants and the team reflected on the whole project: What had they expected at the beginning of the week and what was the result?

Finally, the project group and the audience watched the show – and ate what the cooks had prepared!

### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

Much time is needed for dialogue in the intergenerational work, such as discussion on the chosen topic of the media product; discussion on its production; the process of agreeing the different tasks; supporting each other (technical know-how, storytelling, historical knowledge, etc). For good results, it's important to schedule enough time.

### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

It wasn't that easy to find groups of elderly people for the project, because there are not many places where elderly people meet frequently. After the projects, however, most were very interested in taking part in more projects.

### WHAT COULD BE IMPROVED

A short presentation of the project before the start could help in finding interested people. Above all, the older people didn't know what to expect and what they were supposed to do. For them, taking part might have been easier if they had known in advance what the project would be like.

### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

**INITIATOR:** JFF – Institute for Media Research and Media Education (<http://www.jff.de>)  
 Since the JFF was founded in 1949 its main interest has been competent usage of the media by children and adolescents. Combining empirical research and educational practice is characteristic of the working methods of the JFF. Research results are the basis of educational schemes for educational, developmental and cultural work with children and adolescents. These research activities are supplemented by educational practice.

**PARTNER(S):** PARABOL Centre for Media Education, Nuremberg ([www.parabol.de](http://www.parabol.de))  
**CONTACT PERSON:** Thomas Kupser  
**CONTACT:** JFF – Institute for Media Research and Media Education, Pfaelzer-Wald-Str. 64, D-81539, Munich  
**WEBSITE:** <http://www.generationenindialog.de>

"I've changed my picture of young people positively." – Older man



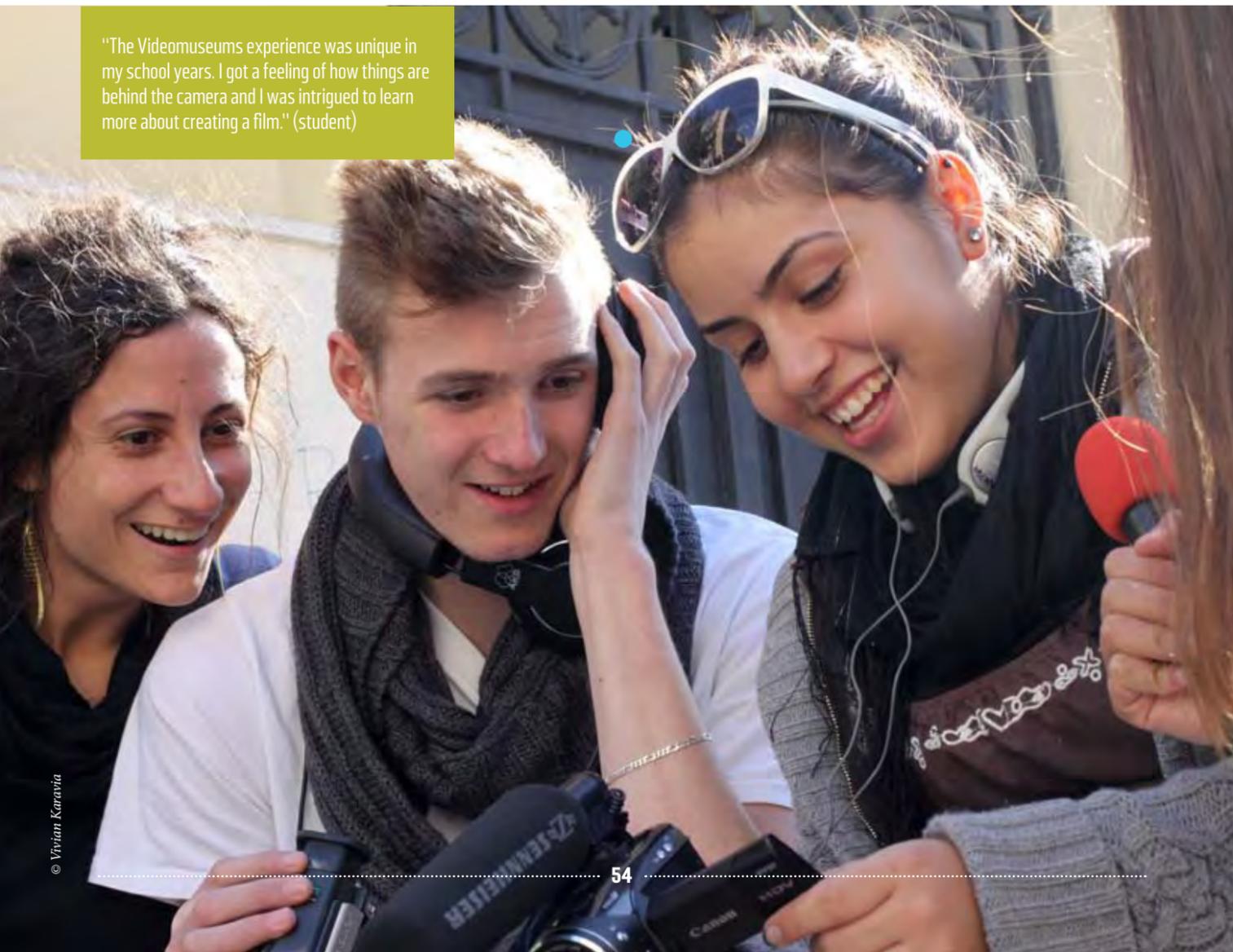
<sup>1</sup> These schools lead to the lowest qualification in the German schooling system.  
<sup>2</sup> A meeting place where the young and the elderly people get together.

"I could only look at a photo before. Now I can read it." (teacher)

# THE VIDEOMUSEUMS

THIS PROJECT COMBINES SEVERAL ASPECTS OF MEDIA LITERACY. FIRST, IT GIVES YOUNG PEOPLE ACCESS TO THE MEANS OF MEDIA PRODUCTION – SUCH AS CAMERAS AND DIGITAL SOFTWARE – AND PROVIDES THEM WITH THE SKILLS TO PRODUCE AND PUBLISH A MEDIA TEXT. SECONDLY, IT INVITES THE STUDENTS TO DISCUSS AND CRITICALLY EVALUATE THE VIDEOS THAT ARE PRODUCED, AND ALSO ENCOURAGES CONTINUOUS DISCUSSION OF THE CHOICES THAT ARE MADE WHEN THE VIDEOS ARE PRODUCED. FINALLY, THIS PROJECT TAKES THE EVERYDAY LIFE OF THE STUDENTS AS A POINT OF DEPARTURE, AND THEREFORE GIVES THEM THE OPPORTUNITY TO ACHIEVE GREATER AWARENESS OF THEIR OWN CULTURE. (DAG ASBJØRNSEN)

"The Videomuseums experience was unique in my school years. I got a feeling of how things are behind the camera and I was intrigued to learn more about creating a film." (student)



## PROJECT SUMMARY

*Videomuseums* is a project where students are invited to collectively research, choose, record and present in short videos – with a documentary approach – themes of their personal culture. These themes may derive from their personal, natural, man-made or social environment, and are chosen by the students because they believe they should be preserved in an imaginary youth museum of the future. The chosen themes are filmed in short videos – video-exhibits – to form each school's *Videomuseum*. During this process, students and teachers work together with filmmakers who visit schools under specific terms and conditions.

**AIMS:** *The Videomuseums* project was developed as an opportunity for young students to participate in a media literacy program that acknowledged the value of their youth culture and provided a means for publicizing their views and social identity.

Its main aims are to:

- ◆ Help students become aware of their own cultural elements and how these relate to their everyday lives
- ◆ Support children's participation in activities concerning the 'production of information' and, thus, promote the development of their judgment when faced with mass media news dissemination, while participating in activities (cinema, photography, television, recording) that are not so often available to them
- ◆ Become acquainted with the basic aesthetics and production techniques of documentary filmmaking
- ◆ Help children to train in the study, recording and protection of the natural and man-made environment
- ◆ Sensitize children to collective processes necessary for decision-making and to foster the spirit of collective work and trust in the product of group work

- ◆ Promote creative relationships between citizens of different age groups and Greek community bodies (authorities, school communities, teachers, adults, children)
- ◆ Promote critical viewing and encourage students to develop their own criteria for evaluating audiovisual texts

**TARGET GROUP(S):** lower and upper secondary students (13- to 18-year-olds) as well as their teachers

**MEDIA:** digital video and still cameras, microphones, editing software

**METHODS:** media work in the classroom and in the field, social research, video recording and editing, documentary and mixed-genre production

**DURATION OF PROJECT:** The project takes one school year (approx. 6 months). The students meet for two hours weekly. In addition you need 2-3 extra days (at weekends) for filming and 2-3 extra days for editing.

**RESOURCES NEEDED:** Two media experts who run the initial teacher training (24 hours for 20-25 teachers), coordinate the filmmakers and the teachers. Each student group is supervised by one teacher instructor throughout the activity; one filmmaker participates in 6 pre-production meetings, plus a meeting for supporting, filming and editing. Recently we experimented by reducing the filmmaker's guidance and assigning more responsibilities to experienced teachers.

## DESCRIPTION OF THE PROJECT

Several schools form a network participating in the project. Students in each group, supervised by a trained teacher, propose and discuss various issues related to their everyday life and youth interests. Emphasis is given to students' active participation in decision-making and particularly on what, according to their opinion, should be preserved. *The Videomuseums* idea

broadens the notion of 'preservation' as it may include anything from a favorite bench outside the school yard to a playground, the kiosk in the neighborhood, friends dancing at a popular meeting place, young people's dressing codes, favorite youth items or strong ideas, such as on friendship, music or a local problematic issue (e.g. lack of public spaces for teenagers, a nearby forest they like and its future).

Research and pre-production are carried out by the group and their teacher, occasionally supported by their filmmaker at key moments. As a research and media learning tool, student groups carry out simple, enjoyable media exercises (on film language as well as elementary picture and sound recording and editing). Finally, through discussion, they decide on the specific youth issue that they will present in their 4-5 minute videomuseum. Filming (3 days) and editing (3 days) is also facilitated by the filmmaker.

A festival of the produced videos follows, addressing the groups' classmates and the population of all participating schools. Later, a collection of the videomuseums is sent to a number of high schools to be viewed and evaluated by other students of the same age. In this virtual festival, each participating school awards nominations, which are then announced online.

## METHOD(S)

A lot of group discourse takes place. Decision-making is based on classroom argument and negotiation. Simple social research (data collection, interviewing, opinion-polling, etc) is also applied. A visual approach to the chosen themes is facilitated through short modules (games and activities with still cameras, storyboarding activities, rehearsals). Critical viewing of and reflection on existing videomuseums or other short videos is also important. Overall, the whole student production and presentation is viewed as an extracurricular school project.

"If we give children the opportunity to express themselves freely, they will surprise us with their final product and show how much they need to speak about things that preoccupy them." (teacher)

"... it was outstanding in relation to typical school work. I learned to collaborate and use my imagination. If I had the chance, I would certainly do it again. I think that all schools should include such a program." (student)

### ADDITIONAL DESCRIPTION OF ONE DAY OR PART OF THE PROJECT

Each session is planned according to schedule and team dynamics. An exemplary meeting with the filmmaker and the teacher would include:

- ◆ reference to what was achieved at previous meetings
- ◆ catching up for those who were absent and focus on today's goal
- ◆ activity with still images or sound recordings in small groups
- ◆ projection and discussion of the material produced – it takes an effort to organize this material for the benefit of the final production.
- ◆ organize the preparation for the next meeting in order to advance the visual approach and the research of the theme

### WHAT YOU SHOULD PAY SPECIAL ATTENTION TO

Students tend to choose and record themes that they anticipate will be liked by adults. The teacher and the filmmaker have to en-

courage them to consider issues reflecting *their own youth culture*. The teacher and filmmaker should also make sure that, during decision-making, they do not impose their own adult ideas.

A lot depends on the effectiveness of the introductory teacher media training, as well as on that of a few (once every two months) meetings at which teachers and filmmakers coordinate and follow up. At these meetings all participating teachers and filmmakers discuss their project's problems (regarding content, group dynamics and narrative solutions).

### WHAT DIFFICULTIES WERE ENCOUNTERED IN IMPLEMENTING THE PROJECT?

Various problems can arise:

- ◆ The participation of the students throughout the project is not perfectly stable as the project is run as an extracurricular activity during their free time.
- ◆ Teachers with no experience need time to understand and use the language of film (how narration through images and sounds can work, and the variables).

For more comments, see the articles from our English publication, written by filmmakers:

- ◆ The filmmakers' view on the Videomuseums project: Students' documentary glances through the Videomuseums project, *Maria Leonida* (<http://videomuseums.eu/wp-content/uploads/2012/08/ALeonida.pdf>)
- ◆ A filmmaker in the classroom, *George Didimiotis* (<http://videomuseums.eu/wp-content/uploads/2012/08/ADidimiotis.pdf>)
- ◆ From process to product – working with media on subjective cultures of the Youth, *Sabine Westerhoff-Schroer, Annika Lorz* (<http://videomuseums.eu/wp-content/uploads/2012/08/AWesterhoffSchroer2.pdf>)

### WHAT COULD BE IMPROVED

- ◆ Filmmakers need to be experienced in working with youth groups and teachers, and able to adjust to the realities/priorities of education
- ◆ Filmmakers and teachers should be able to introduce 'the whole picture' of the final goal at an early enough stage

A full evaluative analysis of the project may be found in:

An attempt to evaluate the Videomuseums project in Eastern Attica, Greece – Appendix, Eleni Kritikou, Menis Theodoridis, Irene Dimaki: <http://videomuseums.eu/wp-content/uploads/2012/08/AKritikouTheodoridisDimaki.pdf>  
<http://videomuseums.eu/wp-content/uploads/2012/08/AAppendix.pdf>

Institutional structures and moving projects. Thoughts on the sustainable outcomes of the Videomuseums Project in Frankfurt, Germany, Joachim Reiss: <http://videomuseums.eu/wp-content/uploads/2012/08/AReiss.pdf>

"It's actually a mental as well as a literal trip for us. The cooperation with the filmmakers and the 'opening-up' to Germany were important for the school, the teacher and the students. It's a very good chance to broaden our educational horizons, a well-organized stimulus for further creative efforts and 'opening-ups' on a scholarly and individual basis." (teacher)

### INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

**KARPOS** – Center of Education and Intercultural Communication was founded in Athens, Greece in 2007 to gather competencies and ideas in the field of media and education. Our non-profit organization develops activities that promote the use of all forms of media as a tool for self-expression, education, experience-sharing and creativity. We run workshops for young people and adults and specialize in training for teachers. Workshops for educators: We have trained more than 1,000 teachers how to better understand and incorporate photography and film in the classroom. Design of educational material for media literacy projects in schools: curriculum design and implementation for the University of Athens and the Ministry of Education. Training of young filmmakers to run workshops in schools and youth groups. Media workshops for young people: meeting their need to express, communicate and speak in a new language; we carry out research into their relationship to content, form, narrative and digital tools. Media expertise for European projects: We help partners from Europe to develop and implement projects with a media element in the fields of youth, communication, arts, local development and environment.

**INITIATOR** Karpos Centre of Education and Intercultural Communication  
Konstantinoupoleos 19, Nea Smirni, 11721, [info@karposontheweb.org](mailto:info@karposontheweb.org)

**PARTNER(S)** After its first period of implementation (1991-1998) in six European countries, based on an idea by Menis Theodoridis, the current form of the Videomuseums project was further developed in 2009 in Greece, with funding from the Secretariat of Youth and during 2010-2012 as a Comenius-Regio European program. The latter aimed to create and develop a partnership between two European regions: Eastern Attica, Greece and Frankfurt, Germany. The Directorate of Secondary Education of Eastern Attica, Greece and the Directorate of Education of Frankfurt, Germany, along with other partners (local associations, municipalities, NGOs, etc), developed educational procedures which led to the production and exchange of audio-visual messages and the creation of Videomuseums by using video, sound and drama/theatre techniques.

### FOR MORE DETAILS SEE:

Part A: Videomuseums: the project & the partnership  
<http://videomuseums.eu/wp-content/uploads/2012/08/PartA.pdf>

Youth Videomuseums of a community: the background of a project  
Menis Theodoridis  
<http://videomuseums.eu/wp-content/uploads/2012/08/ATheodoridis.pdf>

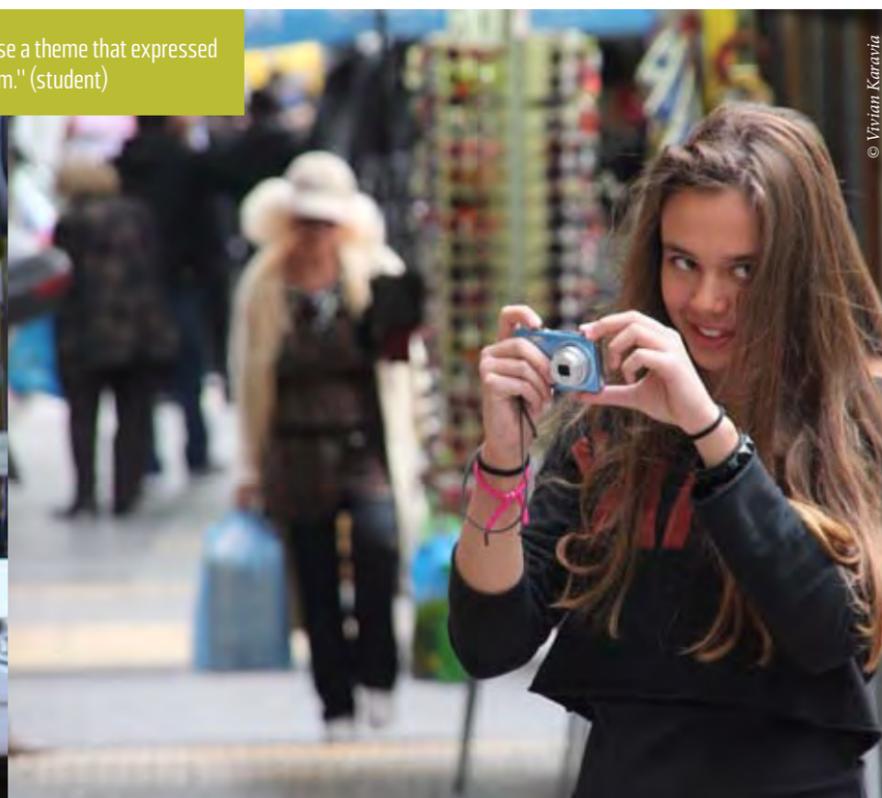
Videomuseums 2010-2012: a partnership between two European educational regions  
Nikos Govas  
<http://videomuseums.eu/wp-content/uploads/2012/08/AGovas.pdf>

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"I really liked working with my classmates and we chose a theme that expressed our opinions. We made new friends through the program." (student)



© Viviana Karavia

# GLOSSARY

**ACTIVE MEDIA WORK.** For a long time #media education was mainly concerned with protecting children and adolescents from the negative influence of the media. Active media work is quite the contrary. As the manner of media use and media preferences depend on a variety of factors such as age, gender, and social and educational conditions, the hands-on experience intended to promote self-expression ties directly into one's life and media experience; it materializes the accomplishment of changing from using to producing media. So active media work does not exhaust itself in teaching the usage of technical appliances; rather it leads away from mere consumption and instead stimulates creativity and imagination, focusing on needs, living environments, experience and production.

**AUDIO PRODUCTION.** Not only the newly developed voice-controlled and recording mobile phones but also the old-fashioned medium itself, the radio, are involved. The typical start-off of creating the recorded piece 'mic check 1, 2' is still up-to-date as well as the unfamiliar, rather odd sound of one's own voice when heard for the first time. Nevertheless – or perhaps for exactly that reason – the recording and talking to an unseen audience has its special appeal in #active media work, so take a deep breath and go!

**BLOG.** This abbreviation of the term 'web log' stands for a publicly shared online journal that allows the user, the so-called blogger, to add new posts, referred to as blogging, via a user-friendly interface that requires no HTML coding. These posts can provide content such as regular opinion pieces, news and case studies. Blog postings are usually presented in reverse chronological order and can be retrieved via an RSS reader, negating the need to visit the blog. The best blogging platforms provide an indexable content management system that makes it easy to categorize and publish content.

The simplicity of blogs is deceptive. Blogging enables unique opportunities for educators to improve communication with and between learners, increase depth of learning through reflection, and enable the formation of diverse viewpoints and perspectives. Perhaps most importantly, it enables educators to connect with each other.

**DIGITAL DIVIDE.** Referring to the gap between individuals, households, businesses and geographic areas at different socio-economic levels, the digital divide concerns both their

opportunities to access information and communication technologies as well as their use of the Internet for a wide variety of activities. So bridging the gap implies more than just providing the poor with the technologies already received by the rich: it involves restructuring the telecommunications sectors in each nation so that benefits can flow to the masses, not just the elite urban sectors of emerging markets. It took digital-divide researchers a whole decade to figure out that the real issue is not so much about access to digital technology as about the benefits derived from such access.

**MASS MEDIA.** Newspapers, magazines, books, radio, TV, cinema, audio and video recordings, videotext, teletext, advertising panels, home video centers ... mass media are channels of communication through which messages flow, and share the common features of addressing a mass audience, mass accessibility, and the corporate nature of information production and dissemination. Mass media do not provide the opportunity for immediate feedback to the producers on messages that have been received. media competence. While #media literacy is mostly used in English-language contexts, in German-speaking environments one tends to speak of media competence; but there are similarities in the concepts. The 'father of media competence' is the German theorist Dieter Baacke who saw media competence as the ability to use the technology, coupled with the ability to think about media content, to engage critically with it and to potentially draw enjoyment from some such content (Baacke 1996). Accordingly, media competence on a basic level allows a person to live in a media-saturated world, to orient oneself and act therein. It is an ongoing process that can actually best be taught in #projects (Baacke 1999).

**MEDIA EDUCATION.** The aim of media education is to develop critical understanding and active participation. The competence is frequently described as a form of #media literacy. Media education, thus, is the process of teaching and learning about media; media literacy is the outcome – the knowledge and skills that learners acquire. Media education therefore enables someone to interpret and make informed judgements as a consumer of media and also to become a producer in one's own right. It is thus concerned with teaching and learning about the media; not to be confused with

teaching through or with the media. This coherent and systematic form of education about the #mass media is an essential component and a prerequisite for contemporary society.

**MEDIA LITERACY.** Be creative, be critical – these injunctions provide the framework for the umbrella term 'media literacy', which is often used interchangeably with other terms related to media and media technologies, such as #media competence and #media education. An initial working definition of media literacy, however, could be the ability to use media 'correctly' and 'appropriately'. Yet media literacy is *not a new subject to teach but a new way to teach all subjects*. It is about the process of understanding and using media in an assertive and non-passive way, including an informed and critical understanding of the nature of media, the techniques used by them and the impact of these techniques, where it is considered as a continuum rather than a category. Media literacy involves analysis, evaluation and critical reflection, besides being a necessary, indeed, a key skill to navigate the 21st century.

**MEDIA PEDAGOGY.** The theory of education about media, the theory of education within the context of media and media society, the theory of education with media ... media pedagogy is interpreted in each of these three ways, unfortunately, very often being mixed. This term, lacking any internationally accepted or definite meaning, combines everything to do with 'media' and 'pedagogy' such as #media competence, #media education and #media literacy.

**MODEL PROJECT.** Try again. Fail again. Fail better. (As Samuel Beckett suggested). Developing a model project takes time, effort and people dedicated to the project. Worthwhile measures are taken to test out new ideas in #projects; these are subjected to observation and are improved, upgraded, reevaluated, made better ... and last but not least they are favored. The elaborated outcome is a so-called model project, too ideal not to be copied. Therefore every model project is themed: imitation recommended, even desired!

**MULTIPLIER.** Heads or tails? Not only numbers can be multipliers but also people. In a similar manner to mathematical multipliers, these people attempt to expansively increase content, usually knowledge or skills. For instance, the snowballing can take place in #projects through multipliers disseminating knowledge such as #media competence to a group such as pupils. So, in the twinkle of an eye, multipliers multiply.

**PROJECT.** A project is a planned set of interrelated tasks to be executed over a fixed period and within certain cost and other limitations. A workshop is a project. A project leader's aims include providing room for creativity, supporting personal initiative and practicing teamwork to ensure continuous improvement. It is best that #media competence be taught through a project, according to Baacke since a project does not determine in advance

what should happen in it but rather involves experiencing in real time and the tackling of problems.. Whether #audio production, #video production, launching a #blog or #wiki, playing hide-and-seek or treasure hunting – anything goes. Even the venue can vary, whether it's a school, a social club or multimedia center.

**SOCIAL NETWORKS.** These online destinations such as Facebook, Twitter, MySpace or LinkedIn enable their users to keep in touch with friends; even with former strangers. After one has created a personal profile, a social network facilitates adding friends, communicating and interacting with other members, sharing content or using social media tools. In a nutshell: their features provide building blocks for the act of 'social networking'. Thanks to these social networks, users can share their lives with others, without needing to develop and publish their own home-pages. The critical issue is remaining at the helm, so it is essential to ensure appropriate privacy settings and to constantly publish with discretion.

**SOCIAL WEB.** see #web 2.0.

**VIDEO PRODUCTION.** 'Lights, camera, action!' is the classic cue to members of a film crew at the beginning of a take. Video production itself is 'the classic' of #active media work. No wonder, as already one picture is worth a thousand words. Shooting enables the directors, producers, screenwriters and editors to show off their creativity to the full extent. The actual recording, being in front of the camera, speaking from the off, looking behind the scenes, touching or operating the technical equipment are just some of the highlights during the making of motion pictures.

**WEB 2.0.** The second generation of Internet-based services such as #blogs, #social networks, #wikis and folksonomies emphasizes interactive information-sharing, self-expression and collaboration; thus closing the gap between creation and participation of the more traditional and less interactive publishing approach of the first Internet bubble *web 1.0*. The web 2.0 therefore enables users – no particular technical knowledge needed – to create their own websites, to self-publish, create and upload audio and video files, and share photos and information, among numerous other tasks. The next or third generation of Internet-based services, *the web 3.0*, is geared toward delivering more intelligent searches and tailored information to users.)

**WIKI.** A wiki is a type of user-generated and user-edited website or set of pages. Multiple people can write, manage and work on the content collaboratively. A well-known and increasingly referenced wiki is *wikipedia*, a free online encyclopedia created by thousands of contributors. Once granted authorization by the wiki owner, users can create, add and alter pages. So instead of emailing files back and forth, wikis are an adequate alternative for team-working.

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numerous projects in this field, such as train-the-trainer projects in Poland, France and Belgium.

Another focus of the Media Program is supporting high-quality journalism, mainly by creating extra learning and networking opportunities for promising young journalists, the opinion-makers of tomorrow. In 2013 the Evens Foundation awarded its first prizes for European Journalism. This award combines the media focus of the Foundation with its European scope, which runs transversally through all its activities.

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