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VIDEO EDUCATION MEDIA EDUCATION AND LIFELONG LEARNING

A EUROPEAN INSIGHT



**VIDEO
EDUCATION
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AND LIFELONG
LEARNING**

A EUROPEAN INSIGHT

Edited by
ALFONSO GUTIÉRREZ MARTÍN

Coordinated by
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FOREWORD

WHY MEDIA LITERACY?

The need to study the media - and with the media - in a critical and coherent way has become increasingly obvious in recent years not only because of the role they play in democracy and culture but also for their growing presence in every aspect of our daily life. Virtually all we know - or think we know - about the world beyond our immediate experience comes to us through the media. It is not surprising then, that we have come to study the media and with the media; it is only surprising that it has taken us so long to start.

The European Commission considers media literacy as a matter of inclusion and citizenship in today's information society. It is fundamental not only for young people but also for adults and elderly people, parents, teachers and media professionals. Thanks to the internet and digital technology, an increasing number of Europeans can now create and disseminate images, information and content. Media literacy is today regarded as a key pre-requisite for an active and full citizenship, preventing and diminishing the risk of exclusion from community life.

A more media literate society would be also at the same time a stimulus and a pre-condition for pluralism and independence in the media and cultural diversity. The expression of diverse opinions and ideas, in different languages, representing different groups, in and across societies has a positive impact on the values of diversity, tolerance, transparency, equity and dialogue which are the ground of the European construction.

For these reasons, media literacy should be addressed in different ways at different levels. The modalities of inclusion of media literacy in school curricula at all levels are the Member States' primary responsibility. The role played by local authorities is also very important since they are close to the citizens and support initiatives in the non-formal education sector. Civil society and the industry should also make an active contribution to promoting media literacy in a bottom-up manner. For these reasons, the Commission is committed to promote media literacy as part of different policy initiatives and programmes - audiovisual policy, the MEDIA and the Safer Internet Programme, educational policy including the Life Long Learning Programme - and as an element of several flagship initiatives of the EU 2020 strategy such as the "Digital Agenda" or "New Skills for New Jobs".

Brussels, 20 June 2011

Matteo Zacchetti

Deputy Head of Unit

"MEDIA PROGRAMME AND MEDIA LITERACY"

DG Education and Culture, European Commission

PART I

**THE CONTEXT OF
MEDIA EDUCATION
AND VIDEO
EDUCATION**

The background is a solid orange color. It features several large, rounded, organic shapes in various shades of orange and red, creating a layered, abstract composition. The shapes are positioned primarily on the right side and bottom of the page, with some overlapping.

CHAPTER I

MEDIA AND EDUCATION - AN INTRODUCTION

Alfonso Gutiérrez Martín, Ph.D.
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Media and technologies related to the creation and distribution of information have evolved significantly in the last years of the past century and the first decade of the XXI century. These technological changes, which in most cases respond to the capitalist logic of the market, have led to significant social changes. Education has also been affected by new trends and tries to adapt to the characteristics and requirements of the “Information Society” or “Digital Society”.

In a society where media are part of the daily lives of individuals, where media and ICT condition interpersonal relationships and allow communication through social networks, basic education and literacy will be largely “media education” and “media literacy”.

“Back in 1980, Len Masterman pointed out that children were spending more time watching television than they were spending in school – and in fact that claim was probably true twenty years earlier. Surveys repeatedly show that, in most industrialised countries, children now spend significantly more time engaging with the media than on any other activity apart from sleeping”. (Buckingham, 2011). This in itself – according to Buckingham - might appear to suffice as a justification for including media education at school, at least if we believe that schooling ought to be relevant to children’s lives outside school. However, there are some other and more important reasons to consider media and ICT in education, or even to think of all education as “media education”: their economic, social and cultural importance in modern societies.

There has always been a close relationship between education and media. Today it is virtually impossible to imagine a school without ICT, as it is also impossible to defend an educational model that does not include media literacy, or some sort of preparation to live in the Information Society.

Throughout these pages we explore possible relationships between video and education, and we do so from a twofold approach which has always accompanied media in classrooms:

- **Media and ICT (Information and Communication Technologies) as resources to contribute to teaching/learning processes (educational technology).**
- **Media and ICT as a subject matter or field of study in formal and non-formal education (media education).**

The viducate authors propose a comprehensive and global model of media education applicable to any traditional or new media, and to any type of

education: formal, non-formal and informal. We also consider it necessary to clarify concepts and terminology to avoid confusion as there are numerous, perhaps too many, definitions of media education, media literacy, digital literacy and some other expressions in different languages.

I.1 MEDIA AS TEACHING AND LEARNING TOOLS

ICT and media as teaching resources, as tools to improve the teaching of curriculum content, which is almost always in the hands of the teachers, tends to be the first step to integrating media into curriculum development at schools and other learning centres.

Although in this publication we will not focus on Educational Technology and its possible uses in teaching and learning, we consider it appropriate to devote this short paragraph to the most common way that education and media relate to each other in the perception of many students, teachers and policy makers: ICT as resources.

New media, including both media content and methods for presenting them, unmistakably contribute to the informal education of our students outside the classroom. In addition to considering new media (television, video games, Internet, etc.) as educational agents and keeping their influence in mind, educational institutions incorporate these media into programmes of study as content - including analysis of their importance in society, how they function, and the repercussions they may have in our lives. In the study of media and ICT, as in the study of any other subject such as history or languages, new media are also used as educational tools to enhance learning, and it is this instrumental aspect of media that we will discuss in this section.

It may be necessary first of all to clarify that the role that media and ICT can play as learning resources in formal education is directly related to the uses students make of these media in their daily lives in non-school activities and environments. Children and young people, when accessing, processing and producing information in the networks and with multimedia documents outside of school, acquire and develop habits that are transferred to the classroom and are applied to learning and the study of school subjects. These habits and ways of dealing with information also influence the development of certain cognitive skills and knowledge production.

Carr (2010), for example, describes how human thought has been shaped through the centuries by “tools of the mind” - from the alphabet, to maps, to the printing press, the clock, and the computer. According to Carr, based on recent discoveries in neuro-science, our brains change in response to our experiences. The technologies we use to find, store, and share information can literally reroute our neural pathways.

He considers the huge amount of information we receive through Internet and draws our attention to the pedagogical concept of “cognitive load” or the amount of information entering our consciousness at any instant. Carr states that when our cognitive load exceeds the capacity of our working memory, our intellectual abilities stall. Information zips into and out of our mind so quickly that we never gain a good mental grip on it.

Carr (2010) tries to prove that “the Internet is changing the way we think, read and remember”. In his article, entitled “Is Google Making Us Stupid?”, Carr, in the apocalyptic tone that Sartori (1998) used about television, blames the Internet and digital technology in general for our “becoming stupid”, and claims that frequent Internet users are losing the ability to focus on reading, and that they do not read books nor lengthy texts. It is true that nowadays, thanks to the ubiquity of text on the Internet, not to mention the popularity of text-messaging on cell phones, we may well be reading more today than we did in the 1970s or 1980s, when television was our medium of choice. But, according to Carr, it’s a different kind of reading, and behind it lies a different kind of thinking - perhaps even a new sense of self.

Schools normally follow the logic of Gutenberg, while the new times and trends of digital information impose on our students new ways and procedures of using multimedia contents outside the classroom. Reading and processing curriculum materials requires from students a level of attention much higher than they usually apply to the processing of information in their life outside the classroom and in their interactions in cyberspace.

Successful integration of ICT as teaching resources should contribute to reducing the gap between school and society in information processing Media and ICT, in their role as educational tools, must fulfil three basic functions:

- represent and present both real and virtual worlds
- facilitate teaching
- enhance student learning

These functions are mutually inseparable and relate, respectively, to the three principle elements of the teaching-learning process: content, teachers, and students.

As arguments in favour of using a new device in the classroom, be it video, computer, IDB (interactive digital board) or any other technology, we often hear only of its technical characteristics, or we are presented with market criteria such as price and availability. On other occasions, and due to the prevailing models of education, transmission and reproduction, the educational potential of a medium is measured in relation to how useful it can be to the teacher in the presentation and use of content. Nevertheless, the primary function of educational tools is to help the student learn, and the main function of both content, media and the teacher him/herself should be to improve student learning.

Just as the introduction of technology into various facets and aspects of our lives should not be careless, so the use of media and ICT in education first and foremost must consider their potential advantages and drawbacks as teaching and learning tools.

1. A). As the **main advantages** of AV media and ICT we could point out:

ICT facilitates the presentation, treatment, and comprehension of certain types of information, and they make it possible for the student to study representations of worlds not easily accessible otherwise. With the arrival of computers, written textual language was the first content to be digitised because it required the least amount of resources. Digital text offers considerable advantages over text printed on paper: the new text can be modified more easily, it can be sent from one place to another, words or strings of characters can be searched for and found instantly, etc. We can say that computers enormously facilitate the processing, storage, and transmission of written alphabetic language. We cannot say with the same confidence, however, that they facilitate the presentation and comprehension of that alphabetic language. In this sense the advantages of new media, although there are some, are not so significant. They derive from the facility with which information can be modified and managed, and they affect presentation the most. A computer presentation of purely written information has its advantages, but it also has disadvantages when compared to the use of transparencies and overhead projector, and paper itself.

When it comes to the treatment and presentation of visual information, new technologies are clearly superior to more traditional media like illustrations in books or other formats like maps, signs, murals, etc. Many of the things represented are not visible to the human eye in any other form, i.e. the representation of reality is superior to reality itself as an educational tool in cases like microscopic or macroscopic photography, or the study of the interior of the human body.

No one doubts the advantages of new systems for projecting images in teaching and learning, from the now almost obsolete slide projector and overhead projector to more modern video and data projection systems. When dealing with the representation, explanation and understanding of processes, actions, or behaviour in which the temporal dimension is a fundamental element, the moving image is indispensable. Digitising and presenting 25 or 30 images per second requires a device with a very large processing capacity. Personal computers have not had that capacity until only recently, and consequently analogue video used to be the most common medium for presenting information in audiovisual language. Nowadays digital video in many different devices and formats is widely used. Digital technology allows interactivity in audiovisual documents, by which video becomes "interactive video" and participation or immersion in the document, in the representation of reality and in the action, somehow becomes possible.

"ICT motivates students and helps them to be protagonists in their own learning". Today's students, as digital "natives", are usually very familiar with audiovisual language and multimedia equipment. Despite all this, alphabetic language and books continue to be the predominant and almost exclusive format in schools. Consequently, incorporating the image and new technologies would be an incentive in and of itself, a motivating element that would improve students' predisposition to actively participate in their own learning. We cannot, however, deceive ourselves by just assuming that if we use ICT, students will always learn more actively. In many cases new media serve to reinforce old models of passive learning, in which the teacher is the gatekeeper of knowledge and transmits information (using ICT, to be sure) to the student, whose task is to memorise that knowledge and reproduce it as faithfully as possible in a test.

There are two factors that must be present for ICT to facilitate active learning: (1) students themselves use and operate the media, and (2) documents used for learning have an interactive quality. The former does not depend so much on what technology is used as on what methodology and pedagogical models are followed. As for the interactive nature of educational documents, we should remember that digital media lend themselves well to the production of documents with information in interactive form.

Later, in part III, the section devoted to showing video education in action, Zulyte analyses how motivating it can be for students filming with mobile phones as part of their lesson, and how far removed school practices are from children's usual practices in their everyday lives. Fresh testimonies from Lithuanian students show us the different ways youngsters deal with media and with information both outside and inside the school.

"ICT contributes to methodological variety, attention to diversity, and individualised learning". We know that students have different abilities and ways of learning. While some learn best from oral presentations, others need to read or see information represented in audiovisual format. The more variety we incorporate in methodology and media, the better will be our chances of attending to and developing the specific abilities of each student. Learning can be individualised: we can attend to the interests and needs of each specific student using interactive multimedia equipment, so long as the content is programmed (selected and sequenced) to that end.

Kuomi (2009: 4) offers a list of 27 techniques and teaching functions that exploit video's distinctive strengths and which print or other media cannot achieve as effectively. The categories are divided into three domains very much related to the advantages mentioned above. The domains are: "1. Assisting LEARNING and SKILLS development; 2. Providing (vicarious) EXPERIENCES (the role most often assigned to TV in many institutions); 3. NURTURING (motivations, feelings).

1. B). The **possible drawbacks** or risks resulting from inappropriate use of ICF fall into two main categories:

- In the first category we find possible problems resulting from teacher and student attitudes such as technophobia, fascination/preoccupation with technology, and the perception of ICT and audiovisual language as media for fun and entertainment and not as tools for learning.
- In the second category we find drawbacks resulting from the nature of ICT documents and the conditions in which they are used. In other words, on the one hand we have organisational problems of how and where to situate and use shared media, and on the other, the design, structure, and encoding of information in multimedia materials.

Most multimedia applications, including those labelled "educational", are conceived as commercial products and not curriculum materials. Sometimes sounds and graphics are incorporated into programmes to make them more "fun", even though they hinder learning instead of facilitating it. The way contents are presented on screen in educational documents, including structure, timing, format, and style, should follow educational criteria in addition to aesthetics or entertainment value. Based on his research on multimedia learning, Mayer (2001) offers seven principles to keep in mind when designing educational multimedia

messages. The first is that students learn better and remember lessons longer if they utilise images with verbal language than if they are delivered using words only. What Mayer calls a principle of multimedia is often put forward as an argument in favour of using audiovisual media in the classroom. Some believe that the more senses involved in perceiving and processing information the better learning becomes.

Mayer's second principle, "spatial continuity", states that learning and memory are better when words and corresponding images are close together than when they are further apart on the page or screen. When text and image are closer, learning improves.

From his research Mayer likewise deduces that learning improves when words and images are presented simultaneously as opposed to one after the other. This he calls the principle of "temporal continuity". According to the "coherence principle", students learn better when a multimedia application does not incorporate strange images, words, or sounds (for entertainment purposes, as mentioned above). Their alleged motivational value is usually used as justification for these superfluous elements.

Mayer's fifth principle is "modality", which states that learning and memory improve when animation is accompanied by narration instead of written text on the screen. This seems paradoxical if we consider that information presented in written form can be read and re-read by students at their own pace, while spoken words are ephemeral, like dust in the wind. This is true; however, the case of a multimedia presentation that uses animation in addition to verbal information is a bit different. Spoken commentary is processed via the auditory channel, while written text is processed visually, and since it overlaps with the animation's graphical information, it could interfere.

One might conclude that the best solution is to incorporate both spoken and written commentary with the animation, but according to the "principle of redundancy", this is not the case. When alphabetic language accompanies animation only as narration, students learn and retain more than when the written form is added as well.

Finally, according to this author's interesting research, not everybody learns with multimedia in the same way. The design characteristics influence learning for each individual differently. It seems that good design in a multimedia presentation benefits students of a lower "intellectual level" more than other students. Good design also improves learning more for students with good spatial orientation than for those without it. For example, if an animation and a narration are presented consecutively, students with good ability to process spatial relationships and those with less ability will both have trouble matching those two representations in working memory. When both representations, animation and narration, are perceived and stored in working memory simultaneously, the students with more spatial ability can establish relationships between the two representations more easily, and consequently they learn better.

A correct assessment and proper use of media as educational technology is only part of a global and comprehensive media education that enables students and teachers to appreciate the importance and presence of ICT also in our recreation activities, our way of communicating with others and many other facets of our life.

In the second part of this publication, “European perspectives of video education”, Avgousti offers us a good example of global integration of video art into the visual arts classroom, according to the new Cyprus Visual Arts Program of Study principles. Video and ICT are not considered as mere tools to be used in Art instruction, their potential to fully correspond to the active citizenship goals and content of the new Visual Arts Programme of Study are also taken into account. Video art, as Avgousti points out, also “becomes a source for exciting and inspiring new ways of art-making. Concerns of a socio-cultural nature can be approached through video art, helping learners to investigate and reconnect with issues about themselves and the world around them and to examine the way they reflect and reach conclusions”.

In the third part of this publication entitled “Video education in action”, Munsey proves the potential of animation as a tool for creative expression in a project aimed to bring children with special educational needs into the city’s long established School Cinema scheme in Malmö (Sweden). In this same section a good example of the integration of media and video as resources to help with teaching and learning is presented by Rodriguez. He describes the project “VIDEOSOCIALS 2.0”, whose objectives are not only centred on curriculum content such as geography, but they also try to achieve basic communication skills and “generate collaboration between the different subject areas that will use the video as a powerful means of understanding education and learning as a whole, and not as isolated and separate departments”. Abril and Durrant also offer us a case study which explains the importance of multimedia resources, especially video, in education and E-learning; whereas Zulyte probes the potential of filming with mobile phones in the implementation of the art curriculum.

As previously stated, in addition to studying and learning “with” media, studying and analysing the world of computers, videogames, television, Internet, etc. are also necessary. In media education, while the instrumental use of video to facilitate learning is taken into account, the medium as a field of study is also of particular interest. In next section Susanne Krucsay analyses media and ICT as subject matter or field of study in formal education.

I.2

MEDIA AS SUBJECT MATTER - MEDIA EDUCATION

Susanne Krucsay
Former head of Media Department,
Austrian Federal Ministry of Education, Arts and Culture¹

In this section I depart from the statement that “there is no education without media” (Mediapedagogic Manifesto)², and focuses on media education on three levels: On the one hand media education plays an important role in education as a transcurricular element, on the other hand, the specific disciplines of the curriculum share overlapping areas of subject specific and media related contents and third, media education is a link in cross-curricular teaching:

First I am going to argue that education, seen as an equivalent to communication, is inconceivable without the principal elements of media education: changes in the way children grow up undeniably require a shift of paradigm in education. Then I shall attempt to indicate practices of a better integration of media education into a selection of specific subjects and will finally position media education on a transcurricular level as an important agent for a change of paradigm in education.

Media rules our private sphere as much as our working life. The technical facilities for multiplication, transfer and networking are gaining ever greater influence on the “natural” environment of pupils and students; they are part of their reality, their world. Education should accompany and encourage children and adolescents in their relationship with the world and with reality. The share that the media has in our experience of the world and of reality is constantly growing - a new dimension of reality has been created by the emergence of highly-developed technologies. Considering that a reflective encounter and discourse with realities is a fundamental part of the science of education, we conclude that media pedagogy needs to become a much more integrated part of pedagogy.

Pedagogy must double as media pedagogy. This means that media education on the one hand links a number of school subjects in terms of sharing content, but at the same time, its principles transcend the subject canon.

1 Former head of the media department in the Austrian Federal Ministry of Education, the Arts and Culture. Creator and editor-in-chief of the quarterly MEDIENIMPULSE - now (www.medienimpulse.at) and the website www.mediamanual.at; lecturer in teacher training in German, English, Media Education; member of the experts Group for Media Literacy at the EU Commission.

2 About a year ago central media institutions in Germany published a manifesto called “Medienpädagogisches Manifest” addressed to decision makers in the field of educational policies and to civil society. The initiators are planning to organise a representative congress on media pedagogy in 2011

WHAT IS “MEDIA”?

First of all I would like to point³ out that the term ‘media’ is used in a comprehensive sense: “Media education concerns **all** communication media and their combinations made possible by the so-called New Media. These communication media are constituent parts of all texts, regardless of the technology: word, printed/spoken, graphics, sound, stills and moving pictures. The so-called New Media (including the Internet), being developments and combinations of the above modules, are essentially **technologies** that serve their distribution and have an effect on several social dimensions. Critical reflection on the possible effects is also included in media education”. It is in particular when using the so-called New Media that issues of individual and social relevance emerge in a media-education context which range beyond the mere use of the media for a specific field.

Examples: What does the sheer volume of information mean for the human capacity to process information? What processes of selection, structuring and professionalisation need to be put in place? How can the credibility and reliability of information be safeguarded? What are the implications of media convergence? What does content convergence, i.e. the mixture of games and movies, objective information and emotive elements, etc. mean for processing? What is the reference frame that we use for computer simulation? What are the consequences of mixing borderlines and blurring the contents of the terms “real–virtual–fictional”?”.

WHAT IS EDUCATION?

Going as far back as Humboldt, one of the founders of educational theory in the 18th century, we find that human beings are endowed with a competence to become educated (Bildsamkeit). They have the firm intention to strengthen and elevate the powers of their nature, to create something. But in the same way that the sheer power to create needs an object to practice upon, and pure thought needs some material to live on, so we need a world outside ourselves. This can only be resolved by associating our ego with the world (Benner, 1987). Appropriating the world, creating a close connection with the world, developing and maturing through a close interaction with the world is, based on man’s inherent characteristic of being willing to be educated (formed) as can be seen in this short passage by Humboldt, a workable definition for education (Benner, 1987).

WHAT IS MEDIA EDUCATION?

According to Ferguson “Media education is an endless enquiry into the way we make sense of the world and the way others make sense of the world for us”. (Ferguson, p. 20) Looking at the two definitions, Humboldt on the one hand and Ferguson on the other, superficially, one cannot help detecting some similarity between the two, i.e. the two main agents being “we” and the “world”. However,

3 Ordinance governing the principles of media education of the Austrian Federal Ministry, Science and Culture, Circular no. 64/01

there is a marked difference: Whereas Humboldt's world is a fixed entity, not to be questioned, Ferguson does not refer to a defined world as such, but rather to the ways and methods which the agents use to create relations with the world, trying to make sense of it. This approach also addresses the "we" as autonomous beings whose constructions of the world vary according to our own selves.

Still the relationship between the two definitions is closer than the present position and significance of media education in our educational systems imply.

STATUS QUO

In present educational theories, as bases for official school programmes or curricula, media education is treated as a side-track. It is, at best, an important accessory.

Media appear in schools in a twofold way:

- Either they are used as educational tools, vehicles to transport subject - specific content and aims (media as objects of reflection - media didactics)
- Or they are treated as subject-matter in their own right, i.e. media as subjects of reflection, which, in a rigid sense, is media education.

INTEGRATIVE MEDIA EDUCATION

Experiences in Austrian schools indicate that whereas the first of the two ways is common practice, there are still uncertainties as to the integration of the second. Thus these two directions rarely merge. Social reality is not or at best seldom reflected in school practice. Pedagogy is called to respond to the changing conditions with adequate answers.

"Considering that the topics discussed in the media touch upon all fields of understanding and action, media education is not limited to individual subjects or age groups. Rather, each teacher is obliged to consider them as an educational principle in all subjects with due regard to the relevant subject, as is provided for in the curricula. For this, project-oriented teaching methods are recommended. In doing so, integrating media into teaching must not be seen as simply using the media as an impulse for teaching a specific subject or as an illustration of the presentation of a subject. Rather, in using and examining the media, awareness should be raised on how they influence our view of the world and how this impacts on social and political decision-making. It is especially because the media appear to depict the world so spontaneously and naturally that the following should always be included in our thoughts: **Media are never neutral vessels of information. The images, which we think are depictions of reality, are actually shaped, professionally constructed – and this is why their decoding requires a high level of media competence.** Similarly in the natural sciences – which are assigned a high degree of objectiveness in traditional discourse – the key questions (who informs whom of what, and with what intention?) which we use to dissect media texts are of eminent importance – and they should be applied just the same as in media texts which are clearly and obviously "made".

Critical media analysis does not obstruct – as is often feared by practitioners of didactics – the subject-specific information content of the media. On the

contrary: dealing with the interfaces between the subject-specific content and its mediation (contributed by the medium) adds significantly to the degree of media competence as well as to the subject-specific knowledge yield. The insight that such audio-visual media that are specially designed for teaching are not objective, rightly shakes the belief in the rightness and truth of other media (for example school textbooks). Thinking of concepts such as truth or rightness leads to the questioning of the seeming naturalness and obviousness of many images which suggest an authentic truth".⁴

INTERSECTIONS OF SUBJECT-SPECIFIC AND MEDIA-SPECIFIC CONTENT

A. Across the curriculum

Curricula still are a constitutive element of teaching. The main structural feature of curricula is the division into specific subjects. Finding a feasible way to a closer and more organic integration of the media aspect is necessary as well as the identification of intersections between subject-related and media-related contents and aims of the curricula. This approach is a productive way to examine the curricula and to stimulate teachers' creative potential to detect interrelations between media and their subject in areas where the media are not explicitly mentioned. A systematic compilation and complementation of the subject-specific points of integration for media education is still missing. A number of key questions can help us find out and clearly mark the overlapping areas:

- 1a. Constitutive element - What are the consequences of the development of media for the self-image of the subject?
- 1b. To what extent and in what ways is the subject involved in the development of the media?
2. Intertextuality - To what extent are the contents of the subject present in the media? To what extent do they bring about a change of the traditional range of the subject?
3. How can the double function of the media, i.e. as subject and educational tool, be adequately used?

At this point a few words to Item 1:

- **How do I find out the nature, the essence of what is the constitutive character of my particular discipline?**

Dealing with these questions can promote a rational use of curricular combinations. Integrative media education contributes towards discovering and emphasising contexts which are constitutive elements both of the

4 Ordinance governing the principles of media education of the Austrian Federal Ministry, Science and Culture, Circular no. 64/01

subject and media, whereas curricula in general rather aim at differentiation. First let us identify the **constitutive element** of the subject:

- e.g. languages - it is the **text** written/spoken and in combination with various sign systems.
- e.g. biology - nature - **proximity to nature**
- e.g. geography - **space, landscape**
- e.g. civics - **power, socialisation.**

These elements transport value judgments which, in turn, facilitate the integration of media into teaching or often make it difficult. This is why these elements should be made accessible to a rational discourse as they are part and parcel of the specific culture of the discipline.

These few examples should demonstrate that the question regarding the specific relationship between the discipline and the media opens up a vast field of cross-curricular or rather transdisciplinary questions covering and identifying media as an important part of cultural, social and technological development. As a second step now we can proceed towards defining how the constitutive element relates to media

- a text stands for itself as a medium in its own right
- nature with all its phenomena has been described rather than depicted
- the concept of space, landscape has traditionally been transported by visual media.

This means that in one case the proximity to the media can be traced back rather far, in the other cases the traditional distance to media representations must be overcome (Wermke, 1996).

B. MEDIA EDUCATION AS PART OF NATIVE LANGUAGE TEACHING

Media studies should be an integrative part of the native language curricula. In our tradition language has been the main carrier of information and has been studied as the principal means of communication. German as a subject in school has for example the aim to enable students to take part in communication in society (Boeckmann, 1996). Language literacy on the sender's and the recipient's side has therefore quite rightly been the ultimate goal in the teaching of the native language. Language and language literacy have been the basic pillars of the subject so far. Both address the spoken and written linear text. It is only logical in a time when other forms of symbolic meaning are gaining importance that more and more young people are reluctant to engage themselves in the traditional forms of text. So the subject, no matter if called German, English French (possibly with the addition of the words 'communication') should also be open to accept and deal with other sign systems. Moreover this opening could bring with itself a fresh breeze by directing more attention to semiotics and Cultural Studies. Especially taking the stream of Cultural Studies into account would be a productive approach towards turning more to the lives of children and young people. The ever-increasing chasm between 'high literature' taught and fostered in school and the texts (in the above-mentioned all inclusive manner) used in their private lives could thus be narrowed.

MEDIA EDUCATION TRANSCENDING THE CURRICULUM

In the so-called information or knowledge society there is no education which is not, at the same time, media education, be it education through media and/or education about media. This means that beside (I am using beside as a preposition!) the cross-curricular practice media education is, or rather should be, a transcurricular approach which transcends and challenges the traditional borders between the disciplines in school. In the same way it is a link between school and life worlds of children and young people outside school – we all know there is a divide between the two which we should attempt to bridge. Media are or rather should be, as the expression implies, mediators and call for a number of competences/abilities, which prove useful and productive for lifelong learning. Raising content and above all principles of media education to transcurricular level means that media education becomes an agent of change and sustainability.

UNESCO has proclaimed the decade 2005-2015 to be the decade of sustainability: 10 years in which special emphasis should be laid on awakening and raising the awareness of children and young people as to the significance of particular fields of problems which affect our lives and sometimes also the lives of our descendants. These fields are usually associated with environment, climate and energy resources, areas which are essential for the survival of mankind and should definitely be integrated into education. The six graduation outcomes as the essence of sustainability in education provide an impressive déjà-vu for people committed to media education: literacy, aesthetic appreciation and creativity, communication and collaboration, information management, responsible citizenship, personal life skills, values and actions (Mc Keown, 2002). In other words: we need a change of paradigm of education, of pedagogy in the epistemological sense. We need the **ability to deal with a multitude of diverging standpoints**, which, in turn, requires the skill to **deconstruct and reconstruct the standpoints of others**. In this way **problem-solving capacities** are trained, just as at the same time students can experience themselves **as active constructors in a social context**. **Understanding** is not merely reproducing content, it is the **critical questioning of conditions and motivations as a basis for acquiring knowledge autonomously**.

We increasingly need methods such as **dialogue, cooperation**, considering **creative affective elements** as equal partners alongside the cognitive aspects. Transcurricular considerations naturally require a great deal of re-thinking both at the organisational and the teacher training level. Anne Sliwka calls this “vertical and horizontal coherence”. Ideally the principles should be put into place from primary education up to the final grades. This in turn needs teachers of all disciplines who are aware and trained in the strategies and principles mentioned.

CONCLUSION

Sustainability in education means providing our students with skills and abilities which equip them not only for professional life but enrich them both individually and socially. Equipped with these tools they are prepared for lifelong learning, a goal which 2000 years back Seneca put down as a maxim for teaching: “Non scholae, sed vitae discimus”. (We do not learn for school but for life).

Chapter II

MEDIA EDUCATION AND DIGITAL COMPETENCE

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As noted above, in a society with as much presence of media as the one we live in, education for this specific society must be “media education”, i.e. educating for life in the digital era is “media education”. We are witnessing constant changes in the way we live, in the way we think and interact with information and knowledge. This frenetic pace in the social and technological evolution has two important implications for education: first, education as preparation of each individual to live in their environment becomes an ongoing process throughout a lifetime. Second, the educational authorities are forced to continually readjust the objectives, contents and methodology of formal education systems to the new demands of society.

Here too, the European Commission for Education & Training has taken important initiatives in the last decade, some of them specifically regarding the relationship between education and media that we will discuss in this chapter. We will specifically refer to the guidelines of the European Union on “digital literacy”, “digital competence”, “media literacy” and “media education”.

Our main goal, both in this section and throughout the entire publication, is to propose a global media literacy that includes both the key aspects of media education in past decades (to the extent they are applicable to new media) and also the basic principles of digital literacy that have emerged around the Internet and ICT. We consider it necessary to adopt this integrative approach because the vast development of ICT can, paradoxically, be damaging to media education or media literacy, since the constant changes in digital devices may cause media education to deviate more or less unconsciously towards more technological and descriptive approaches which focus predominantly on the use and operation of digital equipment.

Similarly, the importance and relevance that seem to be attributed to “digital competence” and “digital literacy” nowadays can be detrimental to the well-deserved attention to be paid also to other more critical and reflective media literacy and education. The Chinese thinker Confucius said that “When the wise man points at the moon, the idiot looks at the finger”. Are we not too focused on the attractive and dazzling finger of ICT and forget a little of where it “points” to, what social purposes and interests media serve, and what role they play in our society?

1.- DIGITAL LITERACY AND DIGITAL COMPETENCE

One of the priorities of the European Union about education and media in the last decade has been the promotion of “digital literacy”. They start from the idea of considering the ability to use ICT and the Internet as a new form of literacy -

“digital literacy”. Digital literacy, according to the European Commission (2003: 3), is fast becoming a prerequisite for creativity, innovation and entrepreneurship and without it citizens can neither participate fully in society nor acquire the skills and knowledge necessary to live in the 21st century. Digital literacy has been understood in many different ways, from the most minimal understanding of it as being the use of computers, then ranging from e-learning and Internet to some other definitions that situate digital literacy close to a broader training and general preparation for life (literacy) in the digital age. Among the more minimal understandings we could highlight the vision of Microsoft, for whom “the goal of Digital Literacy is to teach and assess basic computer concepts and skills so that people can use computer technology in everyday life to develop new social and economic opportunities for themselves, their families, and their communities”. (In <http://www.microsoft.com/About/CorporateCitizenship/Citizenship/giving/programs/UP/digital literacy/default.aspx>). Among the broader concepts of “digital literacy” we have Gutiérrez’s (2003) for whom “the primary objective of digital literacy would be enabling the individual to transform information into knowledge and make this knowledge an element of collaboration and social transformation”.

Although, as noted by Bawden (2001), Paul Gilster was not the first to use the phrase “digital literacy”, he is, no doubt, one of the authors who has contributed most to the popularity of this expression with the publication in 1997 of his book *Digital Literacy*. It is this publication which provides a good example of the confusion around “digital literacy”, a concept that has been shaped more by the influence of technological discourse than by its semantic accuracy. On the first page of his book, Gilster begins by defining digital literacy as “the ability to understand and use information in multiple formats from a wide range of sources when it is presented via computers”. In subsequent pages Gilster makes it clear that it is not just to read but to understand and to “think critically” (“think critically” (1997: 3), and that “digital literacy is about mastering ideas, NOT keystrokes” (Ibid. p. 15).

Nicholas and Williams (1998) criticise Gilster’s work for not being very organised, or according to logic (in Bawden, 2001). On several occasions, Gilster, the chief exponent of digital literacy, refers to competence in the evaluation of content and critical thinking about information as the most meaningful and essential competence, so that if you do not have this skill, the other skills will fall on deaf ears. However, in the rest of the book Gilster considered a second competence: the ability to handle dynamic and not sequential information and that digital literacy “refers to a way of reading and understanding information that differs from what we do when we sit down to read a book or a newspaper. (...) The differences are inherent in the medium itself, and digital literacy involves mastering them” (P. 28). Gilster later clarifies that digital “literacy goes beyond developing the skills necessary to use networked, problem-solving tools” (P. 35). Gilster suggests the existence of four core competences in digital literacy, regardless of technological changes: knowledge assembly (to which he devotes chapter 7 of his work), searching in Internet (chapters 3 and 6), hypertextual (non-linear) reading (chapter 5) and content evaluation (chapter 4).

Levis (2009) uses UNESCO’s concept of literacy to offer various definitions of “digital literacy”, as follows:

- Ability to read and understand hypertext and multimedia texts. It is used as a synonym for “multimedia literacy” (Lanham, 1995; Rodríguez Illera, 2004). Some authors propose using “multimedia literacy” as an alternative to “digital literacy” (Gutiérrez Martín, 2005).

- Ability to manage, understand and use information sources when accessed via computer. “Digital literacy has to do with the mastery of concepts, not keyboards” (Gilster, 1997). “Simply learning to operate a computer isn’t sufficient to make use of it, since the internet and electronic texts suggest modalities of reading and access to information that call for new skills in reading comprehension” (Coll, 2005).
- The process of acquiring the knowledge necessary to understand and properly use information technologies and to be able to respond critically to the stimuli and demands of an increasingly complex informational environment, with a variety and multiplicity of sources, media and services. In this perspective, digital literacy is linked to education in general. It then becomes necessary to educate for multimedia, hypertextuality, media convergence and the various communications media, etc.

As we can see, a decade later, in the XXI century, the terminological confusion continues, and, what is more important, it also continues to stimulate interest in defining and implementing “digital literacy”. Many authors and several European projects have been devoted to digital literacy.

“DigEuLit”, for example, declares as its main objective “to develop a European Framework for Digital Literacy (EFDL): a definition, generic structure, and set of tools which will enable educators, trainers and learners to share an understanding of what constitutes digital literacy and how it can be mapped into European educational practice”. Allan Martin (2005), as the project leader of DigEuLit, gives us the following definition: “Digital Literacy is the awareness, attitude and ability of individuals to appropriately use digital tools and facilities to identify, access, manage, integrate, evaluate, analyse and synthesise digital resources, construct new knowledge, create media expressions, and communicate with others, in the context of specific life situations, in order to enable constructive social action; and to reflect upon this process” (Martin, 2005: 135).

According to Martin, “Digital literacy is broader than ICT literacy and will include elements drawn from several related “literacies”, such as information literacy, media literacy and visual literacy. (...) Digital literacy will involve acquiring and using knowledge, techniques, attitudes and personal qualities, and will include the ability to plan, execute and evaluate digital actions in the solution of life tasks, and the ability to reflect on one’s own digital literacy development” (Ibidem).

We are not very fond of talking about different literacies (informational, multimodal, multimedia, digital and media, as well as verbal, mathematical, musical, emotional, etc.) as watertight compartments that even compete against each other for space in school curricula and try to be the container or umbrella term for the rest of the literacies. We prefer to consider the various “literacies” or “multiliteracies” as different dimensions complementing each other, or as key competences in a multiple and global literacy.

The European Union’s concern for a basic training for the Information Society has brought together experts and policy-makers to consider “digital competence” as one of the eight key competences that young people should have developed by the end of initial education and training to a level that equips them for adult life. The Commission of the European Communities has developed a **European Reference Framework** that sets out these eight key competences that should also be further developed, maintained and updated as part of lifelong learning:

1. Communication in the mother tongue;
2. Communication in foreign languages;
3. Mathematical competence and basic competences in science and technology;
4. Digital competence;
5. Learning to learn;
6. Interpersonal, intercultural and social competences and civic competence;
7. Entrepreneurship; and
8. Cultural expression.

Commission of the European Communities (2005)

This definition of core competences, and the recommendation of the European Commission to member states to direct their educational policies in this direction has led to wide popularity of the term “competence” long used in educational literature. Since McClelland in the University of Harvard coined the term “competence” in the seventies, many educational systems have developed different models of teaching based on the definition and achievement of competences. Also there have been various meanings attributed to this term in educational settings over the years.

We can see how competence has been considered synonymous with skill, ability, aptitude, etc. This is not the place to discuss the various definitions and types of competences. For the purpose of our study, we assume the definition given by the Commission of the European Communities (2005) in its Proposal for a Recommendation Of The European Parliament And Of The Council on Key Competences for Lifelong Learning: “Competences are defined here as a combination of knowledge, skills and attitudes appropriate to the context”.

Digital competence, according to the EU Commission, “involves the confident and critical use of Information Society Technology (IST) for work, leisure and communication. It is underpinned by basic skills in ICT: the use of computers to retrieve, assess, store, produce, present and exchange information, and to communicate and participate in collaborative networks via the Internet” (Commission of the European Communities (2005: 16)). Digital competence is closely linked to information: how to search, collect, process and transmit it to communicate, and how to use the most popular computer programmes: word processors, spreadsheets, databases, email and the Internet. Although there are brief references to learning, research and knowledge, it seems that the priority in this competence is devoted mostly to purely instrumental and technological contents and procedures.

In our model of media education and digital literacy, as we shall see later, the instrumental contents fade into the background and priority is given to critical-reflexive contents (Gutiérrez, 2003). These contents are also covered by the European Commission proposal when addressing the essential knowledge, attitudes and skills related to digital competence: “Use of IST requires a critical and reflective **attitude** towards available information and a responsible use of interactive media; an interest in engaging in communities and networks for cultural, social and/or professional purposes also supports competence”.

It is clear that digital competence goes beyond the use of software and hardware, and even the use of information. In education this information has value to the extent that the student is able to transform it into knowledge. To do this the

student will require the basic command of specific languages (textual, iconic, visual, graphic and sound) and also of their decoding and transfer patterns. He/she will also have to be able to apply the knowledge of the different types of information in different situations and contexts.

Knowledge, for its part, has educational value when it contributes to personal development and social integration of the individual, democratic participation and improving society. We have to bear in mind that the above mentioned European Reference Frameworks tells us that “Key competences are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment”.

The consideration of digital competence as one of the “key competences” seems to be a clear recognition of the importance of digital literacy. Despite its great importance that no one can question, the development of what the European Commission call “digital competence” or “digital literacy” in a broader sense, should be considered only as part and never a substitute for the media education and critical literacy that we propose as a basic preparation for life in the Information Society. To conclude this section, we would like to highlight two risks that we would face if we did not place digital competence in its rightful place and context within curriculum development. There is the danger of making the following two serious mistakes:

- To reduce digital competence to its most technological and instrumental dimension, focusing on technical knowledge, on the procedures of using hardware and software, and forgetting the attitudes and values. To focus on the “Information Society Technologies” (IST) and ignore the social, economic and cultural implications of the media.
- To reduce media education to the development of digital competence. In this publication we consider “media education” as the concept with the broader meaning, which constitutes an advanced level of media literacy, and also includes digital literacy. Digital competence would be addressed from any kind of education and training for living in modern society.

There are many (perhaps too many) definitions of media education, media literacy, computer literacy, digital literacy and some other expressions in different languages. On previous occasions we have proposed the need to join forces in search of a framework for literacy and education in which their grammatical modifiers (verbal, digital, multimedia, media, visual, digital, multimodal, computer, audiovisual, emotional, informational, communication, etc.) are more determined by models of the individual and society we aim at rather than by semantic niceties that can end up dividing interests, efforts and resources, and even set them at loggerheads.

2.- MEDIA LITERACY AND MEDIA EDUCATION

Although in European educational systems media education may have lost ground to the study of information technology and digital literacy, perhaps the integration of media (audiovisual, computer and networks), of modes and of languages has set the stage to regain that lost ground with a new “media literacy”, “media education”, or whatever name it’s called - media / multimedia / multimodal / digital / etc. either education or literacy.

The term “literacy” is in its origins closely tied to the written verbal code. However, it can now be considered in its broadest sense as basic preparation for life and training that existed even before the term “literacy” was coined. The generalisation of the text meant that at some point reading skills were included among basic general education. After the competence to decode written text, the skills to produce it also came to be considered as part of basic education. Since the second half of last century, that basic education or literacy should also include decoding audiovisual language. At present the development of ICT has given rise to new forms of codifying information and structuring knowledge. Literacy is thus a term which is alive and constantly evolving. Its characteristics depend on the basic skills needed to face life with dignity in every age, and, without trying to be exclusive, we could say that literacy required for these early twenty-first century years must be:

- Multimodal and multimedia (due to the convergence of languages and media)
- Digital (for the predominant way of encoding information and communicating)
- related to Media (for the importance that media and ICT have acquired in the construction of knowledge).

These characteristics of literacy in the broad sense have led to think of various literacies. Here we are referring to digital literacy and media literacy, which in our opinion, must be complementary and inseparable.

Aviva Silver, Head of Unit “MEDIA Programme and Media Literacy”, DG Information Society and Media of the European Commission, states that «Media literacy» may be defined as the ability to access the media, to understand and evaluate critically their contents and to create communications in a variety of contexts. This definition is the result of the work of many different people (institutions, media professionals, teachers, educators) and it is built on three main elements: 1) access to media and media content; 2) critical approach, ability to decipher media messages, awareness of how the media work; 3) creativity, communication and production skills” (Silver, 2009: 12).

As Zacchetti (2008) explains, the Commission adopted a communication on media literacy (A European approach to media literacy in the digital environment) at the end of 2007. The Commission’s initiative on media literacy responds to requests by the European Parliament and the industry together with a number of Member States. Work started in 2006 with the creation of a “Media Literacy Expert Group” with an advisory role for the European Commission. A public consultation was held at the end of 2010 which showed differences in practices and levels of media literacy in Europe. The Communication stresses the importance of media in today’s rapidly evolving information society and in citizens’ daily lives and it adds a further building block to European audiovisual policy.

The Media Programme and Media Literacy Unit makes clear that media literacy refers to all media (including television and film, radio and recorded music, print media, the Internet and other new digital communication technologies), and focuses on three main areas: media literacy for commercial communication, media literacy for audiovisual works and media literacy for online.

Of great interest for analysing the state of media literacy in Europe is the “Study on Assessment Criteria for Media Literacy Levels”. “A comprehensive view of the concept of media literacy and an understanding of how media literacy levels in Europe should be assessed” (Celot y Pérez Tornero, 2010). The report was produced for the European Commission, DG Information Society and Media, Media Literacy Unit. Later, in part II, we present some specific examples of media education in Europe. Holubek & Schipek analyse media education in relation to active citizenship in Austria, while Avgousti refers to some aspects of the new Cyprus Visual Arts Curriculum. In part III, Linke, in his section tries to prove that media education serves a purpose: the development of civil society structures in a democratic society.

In the words of Silver (Ibidem) “media literacy is an extremely important factor for «active citizenship» in today’s information society, a real key pre-requisite just as literacy was at the beginning of the twentieth century. It is a fundamental skill not only for the young generation but also for adults (elderly people, parents, teachers and media professionals)”. If we consider democratic participation and active citizenship the ultimate goal of media literacy (as we do in this publication and in the viducate project), we are somehow making very clear that the concept of digital literacy goes beyond what some authors pose as basic training for the operation of hardware and use of software.

We agree with Ferguson (2002: 9) that “literacy could then become a means to several possible ends. These included the capacity to read and understand, but also the capacity to act in and on the world”. Whenever literacy has become a concept allied to forms of intellectual or other liberations, it has always been guided back to a more benign form. It may be reduced to a genteel policing activity, where little Joanna or Johnny are encouraged to write neatly so that they can get a good job”. Some of the proposals for digital literacy that we find out there get too close to the instrumental training that little Joanna or Johnny might need for the current digital age. In the next chapter, Ferguson & Hottmann will deal with the principles and practice of “viducate” to make clear that this media education project “is concerned with the development of active citizenship in intercultural contexts at all levels of formal and informal education”.

In late 2008, the European Parliament maintained “that media education should be an element of formal education to which all children should have access and which should form part and parcel of the curriculum at every stage of schooling”. In a report adopted by the plenary of the European Parliament, members also stress the need to improve school infrastructure so that all children have access to the Internet, and they propose promoting media literacy for adults, who influence how children develop media-use habits (European Parliament, 2008).

The report recommends the integration of media education in schools and as a component of teacher training. It calls for media literacy to be made the ninth key competence in the European reference framework for lifelong learning. “It recommends that media education should, as far as possible, be geared to practical work and linked to economic, political, literary, social, artistic, and IT-related subjects, and suggests that the way forward lies in the creation of a specific subject - Media Education’ – and in an interdisciplinary approach combined with out-of-school projects.

The European Parliament report recommends that compulsory media education modules be incorporated into teacher training for all school levels. (Further

information and the original documents can be found at: (<http://www.europarl.europa.eu/oeil/FindByProcnum.do?lang=en&procnum=INI/2008/2129>)).

Although the European Parliament also recommends that students and teachers participate in developing media content as a step in practical training, their definition lacks explicit reference to the creation of multimedia content, one of our priorities at the viducate project. Later, in the third part of this publication, Sköld, Kjellsson and Isaksson offer us a good example of the use of video production in sexual education from young people's point of view. In our opinion, it was important right from the start to reach out to an audience outside of the school, so that the students felt this was "real", and not simply just an assignment produced only for teachers and parents to view. The use of YouTube allowed the students in Humfryskolan to reach other youth outside of schools.

Experts at the UNESCO (2008: 6) also give great importance to media production, when they clarify that the term "media and information literacy" refers to a process of teaching-learning and critical thinking for receiving and producing mass media. This implies that students incorporate personal and social values with the responsibilities derived from the ethical use of information as they participate in the cultural dialogue and preserve their autonomy - in a context with potential threats to that autonomy that are difficult to detect. Media and information literacy focus on five possible core competences, which we refer to as "The 5 Cs": Comprehension, Critical thinking, Creativity, Cross-cultural awareness and Citizenship.

"Media literacy" or, rather, "literacy" (without adjectives), due to its status as media related, should address all aspects, objectives, content, implications, etc. related to the presence and importance of media in our society. In some ways we are only remembering the key aspects of critical approaches to the "old" traditional media education, and see to what extent they can be also applied to new media, media literacy and media education. As Hobbs (2009: 9) points out, "Media literacy educators need a better understanding of the past, to understand where we are now and where we are going. (...) Learning to analyse news and advertising, examining the social functions of music, distinguishing between propaganda, opinion and information, examining the representation of gender, race and class in entertainment and information media, understanding media economics and ownership, and exploring the ways in which violence and sexuality are depicted in media messages continue to matter as important life skills".

The five basic skills on which, according to UNESCO, media and information literacy focuses, which we have previously noted (comprehension, critical thinking, creativity, cross-cultural awareness and citizenship) may be worthy heirs of the key aspects of media education in the twentieth century media. If we relate these basic skills to the eight key competences included in the European Reference Framework developed by the European Commission, we could conclude that UNESCO's five possible core competences of media and information literacy are more related to number 6: "Interpersonal, intercultural and social competences and civic competence" rather than to number 4: "Digital competence". The latter is undoubtedly the most related to media literacy, but we cannot limit media education to the development of digital competence in its strictest sense.

3.- MEDIA EDUCATION – APPROACHES AND OBJECTIVES

Researchers' interest in the educational influence of the media is as old as the existence of the media themselves. Concern for training individuals as readers and viewers of mass media, i.e. media education, arose in the second half of the twentieth century. Since the seventies, teaching about media and communications, especially in the English-speaking world, has been systematised and has given rise to many theoretical approaches, definitions and perspectives on media education. Many of these different authors' approaches, key issues, paradigms and views on media education can be found in Kubey (1997); Aparici (1997); Tella (1998); Martínez-de-Toda (1998); Hart (1998); Hobbs (1998); Hernández Díaz (2001); Domaille and Buckingham (2001); Hart and Süss (2002); Duncan & Tyner (2003); Carlsson, U. et al. (Eds) (2008); Fedorov (2008); Rosenbaum et al. (2008), and Meigs & Torrent (2009).

There has always been a variety of interpretations of what media education is, what it should be and what it should not be. As previously mentioned, though we will not give an historical overview of the relationship between media and education, we do deem some historical perspective necessary when discussing our design for media education in viducate. If education is preparation for life and life changes over the course of history, education must respond to the demands of each era. At the same time, each era's characteristics leave their mark on educational goals.

Gutiérrez (1997), based on Masterman (1985), has identified the following approaches to the study of new multimedia technologies:

APPROACH	MEDIA CONSIDERED AS...	MEDIA PRODUCTS CONSIDERED AS ...	MAIN GOAL	PREDOMINANT CONTENT
Inoculating	Manipulative and harmful mass media	Target of disqualifying criticism	Protect the student from the negative, dehumanising influence of media and ICT	Attitudes
Directive	Media companies. Ambivalent.	Subject of study and value assessment.	Direct, guide the use of media, and provide guidance on 'good' and 'bad' products.	Knowledge and attitudes
Descriptive	Organisations. Neutral media.	Subject of analysis. Representations.	Teach students about existing types of media and programmes.	Knowledge
Technological	Useful and neutral technological developments. Subject of study.	Documents as a product of technical work. Production.	Teach students how to use devices (computer, camera, communications networks, etc.) to create documents.	Skills
Deconstructionist	Influential opinion-making companies.	Constructions. Ideological products.	That students discover media interests, biases, and limitations, how media make meaning with their products and modes of representation.	Attitudes and knowledge
Complacent	Information and entertainment companies.	Entertainment and consumer products.	Evaluate ICT as entertainment media and their products as part of popular culture.	Attitudes and knowledge

The author warns that these theoretical approaches never occur in a “pure state” in real life without some kind of overlap and proposes that most suitable approaches for media education for the deconstructionist or critic are those that are eclectic and close at hand. We must caution that both existing and continually evolving scenarios for new technology and communication would require adapting these approaches to twenty-first century digital society, while basic approaches may remain valid.

In the case of the eminently critical deconstructionist approach, the main goal (*that students discover media bias and limitations, how they give meaning with their products and modes of representation*), which referred to traditional mass media, would also be perfectly applicable to new media. The technical capacity to create multimedia content, which is within reach of the average user in this day and age, as well as the advent of Web 2.0 and social networking mean, however, that there is a substantive difference between media education as proposed here and that of a few decades ago, which focused primarily on critical reception. Our priority now is multimedia authoring, which would inevitably involve training for product analysis and critical reception.

Ferguson (1998) distinguishes five approaches to media education, of which only the last two could be considered “educational” in the positive sense of the term. The first approach involves the teacher as protector. Media are considered corruptors of innocent children’s minds, children who simply imitate behaviours represented in the media. The role of media education would be that of an “inoculator”, more in line with police protection than an educational act.

In the second approach, the audience is at the mercy of the media and a victim of the ideology in their productions. The media education teacher’s role is to open students’ eyes, and, from the privileged position of a media connoisseur, “instil” good taste in students and make them aware of political and ideological biases in media content.

The third approach features media as spaces for ironic decoding, plays on meaning, meetings and parodies. It is a celebratory approach that conceptualises the student and the audience in a broad sense: aware of what is happening in the world of media representation, are consuming media and enjoying it. According to Ferguson, the ideas of theorists such as Certeau and Bakhtin are often included in curricula.

The main goal of the fourth approach, which emerged in the UK, is to develop or create more active and critical media users. Certain aspects and key concepts are considered: who creates the media’s message, at whom is it aimed, what genre does it belong to, how is it structured, etc. Such an approach, unlike the previous three, is indeed educational and useful, but it is weakened by a consumerist attitude.

The goal of the fifth approach focuses on the development of “critical autonomy” based on the theories of such important educators as Paulo Freire. According to Ferguson, it is one of the most valid approaches to media education in the twenty-first century.

This fifth approach, pioneered by Masterman (1985), and a must-read in this subject, proposes that we teach media to instil critical autonomy in students. In “A rationale for Media Education”, Masterman (1997) clearly showed that the primary objective of media education was not to acquire a range of knowledge

with value “per se” on the media, but to raise critical and autonomous beings for what would later be called the Information Society. He also clearly stated this goal in a well-known report to the Council of Europe: “The primary objective of lifelong media education is not simply critical awareness and understanding but critical autonomy” (Masterman, 1988). Later, Ferguson (2001) would augment Masterman’s proposal with the concept of “critical solidarity” involving interconnection and interdependence between people and the media as well as respect for basic freedoms and human rights.

We agree with Fleming (2010: 124) that “traditional media literacy strategies are helpful but insufficient in this brave new world of online news”. Also with Delwiche (2010: 175) when he notes that the “the communication landscape has changed dramatically, but the media literacy curriculum has not kept up with the changing media habits of contemporary youth”. We want to emphasise, however, that media education in the digital age cannot abandon the key aspects or baseline content of media education in recent decades. We, the viduate researchers and authors of this book have repeatedly stated this. For this reason, our project is based on the assumption that most of those key elements or fundamental principles, with necessary adaptations, are perfectly valid in the 2.0, 3.0 or x.0 society. (Krucsay, 2007; Gutierrez, 2008).

Christodoulou will later refer to Media and the new Literacy Curriculum of Cyprus. He points out the relevance of the emphasis shifting from the acquisition of important skills and knowledge to the development of children’s Critical Literacy. In fact, the ultimate goal of literacy and education can be “the development of critical and, consequently, media literacy skills among the young generation, who will then apply these skills to important social, political, cultural issues as a means for developing a better, more democratic world”.

Perhaps major changes in ICT and the constant evolution of digital devices unconsciously sidetrack us from more technological and descriptive approaches centred on device use and operation. Maybe the splendour and fascination with new media prevents us from seeing the goals that media education shares with general education about holistic learning. Perhaps the expectations created by technological rhetoric about ICT as a solution to our social problems need to be deconstructed before we formulate any other approach to use and integration. Maybe in our neoliberal society, the market-based perspective sees media education as training to create wealth by consuming and producing information... Perhaps, if this is the case, it is now more necessary than ever to recover the more critical and ideological approaches to media education that, according to Krucsay (2008: 193), “embrace all media and their possible combinations, made possible by the so-called New Media”, including the Internet.

Some scholars and experts have felt the need to advocate the importance of media literacy and “to foster greater clarity and wider consensus in Europe on Media Literacy and Media Education”. Media educators and experts from different European countries gathered together to create “The European Charter for Media Literacy” (<http://www.euromedialiteracy.eu/index.php>). According to these authors, “media literate people should be able to: - use media technologies effectively to access, store, retrieve and share content to meet their individual and community needs and interests; - gain access to, and make informed choices about a wide range of media forms and content from different cultural and institutional sources; - understand how and why media content is produced; - analyse critically the techniques, languages and conventions used by the media, and the messages they convey; - use media creatively to express and

communicate ideas, information and opinions; - identify, avoid or challenge media content and services that may be unsolicited, offensive or harmful; - make effective use of media in the exercise of their democratic rights and civic responsibilities”.

With an awareness of this need, in viducate we adopt an approach centred on video production and critical solidarity; an approach that questions the myth of technological rhetoric that associates success with technology and that, using Krucsay's criticism (2007: 1), “promises positive benefits and effects from new media free from social context and the users themselves”. Our approach is not singularly apocalyptic or pessimistic. Our prior proposal besides allowing us to incorporate digital video and the most modern forms of audiovisual communication in cyberspace into our educational practices, also enables us to obtain full social and educational performance from its integration.

4.- “VIDUCATE” AS A PROPOSAL FOR MEDIA EDUCATION

As we have already said, the next chapter of this publication, by Ferguson and Hottmann, is devoted to explaining the principles and practice of viducate, a project that we have developed as a model of Media Education in the Digital Age. “To viducate” is to educate “with” video and “about” video. “viducate” is a media education project in which we try to investigate the educational potential of video in both basic education and in teacher training. Our project is based on the following needs:

- Increase the presence of media education in the curricula of compulsory education.
- Implement a critical approach and methodology focused on multimedia creation and production.
- Increase student participation and involvement, and prioritise critical-reflective content over basic content.
- Teach media education as a prerequisite for a critical citizenry.
- Investigate video's role and potential in the context of Web 2.0, and establish links and joint activities with other European researchers and organisations.

Media Education and Media Literacy that we advocate would have three basic and defining characteristics:

- viducate shares, with general education, a few clear goals for personal improvement and social transformation through critical citizenship.
- In viducate, education takes precedence over teaching. The goal is not merely the acquisition of concepts and procedures, but also of attitudes and values that may be useful throughout life.
- In the viducate project, audiovisual production and multimedia development are basic principles of digital literacy and teacher training.

We present these three principles as part of the critical and reflective approach proposed in the preceding section and as a proposal to improve the current state of media education and media literacy. We intend to address the problems that technological developments and social change pose for media education when it is unable to update itself and correct its most negative consequences: information is confused with knowledge (which is quantified and marketed); digital literacy is presented as a solution and a panacea for all educational problems owing to the power of technology; more importance is given to message encoding and (digital) delivery than to content, and we tend to forget that “both in the use and analysis of media, it is necessary to state their influence on the way we see the world and how this affects social and political life” (Krucsay (2007: 2).

4.1. CRITICAL CITIZENRY VS. THE MARKET

From the eighties until the end of the twentieth century, Masterman, among many other experts in media education, has been strongly defending the need to raise critical and autonomous persons with the assumption that media education is a largely political activity. He did it in the face of a relentlessly consumerist society, awash with media content and devices for its consumption. Masterman criticised curricular theories and conceptual approaches to media education totally devoid of ideology”.

Such criticisms were in some sense prescient, given that thirteen years later, the dominant neoliberal trend, which views students as customers in a market society, has also been instrumental in affecting approaches and policies for media education and digital literacy. As an example, the title that the relevant committee of the European Community gave its last report in 2009 is **08/20/2009 COMMISSION RECOMMENDATION on media literacy in the digital environment for a more competitive audiovisual and content industry** and a society of inclusive knowledge (emphasis added).

It is also fair to say that the initial considerations of this document include: “(15) Media literacy is to include everyone and empower the citizenry in today’s information society. (...) In this day and age, media literacy is considered one of the prerequisites for full and active citizenship and to prevent and reduce the risk of exclusion from community life”. The development of a critical citizenry is one of the focal points of the viducate project. Our goals, as may be apparent, point more towards personal development and individual participation in the democratic development of society than to success for the audiovisual market.

4.2. EDUCATION VS. TEACHING

The old and sometimes controversial distinction between “media education” and “media studies”, which has occurred mainly in the English-speaking environment, has fallen by the wayside more due to the passing of time than to clearly distinguishing the two. The evolution of how we communicate and ICT towards digital integration has led to new terminology. The term “media literacy”, sometimes used as a synonym for “digital literacy”, now appears as a container term. The “European Charter for Media Literacy” initiative demonstrates European interest in the subject. At the two conferences held by this organisation, in Belfast in 2004 and Bellaria in 2009, a number of experts came together to review the status of the issue and propose actions related to media education in Europe’s various countries. Verniers (2009) covers the most important contributions. Previously Fedorov (2003) had already conducted an interesting study consulting experts from many countries to try to define concepts such as “media education”, “media studies”, “media literacy”, “multimedia literacy”, “digital literacy”, etc..

In viducate, our priority is not so much theoretical discussion regarding education and media but rather conscious use of video in different spheres and types of education. "To viducate" for us is to educate and teach how to read and write in media, whether analogue or digital; and media literacy or media education, in our opinion, has more to do with the individual's personal development in contact with media, ICT, and the culture of his or her time than with learning the characteristics and use of digital technologies. The content and competences of viducate are more in line with developing attitudes than with acquiring conceptual knowledge about old and new media.

4.3. CREATING VS. CONSUMING

We have already noted that one of the most significant and inevitable changes in twenty-first century media education is caused by the ability to create or produce low-cost multimedia content. Traditionally, media education has been more focused on critical consumption of major mass media and on analysing and deconstructing their products than on developing or creating documents to be circulated beyond educational practice. Digitisation and technological development have led to two decisive facts: easy access to production technologies for audiovisual and multimedia content on the one hand, and the Internet's evolution into a network comprised mostly of user-generated content on the other. In this landscape, Web 2.0 allows us to pose multimedia creation as a basic principle of digital literacy (Gutiérrez & Hottmann 2002: 80). The potential of new media allows us to think about the "EME-REC" (Emetteur-Recepteur: sender-receiver) as something closer to reality (Cloutier, 1975). With new bidirectional and multidirectional communication technologies, the subject of communications education that Cloutier defined as a "sender-receiver" (a citizen who behaves as a creator and receiver of multimedia information) becomes an attainable ideal.

Communication and interaction in cyberspace, social networking, content sharing, bandwidth that allows interpersonal audiovisual communication between people in real time but at great distances: all of these open up numerous possibilities for using video in teaching and education in general. In the open call of the viducate project, we talk about the need to evaluate production methodology for long-term use, the need for something permanent to improve learning. Video production as a teaching resource, including interactivity and "navigation" design, must have a greater presence in the world of education. Production must be part of an ongoing process and not be reduced to sporadic educational practices. Students will only be able to develop media competences through a continuous process.

The viducate project advances digital and media literacies that share with general education the clear objectives of self-improvement and social transformation through a critical citizenry - and give priority to education over teaching. In the next chapter Robert Ferguson and Armin Hottmann introduce us to the principles and practice of viducate and prove how critical-reflexive approaches in media education are still valid and necessary for digital literacy in the 21st century.

PRINCIPLES AND PRACTICE OF VIDUCATE

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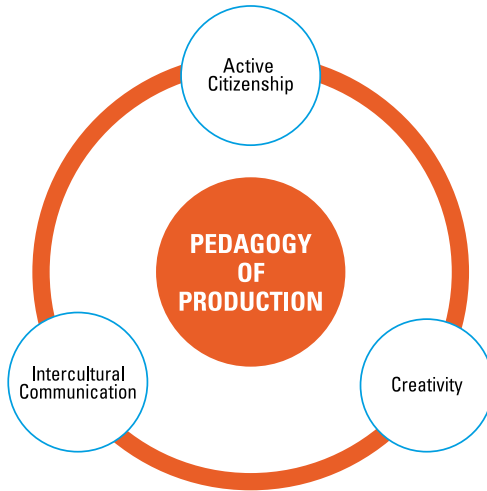
1. INTRODUCTION

This introduction is both an explanation and an exploration of some of the key issues associated with the viducate project. Our purpose is to highlight both the possibilities and the pitfalls of what is an ambitious but, we believe, extremely relevant and productive educational strategy. We will avoid the use of jargon as much as possible in the introduction, and keep direct academic references to a minimum. Our intended audience is teachers, parents and students who are interested in developing digital video skills and who are willing to see such development as more than a pseudo-vocational activity. Viducate is about a broad concept of education which has relevance across the curriculum and age divide. So what is it and what does it hope to achieve?

Viducate has evolved from the cumulative experience of a wide range of teachers and educators in a number of different countries. It is a project which enthusiastically embraces the potential of digital video and new media. But, and it is a big but, this enthusiasm has to be understood in context. We believe that video and new media usage will only ever be as good as the educational thinking on which it is founded. This means that we do not see training in the use of video equipment as our main goal. It is a sub-goal and as such quite essential to the project – but not the main goal. We will return to technical issues later. The main principles of Viducate can be stated quite simply: ‘viducate is concerned with the development of active citizenship in intercultural contexts at all levels of formal and informal education. Video and multimedia form the core of this non-prescriptive pedagogy of production in the information society.’ It is worth unpicking this statement now in order to say something about how we go about our work.

THE THREE THEMES OF VIDUCATE

We decided it would be most productive for the project if we grouped our activities around three broad, overlapping and dynamic themes: Creativity, Active Citizenship and Intercultural Communication. We felt the choice of these themes allowed us to develop our work across a wide range of contexts and age groups and did not restrict us to any one part of formal or informal curricula. This



conceptual underpinning also allowed us to consider the social and aesthetic approaches which might be possible and, in its proper sense, to raise and foster political awareness as part of our work. The concept of creativity is hardly new, but we wanted to focus on the ways in which interpretations of creativity allowed for planned and structured communication as well as inspired or esoteric work. The emphasis on active citizenship we see as part of the civic duty of all educators, teachers, parents, students and of course all of us as citizens. How we interpreted these broad and challenging concepts will become apparent later in this publication. The significance of intercultural communication will also be discussed in more detail. The context for their interrelationship is what we have called a 'pedagogy of production', about which more will be said below.

We have stressed from the outset the importance of considering the three themes as integrated and integral to the viducate project. It would be an unsatisfactory educational experience to attempt to produce video which addressed only one of the themes. It would also be almost impossible to do. The themes overlap and interrelate and this should be encouraged. It is only the question of emphasis which would be likely to change from one project to another. In order to illustrate this point, it is worth considering the video, 'Where do I come from?' (which is also mentioned below within all three themes).

This example is offered as one of a multitude of possibilities. It is not intended as prescriptive, though it does make use of many approaches to video which we would recommend. The video was made by a young Afro Caribbean student and she has written and presented the work. It includes documentary footage accessed from the internet, music which was made by one of her relatives, and interviews with a number of British citizens who came from the West Indies to the United Kingdom. The documentary footage was shot in local homes in London and there is both authenticity and authority in the way it has been produced. The 'to camera' introductions done by the student also have a freshness and integrity. All these production characteristics are linked through the creative energy with which the work has been carried out. The outcome is a short video which is likely to generate debate as well as admiration from peers and family. It is the thought-

provoking and knowledge-extending dimension of this short piece which has strong implications for the educator concerned with 'active citizenship.'

We offer this example (and there are many more), not as flawless, but as an indicator of the potential of combining the three core themes into an approach which is exciting, exploratory, often innovatory, and above all combines digital video production with research and the construction of critical analysis.

SOME QUESTIONS TO FOCUS OUR APPROACHES

We have spent some time attempting to outline the principles through which viducate has evolved. We hope it will have been apparent from this that we regard these principles as suggestive of an overall approach to the use of digital media which is not, despite everything, prescriptive or formulaic. The principles that we espouse should inform our practice, not dictate it. We also noted at the beginning of this chapter that it is necessary to be aware of some possible pitfalls in approaches to work with video and new technologies more generally. We want to discuss now a series of images upon which we will make brief commentary. The purpose of offering these images and the commentaries is to encourage debate and hopefully it will be a debate taken up by all who decide to explore the potential of the viducate approach. This is not something only for teachers. Because we see the approach to viducate as organic rather than mechanical, we will also end with a series of questions which we believe we all need to address if we are interested in an appropriate pedagogy for the future – whatever our contexts happen to be.

NEARER TO PRACTICE?

We might find it unusual or quaint if we were offered, in a book on creative writing, images of children holding pens and looking at them as though bemused or bewitched by their implement. We would certainly not expect to find images of a teacher holding a pen and children looking on in wonder. It would seem this is not the case when it comes to video. It seems that the way in which video production has been, and continues to be argued for, is by picturing children simulating activity!



WHAT ARE WE DOING?

There is also, it would seem, a need to represent video production schematically by showing someone holding a piece of equipment and smiling whilst others look on and are posed not poised for action.



GLAMORISING VIDEO

There is a temptation for representations of video practice to be glamorised. Sometimes this may be motivated by the wish to show that equipment today is lightweight and portable. At other times it is reminiscent of many advertising campaigns which have less laudable aims.



VIDEO AND PERSONAL LIFE - OR VIDEO IMITATING VIDEO?

Entering the worlds of video production inevitably leads to the imitations of what has been done before. This is both necessary and desirable, but should not be an end goal. Acquiring production skills often requires us to retread well-worn paths. Putting production skills to our own use for particular purposes requires that we tread some paths of our own.



LEARNING ABOUT COMMUNICATION?

When new media such as digital video are shown, they are often linked with a sense of wonder. This wonder may or may not be experienced by those who are in the image. One thing is sure: you cannot build an educational strategy on the expectation that this wonder will last. There was a time when children in the UK would be excited if they were told that they would be watching television in the classroom. Today it is just as likely that they will groan at the prospect. It has all the educational attraction of the teacher in the past saying: 'Right! Pick up your pens!' For video production to be interesting there must be a motivation which goes well beyond the initial fun of using the equipment. More will be said about this in the section on technological issues below.



COMMUNICATING WHAT?

It is difficult to ignore the echoes of earlier and authoritarian approaches in an image such as the one above. Of course it is interesting for the pupils to see a video camera, but this has nothing to do with serious education or developing the

capacity to think, analyse and produce. It is more likely to cement a relationship of difference between the 'haves' and the 'have-nots.' We offer this image here as a reminder that viducate puts the cameras and the intellectual development of the producers in their own hands. It does not work on their behalf, but in order to develop their skills of analysis and production.



DEVELOPING INTERCULTURAL UNDERSTANDING?

The image of a group of apparently fascinated young pupils staring at a sophisticated video camera suggests a contrived sense of wonder, but there is often an implicit suggestion in the image that this kind of equipment is not really for them. They can look but should not touch.

All these images are offered because they suggest just one of the thousands of avenues for investigation which raise productive tensions and which can be used in the classroom to identify possible directions in which to travel and others which should be avoided if at all possible. They have been created as simulations with pupils from Kelmscott School and are all based upon images which were found through a Google search of 'children using video'.

LOOKING FOR AUTHENTICITY

This final image is from a video made by the person who is looking at us with a magnifying glass. She is a student at Kelmscott School in London and made a video which is about immigration to the United Kingdom from the West Indies. This film can be seen online at the viducate website. The image is unremarkable in that there is no surprise or wonder because video is being used. This image means business, and the video from which it comes offers a brief historical overview which includes newsreel footage, interviews with grandparents and others, and many 'to camera' and voice-over statements by the person who made the video. The purpose of the video is to inform us about a chosen topic. In this case the video takes second place. There is a wish to communicate apparent in the still image and there is a wish to communicate in the video as a whole. The student has gone beyond staring at the equipment as though hypnotised. She is using it to produce something that is important to her and which she wants to tell her audience about.



A NOTE ON THE PEDAGOGICAL IMPLICATIONS OF OUR APPROACH

It was suggested earlier that at the heart of the viducate approach is what we have called a pedagogy of production. The choice of the term pedagogy is important here. We do not seek to develop a way of working which can be handed over to those who are somehow unaware or deficient as students or educators. Viducate does not offer a 'how to do it' package. What we attempt to do is to establish a process which is both reflective and developmental. In other words we all need to be thinking about what we are doing and why we are doing it. Viducate is a process which is designed to involve both students and teachers. Pedagogy suggests a means whereby such involvement is always a reflective and critical act. We do not consider 'critical' to be a negative term, but a part of a positive pedagogy of production. Production is used to cover all aspects of design, analysis and notions of creativity. A productive pedagogy then, is one which involves thinking, making, revising, analysing and working together. A key part of the process for us is the integration of digital video in this continuing exploration.

At a recent workshop in Malmö, the viducate team worked together with other teachers on a one day project. This involved a demonstration of a reflective thinking process and the joint production of video. Participants worked in pairs with the production title 'When I Was Sixteen.' They came equipped with photographs, documents, memories and analyses. The results are certainly of interest, but it was the process itself which was most important. It is a rare and fine experience to be in an educational context where you can feel the intellectual and emotional drive of participants as they struggle with what they would like to produce. The short videos they made have a relevance for the participants, and, we think, for others who might wish to consider how a group of professionals remember their teenage years. They demonstrate humour, anger and reflective contemplation. As part of a pedagogy of production they are also appropriately designed to fulfil a communicative task.

A NOTE ON TECHNICAL ISSUES

This introduction is not the place for any detailed discussion of equipment provision and requirements. We would only wish to note just some of the important points about working with digital video and allied media. All these points need discussion and the evolution of learning and teaching strategies which encourage their development. They are numbered here for ease of reference.

1. Children and young people either are, or can quickly become, adept users of new technologies. Technical training is something which is a practical activity. The fact that shooting digital video is virtually cost-free has transformed the ways in which we go about training. This has both positive as well as less than positive implications.
2. On the positive side it means that there is little constraint on shooting as much and as long as we want within the constraints of time and digital capacity.
3. On the less than positive side it means that there is little constraint on shooting as much and as long as we want within the constraints of time and digital capacity! There was a time when shooting Super 8 Cine film that students had less than 3 minutes of footage because of cost, and had to plan accordingly. Whilst it is an advantage as noted above to be able to shoot much more with our enhanced digital memories, it can also lead to some carelessness simply because there is no necessary urgency in the planning of the shooting process.
4. Viducate seeks to encourage the development of scripting and shooting techniques which are appropriate for a given task and which recognise the time constraints under which most educational production has to occur.
5. In order to acquire relevant techniques of production it is important that ways of working are designed which require the development of specified skills. It is important, for instance, to learn how to frame a shot and how to pan and tilt. Of course there are many more skills, but the emphasis here is on the need to structure the production experience so that creativity and more conventional notions of learning are woven together into one fabric of design and production.
6. This means that the relevant terminology has to be learned as well as the practical implementation of such terminology in action through production projects. Reference to this terminology and the practice of skill development can also be included in the agreed criteria established for the evaluation of any project.
7. The consideration of both sound and lighting should also be part of a longer term plan for digital production activities. Something as apparently simple as maintaining sound levels between shots or ensuring that the subject being recorded can actually be seen needs discussion and preparation for some projects.
8. Editing is, of course, a crucial skill to develop over time. On the one hand we know that very worthwhile work can be undertaken where only one single shot is used, such as in the production of a video diary. On the other hand it is possible for students of all ages to develop sophisticated editing techniques using one of several domestic or semi-professional editing software packages now available.

A NOTE ON EVALUATION

We have stressed the importance of developing skills of evaluation many times. We have also suggested that one of the most positive ways to develop evaluation skills is to encourage the learner/producer to establish their own criteria for evaluation. This is sometimes done working in conjunction with a teacher. In the world of commerce such criteria would be established with a client. For viducate, the emphasis has been on developing individual or small group criteria. In this way there is a process of discovery, bounded by the necessary structures of self-generated criteria. It means you know what you are trying to do and when completed you will be able to decide whether you achieved what you intended. As an example of part of this process we include below the PowerPoint presentation from the student who made the documentary, 'Where do I come from?'

This presentation is designed as a way of telling others what you are intending, and it is also a very powerful exercise in structuring and delivering public communication. The visuals are more than an aid – they are a stimulus to thought and analysis. The thinking behind the individual slides is based upon an enquiry. There are many questions asked. Some are addressed and others are simply posed. There is evidence before the film is made, of a serious thinking process at work. It allows for the establishment of criteria that are not confined to an exercise in ticking boxes. It is evidence of a questioning pedagogy in practice.

The student also wrote an initial treatment for the film, part of which is reproduced below. It is included because it provides an excellent indication of the fact that viducate, though it is rooted in digital production, is also concerned with the development of more traditional forms of literacy. What we have here is writing for a purpose and though it is not flawless, it is intellectually and emotionally charged.

Where Do I Come From? :The SS Empire Windrush



Prepared by Anagol
Ritchborough 118



Documentary Factfile

*Title: Where Do I Come From? The SS Empire Windrush

*Platform: Video
*Genre: Educational Documentary

*How Long: 20 minutes

*Target Audience: Younger generation of Caribbean-British people who live in London
*Aim: To educate these people on why their grandparents chose to live in London

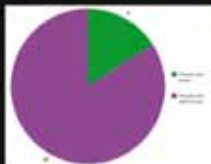
Success of the Documentary

- Not many targeted at younger audiences
- Could be used across a wide range of subjects in schools
- Important for people to be aware of this topic as it is such an important part of modern day British history.
- Could encourage more titles in the 'Where Do I Come From' series

Where do YOU come from?



Do you know what the SS Empire Windrush was?



Possible Difficulties

- Production schedule may be tight
- We are awaiting confirmation from: Andrea Levy & The Hackney Archives
- Some interviews will be difficult to conduct

Conclusion



Any Questions



INTRODUCTION TO PROGRAMME

Many people today are beginning to question and look into where they come from, their roots, trying to trace their family history as far back as they can. Humans on a whole have been traced back by scientists to early primitive life forms known as hominids from one country- Africa; but some questions into a person's roots don't need to be investigated that deeply. In this episode of 'Where Do I Come From' we'll be digging into the question of how people whose families originally come from the Caribbean, are now living here in the UK.

CARIBBEAN MIGRATION

This group of islands to the west of South America make up the Caribbean, which had lain undisturbed until the 'Age of Discovery' when in the 15th century Christopher Columbus stumbled upon them: making their existence and high level of profitability known throughout the whole of Europe. Just like football managers rushing to get the best players they've had their eyes on from the transfer window, Europe's first class countries- England, France and Spain all rushed in to claim what countries they could; and by the 17th century England had managed to set up a number of sugar colonies amongst the Caribbean islands.

Of course slavery was largely up and running by this time and it has been estimated that over 10 million Africans were brought to the Caribbean to generate profits for the Europeans from the sugar cane crop, which could be grown on the islands. It wasn't a coincidence then that most of the first Caribbean migrants to the UK were slaves travelling with their master families in order to continue their service to them in England. These slaves were mostly the more privileged domestic slaves, as, the hard labouring field slaves were needed to remain in the Caribbean to keep work going on the large plantations.

Those lucky enough to be able to run away from the plantations were also among the first Caribbean migrants. Runaways, if caught, were made to pay heavily for their activities...some were given hundreds of lashes with whips or were mutilated by having a body part cut off like an ear, if they were frequent offenders some slaves even had their legs broken or were killed. To avoid this, many runaways attempted to leave the islands via any means possible, which was more often than not by ship. On the British owned islands these ships were mostly all headed in one direction- England; and so dubbing themselves seamen these men, known as 'black jacks' set up the first Caribbean communities in Britain's port cities: Bristol, Liverpool, London, Southampton and Hartlepool.

After the abolition of slavery in the 19th century, students, professional men and basically anyone who could afford to began to migrate to the UK, settling in the port cities where the seamen had already congregated. However, these migrants were of low numbers and remained relatively insignificant into the 20th century until the outbreak of the Second World War.

There are other forms of evaluation open to the interested teacher and student and some of them of them work in detail on the need for both teacher and student to agree the criteria for evaluation . It is also interesting to note that these criteria are based upon signed agreements between the student and the teacher.

TOWARDS A PEDAGOGY OF PRODUCTION

I hear and I forget; I see and I remember; I do and I understand. (Confucius)

The principles outlined in this introduction have been important for the work undertaken as part of the viducate project. We would not presume to claim originality in stressing the importance of practical work - of learning by doing. Our goal has been to try to develop strategies and skills which combine doing and thinking, developing analytical and critical understanding as well as the skills to represent our understandings through what we have preferred to call 'production'. We consider the development of understanding to be of central importance, but we would not accept it as a goal without some qualification. With the greatest respect to Confucius, it is not always the case that 'we do and we understand'. In order to understand we have to develop a whole range of skills and be motivated. The relative absence of skills and of motivation has allowed even practical activity to become a way of passing the time with little intellectual, aesthetic or analytical development involved. This is not our aim.

The activities we wish to encourage are in the tradition of media education as an exploration and a critical enquiry. Digital video production does not and should not exist in any kind of vacuum. It is a social activity with social consequences. Our emphasis on citizenship education and intercultural understanding is firmly rooted in the everyday world of all pupils and students. The activities we try to encourage are not confined, however, to any one curriculum subject.

Viducate is a cross curricular project and the themes and examples in the following chapters set out some of the developments in which we are involved. Our work is something which we conceive as developmental and participatory and the development of networking is crucial in this respect.

2. CREATIVITY

INTRODUCTION

The 'Creativity' theme of the viducate project is one of three inter-related and overlapping concerns which form our overall work. We decided to emphasise the 'creative' theme first because it allowed for exploration of understandings of the term creativity in a range of educational contexts. In order to formalise and discuss our approaches to this central theme, it is first necessary to introduce a brief discussion of what is meant by creativity and why it is important for the project.

Existing definitions of the term 'creativity' cover a wide number of activities and approaches in an even larger number of production contexts. Our concern is mainly with digital video production in educational contexts. But what is creativity and why should it be important for both educators and pupils and students?

We are in broad agreement with Sternberg and Williams (1996) who argue that creative work consists of the application and productive combination of three types of thinking, all of which can be learned or enhanced. We have modified their ideas slightly in relation to the viducate project. Creativity requires:

- Synthetic ability - this includes divergent thinking, or the ability to think of or generate new, novel and interesting ideas. It also involves the ability to make connections between ideas and groups of things - which often go unnoticed by others.
- Analytical ability - this includes the ability to think convergently in that it requires critical thinking and appraisal as analysis is made of thoughts, ideas and possible solutions. This form of appraisal and analysis is that which can constitute critical thinking at its best.
- Practical ability - The core of creative work has to include the ability to think and act practically. This requires the development of skills and abilities to move, following analysis of an issue, a problem or simply a subject of interest, from abstract thinking into a 'production' in an appropriate medium .

[Sternberg, R. J. And Williams, W.M. 'How to develop student creativity,' published by the Association for Supervision & Curriculum Development, US (2 Mar 2005) See also Dr Leslie Owen Wilson's Homepage <http://www.uwsp.edu/education/lwilson/index.htm>]

Two other points need to be highlighted here. The first is that our choice of an approach to understanding creativity is based upon the educational contexts in which we all work. We do not seek exclusivity in our choice of definition, but we would insist that we are seeking an appropriate working model of creativity which can be productively linked to viducate's mission.

The second point concerns the ways in which we appraise or give value to creative activities that are possible when utilising the above approach. The criteria for assessing creative activity will often be different depending upon

the context of production, the age of the producers, their culture and social environment. This is not an argument for relativity in the assessment of creative work. It is, much more, an argument for the agreement of criteria for judgement by the producers (whether children or adults) before they undertake their work. Put simply, it means that part of the creative process has to ask the question: 'How will we know if we have succeeded?'

DEVELOPING CRITERIA FOR ASSESSING CREATIVE ACTIVITIES

Broad criteria for the appraisal of quality in relation to creativity will include the following:

- Has the intended outcome of the project or video been clearly formulated at the beginning of the work?
- Has the research for the project been documented in an appropriate manner for the level and scope of the intended work?
- Is the balance between technical competence and critical thinking apparent and appropriate?
- Is there evidence of identifiable aesthetic considerations where relevant?

We are very conscious of the fact that assessing the quality of creativity in a given piece of work cannot be objectivised in the same way as we assess psychomotor skills. Hence the emphasis on descriptive criteria which require clarity and can be satisfied in debate with those who have differing viewpoints. The expressionist should not be judged by the criteria of the structuralist; the realist should not be judged by the criteria of the surrealist etc. All criteria for appraising creative quality will have to be adaptable so as to encompass specific contexts. This process should involve the producers as well as the assessors.

CREATIVITY AND THE OTHER THEMES

We have to stress once again that our approach to creativity does not interpret it as a discrete or detached quality or activity. Creativity in video education has to be understood in relation to a context of production, intended audience and the level and experience of the producer.

The work so far undertaken in the viducate project provides a range of evidence of differing approaches to the creative act, from animation to documentary. We envisage the detailed critical appraisal of some of the work produced as a means of identifying the challenges and opportunities which such work offers both the teacher and student/pupil. This will be done as part of a positive strategy to build confidence for both existing and new producers of digital video messages.

HOW THE IDEA HAS DEVELOPED SO FAR

The early collection of videos for the creativity theme has been strongly influenced by the work of the Swedish film educator Chris Munsey from the Centre for Pedagogical Inspiration in Malmö. His contribution, **We Go to the Movies** has introduced the theme of stop-motion (frame by frame animation).



Screenshot from the production **We Go to the Movies**

Stop-motion has become a popular form of video production in recent years. It relies on taking and combining still images. Viewed one after the other, in rapid succession, the still images together create an illusion of motion. Working with stop-motion brings learners into direct contact with the basic principles behind movement and speed in any video or film - the fact that "moving images" are in reality entirely composed of still images. The facility for instant playback which modern digital technology allows means that this principle can be easily and graphically illustrated for learners, after taking just a handful of stills, by manually flipping back and forth through the images in playback mode.

Stop-motion can essentially be done with very little effort (both in terms of technology and time) but can develop into sophisticated projects using special stop-motion computer software. Production can be done with all age groups and there are lots of links to different subjects, themes and learning situations. It can use any kind of images, drawings, paintings and objects. Further links, examples and more information about this genre can be found on the viducate web in the creativity section.

SELECTED EXAMPLES

The examples selected conform to the creativity introduction – showing synthetic ability (divergent thinking, generating new and interesting ideas), analytical ability (critical thinking and appraisal) and practical ability (thinking and acting practically). At the same time we are looking for examples which cover the broad area in which viducate operates:

- Covering a range of educational sectors and age groups (primary and secondary school education, vocational training, university education, adult education)
- Providing different links to different school subjects (across the curriculum) but also learning themes within informal education (such as in the area of active citizenship)

- Offering different production approaches (e.g. stop-motion) and technologies (e.g. mobile phones)

KEY EXAMPLE FOR THE CREATIVITY THEME

We Go to the Movies was produced together with a small group of special needs students and their educators at the city's Nya Stenkula school, which caters for children from reception class up to year 9. The video production combined students' own drawings and digital photographs together with sound recordings and copyright-free music which had been downloaded, thus illustrating the techniques of stop-motion animation at their very simplest.

This key example brings together a creative approach showing how the learners are involved throughout all the different stages of the project (from first video exercises to the building up of the video). It is also a key example for the use of video technology using stop-motion combined with paintings and photographs, authentic sound track and effects.



TITLE AND DESCRIPTION

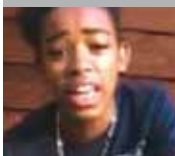
Title: We Go to the Movies,
Target group: special education
Producer: Centre for Pedagogical Inspiration
 in Malmö, Sweden

SUMMARY

A short stop-motion animation produced by a group of special needs students at Malmö's Nya Stenkula school. The film is a combination of different styles of stop-motion including mainly photographs of the children involved.

TRANSFERABILITY

Basic stop-motion is a universal concept which can be done in other educational sectors as well. The quality and speed of the animation can be adapted according to the age / competence of the learners.



TITLE AND DESCRIPTION

Title: Where do I come from **Target group:** secondary / vocational, Focus: history / active citizenship **Producer:** Kelmscott School, London, UK, **Length:** 13.58 min

SUMMARY

"Where do I come from" is a creative exploration by a group of students from Kelmscott School who look into the background of their families considering their migration from the Caribbean to the UK. Original footage, interviews with grandparents and presentations by the producers all make a unique production.

TRANSFERABILITY

In terms of creativity: the example offers creative ideas which can be used within other video projects - a diverse approach to video making: using different genres and a combination of different materials.

KEY TRANSVERSAL EXAMPLE FOR ALL THEMES IN RESPECT TO CREATIVITY

“Where do I come from” is the key example showing how the three viducate themes (creativity, active citizenship and intercultural communication) overlap. In terms of creativity the example incorporates a creative use of media genres (presentations, interviews, captured archive materials) and shows a multitude of different video material being used and combined face to camera recordings, animations, titles, historic photos and films, music, original sounds.



TITLE AND DESCRIPTION

Title: Windflowers, **Target group:** primary school, art lesson

Producer: Ministry of Education, Nicosia, Cyprus

Length: 2.04 min

SUMMARY

A creative collage using stop-motion and video editing with images created by young primary school children. The video shows how video editing can be used to animate still images to create new and different meanings.

TRANSFERABILITY

Windflowers is an excellent example of how classic ideas of video production can be extended. The use of still images, video effects, re-recorded material from the screen and music can bring in different ideas to any art lesson independent of the age group / sector.

MAIN BEST PRACTICE EXAMPLES

The viducate best practise video gallery shows a growing collection of videos generating new ideas of how subjects have been approached, visualised and appraised. Three examples are selected here covering a wide audience range from primary to adult education.



TITLE AND DESCRIPTION

Title: Viducate story Vilnius, **Target group:** secondary education, art lesson, **Producer:** Meno Avily, Vilnius, Lithuania

Length: 6.20 min

SUMMARY

A short documentary with the art teacher Jolita Morkunaite from the Kaisiadoria A.Brazausko School about the use of mobile phones as a tool for video production in the classroom. The video includes video material from the students.

TRANSFERABILITY

The story shows how mobile phones can be useful tools to introduce video production into the classroom – they are readily available and make it easy to work with different groups of learners at the same time. This can be done in any lesson or educational sector.

**TITLE AND DESCRIPTION**

Title: Contrasts in Berlin, **Target group:** adult education / teacher training, **Producer:** Comenius 2010 course, Kulturring Berlin, Germany, **Length:** 2:02 min

SUMMARY

A video from the May 2010 EU teacher training course in Berlin which was organised by viducate. The clip shows a visual approach to portraying Berlin landmarks and uses on-screen and editing effects to amplify the meaning.

TRANSFERABILITY

Contrasts in Berlin illustrates that history is not only about facts and words but can be interpreted through images as well. The approach can also be used for other subjects and extended to areas such as languages (where words on signs can be recorded).

All videos can be found in the viducate video gallery. www.viducate.net

3. ACTIVE CITIZENSHIP

INTRODUCTION

The 'Active Citizenship' theme of the viducate project is the second of three inter-related and overlapping concerns which inform our work. Citizenship education is now an important part of the curricula of all partners in the project. Sometimes this takes the form of a specific taught subject and in other contexts it is seen to inform the teaching of specific subjects. The main issue which concerns us relates to the credibility and kudos attached to the subject by teachers, educational establishments and governments. For many teachers it has been the case that they are happy to consider 'citizenship' as an issue to be dealt with as and when it has been felt to be relevant. Viducate has chosen active citizenship as a theme because we believe it is something which requires development and consistent involvement from educators. The viducate project involves activities across the curriculum, and it is important to state briefly how we interpret the issue of 'active citizenship', before considering the types of video work that our approach encourages and facilitates.

The literature on citizenship education is burgeoning. The understandings of citizenship education vary from learning to behave 'correctly' to engaging with the major social and political issues of our time. The Citizenship Foundation in the UK is a registered charity which addresses many of the core issues of citizenship education, and we are in broad agreement with their outlines of the essential elements of citizenship education:

WHAT ARE ITS ESSENTIAL ELEMENTS?

Citizenship education involves a wide range of different elements of learning, including:

- Knowledge and understanding: About topics such as: laws and rules, the democratic process, the media, human rights, diversity, money and the economy, sustainable development and the world as a global community; and about concepts such as democracy, justice, equality, freedom, authority and the rule of law;
- Skills and aptitudes: Critical thinking, analysing information, expressing opinions, taking part in discussions and debates, negotiating, conflict resolution and participating in community action;
- Values and dispositions: Respect for justice, democracy and the rule of law, openness, tolerance, courage to defend a point of view and willingness to listen to, work with and stand up for others.

Learning skills, knowledge and values are generally learned simultaneously rather than in isolation. For example, in presenting and explaining the findings of a survey to local council officials, young people will be building up their knowledge of local government and its functions at the same time as honing their skills of presentation.

The most effective form of learning in citizenship education is:

- active: emphasises learning by doing
- interactive: uses discussion and debate
- relevant: focuses on real-life issues facing young people and society

- critical: encourages young people to think for themselves
- collaborative: employs group work and co-operative learning
- participative: gives young people a say in their own learning.

<http://www.citizenshipfoundation.org.uk/main/page.php?286>

We quote this outline in detail in order to demonstrate the very considerable overlap and similarity of educational aims to be found amongst those who are involved with citizenship education and video educators involved in the viducate project. There are one or two challenging issues which are raised by the Citizenship Foundation, and which we intend to address through our video work. The first of these is the stress placed upon participative education. We concur with the need to interpret citizenship education (and video education) as more than a subject, with aims, aspirations, and eventually objectives which seek to empower as central to the educational process.

It is at the level of objectives that we have to be able to articulate how the viducate project can learn from, enhance, extend and enrich the concept of citizenship education. We wish to establish modes of working, which we have called 'production' that allow for creativity and demand a thinking and analytical engagement with a wide range of civic and political issues. Digital video, if combined with the kind of pedagogy suggested by viducate and by the Citizenship Foundation, can accomplish this task.

The viducate project suggests numerous ways in which using video can act - as a stimulus for raising interest, as a means of amassing data for future use, and as a focal point for the development of a range of documentary and creative techniques. We will quote here just one example from a partner school in London. It is a multi-ethnic school and there are many Muslim pupils whose parents or grandparents came from India before the partition. As part of a history project, 15 year old pupils are producing video interviews with grandparents who speak of their memories of the time of partition. The simple aim of getting different generations to share their memories of the past is combined here with the discipline of producing material that will be of use to future research in the school. It will also facilitate the analytical approach which viducate encourages, linked with the development of production skills.

DEVELOPING CRITERIA FOR ASSESSING WORK ON ACTIVE CITIZENSHIP

As with the Creativity Theme, we are concerned to establish ways of working where criteria for evaluation are worked out, as much as possible, with the producers of the video work. Active citizenship invites a range of possible criteria which can be adapted and developed as objectives or learning outcomes. These include:

- Ensuring that the relationship between the video produced and the theme of Active Citizenship is clearly articulated before work begins.
- Providing a detailed rationale for the production and an account of projected or actual outcomes when the video is viewed / used.
- Establishing and articulating criteria by which the 'look' of the product will be assessed. Will it be a documentary, an animation, a video montage etc.?
- Keeping a production log which includes any necessary research for the production.

There will be variations on these criteria according to context, but they should form the core approach for all the work which is concerned with active citizenship.

If utilised creatively and analytically, digital video will enhance and strengthen the ideals of Professor Bernard Crick which are stated below. In many educational contexts, it is the involvement with video production which encourages productive learning and involvement. These might otherwise remain dormant or simply absent when citizenship is taught half heartedly or as a duty rather than exciting educational exploration.

"Citizenship is more than a subject. If taught well and tailored to local needs, its skills and values will enhance democratic life for all of us, both rights and responsibilities, beginning in school and radiating out". Bernard Crick, National Curriculum Citizenship, 1999.

HOW THE IDEA HAS DEVELOPED SO FAR

The citizenship theme is based on a broad understanding of what active citizenship means but also where video education can generate a helpful synergy. The development of the theme has been strongly influenced by our involvement in community media, especially our partner "Open Channels for Europe!". Citizens can rely on the use of video, as well as other media forms such as radio and internet, to voice their opinion and to become active in their neighbourhoods and communities. Video streaming has opened up many more opportunities to create publicity for an issue which in past projects needed open channel video or radio stations.

The work done in 2010 within the citizenship theme has brought together a rich collection of ideas of how citizenship can link well with video education by empowering people with disadvantaged backgrounds, by raising awareness for issues of civil unrest and by documenting and investigating local and national elections. Small scale school projects can provide alternative views to mainstream television news reporting, and free streaming video channels can serve as ideal platforms for promoting concerns and opinions.



Prize-winner Angela Foresta from Sicily (with Roberto Muffoletto) with her entry "Able to communicate for active citizenship"

SELECTED EXAMPLES

The collection, just as with the “creativity” theme, supports the overall idea of viducate: an approach to video education which can feature basically everywhere in education. And also an approach where all three transversal themes “creativity, active citizenship and intercultural communication” overlap. The introduction to active citizenship gives four key assessment criteria which we have used for the selection: closeness to the respective theme, rationale and account of actual outcomes, the ‘look’ of the production and keeping a production log. As with all themes we are looking for a cross-section of examples from different educational sectors and age groups as well as a range of possible links to the school curriculum and informal learning themes.

KEY EXAMPLE FOR THE ACTIVE CITIZENSHIP THEME

The video is the winner of the 2010 viducate competition which was awarded at the 2nd Forum for Video Education in Berlin. “Communicate for active citizenship” follows a simple outline empowering women from disadvantaged backgrounds from Eastern Sicily.



TITLE AND DESCRIPTION

Title: Able to communicate for active citizenship, **Target group:** adult education, **Producer:** IHE “G. B. Vaccarini”, Catania, Italy, **Length:** 2.00 min

SUMMARY

A short presentation from a group of adults with disadvantaged backgrounds defining what active citizenship means: “Every day the right words live for active citizenship” (translated from Italian).

TRANSFERABILITY

Communicate for active citizenship demonstrates how a simple production approach can bring across a strong message. This approach can be easily adapted to other environments and themes

KEY TRANSVERSAL EXAMPLE FOR ALL THEMES WITH FOCUS ON CITIZENSHIP

“Where do I come from” is the key example showing how the three viducate themes (creativity, active citizenship and intercultural communication) overlap. In terms of citizenship the video is a wonderful example of how video production helps to raise a voice for, and inform about, a large group of people sharing the same migrant background.



TITLE AND DESCRIPTION

Title: Where do I come from, **Target group:** secondary / vocational, **Focus:** history / active citizenship, **Producer:** Kelmscott School, London, United Kingdom, **Length:** 6.14 min

SUMMARY

“Where do I come from” is a creative exploration by a group of students from Kelmscott School who look into the background of their families considering their migration from the Caribbean to the UK. Original footage, interviews with grandparents and presentations by the producers all make a unique production.

TRANSFERABILITY

In terms of active citizenship: the video clip demonstrates a recommendable strategy of moving outside the classroom and bringing a local citizenship concern to the forefront in a school-based activity. This approach could be easily linked to other migrant backgrounds and groups.

MAIN BEST PRACTICE EXAMPLES

Three examples are included here covering primary and secondary education and youth work. Citizenship work can link activities in and outside of formal education. It can also look at school, neighbourhood, urban, national and global concerns.



TITLE AND DESCRIPTION

Title: Food for all, **Target group:** primary school
Producer: Anafotia Primary School, Cyprus
Length: 2.45 min

SUMMARY

A creative non-verbal video clip produced by a primary school in Cyprus. The video is about the injustice of the distribution of food on our planet. The food shown is made of clay and was made by the students themselves.

TRANSFERABILITY

“Food for all” shows that young children can already get involved in citizenship issues - this can obviously be also done and extended by older students. The non-verbal approach makes it easier to reach an international audience and to exchange projects.



TITLE AND DESCRIPTION

Title: Youth Election Nightwatch Webcast , **Target group:** secondary education, **Producer:** Rudbeck High School, Sollentuna, Sweden, **Length:** 4.35 min (summary)

SUMMARY

A video documentation about the election night party of Rudbeck High School which was organised at the end of the election campaign. The video includes short interviews with young people (first time voters) about their views on how politicians got their message across to young voters.

TRANSFERABILITY

The transfer potential of this video is not only about the election party itself but about the general approach and how Rudbeck High School has been active in supporting young people to engage with the national elections.



TITLE AND DESCRIPTION

Title: Creativity and innovation for active citizenship
Target group: young people (informal education)
Producer: beyondbarriers.org **Length:** 5.28 min (first part)

SUMMARY

A documentation of a training camp bringing together young people from the EU and south eastern Europe organised in Albania. Using multimedia as a practical tool to include the idea of citizenship in the project was one of the main elements of the programme as well.

TRANSFERABILITY

Video production is used here in a different context: as a documentation of active citizenship activities but also as a means of bringing people from different backgrounds together. This could be a useful approach in civic education and cultural studies but also any school / educational exchange project.

4. INTERCULTURAL COMMUNICATION

INTRODUCTION

The third of our main themes is that of intercultural communication. Intercultural communication is a much discussed and publicised concept and for that reason we feel it is necessary to clarify the ways in which we in the viducate project interpret its meanings. The enormous changes made possible in the field of communication by the use of digitalised message making is the context in which we work. Digital media works across boundaries and can bring together individuals and groups in ways which were almost inconceivable just two or three decades ago. The types of communication which are thus facilitated, from 'Skyping' to video conferencing to the production of a whole range of video formats – all these developments are potentially exciting and educationally enriching. In the context of the present theme, the digital media make it possible to communicate across and between cultures.

The analytical and critical dimensions of the viducate project encourage us to question just what is meant by 'intercultural'. We must also, on occasion, question what is meant by the word 'communication.' These questions are fundamental and often overlooked in the general excitement of producing digital media messages. In this brief introduction we will summarise some of the key arguments from which we work:

- The term culture is itself something which requires investigation as part of the learning and teaching process. Definitions of the term abound. The most persuasive for our purposes is probably that of the writer Raymond Williams who spoke of culture as 'a whole way of life'.
- It is important for us not to confuse culture with nationalism. Too often this is done in educational work, where the (alleged) characteristics of a nation are linked to the unhelpful suggestion that 'all X's are Y'. Stereotypes abound in relation to concepts of culture. We do not reject all stereotypes out of hand. What we argue is that, through productive work, it is possible to question notions of culture and popular ideas about cultural characteristics.
- We also argue that cultures in the plural often exist in the same country or region, so intercultural communication may or may not involve international contact. In practice, of course, we seek a combination of both in our work.
- Our goal is to develop understanding, tolerance and sensitivity to the lives of those we might now think of as 'others'. This must be done, however, in the context of a parallel development of critical and analytical understanding of multiple viewpoints and multiple ways of life.

The viducate project is committed to the establishment of networks, and the concept of intercultural communication is most valuable as a focal point for establishing and strengthening our networks. This type of contact works at several levels of the project. The first is with the straightforward interchange and sharing of digital information. The second is the establishment of a growing and flexible data bank of video work and projects which are accompanied by written commentary. The third is an engagement with the kinds of video work that might be productive and appropriate in specific intercultural contexts, and which can also be of interest to those who were not intended as the original audience. This is well illustrated by the video project entitled by the project 'Where do I come from?' produced at Kelmscott School in London.

The key aims of the 'intercultural understanding' theme are:

- To sensitise students/producers to an awareness of their own and other cultures.
- To encourage the sharing of experience and analysis in relation to intercultural awareness.

- To engage, where relevant, in constructive critical engagement with aspects of one's own and others' cultures.
- To make use of digital video in part or in total to address the above aims.

The criteria for assessment of work produced with an emphasis on this theme will be broadly similar to those for the other two themes, but with the emphasis on the intercultural effectiveness of the work.

HOW THE IDEA HAS DEVELOPED SO FAR

Dealing with intercultural communication has been part of every aspect of our European video work for more than ten years now. As soon as partners from different countries start to work with and exchange videos they are directly confronted with 'interculturality'. Video production is a helpful intercultural tool – it helps with the re-presentation of different groups and at the same time it helps one to reflect on one's own background and the way one is or is not represented in the media. The combination of language learning and video production can also be a helpful resource to explore messages, symbols and words between cultures. A first major focus of the theme was the Malmö 2011 workshop "When I Was Sixteen". Dan Ferguson devised a personal outline allowing adults to looking back at their past. The productions were done in teams of two from two different cultures offering a host of discussions and comparisons. The theme is documented on the viducate web with the original task sheet, further examples and the workshop documentation where Dan Ferguson talks about some of the main ideas of the task.

SELECTED EXAMPLES

The selected examples follow the previous introduction. They offer a cross-section of subjects investigated, they offer insight into different cultural backgrounds, locations and times and shed light into stereotyped classifications. We have, as with the other themes, included examples from different educational sectors.

KEY EXAMPLE FOR THE INTERCULTURAL THEME

The key example has been produced by a primary school in Cyprus. Picking up on the stop-motion ideas from the creativity theme the school has created a powerful contribution to the Global Education Week 2010. The video was produced in the art lesson.



TITLE AND DESCRIPTION

Title: Pigeon flying, **Target group:** primary education, lower secondary education, **Producer:** Dimotiko Scholeio Aradippou 4, Cyprus, **Length:** 2.35 min

SUMMARY

The video was made for the participation in the Global Education Week 2010 which is organised by the North-South Centre of the Council of Europe. The annual theme for was «Peace and Non Violence for the Children of the World».

TRANSFERABILITY

Pigeon flying approaches intercultural communication from a different point of view: attempting to bring cultures together, fighting against tension between cultures. This idea can be followed up in different formats within different educational sectors.

KEY TRANSVERSAL EXAMPLE FOR ALL THEMES WITH FOCUS ON INTERCULTURAL COMMUNICATION

“Where do I come from” is the key example showing how the three viducate themes (creativity, active citizenship and intercultural communication) overlap. In terms of intercultural communication the example makes a worthwhile effort to shed some light onto one of the main migrant groups of multicultural Britain.



TITLE AND DESCRIPTION

Title: Where do I come from, **Target group:** secondary / vocational, Focus: history / active citizenship

Producer: Kelmscott School, London, United Kingdom

Length: 6.14 min

SUMMARY

“Where do I come from” is a creative exploration by a group of students from Kelmscott School who look into the background of their families considering their migration from the Caribbean to the UK. Original footage, interviews with grandparents and presentations by the producers all make a unique production.

TRANSFERABILITY

In terms of intercultural communication the focus on one migrant background can be extended to other migrant groups but also other cultural backgrounds based on different regional, nation or international groups.

MAIN BEST PRACTICE EXAMPLES

The three examples present three different approaches to video making: documentation, personal story and animation. These are, as with all examples presented in this publication, not final and exclusive best practise examples, but rather work in progress. More examples can be found in the video gallery.



TITLE AND DESCRIPTION

Title: Dialogue in the classroom - a training in tolerance

Target group: secondary education, **Producer:** Hungarofest Nonprofit Kft. Kulturpont Iroda / Zsuzsanna Kozák

Length: 90 min

SUMMARY

The video documents a tolerance training session with secondary school students from different migrant backgrounds. Four chapters (22 min each) show four approaches to the topic of intercultural dialogue (Communication, Stereotypes / Minorities, Migration, Interfaith dialogue). The trailer is edited by the students themselves.

TRANSFERABILITY

This approach could also be done within primary education or informal education such as after school or youth work. It can be used both in teacher trainings as a presentation of different teaching methods and in the classroom to inspire debates.



TITLE AND DESCRIPTION

Title: When I Was Sixteen, **Target group:** adult education
Producer: viducate Malmö workshop 2010, **Length:** 2.06 min

SUMMARY

One example of the outcomes of the viducate Malmö 2011 workshop – giving space to explore one's own cultural background as a teenager. The outcome follows the task description when can be found on the viducate web.

TRANSFERABILITY

The task outline already offers ideas of how to transfer the ideas to younger audiences: "When I was in my last year of primary school" (for secondary) or "I am looking forward to ..." (for primary).



TITLE AND DESCRIPTION

Title: The languages of art and intercultural dialogue
Target group: university / adult education
Producer: Raquel Leiva, Spain
Length: 1.34 min

SUMMARY

A collection of three short animated and visual stories from Raquel Leiva exploring the idea of presenting yourself –looks, background and identity.

TRANSFERABILITY

Another example of stop-motion – this time linked with issues of identity. Ideal examples for art lessons or out of school activities. More basic ideas can be done in primary school.

MEDIA EDUCATION AND TEACHERS TRAINING

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No education proposal would be complete without a clear and explicit reference to teacher training. We have seen how the social changes resulting from technological developments have led many authors and education experts to address the need for new models and new educational paradigms for the XXI century society. The need for formal education to respond to the new challenges posed by the information society has led to many research projects and some educational reforms in different countries.

The social changes that also involve changes in education do so in two ways: - educational changes as a “direct result” of social changes, and - educational innovation as a “necessary improvement” to face social changes in society. In the first case changes in education are given to us by social evolution and form part of the many changes we adapt to in diverse areas. The changes that we propose as planned innovation and necessary improvement, however, start from reflection and educational research, and try to ensure that formal education remains suitable as an adequate preparation for life in a changing society.

From a somewhat deterministic position, changes in education and in teacher's role and functions are not considered something to be done to improve the quality of life and society in general, but as something that inevitably occurs as part of a changing society, as a continuous process of adaptation. “Adapt or die” is the slogan of those who take a model of reproductive education as their main reference and accept educational changes as an inevitable consequence of the times, but not as a necessary and intentional action to improve lifelong education in a changing world.

Technological change and the advance of digital technology lead to changes in many aspects of our society, and education is certainly one of those aspects. Education also inevitably changes as a direct result of the change in information processing. UNESCO, in the global report on education published more than 20 years ago and entitled *Teachers and teaching in a changing world*, described the profound impact of ICT on the way teachers and learners gain access to knowledge, and, therefore, in the teaching-learning processes, too: “Although much more needs to be learned about the educational potential of the new technologies, it is clear that they are likely to have a bigger impact on the formal education system than most earlier technologies that have been applied to education. (...) The impact is likely to be two-fold: on the nature and type of learning materials available to students, and on educational methods” (UNESCO, 1998: 90).

As a direct consequence of this impact of ICT, authors who address the issue of teacher training generally talk about significant changes in the roles of the teacher, who would now act more as a facilitator of learning than as a provider of information.

Teacher training on ICT and media, as in the case of any other profession, is largely a result of the social and technological changes experienced in recent decades, but it is clear that in the case of teachers, there are other more important motivations. Among those most close to their educational work, we might note, first, the incorporation of ICT and new media as teaching resources, and, secondly, the need to incorporate digital Media Education and to develop competence in formal education.

The need for a permanent teacher training is not only a direct consequence of technological development, but also, and above all, is a “necessary improvement” to enable education to turn technological development into social progress. The need to improve and humanise the digital society entails changes in education and, therefore, the adequate training of teachers. These changes, as we noted earlier in this chapter, must be seen as a “necessary improvement”. Teachers training should not have as its main objective to follow the trail of technological progress, but to enable teachers and educators to make that technological progress in social progress, progress that will lead us towards a more just global society.

If changes in education and teaching are seen by teachers merely as a logical consequence of technological change, it would be technological trends that determine educational reforms and not vice versa. We however desire that educational aims determine the use and integration of technology in education. In the UNESCO study “The information technology and communication in teacher education” we are warned to this effect: “the teacher education institutions may either assume a leadership role in transforming education, or left behind in the path of relentless technological change (UNESCO, 2004: 15). Education and teaching are already undergoing an inevitable transformation. We cannot decide whether ICT will be present or not in the XXI century classrooms. As teachers and educators we can only decide how, in which way, we will integrate our educational media, whether following technological discourse, or based on the educational principles and objectives which should inspire our work.

One of the great dangers that education must avoid is the passive acceptance of technological determinism: to assume the inevitability of the dominant technological discourse and accept any form of media imposition in the classroom.

Teacher training on ICT and media should enable teachers to integrate ICT in curriculum development. This needs to be done in accordance with educational objectives rather than to serve the commercial interests of technology companies. Teacher training institutions “must also take the initiative to determine how best to use new technologies in the context of cultural and economic conditions and educational needs of their country” (UNESCO, 2004: 15).

1.- APPROACHES AND KEY ASPECTS OF TEACHER TRAINING ON ICT AND MEDIA

When referring in previous chapters to media presence in educational institutions we distinguished two basic ways: as resources to facilitate teaching and learning, and as subject matter. This false dichotomy has been transferred to teachers training programmes, and, while we advocate here for integration of both aspects, there are many cases in which education systems address teacher training on ICT entirely separately from media education.

In these cases, when it comes to training in new technologies, whether for students or for teachers, there are two priorities: - access to technologies and - skills to use them. This approach corresponds to a technocratic conception of teacher education and teaching in general. According to Zeichner (1983) a metaphor of 'production' is laid, a vision of teaching as an "applied science" and a vision of the teacher as primarily an "executor" of the laws and principles of effective learning. This technocratic conception, criticised by Zeichner and many others almost three decades ago, has been imposing itself as a dominant idea in a neoliberal capitalist society where students are considered "customers" and where educational returns are analysed and measured with market criteria. We do not intend to downplay the technological dimension of teacher training in ICT. The skills to handle the new equipment are obviously needed. That is why this technological dimension is included in all classifications of objectives and content of teacher training in ICT.

Most of the authors and educational authorities make very clear that another didactic or educational dimension has to be added to the technical dimension of teacher training. Although not all of them seem equally convinced, there is a general belief that teaching centres cannot be turned into computer schools. However, among teachers there is also a fairly widespread belief that what is really needed is access to equipment and "computer courses" to learn how to use them. Many of these teachers believe that the potential advantages and drawbacks of ICT in teaching is something they could simply guess once they can use a video or computer. They demand more technological training and less pedagogy.

Needless to say that our proposal for teacher training goes beyond providing access to ICT and training teachers to operate devices and use digital programmes. This would be only one part of teacher training in new multimedia technologies. In fact, we believe that these technical skills to use a computer can be acquired most easily individually and outside of educational environments. In education and in teacher training more attention should be paid to critical-reflective content than to the instrumental and technological contents. Teachers need to learn:

- How ICT are and should be in the classroom: Their role and potential in learning (and in education).
- How ICT are and should be in society, by and large: Their role and potential in education (and in learning).

Many authors give us rankings of the dimensions, aspects or essential content of teacher training in ICT, ranging from purely instrumental to the more thoughtful considerations on the Information Society in which we live. In the past (Gutiérrez, 1998) we have identified three important dimensions of teacher training in ICT. We continue to maintain that teachers need to acquire:

- a) Knowledge and skills on the potential of ICTs as tools, teaching resources used in classrooms, distance education systems and non-formal education, i.e "teaching potential" of ICT.
- b) Knowledge of the "hidden curriculum", the implications and consequences of ICT, both during intentional learning, formal education itself, and, above all, in informal education provided by mass media. We mean the "educational potential" of ICT.

- c) Knowledge of contexts: the school context where media are used as teaching and learning resources, and society in general, outside educational institutions, where media are not only sources of information and entertainment, but also educational agents.

If we do not limit teacher training on media to technological and educational dimensions, we will inevitably have to refer to the study of the social importance of media and its educational influence, to the usual “media education” contents. In this line, as already noted, the European Parliament recommends that media education modules be incorporated into teacher training for all school levels. In next section we propose an approach to teacher training in media that meets together the dimensions of teacher, educator and citizen of his/her time.

2.- DIMENSIONS OF TEACHER TRAINING IN ICT AND MEDIA. A COMPREHENSIVE APPROACH.

One of the most basic and most popular classifications of teacher training content is to distinguish between *scientific training and pedagogical training*. That is, teachers need to know very well what they teach and how they can teach it. This pattern, typical of the transmission model predominant for a long time in formal education, seems to imply that the history teacher, for example, has to know about history, but not necessarily about how to write without spelling mistakes. The lack of writing skills, and even misspellings of some teachers, are a clear result of the reductionism of this approach.

In defence of such a popular scheme we could point out that its proponents assume that such basic skills as reading and writing are to be taken for granted in persons who enter university education and, of course in graduates, too. Therefore, basic literacy skills should not be part of their training as teachers. In other words: literacy has no place either in initial teacher training or in the training of in-service teachers.

Those who consider literacy to be an educational stage *prior* to professional training seem to forget that, in considering literacy as merely an initial stage of training, it must be a very limited conception of “literacy”: literacy would be limited only to reading and writing text (verbal code). Besides, the idea of not considering any kind of literacy beyond the first years of basic education means to assume that in those first years the education system fulfils its objectives effectively.

If literacy were reduced to learning to read and write a language, the skills and competences acquired in the early years of schooling would be valid for life, because languages do not change fast enough to make the content learned obsolete. However, being literate today, as we have stated, goes beyond the printed text and verbal language. Nor can we ensure that the education system fulfils its functions and that all those who have gone through compulsory schooling are literate. Even limiting the concept of literacy to verbal literacy, we find teachers who, having completed all the formative stages and passed all the filters of formal education, still make serious spelling and expression mistakes.

In fact misspelling and the inability to structure sentences have increased markedly in recent years in university classrooms. In the case of teacher training colleges, spelling mistakes are already considered a serious problem that is on the increase and, therefore, needs to be addressed soon. The solution is not easy if we do not begin by recognising the failure of the formal educational system, something which very few would like to openly admit.

It is not easy, nor perhaps necessary, to blame anybody or anything in particular for this failure and for these increasingly widespread deficiencies in written expression. But amongst the possible causes of the degeneration of writing, many have cited the use of media such as computers and mobile telephones. Spell-checkers on word processors and simplification of SMS texts have resulted in disregard for spelling. This shows just another reason to reinforce the need for a global and multiple literacy that includes various and different ways of communicating, new texts in their contexts, and so on.

This literacy (global, digital, media, multimodal literacy) that we must provide to new members of our society from childhood has its counterpart in adults of different generations. Understood as “re-literacy” or updating, adult training in these basic competences will always be compensatory and, therefore, the background of each person will have to be taken into account. In the following sections we will refer specifically to “re-literacy” as part of basic teacher training and as one of the key aspects both of initial and continuing training of teachers of any level.

We can therefore distinguish three dimensions in teacher training in media:
a) - Training of the teacher as a person and citizen of the XXI century, which is lifelong learning. At the present time, in the Information Society, this basic training would be equivalent to “media literacy”. It would be some sort of “compensatory re-literacy” which varies according to the times and the educational needs.

Video as a teaching resource and as a tool to improve the teaching of curriculum content is almost always in the hands of the teacher and tends to be the first step to integrating this medium into curriculum development at learning centres. As we said before about the curriculum integration of ICT and media, studying and analysing the world of video, television, social networks, Internet, etc. is also necessary. In media education, while the instrumental use of video to facilitate learning is taken into account, the medium itself as a field of study is also of particular interest.

Tornero et al. (2007: 10) states that “Digital literacy or information literacy stems from computer and digital media, which brought about the necessity to learn new skills. This is a very recent concept, and is often used synonymously to refer to the technical skills required for modern digital tools”. According to these authors, Media Literacy is the umbrella term that describes the skills and competences required to develop with autonomy and awareness in the new communicative environment - digital, global and multimedia – of the information society. Media literacy is considered the result of the process of media education. (...) This media literacy includes the command of previous forms of literacy: reading and writing (from understanding to creative skills), audiovisual, digital and the new skills required in a climate of media convergence. Media education and media literacy as part of teacher training in our viducate project transcend mere training on tools, training the person as an ICT “user”.

b) - Training of the person as a teacher. Professional didactic and pedagogical training. It can be achieved through the study of educational technology and its possible uses in teaching and learning.

New media, including content and methods for presenting them, unmistakably contribute to the informal education of our students outside the classroom. In addition to considering new media (television, video games, Internet, etc.) as educational agents and keeping their influence in mind, educational institutions

incorporate these media into curriculum development - including analysis of their importance in society, how they function, and the repercussions they may have in our lives. In the study of video and ICT, as in the study of any other subject such as history or languages, new media are also used as educational tools to enhance learning, as we saw in previous chapters. It is teachers training on this aspect that we will discuss in this dimension.

Teachers need to know how video and other ICT, in their role as educational tools, must fulfil three basic functions we referred to in chapter 1: represent and present both real and virtual worlds; facilitate teaching, and enhance student learning.

These functions are mutually inseparable and relate, respectively, to the three principle elements of the teaching-learning process: content, teachers, and students.

As arguments in favour of using a new device in the classroom, be it video, computer, Interactive Digital Blackboard (IDB) or any other technology, we often hear only of its technical characteristics, or we are presented with market criteria such as price and availability. On other occasions, and due to the prevailing educational models, transmission and reproduction, the educational potential of a medium is measured in relation to how useful it can be to the teacher in the presentation and use of content. Nevertheless, the primary function of educational tools is to help the student learn, and the role of both content and the teacher should be to improve student learning.

c) - Training of the teacher as educator, making them aware of how media also educate, transform society and affect their life and those of their students. This would require a proper media education and communication studies.

As said above, in education, education takes precedence over teaching. The goal is not merely the acquisition of concepts and procedures, but also of attitudes and values that will be useful throughout life. By now it should be clear that we do not focus on technology, but on education in its broader sense.

In our opinion, neither the curricular integration of new media nor the corresponding teacher training can be reduced to providing access to ICT and to training teachers to operate devices and use digital programmes. However, in some cases of "digital re-literacy" of in-service teachers, devoting more time and effort to the instrumental contents may be justified by their lack of knowledge in this technical area, but maintaining awareness that what really matters is the reflective contents.

If any teacher, not just those in the early years of compulsory education, is an educator, he or she should be trained as such in the social and educational implications of new media. Teacher training on the educational potential of ICT should also consider it as a social phenomenon that takes place outside the classroom, and not only as a classroom resource. Training should qualify teachers professionally and should also provide educators with the relevant role that they deserve in social development. Teacher training in ICT, according to the model proposed here, should be carried out in an integrated manner teaching these professions in the three dimensions of persons, teachers and educators

The consideration of the media as an educational agent links perfectly with the didactic training of teachers, as the optimisation of ICT as a learning resource

involves not only taking into account their potential in teaching-learning situations in the classroom, but also their effect in the informal education of children outside of school. The possible patterns of information processing with ICT developed by students in their leisure activities outside the school are transferred to their use of media in formal education.

ICT as sources of information, as teaching agents, can play an important role in student learning. First, the content of television, Internet and other media may act as previous concepts and provide a reference framework for the construction of knowledge by the child. Secondly, the use of these media develops in the user habits and ways of processing information which can later be applied in school learning activities. ICT becomes an instance of learning, the main source of information for students, even ahead of the traditional school.

If the role that media can play in teaching within and outside the school (training of the person as a teacher) is important, it is no less their role in education, their role as educational agents, as shapers of opinions and attitudes (training of the teacher as educator). Teacher training in media and ICT deals also with the role of new media technologies mostly in informal education, in the shaping of opinions and wills; their role in the way that media appeal not so much to the reason as the heart of the users. The training of teachers as educators will include the critical analysis of media mechanisms to create sensations and experiences.

The examples given by Hottmann in part III show us this global and integrative approach of teacher training in ICT and media. They are based on extensive experience with European teacher training courses in video education over the last decade, which has a great impact and potential on the professional development of teachers. For Hottmann video education and teacher training cannot be considered isolated activities, "but involves a mix of different learning methods - communication competence, team work, intercultural learning and evaluation. Our aim is also to integrate it across the curriculum and use it as a contribution to transform education into media education".

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PART II

**EUROPEAN
PERSPECTIVES
ON VIDEO
EDUCATION**

THE POINT OF VIEW DETERMINES THE PERSPECTIVE - MEDIA EDUCATION AND ACTIVE CITIZENSHIP IN AUSTRIA

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Conservatives, which is to say those who advocated the discipline-oriented societies of the eighteenth and nineteenth centuries and who also had equally strong doubts about the orientation of control societies on innovation, may consider the interest in media in schools to be an inadmissible outgrowth of the much maligned “fun society”. It would make sense to take pleasure in learning, to have fun with critical thinking. However school is – generally speaking – a hierarchical organisation in which the self-affirmation of stakeholders is not taken into account. The opposite of self-affirmation would be self-negation, paying tribute to the hierarchy, expiating one’s sins, following the letter of the law (not the spirit), conforming, and so on.

We are in the centre of Austria and happily there has always been resistance, both from pupils and from educationalists. Possibly more resistance comes from those with least power, the pupils. But things are complicated, obscure and difficult, and, as is normal in democracies, there are many people who have something of consequence to say. But the silent majority lives up to its name and conforms. So it is not surprising that the media concentration in this country is almost without parallel in Western democracies. In this context public sector television is almost not worth mentioning. In addition, the two biggest parties in the coalition government have been stalking each other for decades – especially in relation to educational policies. The predictable result is reminiscent of an unpleasant prisoner dilemma and thus reveals the paralysis of the starting point: the point of view determines the perspective – media in schools.

FREEDOM OF OPINION AND CITIZENS’ MEDIA

The majority is silent and conforms, as we have already said. The opposite of that would be a grass roots movement. In the 1970s, electronic recording devices for image and sound became more compact and cheaper with each succeeding generation and thus available to artists, activists, and civil society movements as a medium for change. The much-quoted saying, “a picture says more than a thousand words”, accompanied countless demonstrations and civil society events in the 1970s and 1980s. This new form of audiovisual public became an integral part of basic democratic movements protected by these image and sound recordings and the retention of complete control of content and subject matter of the media product. They also had an economic independence that was free from state intervention. However, distribution was very limited because

it was analogue and mass media channels of distribution generally remained closed to this form of journalism. The possibilities of recording on magnetic tape were very quickly appreciated so that in Austria contemporary witnesses of the Holocaust or of resistance to the Nazi regime were interviewed in great detail. Thus video, in the form of documentaries, found its way into history and with it, its way into the schools.

With the advent of smartphones, YouTube, Facebook, Twitter & Co., active citizenship is literally now in our own hands. In the shadow of traditional mass media, widely scattered publics are attempting to achieve further democratisation by using network technology. We are only at the very start of acquiring technical, aesthetic, legal, and communication skills, of using writing, images, sound, and code to communicate, and of expanding the traditional basic three R's – reading, writing, and arithmetic. Media literacy, however, also means being able to recognise and track down relevant and reliable traces in the sea of data: “interesting if it's true?”⁵

The public which is mediated by media has become increasingly democratised over the last few years. Nowadays the most recent texts and audiovisual breaking news usually reaches us by smartphone from eye witnesses or via social platforms such as Twitter or Facebook. Revolts, revolutionary movements and also democratic civil society movements are organised with the aid of social media and their media presence is self-managed. For example, “moving images” – in both senses of the word – from the Twitter revolution in Iran (showing murders being openly committed on the street) provoked worldwide outrage and solidarity. The overthrow of Tunisian President Ben Ali in January of 2011 was also accelerated by a blogger. He uploaded videos of the president's wife shopping and generated additional indignation among the oppressed citizens. Examples are numerous and they are always accompanied in the Net by worldwide participation which documents and comments on them. For those of us who are media observers (formerly media consumers), it is often difficult to distinguish between reliable and verified information and (intentional) disinformation. Sock puppets and trolls create distortions as do astroturfing and other similar practices. Usually the news situation clarifies over time, an evolutionary process involving the “wisdom of the many”. Thus questioning and critical thought become constant companions to our digital reading and part of our active use of media.

As citizens we are also involved in journalism, supplementing professional journalism (serving the public) in its diversity of opinion and commenting on current political events in forums. Many professional media enterprises integrate so-called *reader networks* with a request for comments and tips. CNN iReport goes one step further and integrates the users – formerly known as audience – by offering the opportunity to post their own contributions – “Your voice, together with other iReporters, helps shape how and what CNN covers every day”. User contributions are neither “fact-checked, screened or edited before they are posted”. In addition to netiquette, the rules for social communication in the internet, it is becoming increasingly important to understand the tried and tested basic rule of journalism and also to comply with them in active media use: be fair.

5 Dan Gillmore: <http://mediactive.com>

FUNDAMENTAL RULES FOR PARTICIPATING IN A DEMOCRATISED MEDIA PUBLIC

- Information, documents, images and sounds will only be published when the sources are known and the rights connected with publishing have been settled.
- Refrain from unsubstantiated assertions, allegations, and libels.
- The right to information, free speech, and the expression of criticism is a fundamental human right.

LEARNING BY DOING

The much respected American media studies expert, Henry Jenkins, formulated the task for present-day schools and teachers like this: "All learners need to acquire a basic understanding of the processes of media change, an understanding which in turn requires a fuller grasp of the history of previous moments of media in transition.

All learners need to acquire a core understanding of the institutions and practices shaping the production and circulation of media from the Broadcast networks to the social networks, from Madison Avenue to Silicon Valley". (Source: <http://www.manifestoformediaeducation.co.uk/2011/01/henryjenkins/>).

Though we are still miles away from it we are continuously getting closer to understanding media education in this light. In Austria media education is integrated into schools as a pedagogical principle. Over the last decade a considerable number of school media projects – in the main video and radio projects – have been undertaken with expert support for the *media literacy awards [mla]* which is organised by the Federal Ministry of Education. In international comparison, the quality (aesthetics, technology, storytelling, relevance) of the contributions has consistently proved to be very high.

There is a highly developed website - mediamanual.at - which accompanies the mla as a guide and compendium, contains numerous best practice examples and is not solely aimed at teachers, pupils, and students.

An international media festival is organised every year in autumn at which the media literacy awards are given out. In addition, there are regular expert meetings of and with educationalists who are concerned with the implementation of practical media education in schools.

Alongside these impulses there are a whole series of additional support models from Austrian institutions for teaching. Some of these models are more orientated towards prevention and protection while others focus on art and cultural education. A general orientation towards empowerment is a particularly positive characteristic of media education in Austria. Approaches

based on principles of *Bewahrpädagogik*⁶ have almost no advocates here in Austria. Generally speaking practical use of media is regarded as the high road to media competence. There is also broad agreement that parental support of media use and the socio-economic status of the family also play important roles. Which brings us back to the basic political-ideological problem mentioned at the beginning. The majority of experts criticise early segregation in education. Future education choices (secondary or gymnasium (grammar) school) are made very early, at the age of ten. This has a negative effect in as much as children from social classes in which education is felt to be less important have a reduced chance of completing courses of higher education.

The areas where work is still needed in the education sector are obvious and in this context media education is only one aspect of school development. We have observed that after an initial period organisations often develop the proclivity to spin on their own structure and thus become less interested in producing concrete solutions to problems. In this phase a kind of destructive self-absorption becomes the main reason for social action. Error-oriented teaching and learning, strictly maintained hierarchies, mistrust, and the desire for smooth assimilation all stand in glaring contrast to demands for more creativity, a spirit of exploration, and a lived freedom of speech. More active media work in schools, based on proven journalistic principles, would be desirable but seems rather utopian in the light of prevailing ideologies as to how schools are supposed to function. A functioning democracy and the market-led division of goods need media that communicate grievances and institutional and individual failures with fairness. For schools, and the educational area in general, we would also like to see a lively, critical, and fair public arena for pupils and teachers. This is not a question of media technology but an issue about democratically anchoring a culture of learning.

We would like to present one example here. “Six pupils from the seventh year at the Diefenbachgasse school in Vienna got together to investigate who their teachers were”, as it says in the short description. Commonplace school scenes and interviews were depicted with “a dash of comedy”. Teachers explain why they chose their profession, and reveal their tricks and secrets. One young teacher finds the “most tiring classes exciting”. The German teacher reveals a previously unknown side to his character, singing: “People fight all the time / about what it is to be lucky / one person says the other’s stupid / in the end no-one knows anything...”

The short film provides information about the climate and the cooperation between teachers and pupils in this school; it shows that teachers are just people who value being in the middle of their pupils’ lives instead of being simply present. The film can be seen on our website: <http://www2.mediamanual.at/tv/detail/mittendrin.php>

6 The term is used to refer to a set of conservative values which takes the view that pupils have to be ‘protected’ from outside (media) influences rather than providing them with a set of skills with which to mediate the encounter. (Trans.)

The film was produced as part of the *media literacy awards [mla]* – one of over 460 entries for the 2010 competition. Participation is closely tailored to the Austrian Basic Directive on Media Education. The *media literacy award [mla]* is intended to “enable learning” in a free culture in which both educationalists and pupils are ascribed participative roles within a free and democratic society.

In a long-term study which has been collecting data since 2001 significant positive effects for the culture of learning could be confirmed.⁷ All of the factors considered in this study encourage the pupils’ self-affirmation and it was expected that positive effects would be noted especially in connection with children with learning difficulties, as has been indicated by a large-scale study on “self-affirmation”.⁸

A further study concerning the *media literacy award [mla]* examined the extent to which participation in the competition affected the teaching practices of the teachers involved. According to this participation - the integration of media practice into the classroom situation - brought about positive effects (learning by doing) in practical teaching and a heightened understanding of the importance of *media literacy* for the individual’s teaching. Theoretical knowledge about media literacy was also investigated, along with the self-assessment of one’s own *media literacy*, the importance of the competition for the on-going concern with the subject, and the respondent’s personal opinion about media of this nature.⁹

In conclusion, being integrated into the transversal European network “viducate” has made it possible to gather additional and valuable experience that will change our work in one way or another. From the first private cameras for personal use in the 1930s through Abraham Zapruder’s amateur film shots of the Kennedy assassination to the YouTube videos of today, images have always made a significant contribution to our understanding of our lived realities. Indeed, they are a significant element in constituting that reality. There can be no argument for sensible use of media that is more convincing.

7 Holubek, Renate: Der MEDIA LITERACY AWARD [mla]. Eine kritische Analyse medienpädagogischer Praxis. Master’s Thesis, Danube University, Krems. Vienna 2008

8 Martin Spitzer: Ja, ich kann! Selbstbild, Selbstbejahung und nachhaltige Leistungsfähigkeit: http://www.monheim.de/moki/ja_ich_kann.pdf (2011-02-04)

9 Tschautscher, Magdalena (2010): Media literacy in schulischen Medienprojekten. Thesis, University of Vienna, Faculty of Philosophy and Education Studies.

VIDEO ART PRACTICES IN THE NEW CYPRUS VISUAL ARTS CURRICULUM

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Experience is a phenomenon that occurs naturally and is embedded in the character of human beings. Dewey stated early in his classic work *Art as Experience* (1934) that, “Experience occurs continuously, because the interaction of live creature and environing conditions is involved in the very process of living” (p.42). Children build a bank of experiences through everyday living; through sensory actions and interactions, occurrences, events, situations, things, generated feelings. New experiences are built anywhere and anytime, in and out of the school environment, and in a sense, they constitute part of children’s existence, for the reason that what individuals carry as experiences determine and contribute to their future actions and way of living.

Years later, in his *Pedagogy of Freedom*, Paulo Freire (1998) prompted educators to take advantage of learners’ experience of life and establish an “intimate” connection between curriculum knowledge and “knowledge that is the fruit of the lived experience” (p.36). Indeed the learners’ engagement with their very own experiences leads to meaningful learning, as well as to their involvement with current social and cultural issues. Experience, for Freire, is characterized by human curiosity, an integral part of the phenomenon of being alive and the essential element for creativity. A further stage of curiosity is critical thinking, a process with transformative potentials for learners. Duncum (2008, 2010) sets up the scenery for associating critical thinking and the immediate environment by acknowledging the prospectives of learners’ awareness of and critical inquiry into the surrounding world as a way of enabling their further agency and action.

The new Cyprus Visual Arts Curriculum, as part of the Curriculum for the Pre-primary, Primary and Secondary Education (2010), focuses on and begins with learners’ interests and experiences in real authentic contexts (Lave & Wenger, 1991; Trimis & Savva, 2009), paying attention to learners’ concerns and creating the appropriate environment and processes that can lead to social and cultural change. It aims to promote learners’ visual expression, its connection with the environment, and the approach of art locally and globally. Progressively the experiences, knowledge, competencies and attitudes are reinforced, aiming towards the development of critical thinkers, viewers, and creative individuals who actively contribute to sustainability of life (p. 362). The Visual Arts Curriculum concentrates on the advancement of learners’ skills and behaviours that are essential for the contemporary democratic citizens of the 21st century. Through planning and implementation of strategies and activities based on *viewing/observation* and *production/creation*, learners can actively be engaged in decision-making procedures and actions as part of their everyday life, portraying values and issues of social, cultural and political interest, and developing a wide field of competencies.

Issues of active citizenship that may be of interest and can meaningfully engage Cypriot and other students living in Cyprus include identity, cultural traditions, heritage, family, gender, religion, democracy, interculturalism, immigration, peace, human rights, Turkish invasion and occupation, environment, pollution, technology, economical growth, media, consumerism and many more. Such social, cultural and political issues that constitute parts of learners' everyday experiences can be realized by introducing local and global contemporary art into the visual arts classroom, and by focusing on creative thinking, concepts and procedures that support its production. Gude (2004) prompted art educators to "... study the art of our times" (p.8) and provide learners with opportunities for meaningful self-expression in which they evolve into self-creating beings by viewing contemporary artists' journeys into explorations of problems and issues inherent in their own cultural and political settings (p.12). Viewing contemporary art has a deep meaning. It means *examining, investigating, researching, comprehending* the actions, ideas and reflections behind the art-making in order to identify and comprehend current issues and problems. Mayer (2008) goes on to talk about the desirable outcome which is to "fashion instructional activities that have the students examining, reflecting, questioning, and responding to the important issues of their world by engaging with the concepts and inquiry that spurred the artists' thinking and art-making... The goal in basing curriculum in contemporary art is to engage students with current culture..." (p.79) and not to simply copy or re-create the form of the artists' work.

Video art is a contemporary art form that deals with everyday issues, problems, dilemmas, wishes, and focuses mainly on human existence and experience. Video as a medium in artists' hands has the ability to connect identity, experiences and knowledge through the arrangement and management of images, text and sound into a work of art. As a technology tool it has the capacity to capture learners' interest and connect school life with everyday world, since video is already a significant part of their life in many forms (e.g. through television, internet, video games, mobile phones). It has the educational potential to reach learners closely, as Hansen (2004) stated the paradox that "technology allows for a closer relationship to ourselves" (p. 589).

The introduction of video art into the visual arts classroom has the prospective to fully correspond to the active citizenship goals and content of the new Visual Arts Curriculum, and simultaneously become a source for exciting and inspiring new ways of art-making. Concerns of a socio-cultural nature can be approached through video art, helping learners to investigate and reconnect with issues about themselves and the world around them, and to examine the way they reflect and reach conclusions. Furthermore, incorporating video art as a contemporary medium "...into art instruction connects the curriculum to students' experience and develops their knowledge and skills as producers and consumers" (Mayer, 2008). Talking about, observing, analysing, understanding and creating video art can form practices that correspond to digital natives' interests and lead to critical interpretation of messages and images they constantly receive through media in all aspects of their lives.

The study and creation of video art leads to enrichment of the experience of perception by developing competencies (Nadaner, 2008). Learners' key competencies form an important part of the new Visual Arts Curriculum, and constitute the essentials of contemporary life. More specifically, the viewing and making of video art may contribute to the development of significant competencies such as active exploration, experimentation, data collection, choice, classification, description, grouping, simplification, correction,

abstraction, communication, cooperation, deconstruction, reconstruction, transformation, analysis, synthesis, completion, and above all, reflection and critical thinking. Through these competencies possibilities arise for the development of creative problem-solving and social/interpersonal skills.

The connection of the everyday world, contemporary art and new technologies offers limitless possibilities. Students' and artists' creativity is sparked by these possibilities and the curiosity to explore them. Freire (1998) played with the ideas of creativity and curiosity, and made a statement that could encourage any curriculum that positions the learner in the centre of its design: "There could be no creativity without the curiosity that moves us and sets us patiently impatient before a world that we did not make, to add to it something of our own making" (p. 38).

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MEDIA AND THE NEW LITERACY CURRICULUM OF CYPRUS – TOWARDS A BETTER DEMOCRACY

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In 2011, the Ministry of Education of Cyprus introduced the New Literacy Curriculum for public schools in Cyprus, with a new agenda - the emphasis shifting from the acquisition of important skills and knowledge to the development of children's Critical Literacy. It is a change of paramount importance. Underneath the change lies a new philosophy, a new way of viewing our world and its future. Examining closely the objectives of this new Curriculum, one cannot ignore the underlying message implied: "If our world is to change for the better – a change we urgently need, given the escalation of universal problems critical to our survival and well being (climate change, religious and cultural clashes, hate crimes) – then, Critical Literacy is a skill that today's children must develop". Tomorrow's societies must be able to adopt a more inclusive and open-minded way of viewing the world around them, if a positive change is to become possible. The New Literacy Curriculum is based on the understanding that no 'text' (media or printed) is neutral, all texts are products, and as such they carry an agenda and a specific message. Each text represents certain beliefs, a set of values, suggests a particular way of viewing the world while suppressing other alternative points of views. The 'author', consciously or subconsciously, serves certain interests – commercial, political, ideological – while preserving or even reinforcing certain stereotypes. Inevitably, children enter school with preconceived ideas of what is fair and right and what is not, arising from six years of experience with family and community life. The early years of playing with peers and siblings, the input from TV and videotexts, the teachings of 'authorities' (such as family and religion), begin to program the young mind in certain ways of seeing and judging the world around them, limiting the scope against other alternative points of view. Our aim, within the New Curriculum, is to decode the 'texts' and their messages, revealing the socio-political agendas behind them, as well as their mechanisms of constructing identities, values, opinions, beliefs, viewpoints and power relationships.

It is not a protective approach that focuses on negativity and fear, as some might argue. On the contrary, it is a process of empowerment. The recommendation is not to shy away from 'dangerous', mind-polluting discourses but to be equipped with the know-how for deciphering any text with insight and analytical skill, deconstructing it in a way that brings to the surface its hidden agenda and opens the conversation up to a wider perspective. We are introducing a philosophy in which every 'message' is a basis for negotiation and constructive dialogue. The invitation of multiple and alternative points of view to the discussion becomes a common and expected practice. In this context, children are encouraged to develop their analytical capacities and critical reading practices. The following questions represent a set of discursive tactics and strategies that can help children deconstruct any text (oral, printed, media).

CRITICAL ANALYSIS LEVEL:

- What is the aim of the author/creator? / Why?
- What do you think is the target group of this text?
- Why is this group targeted?
- What are the main ideologies and beliefs prevalent in the text?
- What images, sounds, words or phrases employed by the author better promote his/her ideology?
- Where does this ideology come from? Does it represent an individual viewpoint or is it prevalent among certain groups of people? Which groups? Why?
- Whose interests are served by this text and its message?
- What is the prominent view in our society about this specific topic discussed? Why do you think that is?
- What is missing from this account? What alternative viewpoints exist about the topic which the specific text does not mention? Why is there no mention of these alternative viewpoints?
- Where could we possibly find such alternative viewpoints? In our society? In another part of the world? In another culture? In another era?
- Could we alter the message of the text and its angle, making it fairer and less biased, by changing certain elements of its presentation (music, sound, words, etc.)? Who can try?

EVALUATION LEVEL:

- Does the author succeed in getting his/her message across?
- Who would find this text more attractive and effective? Who would find it less so? Who would be influenced by it more easily? Who could potentially be annoyed by it?
- What would happen if this message is repeatedly delivered in a society, as 'the normal', 'correct' way of viewing the world?
- What is your personal opinion about it?
- Is it fair?
- How could it be even more effective?
- Is this 'text' dangerous? Is it 'useful'? Why?

Recognising that we are now living in a world much different from that of previous generations, that of information and technology, we are introducing units of Literacy curriculum that deal with Media, its texts and the techniques employed by Media in delivering a message. People today are bombarded by a plethora of messages in a number of forms, means and platforms. While for decades television and radio had some kind of monopoly (aside from printed news in papers and magazines) in delivering 'world news' to every household, with the advent of computers and IT the amount of information and its target groups multiplied rapidly. An important question arises. 'Do we have the skills to correctly interpret all information and messages that reach us?' As each new platform (websites, Facebook, chat rooms, etc.) employs its own techniques in delivering a message effectively, a precise and healthy interpretation of this 'message' requires that the 'receiver' is fluent in the 'meta-language' that is used for the delivery. The aforementioned repertoire for studying a text is instantly transferable to media texts and can be applied successfully. At the same time, when it comes to media, the particular media elements that help reinforce a message (moving image, sound, colour, lighting, special effects, lens angle and focal length) must also be explained and explored.

The most obvious field for applying our analytical approach within the context of media is that of commercials. In my classroom (Year 6), for instance, in the literacy lesson we explored a whole unit on TV commercials, from the perspective of media literacy. To begin with, children chose some of their favourite commercials and analysed how these work. The 'deconstruction' process began by children trying to explain why they feel attracted to the specific TV ad, identifying those elements that seemed to appeal to them the most. Was it the 'story', the comic elements, the rhythm, the music etc.? What seems to be the target audience? Why? How is this commercial directing our attention emphasising certain things over others? What information, however important and perhaps crucial to our well being, is not included in the commercial?

Our process of deconstructing the commercials was further enhanced by the juxtaposition of media and printed text. Children's attempt to analyse the message of the commercial though the media techniques employed was aided by relevant articles (authentic press articles) that seemed to attack the producers of the commercial as well as other articles which seemed to defend them. Specifically, after examining a commercial about dairy products by a well known Greek company, we studied certain articles published in the press accusing the company regarding the unhealthy content of their products which they deliberately kept secret. The articles revealed new perspectives which opened up our discussion of the commercial to new possibilities and interpretations. The process was further 'complicated' by some new articles we discovered which defended the company and its 'safe' practices while accusing the authors of the first articles of propaganda. The new articles brought to surface the possibility that the accusations written in the press had their own hidden agenda, that they were instructed by other competing companies to harm the 'rivals' and thus better serve their own commercial interests. To help us organise all the conflicting viewpoints and agendas we resorted to creative drama. We staged a 'court' where children adopted the roles of the judge, the jury, the company representatives, customers, those who published against the company, and those who published in the company's defence.

The above process does not aim at arriving at a concrete conclusion of what is right or wrong. In fact, that would be against the core of the new philosophy. The aim is to develop available repertoires of language and media practices among children, while cultivating an analytical stance towards the messages that bombard them daily. Through our TV commercial unit children came to realise that nothing is what it seems and that for every point of view there is, at least one counter-perspective that must be examined. What's more, they came to the understanding that their newly-acquired practice of critical analysis could become extremely valuable in exploring other social, cultural or personal situations of their immediate environment that concern them on a daily basis. In fact, the New Curriculum emphasises that having such issues as the main themes of literacy learning, is a priority. Topics that arise from the immediate school environment and yet relate to bigger universal problems can become the main objects of study: peer-pressure and bullying leading to social justice questions, discrimination at school and issues of diversity leading to questions about identity and stereotypes, the school natural environment leading to environmental issues etc.

In the context of employing media literacy to raise awareness for socially important issues, I have planned a next literacy unit, a project which I have called "The Rashomon experiment". Inspired by Kurosawa's multi-plot structure

of his film, I intend to explore with the children the theme of identity and cultural stereotypes by constructing different viewpoints of a certain incident, each revealing a different 'truth' of how things might have happened.

A recent incident of theft in our classroom becomes the starting point of the conversation. It has been a 'hot' topic among children, not only because certain children have lost their money and we have been unable to identify the person responsible for it, but also because the children had decided to blame a particular classmate for the act, with no concrete proof. What complicated things further was the fact that the focus fell on Nikos (a random named chosen) - a child that had recently arrived at our class from another country. Naturally, Nikos felt isolated and hurt by the group and days later gave vent to his hurt by physically attacking one of his accusers. Tension escalated as Nikos was now considered by the rest to be guilty of two wrongs. Even though months have passed and the problem has subsided, or maybe exactly because of that (distance often provides a clearer perspective on things), I have decided that applying media literacy activities to explore the issue can be very beneficial for all children, in multiple ways:

Nikos is interviewed by the teacher, and gives an honest account as to why he hit the other boy (another classmate can perform the interview, but only if he/she feels neutral about it and both the interviewer and the interviewee are comfortable).

The video is watched by the class. The feelings of Nikos and, therefore, the motives of his violent behaviour are exposed/revealed before all children. How would you feel if you had been consistently accused of something by a group of people? How would you react? What would be a healthy way of reacting if you felt innocent and wrongly accused? Had Nikos defended himself in another way would you be have been prepared to listen or were you too fixated on the idea that he stole, that you were unable to adopt another possible perspective?

What made you turn your suspicions on Nikos? Does the fact that he recently came to our school have something to do with it? Does his being a 'foreigner' play any role in this? Why?

Why is it that we seem to direct our attention and often a certain amount of animosity to the new and the 'different'? Is this normal or is it taught? By whom? When? What other approaches could we adopt?

What actually happened when the money was stolen? Who knows precisely? Who can provide concrete evidence? If not, how is it that you have a prejudged opinion about it? Do people often arrive at arbitrary conclusions without proof? In what instances? Examples?

Exploring alternatives through Video: Children in groups write a fictional script providing plausible explanations for the 'stolen money incident'. No script is revealed to the rest of the groups. The scripts are rehearsed by the groups and then filmed separately at different times. While filming, we discuss the video techniques that can make the situation appear convincing to an audience (close ups for detail, background music creating suspense, sound effects for emphasis, facial expressions and point of view shots etc.) Once all videos have been produced, we begin the screening. After the first video has been screened, children are asked if they are convinced by the interpretation. Are you now convinced that this is how things happened?

However convincing the video representation of one incident is, the rest of the children will be coming from a point of 'strength' in recognising the 'illusion' of one single perspective. That is simply because they have actually participated in the process of 'message' construction themselves and they, therefore, recognise the 'artificiality' of the techniques employed in the process as well as the basic fact that this one interpretation does not coincide with the ones prepared by the other groups. After all videos have been screened, it becomes apparent that no singular viewpoint is sufficiently 'true' without concrete, substantial evidence. That one viewpoint, however strongly stated, is only one among the many possible explanations. The fallacy of falling into conclusions easily and passionately before examining and evaluating multiple points of view will have been exposed.

Critical Literacy in the New Curriculum of Cyprus is not aimed at developing a mentality of doubt and insecurity. On the contrary, critical reading practices enable us to open up our minds to different points of view at any one time and thus empower us to approach possibilities and solve problems more effectively. From this perspective the invasion of media in our lives can be viewed as a positive change. As new media introduce a wider spectrum of textual practices and techniques for 'meaning' construction, media literacy becomes a skill that allows us to assemble a rich set of discursive tactics and strategies. As a result we learn to accept, or even more, defend the polyphony that ensues as a vital part of a true and healthy democracy. In fact, this can be the ultimate goal; the development of critical and, consequently, media literacy skills among the young generation, who will then apply these skills to important social, political, cultural issues as a means for developing a better, more democratic world.

COMPETING WITH YOURSELF - HOW THE ANNUAL COMPETITION IN MEDIA LITERACY BECAME A TOOL FOR PERSONALITY DEVELOPMENT AND MAKING SOCIAL CHANGE

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Fifteen years ago a group of Hungarian filmmakers and educators with a “world improving mission” in their hearts and minds created a school subject called Moving Image and Media Studies. Six years later the subject became part of the National Core Curriculum, and in a unique way all around Europe, it was implemented as a separate and compulsory subject in all Hungarian elementary schools and high schools. Rapidly media-educator training and the development of teaching materials began and in 2004 Media Studies became an eligible high school graduation subject, improving its prestige among students, parents and non-media educators.

One of the most valuable moments in the history of the subject was the birth of the National Competition in Media Literacy (NCML) for Secondary School Students. The NCML is an opportunity every year for emerging talented young people, as well as for the further improvement of the methodology of the subject. In addition the NCML has such positive professional and social increments that even the organisers of the competition are surprised. My article describes the nature of the subject through the evolution of this competition.

SPEAK “IN MEDIAN”

What shall we teach in the classroom? After the 1960s’ high school film aesthetics education and the 1980’s alternative video workshops there was a great dilemma concerning the content of the subject ‘media’. Due to the curriculum developers’ background in cinema and to the rich Hungarian tradition of art education, 60% of the first version of the Moving Image and Media Studies subject was concerned with the language of the film and film history, 30% about mass-media communication and television culture, while the remaining 10% dealt with the basics of new media and a non-linear way of thinking. (The printed press was included in the curriculum of Hungarian Grammar and Literature, whereas radio – due to a lack of sufficient teaching time, could not be covered. A decade and a half ago media was a subject mainly taught by those teachers of Hungarian language, history and visual art, who strongly believed in it and saw in it the opportunity for renewal and the possibility to avoid a burn-out in their teaching career. Since the subject belonged only to optional courses at that time, these teachers had to struggle in their schools for a higher number of lessons, for better technological support and for students (not with students, because of truancy or the like, but with their colleagues and the school principal). A strong debate broke out at the birth of the subject about it becoming compulsory or

not, since in that case it could inevitably become uniformed, losing its unique charm. Another worry of these teachers was that the subject might get reduced to showing movie classics extracts again and again and to test writing.

With the purpose of supporting the devoted teachers, we won the battle for teaching equipment and for the number of hours in the school curriculum, and we encouraged the sponsoring of state-level teaching material. Nevertheless leading Hungarian media educators have introduced media as a compulsory subject. To our great joy we have accomplished our goal; for the 7th and 8th grade elementary school students and for the 11th and 12th grade high school students the subject became mandatory in 18 and 36 hours per school year respectively. The total number of classes are not high, but the very existence of the subject was beyond dispute, and on the other hand it provided an opportunity to organise complementary programmes like elective courses, graduation preparatory courses, film clubs, etc.

The subject has changed essentially by now, the social aspects have been altered, television took over a large part of the cinema and new media has emerged. Instead of focusing on the normative and value-transmitting role of classical movies, we look at them as audio visual texts. A part of the lessons is spent with real language learning, which means the studying of the audio visual language. Students learn to understand and to speak that language in which they are increasingly addressed: "in Median". The other part of the lessons deal with the institutions and the audience of the media, as well as with its social role. But how can someone organise a school competition with achievable requirements in such a complex subject where one part of the curriculum demands aesthetical and grammatical knowledge and the other part social science knowledge? Where one part of the classroom activity is analysis and the other part is creative practice? Where some teachers are trained on the basis of their original profession in film analysis, while others in production history, or video technology? Is it possible after all to organise a competition from something that is based on how consciously the students were able to grasp what they had seen? What are the best ways of evaluating the quality of their photo series and their short-films? I believe that the greatest values of the Hungarian National Competition in Media Literacy (NCML) lie in its complexity, in its real-life approach and in its evaluation system that has crystallized over many years.

TALENTS WANTED!

In the case of each and every subject the competition with the highest prestige is the one organised annually by the Education Bureau called The National Competition for Secondary School Students (NCSSS).¹⁰ This competition requires approximately half a year intensive study where the country's best applicants are selected during several rounds, giving extra credits for a direct entry to university. It is exactly because of this high rank and prestige that the expectations are very high from all sides. Since the entry to the finals of the NCSSS traditionally meant (and was equal to) a high school graduation with

10 The Education Bureau is the back office of the Ministry of National Resources which is responsible for education, culture and social issues. The author of the article is the main coordinator of the NCML appointed by the Education Bureau.

grade A, following the regulations of the Ministry we had to align the competition task types and evaluation methods to those of the high school graduation. This effort, though it may seem logical and “fair”, would take away the very flavor of our competition, since – while the high school graduation consists mainly of examining learnt material - on the NCSSS someone could soar and excel in those things he/she was most interested in and bring all of that into effect in a creative and unique way. This creative process usually means a lifetime experience for the children, because they put so much disciplined work into it, sometimes more than anything else throughout their school years. And in the meantime, due to the personal connection with their topic, they go through continuous self-reflection. These two elements contribute a lot to the development of their personality. Last year the CEOs of the different NCSSS subjects joined forces with each other and successfully demanded the preservation of the competition’s free mentality. Thus since then the NCSSS contests can function as exciting and inspiring talent hunting competitions.

The NCML has been organised in its current form in Hungary for nine years. The Bulletin of Education publishes the eligible competition tasks as early as May, so that the students can decide by September whether they want to enter the competition and which topic they would choose. Every participant prepares a 6 - 8 page essay and a so-called project task from September to January. The essay has to be written in a format that conforms to academic requirements using quality literature and complementary photographic material, and it has to contain the author’s personal critical opinion. The project task is a sort of media production, like a 5 - 6 minute video, a photo series, a radio programme, public service advertising in an SMS campaign format, etc.

Examples of eligible essay topics:

Study the work of Edward Hopper and prepare an analytical study with the title ‘Hopper and film’.

Prepare research based on at least 50 individuals with the purpose of showing by whom, for what purpose and how community pages, particularly Facebook, are used.

Examples of project topics:

Prepare a 5 minute long video called “Home”.

Prepare an SMS-MMS mixed public service advertising related to environmental protection.

Your best friend became a video game addict. Prepare a video letter in which you call the world’s attention to the problem, and try to help your friend.

The received competition works are classified by a committee of five members all of whom are experts in media education. The CEO of the committee has been from the beginning L szl Hartai, film director and curriculum developer. The jury calls the best 30 candidates for a personal interview in February. At this time the contestants watch moving images together, then based on the given concepts they write a short analysis about them.

After the evaluation of the written materials the jury invites the ten best students to the final round, where they have to defend their previously written essays/ articles and where they have to shoot together a short video on the spot. At the end of the competition the contestants receive a certificate, and - depending on the sponsors of the event - some form of a material award. Then the Ministry of National Resources honours the three best students and their teachers in each subject with a splendid ceremony in the month of June.

The methodology of the competition evolves year-by-year. The dilemmas and decisions of the committee of organisers about the contest illuminate the core issues of the subject of media education. For example:

- Regarding equal opportunities and social justice the students should write a detailed diary about their video production process. This way we try to avoid that students who come from the countryside and possess weaker equipment are disadvantaged, or that children who do not prepare their film individually have an unfair advantage. If, according to what is written in the diary it is clear that the student has imagined a beautiful film, he or she could still win the competition even if the realisation is not perfect.
- In the second round the students should view both art movies and television / web material for analysis. Some of them are more competent in one topic, other students in the other ones.
- The film to be analysed should not be a sequence, but rather a complete short movie, in order to avoid giving an unfair advantage to those jury members and students who might have a previous knowledge of the film.
- The students should not defend their written material under classical examination circumstances, but rather through a lifelike debate in groups of two to three people, because part of their subject is the development of communication competences.
- If the studying of the subject involves film interpretation it is of utmost importance to prepare videos at least at such a basic level as we write compositions in literature classes. Actually the competitors at the finals of the NCML improvise in an audiovisual language while they have to give a proof of their cooperative skills as well as of their fair play skills.

ASPECTS OF EVALUATION

The evaluation is carried out on the basis of an extensive, solid and detailed evaluation guide. The members of the jury first evaluate individually, then they get together and show each other the competition works in question, and finally they bring a common decision about the order of the contestants. The main aspects of the evaluation are: a flair for the language of the film, good grounding, knowledge of media theory, critical thinking skills, as well as oral communication skills.

SOCIAL EMBEDDING

Since the topics of the NCML are mostly related to the students' lives or to their immediate environment, the competition is directly suitable for social consciousness education and for the development of cultural identity. Just think about the analytical and learning processes that are started in the student for example by the preparation of the film called "Home", or by observing their grandparents' or their siblings' media consumption habits.

On the other hand the contestants get an opportunity to study current social problems. For example, from the suggestion of Lajos Aáry-Tamás, the Commissioner for Educational Rights, school aggression became one of the priority issues of the current Hungarian EU presidency. Looking for possible solutions to this growing problem that affects the whole of Europe might result

in a beneficial synergy between European policymaking and media education, if the media representation of aggression or media effects as a trigger become the objects of investigation in schools.

The methods of the NCML can mobilise people: they send you to the streets, they initiate brave conversations with homeless people, television producers, Roma, immigrants, thus they train you in active citizenship, while they place the responsibility back on the shoulders of the investigating individual. Moreover they make the individual realise such connections, that he or she would reject, if they simply heard them from the mouth of a teacher.

The competition provides graphic descriptions or documents: the finished competition products serve every year as valuable social imprints. A very useful database could be built from these to be used by decision makers, which has already been taken into consideration by the co-organiser of the competition, the Visual World Foundation.

The works eventually get out the traditional framework of school, because the students send each other their work through video-sharing websites. As this is an annual competition, the number of clicks rapidly grows each autumn, including videos from previous years, since the upcoming contestants would like to learn from the movies made in the previous years. Just to try it: click on the Hungarian name of the competition on YouTube: "OKTV".

The social embedding is further assisted by the partner NGOs like the Visual World Foundation and the Hungarian Moving Image and Media Education Association, as well as by the universities that acknowledge the competition and by casual sponsors from the media industry, all who help to organise the competition.

As it has been mentioned at the Club of Venice conference¹¹ in Budapest, member states are presently looking for effective methods for "communicating Europe at schools". The Hungarian speaker suggested that besides "teaching about Europe through the media", we should "teach about the media by using European contents". The second approach is a lot easier to grasp for young people especially in the former Soviet block.¹²

11 12-13 April 2011. Budapest, Ministry of Foreign Affairs. The author the article interpreted the suggestions of her colleagues in her lecture 'Media literacy education as a new tool for communicating Europe at schools' at the conference.

12 Let me illustrate how such suggestions can be realized in an effective way through two 2011/2012 NCML tasks that have been accepted recently:

- a.) Read some articles about the bullying/mobbing phenomenon and write an essay with the following title: 'Bullying and media aggression' where you examine the relationship between the two phenomena.
- b.) Study the Euro Kid's Corner website and examine other media products (comics, videogames, commercials, billboards, etc) that are to call citizens' attention to a topic which is important for the European Union. Choose a topic that you find important. Write an essay with the title ' Union-marketing, or we love it because it is European', where you critically analyse the communication strengths and weaknesses of the media texts.

PART III

**VIDEO
EDUCATION
IN ACTION**



THERE AND BACK AGAIN - MORE THAN JUST A TRIP TO THE MOVIES - "BACK-TO-BASICS" ANIMATION AS A TOOL FOR CREATIVE EXPRESSION

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"Ideas are like rabbits. You get a couple and learn how to handle them, and pretty soon you have a dozen". John Steinbeck

DOWN THE RABBIT HOLE...

During the school year 2008-2009 the then Pedagogical Centre in Malmö (now renamed Centre for Pedagogical Inspiration), with financial support from the Swedish Film Institute, was involved in a project to bring children with special educational needs into the city's long established School Cinema scheme. School Cinema,¹³ promoted at national level by the Swedish Film Institute, is an initiative which gives school classes the opportunity to see feature films at local cinemas - during lesson time! A "trip to the movies" to see a well-chosen film can be a valuable source of inspiration for learners, as well as being an enjoyable group experience in its own right. By chance, the selection of films chosen for the first programme of screenings in the Malmö special needs project ended up being composed exclusively of animated titles, the most striking of which was the Swedish animated short **Willy and Wild Rabbit** (2006).¹⁴ This initial coincidence quickly generated the idea of complementing the childrens' cinema experiences of these animated films with a series of simple, classroom-based animation activities, whereby they would be encouraged to produce material of their own. Having spent a number of hours Googling around for inspiration, I drew up a rough plan for a series of introductory lessons and enquired after interested parties. Educators working with groups of special needs students at two of the city's primary schools soon expressed their interest in taking part in this "project-within-a-project".

At the Nya Stenkula school, a series of activities spanning the course of an entire school year would culminate in students being able to attend their very own "film premiere" at the same local cinema where they had attended School Cinema screenings. In the following account, I'll attempt to describe some of the journey which got them there... To help overcome the limitations of my narrative, I've tried as much as possible to include links to useful material on the Internet.

13 <http://www.sfi.se/en-GB/Film-in-school/>

14 <http://www.kanalfilm.se/villevilda/villevildasida.html>



A still from the Swedish animation **Willy and Wild Rabbit** (2006, Kanalfilm Cartoon)

THAUMATROPES, ZOETROPES AND FLIP BOOKS

At Nya Stenkula, in co-operation with the school's art teacher, the group's hour-long weekly art lesson was regularly given over to work with animation. Initial sessions turned the clock back over a century or so, and introduced the children (and many of the adults) to some of the optical playthings of a pre-video age... "from a long time ago when there were no televisions". The first of these was the thaumatrope¹⁵ - a paper disc illustrated on both sides and suspended from two pieces of string (or from a pair of elastic bands). Spinning the thaumatrope quickly causes the two separate images to appear to interact. This phenomenon, a result of what is known as persistence of vision, is of course also the basic principle behind film. It can be all too easy to forget that "motion pictures" are in reality composed entirely of still images. Viewed one after the other, in rapid succession, the still images act together to create an illusion of motion. An understanding of animation is an understanding of film.

We spent a number of lessons making and using thaumatropes - seeing what would happen with combinations of different colours, patterns and illustrations. Because of the motor difficulties of a number of children in the group, a more user-friendly version of the thaumatrope was quickly improvised, with a pair of illustrated paper discs instead being glued back-to-back around one end of a wooden barbecue skewer. Holding the skewer between the palms of the hands, the thaumatrope could easily be spun by rubbing the hands backwards and forwards against one another.

The next stop on this low-tech group excursion into the world of animation was the zoetrope,¹⁶ with a home-made example being built using a downloaded PDF of a "cut-out-and-keep" version taken from an old American newspaper¹⁷ which I had Googled earlier. This was mounted on an (easy-to-grip) wooden turntable, which I had been lucky enough to find at a flea market. An illustrated paper strip is placed around the inside of the zoetrope. When the zoetrope is spun rapidly,

15 <http://en.wikipedia.org/wiki/Thaumatrope>

16 <http://en.wikipedia.org/wiki/Zoetrope>

17 <http://brightbytes.com/collection/zoetrope.pdf>

and viewed from the side at a slightly downward angle, each of the narrow slits in its cylindrical construction allow the viewer a brief glimpse of the illustration directly opposite. This brings us suddenly much closer to something resembling film - a whole series of separate still images, viewed one after the other, in rapid succession, bringing with it the illusion of motion...

After each child had been given the chance to test the zoetrope - and master the awkward skill of viewing a picture strip through the narrow slits from just the right angle - the children were each given a blank paper strip divided into a number of rectangles. If they had seemed to enjoy viewing the demonstration strips that had been used to introduce the zoetrope, this paled in comparison to the sight of the children viewing the strips they themselves subsequently produced - watching their own drawings appearing to come alive before their eyes!

Similarly to the way that we had worked with the thaumatrope, the children were encouraged, in a series of lessons, to produce animation strips using various colours, patterns and other simple illustrations. A final task was based around



A precious collection of zoetrope animation strips



Viewing hand drawn animation strips on a zoetrope

my standing on a chair in front of the group and striking a series of different poses, which the children drew one-by-one onto blank zoetrope strips.¹⁸ Viewed in the zoetrope, the result was a series of small dancing figures, each with a life of its own. It was utterly magical...

By our next meeting, I had photocopied a number of examples of each strip onto thin card. Each child was then given the painstaking job of cutting their duplicate strips into individual "pages" - which could then be stapled together to produce a flip book.¹⁹ During the following lesson, we repeated the "standing-on-a-chair" exercise with a greater number of poses, and with the children drawing directly onto ready-cut pages to produce a second flip book.

A (VERY) SHORT FILM

With the end of the autumn term fast approaching, we'd already begun to talk of making a "real film"... Thanks to the enormous popularity of **Willy and Wild Rabbit** (by now made available through Pedagogiska centralen as streaming media via the school's computers) we decided to go with rabbits. In preparation for this, some of the children used a digital still camera to photograph in a nearby park which they often visited (Gröningen). One of these pictures was then chosen and printed out prior to the next session to be used as a backdrop. This was put on the classroom wall at a height within easy reach of the children, and a digital still camera secured to a tripod was positioned in front of it.

Using a thaumatrope I had prepared specially, the children were introduced to the idea that the motion of a running rabbit could be broken down into two positions... two images, which when viewed one after the other in rapid succession, created the impression of movement with which they were now so familiar. The children then drew and cut out two rabbit pictures each, and took it in turns to position their rabbit on the backdrop with Blu-Tack, before taking a photograph and substituting one drawing for the other when re-positioning the rabbit in relation to the background for the next photograph.



A rabbit in motion - broken down into two basic positions. Easy to work with and wonderfully effective

18 <http://www.youtube.com/watch?v=7lwoXXANK9E>

19 http://en.wikipedia.org/wiki/Flip_book

The fact that we were using a digital camera with an LCD screen made it possible to easily - and graphically - illustrate the animation process in action after just a few pictures, by manually flipping back and forth through the images in the camera's playback mode - in the same fashion as the flip books with which the children had recently been working. Likewise, at the end of the lesson, the group was able to preview the result of their work in the same way. Before the next session - the last one of the autumn term - I imported the stills into a simple video-editing programme, and added titles and a sequence of copyright-free music to quickly create a finished film with a length of just over one minute.

At our last meeting before the end of term, we celebrated with one of many repeat viewings for the whole group of **Willy and Wild Rabbit** - followed by their own production, a finished **Rabbits on Gröningen**.²⁰

WE GO TO THE MOVIES

After the Christmas break, both children and educators at Nya Stenkula were eager to go further using the same stop motion technique²¹ which the children had spent the previous term working towards. The group began by taking another look at **Rabbits on Gröningen**, and over the next couple of lessons a "follow-up" film was produced along the same lines, this time with hand-drawn cut-out figures of the children themselves dancing across a backdrop of the school playground. At this stage it was decided to begin working towards a larger scale film, combining the childrens' own drawings and photographs together with copyright-free music as before, but with the addition of spoken dialogue, sound effects - and of course, a story. Picking up on the School Cinema visits which the group had already made, the idea emerged that the children should make a film where they once again took a trip "to the movies" - but this time to see their own film. It would be called **We Go to the Movies**.

For a second time, the children spent a lesson drawing pictures of themselves, as well as of their outdoor clothes and shoes. The figures and items of clothing were then cut out, piece by piece, and laminated to strengthen them. In addition, to give the film a bigger impact, the children took it in turns to photograph one another's faces with a digital still camera. The faces were printed out in an appropriate size, cut out and fixed to the hand-drawn bodies, making each child's figure easily recognisable to the others in the group.

Another initial preparation involved a small group of children making the journey to the cinema, using a digital still camera to take photographs along the route as well as inside the cinema itself. A selection of these were subsequently printed out to act as backdrops for the story. After being presented with this sequence of backdrops ("scenes"), the group as a whole was divided up into pairs, with each pair typically being offered the responsibility of photographing two of the scenes. Over the following weeks, the children worked one pair at a time with "filming", while the remainder of the group either worked with other aspects of the production (examples included writing dialogue for the different scenes, drawing

20 <http://www.youtube.com/watch?v=Vo1AcVPvJ08>

21 http://en.wikipedia.org/wiki/Stop_motion

the titles for the film's credits and making invitations to the approaching film premiere) - or were just busy with other (non-film-related) art activities. One child in each pair first took a turn at positioning the figures, with their partner photographing the scene after every re-positioning. With the completion of one scene, the children would simply switch jobs. Here, as on previous occasions, it was immensely helpful to be able to regularly flip back and forth through the images using the camera's playback mode - and thus be able to "see" a particular scene in action as it was taking shape.



"Taking the bus to the cinema". Getting to grips with simple cut-out animation

Some weeks later, with photography finally completed, I generated a "rough cut" of **We Go to the Movies** without sound, using a simple video-editing program, and a session was devoted to recording the dialogue that had been planned during previous lessons, together with whatever sound effects seemed relevant after previewing the visual footage as it was. Sound recordings were made using a no-frills portable mp3-player. In addition, the children were asked to choose suitable incidental music from a selection of downloaded copyright-free music tracks. The next time we met was at the local cinema, with popcorn.

For some of the children involved simply using a pair of scissors was challenging in itself. The thought that they had it in them to be movie stars had probably never occurred to any of them. The young people who attended the premiere of **We Go to the Movies**²² all came out of the cinema 30 cm taller than when they went in.

22 <http://www.youtube.com/watch?v=6lfWvThGBMg>

TURNING AN ENEMY INTO A FRIEND - FILMING WITH MOBILE PHONES IN THE LESSON?

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My attention was drawn recently to a video on YouTube: a Brazilian classroom is bustling with teenagers and a lonely teacher is trying to explain a subject. One girl is talking on her mobile phone. The teacher gets frustrated with her, takes the phone away and slaps it down on the ground. All the pupils start laughing. But this is not the end of the story, because this scene is also shot with a mobile phone by another pupil and uploaded onto YouTube.

On one hand, this vivid video exposes mobile phones as a threat, an enemy of school rules and order. On the other hand, we see mobile phones as a natural environment for pupils, their natural extension.

Inspired by this video, I began a discussion with two pupils: Adelė Mažeikaitė (13 years old) from 'Gerosios Vilties' secondary school and Emilija Petrauskaitė (13 years old) from Ažuolynas secondary school. Both schools are in Vilnius, Lithuania.

- Gintė:** Are you allowed to use a mobile phone at school?
Adelė: Yes, but not during the lessons.
Emilija: We are only allowed to use mobile phones during a break if it doesn't disturb anybody.
Gintė: ...But do you use them during the lessons anyway?
Adelė: Yes, actually, everybody does this...
Emilija: Especially during very boring lessons such as Ethics or Physical Education.
Gintė: What do you do exactly?
Adelė: We chat on Facebook, write SMS texts, some pupils even talk on phone.
Emilija: ...play games, text our secret loves, visit Facebook.
Gintė: And if your teachers notice you using the mobile phone...?
Adelė: Some of the teachers don't pay attention, for example when there is a lot of noise in the lesson. Stricter teachers take mobile phones away, but they always give them back after a lesson.
Emilija: Usually, the teachers take a phone away and take it to the assistant director.
Gintė: What about filming with a mobile phone?
Emilija: We shot some silly videos during breaks and uploaded them on Facebook. However, we are not asked to make videos or photos with a mobile phone during lessons.

- Adelé:** We film sport events or a fight amongst pupils at school. Also, once one of us filmed our physics teacher's bad behaviour with us in order to use this video material as a proof at the parents meeting.
- Ginté:** And your teachers, do they use mobile phones?
- Adelé:** Some of the teachers do. They're even allowed to talk on phones during the lessons!
- Emilija:** ... Yes, it does happen, but most of the teachers switch off the phones during a lesson.
- Ginté:** And do you think a mobile phone could have any positive effect? Do you think there is any opportunity to use it for educational purposes?
- Adelé:** Sort of. For example you could look for information very quickly on a phone. Also, you could make movies during Ethics or photos in the Art lesson...
- Emilija:** Certainly! You could give an exercise to make a short film about a certain subject. Definitely, it would be a more difficult, creative task, but I think we would learn much more in this way.
- Ginté:** Is there a big difference between writing a test and filming with a mobile phone in order to learn things?
- Adelé:** Well, there is a big difference between a test and a creative task.
- Emilija:** Well, when you prepare for a test, you learn more 'mechanically', you try to stuff as much as you can in your head. While shooting with a mobile phone you apply your imagination and your brain works

<Emilija smiles>

- Ginté:** Which one do you like best?
- Adelé:** Actually, you are never keen on studies, but you are a little bit more willing to do creative tasks. What is more important, you can understand a subject much more easily while producing a creative task or watching its results, for example, a film about gravity in physics.

Jolita Morkūnaitė, Art teacher and assistant director at Kaišiadorių Algirdo Mykolo Brazausko Gymnasium (Lithuania), admits that mobile phones are also prohibited at their school, but she still notices them on the pupils' desks during lessons. However, Jolita has never been tempted to throw them on the floor like the teacher from the video on Youtube mentioned above. Jolita found a smarter way to fight against mobile phones, which is to use them for educational purposes.

One of the lessons of the art curriculum is devoted to Gothic. According to Jolita, a teacher must always choose a standard way of assessing the pupils' knowledge about Gothic, e.g., by preparing an oral or written test. However, Jolita decided to take a risk and to look for an alternative and original evaluation method. She divided pupils into groups of four and assigned a task for each group: 'to tell about Gothic in a short and fluent way'. In order to make the beginning a bit easier she encouraged her pupils to think of a certain situation.

Jolita confirms that the fulfilment of the task has surpassed her expectations. She was mostly astonished that 'the initial idea of the standard presentation turned into very creative plot'. Jolita tells: 'Children's social skills surprised me most. They went to the priest to ask for a cassock, persuaded a student passing by to hold something or to do something for them. The students revealed their general competencies, especially, organisational skills, necessary when working in a group of four'.

When I describe Jolita's task to Adelé and Emilija, they agree that it is a really 'cool' task. However, Adelé highlights that sometimes you might be shy showing your film in front of your classmates. Therefore, the girls suggest using this task in the upper grades where pupils do not tease each other so much. Although one must admit that the task could work differently in each classroom, it is worth trying it out. In Emilija's words, 'it is more difficult to film, because you need an idea for that. However, it is much more interesting than learning all the information by heart only for one moment.

For more information about the methodology of filming with mobile phones you can watch a video interview with Jolita Morkūnaitė at <http://www.youtube.com/watch?v=BNj-sZJOzg>

INTEGRATION OF VIDEO IN CURRICULUM DEVELOPMENT - THE CASE OF THE INS BAIX EMPORDÀ (SPAIN)

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The European Commission declared 2009 as the Year of Creativity and Innovation, with the slogan: “Imagine. Create. Innovate”. They wanted to highlight the creativity and innovation inherent in diverse fields of human activity, so as to channel this potential and meet the challenges presented by today’s world. It is from this perspective that the INS BAIX EMPORDÀ wants to develop its Innovation Project in media for the whole school community and, by extension, to all the citizens of Palafrugell (our town). It is important to understand that with the promotion of talent and the human capacity to innovate, we can build a better society and help students to fully develop their educational, cultural, social and economic potential.

A) MAIN OBJECTIVES

The integration of media and video as its main resource to the new educational reality implies the following objectives:

- To integrate video in our classrooms using several digital resources: cameras, video projectors, digital boards, personal computers with video software, etc...
- To elaborate educational and curricular materials: teachers and students should be able to create and develop projects which generate materials that can be integrated in school curriculum in order to achieve basic communication skills and generate knowledge.
- To use video and other digital media in order to generate a communicative net among the different members of the educational community, and, at the same time, between the school and other educational and cultural institutions.
- To extend the culture and media techniques in all curriculum areas through its progressive use from a few experimental areas.
- Teacher and student training in the use of audiovisual techniques and media methodology by producing small projects in the classroom and at home.

And last but not least:

Generate collaboration between the different subject areas that will use the video as a powerful means of understanding education and learning as a whole, and not as isolated and separate departments.

B) OUR MATERIALS

Our school, which opted to develop an innovative project in video and new technologies in 3 years, has the following material:

- 3 digital cameras
- 1 tripod
- 1 dolly (built by our students themselves)

A TV classroom with 3 computers for editing and broadcasting (Internet and CCTV), a radio station, chairs and tables for production and script work and a Chroma Key. This is the place where we generate our News.

- 2 computer rooms with 14 computers in each.
All computers have video editing software.
- 3 strategic TV screens to show our video productions,
news, information, etc..

From this school year, thanks to the 1x1 project (School 2.0), each classroom has been equipped with digital whiteboards, video projectors and internet connection, and each student is equipped with a personal notebook with video and audio editing software, microphone and webcam.

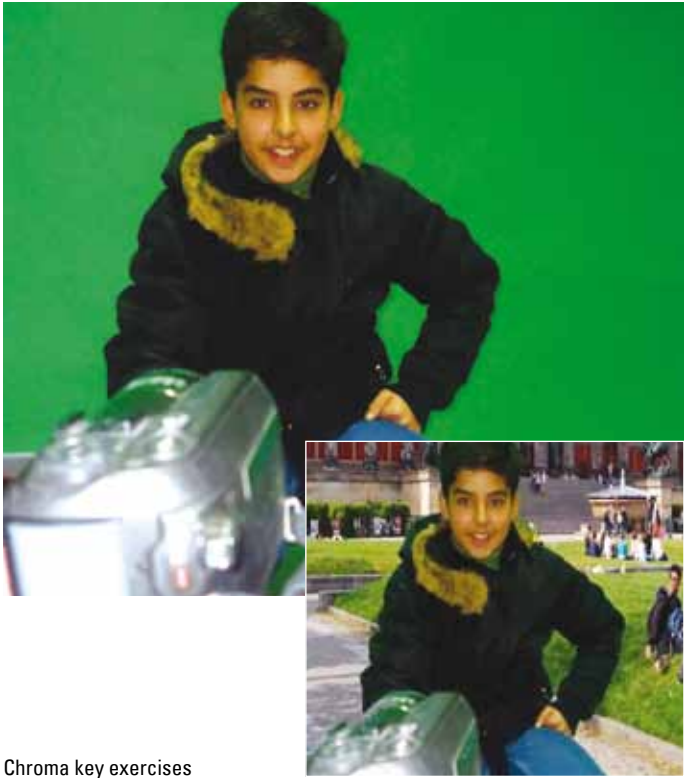
Our collaboration with the local council allows us to have a number of very motivating resources:

- Exhibition rooms
- Conference rooms
- Local cinema where we can show
all our video projects to all the citizens

C) COURSE 2010/2011: PILOT PROJECT: "VIDEOSOCIALS 2.0"

As I said in Objective 4 (see above), although we will try to develop the project in order to cover all the areas, it is essential to start from a few experimental and innovative ones. This school year (2010/2011) has been planned with the social sciences area to develop a pilot experience (the coordinator of the project is from this area). According to this aim, we are developing a mini-project that should serve as a strategic starting point in order to be used as a model by the rest of the areas in the school year 2013/2014.

This experience is complemented by collaboration with other specific areas such as experimental sciences, Catalan, English, Music...



Chroma key exercises

CONTENT FROM THE CURRICULUM THAT WE ARE GOING TO DEVELOP IN THE PILOT PROJECT:

- 1.1 The use of energy and the environmental impact.
- 1.2 Globalisation: pros and cons.
- 1.3 Peak Oil: how can it affect our lives?

This content forms part of the Unit 6 for geography (3rd ESO);²³ “NATURE, SOCIETY AND GLOBALISATION: CHALLENGES AHEAD”, and as we will see later these are topics that are connected with other subjects such as natural sciences, economics, ethics, cooking, languages, mathematics, technology, etc...

GROUPS OF STUDENTS:

We are going to develop the project with two groups: 3rd ESO (14/15 years old) who are studying Geography and a special group of 2nd ESO (13/14 years old) who are developing video resources and materials in order to be used in the different subjects of the curriculum.

The main reasons for choosing these groups are:

Usually 3rd ESO students are less motivated than other ages and we detect more conflicts in the classrooms.

All the students have a “notebook” with the main software to create their own resources and materials: from the idea to the final distribution.

As I said, at the same time we are working with the main group in geography lessons, students of the 2nd ESO will collaborate in the research and development of specific materials for the project.

TIMING:

January-February: Project preparation, structure training sessions and working groups. This phase has to be explained very well to students, teachers, headmasters and parents - what the project is about, the main objectives, the evaluation system and the importance of developing innovative projects in schools.

March-April: Project development in the classroom. During this part of the project the resources, activities and materials needed to develop curriculum content will be generated.

May: Evaluation and project report. We will present the results to the school community.

23 ESO: Compulsory Secondary Education (from 12 to 16 years old)

LESSONS: A NEW STRUCTURE

In order to develop the project, the geography lessons and lessons for MEDIA creation will be distributed as follows:

4.1 Geography lessons (3 hours per week):

THE CLASSICAL HOUR: 1 hour a week of developing content and methodology using “classical” resources: we must take into account that students have acquired textbooks, and are still used to this type of learning.

THE CREATIVE HOUR: 1 hour a week of group work using audiovisuals: learning, researching and creating resources to be integrated in the school curriculum.

THE USER’S HOUR: 1 hour a week dedicated to the development of the project as users. Exclusive use of resources and tools developed for our students and teachers.

4.2 Media lessons (3 hours per week):

- 1 hour a week of learning media techniques (especially video).
- 1 hour a week for project preparation (pre-production, script, ...)
- 1 hour a week of collaboration in creating and finding resources for the VIDEOSOCIAL 2.0 project.

(The weekly hours devoted to the project may increase during the month of April to make up for the Easter holidays).

D) HOW TO WORK IN A TRANSVERSAL WAY

Collaboration among the different school departments is a key objective. Our students must understand that knowledge cannot be spliced apart without any connection between them. This was a good didactic solution in the past, but nowadays, in a “network” society, problems must be solved in different ways. It is in this kind of society that media, and mainly digital video can play a main role.

Video creation implies a diversity of methodologies, work methods (individually, in pairs, in groups), and each element depends on the others: this gives our students something that is very important: responsibility for the work (each member has an important, decisive role in the project), solidarity with the other components of the project and an increase in their self-esteem. At the same time, the research on the issue motivates them to study and to share their knowledge.

For this reason, although we start with a specific subject (geography), we have chosen an issue that will involve other subjects: **NATURE, SOCIETY AND GLOBALISATION: CHALLENGES AHEAD**. At the same time, it is a subject that our students can recognise and work investigating their own environment.



Video editing

POSSIBLE CONTRIBUTIONS OF THE DIFFERENT SUBJECTS TO THE PROJECT:

MEDIA LESSONS: This will introduce our students to solving the main media technical problems: use of video cameras, sound instruments, digital editing, different media languages (fiction, documentary, news, etc...). We try to introduce this knowledge in the first courses (1st and 2nd ESO: 12-14 years) in optional subjects that are available to all the students in 2 years.

SOCIAL SCIENCES LESSONS: The subject forms part of its curriculum (from a social, economic and political point of view). It is a great method to show they have resources to solve problems that affect them directly: that is to say, they have got basic skills in communication and social competence. The interaction between different ways of seeing life and problems is twofold: during the creation of the video (multicultural groups) and afterwards (when the video is shown to other students and analysed).

NATURAL SCIENCES LESSONS: It is, of course, part of the curriculum for this subject (students ask questions like Why? How? Its relationship with Nature...). Our students must understand the links between the two subjects.

Our previous experience has demonstrated that collaboration between these two departments (SOCIAL and NATURAL SCIENCES) can produce excellent results:

http://www.livestream.com/b7films/video?clipId=flv_1cd41a54-45b6-4673-a65e-2e2d3a3533e7&utm_source=slibrary&utm_medium=ui-thumb

TECHNOLOGY: What are the instruments and technologies in the world of energy? What are the technological proposals in the field of renewable energies? Obviously, the topic is part of its theoretical curriculum and of the practical one, students can design and build devices that run on alternative energies and record the whole process on video.

COOKING: What is our local food? What foods need to be transported? What is transgenic food? We can film elderly people from our town explaining what is the local food and how we can prepare local dishes.

ENGLISH/FRENCH/GERMAN: The use of a foreign languages, besides creating subtitles, is a very important element of communication. The use of videoconferencing to talk and interview people from other countries is the main way to understand the problem in all its dimensions. For this reason we hope to collaborate with other schools. In fact we are developing a COMENIUS project.

MUSIC: From the creation and performance of the soundtrack to exploring the diversity of music in a globalised world.

We can find links to every subject with our project. The main question is to find among all the members of the "grups docents" (group of teachers who teach at the same level of education) the topics that really matter, that is to say the ones that really affect us all.

It is in this holistic context, where media and mainly video can and must play the main role as a coordinating element. A video project contains all the elements and all the variables of a model project: design, group and individual work, distribution of responsibilities, knowledge, methodology, innovation, imagination, emotions, analysis, etc..

E) WHAT CAN WE GENERATE?

This is a list of elements that we are going to generate. Obviously this does not exclude other possibilities.

1. A change in the structure of the lessons: more flexible.
2. Coordination among the different school departments to work together around a theme that can integrate media in the curriculum.
3. Optional subjects related to media.
4. A web platform that should integrate all resources, activities and information related to the project.
5. Video programmes which will be broadcast live and on-demand.
6. A Media-classroom.
7. Teaching training and association.

F) WEB LINKS

VIDEO WEB: <http://mrodr268.magix.net/#PORTADA>

SCHOOL'S WEB: <http://iesbaixemporda.cat>

PROJECT'S WEB: <https://sites.google.com/a/iesbaixemporda.cat/socials-i-av/>

TV STATION WEB: <http://www.livestream.com/b7films>

VIDEO COURSE WEB: <http://www.b7films.es>

GENANT - AN EXAMPLE OF THE USE OF VIDEO PRODUCTION IN SEXUAL EDUCATION FROM YOUNG PEOPLE'S POINT OF VIEW

Per Sköld
Assistant Principal, partner
Humfryskolan, Sweden

Hasse Kjellsson
Principal, partner
Humfryskolan, Sweden

Rolf Isaksson
CEO, partner
Humfryskolan, Sweden

BACKGROUND

Genant (Swedish for embarrassing) is a municipal funded project run by Humfryskolan in Malmö. Humfryskolan is a secondary school for students from 12 to 16 years with an aesthetic profile. Tolerance and democracy are two of the school's catchwords and the Genant Project is very much based on them. Right from the beginning of the Genant project - a project about sexual education and relationships - everyone involved agreed that its content should be entirely based on what the kids in Humfryskolan (at that time called Satellitskolan) find interesting. Genant is a production by youth for youth.

THE IMPORTANCE OF A "REAL" AUDIENCE

It was important right from the start to reach out to an audience outside the school so that the students felt this was "real", and not simply just an assignment produced only for teachers and parents to view, and we still work this way today. We chose to broadcast the Genant show at the Malmö Open Channel. It later spread and was broadcast both in Växjö, another city in Sweden, and even in Berlin. We were contacted by some school Media Centers who now offer Genant as an educational tool for secondary school in their area.

All these different channels have been great disseminators of Genant, but we do not want to forget the instrument that spread the word among students: YouTube. YouTube is still the channel by which Genant reaches youth outside schools. At YouTube they watch the fun and interesting stuff and share it among themselves. During the course we have published video clips on YouTube, and have reached over 26 000 views there, counting only Genant material. For a small secondary school we are very satisfied with this figure. Most importantly, we meet old students as well as students who would like to study at our school, all of whom refer to YouTube as an information channel about Humfryskolan, but even more so about Genant.

The first production had some problems with the planning: everything took too long. We had planned three shows in each semester, but by Christmas we had made only one. An important thing to have in mind is that we never felt that this was a wrong turn, because the content was engaging the students, they felt they were able to determine the content themselves to a much greater degree than before.

It took too long to finish the first show, but we learned from it. The following years we decided to produce more shows in the second semester of the school year instead of the first, because now we knew that the students were motivated by the last one and were keen to see the next premiere.

CURRICULUM ISSUES

Sometimes we are asked how we can include the students so much with a curriculum over us telling us what to do, and does it really allow for so much time to be spent on sexual education and relationships when it is only a part of the subject of biology?

The Swedish curriculum allows for grading only knowledge and skills and not social capabilities. We, of course, have to work with these too, and the curriculum states that social behaviour training, ie. how to treat each other, and democracy, is also part of a teacher's mission, but will just not be assessed.

We have had an increase of sexually transmitted diseases amongst young people over the last 5-10 years so politicians and municipal organisations as well as volunteer organisations offer support and raise the question especially in secondary schools where students are taught sexual education and where prevention work is effective.

Either way, it has never been a problem for us because we integrate almost every subject into our work with Genant, so our teaching about sexual education and relationships does not really take much time from other subjects, and the small amount of time it takes is worth it when your students are motivated and involved.



HOW WE DO IT

The purpose is that in a fun and experience-based way we approach questions about sex and relationships from an ethical perspective where the pupils get to questions their norms and values according to others. They get to learn what is generally meant when they look for facts about HBT, rape and teenage pregnancies. They get both a historic and a present day perspective on whatever problem they are looking into. They learn how other cultures look upon these matters. It all leads up to a debate where the pupils get a chance to be trained in the form of democratic discussion. When the whole group is gathered for the final evaluation, everyone can see if the values which were held at the beginning have changed.

The pupils first get an insight in the forthcoming process, get to choose the subjects and what groups they want to work in.

Then they go on to deeper studies in whatever it may be, getting facts about the laws, the historic development, how the surrounding world looks upon these problems etc., both in their native Swedish and in English.

The next step is to show the results to each other as well as to the teachers. The facts are adjusted so as to become a basis for the future hosts in the debate. At this stage the pupils must look at the facts gathered by themselves and others with a critical eye.

Now the work continues with each group making a film that will be a foundation for the debate, a film that does not present a fixed point of view, but leaves it up to the participants in the debate to decide.

When the films are finished it is time to build a studio for the debate, invite adult experts as well as pupils from other schools to participate. In the building process there is a lot of work involving handicraft in both wood/metal as well in textiles. There is also a lot of work involving technical solutions.

Before the real debate takes place there has been a lot of practice, but now the pupils represent only themselves, their own views and values. The debate will be filmed, both as a basis for the upcoming evaluation, but also to be shown on web-TV or on a local TV-station. The evaluation is done both individually as well as in groups, so that everyone gets a chance to reflect about the job being done, what the results were, and last but not least, what they have learned in the process.

www.genant.se
www.humfryskolan.se

JOURNEY TOWARDS COMMUNICATION - AUDIOVISUAL LANGUAGE AND HUMAN RELATIONSHIPS

Angela Foresta
Science of sport teacher at
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INTRODUCTION

When children start school they already have a wealth of experience with audiovisual expression. This knowledge and experience they have is not formal but informal, but is nonetheless something for schools to recognise and value and not simply to neglect or ignore. It is the task of educators to enable children to consciously use and develop their audiovisual language.

It was with this goal that I pursued technical and pedagogical training in the area of audiovisual language. In the year 2000 I took part in a course organised by the Ministry of Education and was subsequently able to apply these ideas experimentally in my role as a sports teacher at a secondary school (Istituto Comprensivo « G.Ungaretti » in Catania, Italy). I introduced teaching in cinematographic and audiovisual language, helping pupils to understand these not just as an irrelevant toy but as an emerging new way of expression.



A COURSE IN AUDIOVISUAL EDUCATION

I was able to develop a longer term project which was taught for five years. We designed a course which was incorporated in the traditional curriculum but also went beyond this. It included several practical workshops in both curricular as well as extracurricular hours.

In the school year 2000-1 we introduced the subject of film language, which was then introduced as a new programme for one hour each in the classes involved in the project. This new course was developed with very little equipment, but was still able to fulfil its main objectives: to provide students with the means of understanding audiovisual language and to enable them to produce their own messages in this language.

The educational aims included three main areas which were taught by alternating frontal lessons with practical sessions:

- film reading: the understanding and use of film grammar
- the tools and techniques for shooting
- production of audiovisual material

The programme was taught over three years and was a cycle involving the introduction of concepts and content, time for the production of materials (printed, photographic and audiovisual) and time for evaluation.

A MOVING EXPERIENCE: Year 2002-2003

In the five years of the project the teaching has evolved and improved. In all classes there were positive results and experiences, but one particular class far exceeded normal expectations. Indeed the achievements can be seen not only in the learning of audiovisual language but also in the social competences of the individuals and the class group involved.

This particular class, it was the school year 2002-3, did not follow the normal school programme due to several difficulties. Instead of speaking about films, there were more urgent issues to be addressed including 60% school dropouts of the class and the lack of interpersonal communication between both teachers and pupils. It was as if each pupil existed independently from the rest of the group. The most basic rules of civil coexistence were ignored. Anything 'different' was considered a threat. So the main objective of the class became learning to communicate and to establish relationships between class members. It was important that they first learned to accept other people.

THE TEACHING PROGRAMME

1ST YEAR

Our first goal for the year was a minimum dialogue with one's self. We achieved this by using exercises of physical expression to help students relate to themselves and to develop a consciousness of their physical selves. Once this was achieved we tried to help them make contact with team mates. For this we also used a camera, placed in a fixed position to record their activities. The camera intimidated them somewhat, but at the same time it motivated them to perform well, knowing that they would view and comment on what was filmed.

They developed body communication in the gym and at the same time learned about the language of film in the classroom. They learnt to express simple concepts such as describing the activities which took place in the gym or how they were feeling. They described these with graphic, iconic, verbal and photographic languages and also learned about framing shots with scale and fields. There were in this year also several screenings: very simple short animation films, two animation films as well as various film sequences.

By the end of the year the majority of pupils had reached the targets set: they knew how to use the camera and construct main shots. One student had begun to use the video camera but it was not possible yet to embark on group work or the production of an audiovisual script.

2ND YEAR

Despite the ongoing problems of learning to relate to one another, the work of the first year was continued and in the second year there was a focus on movement and communication. We used audiovisual language to record a variety of activities: body language, dance, class discussions, moments of introspection. In order to help the pupils learn observation, description and critical reflection we collaborated with the Italian teacher and began work on discovering each other. This involved sharing an elaborate description of a classmate in a group

circle environment. This classmate could then accept or refute the description which would then lead to a debate in which everyone was allowed to speak about others and about themselves. As if looking in from the outside, everyone discovered new truths about themselves that they had preferred to ignore. An important discovery was: they didn't accept others because they didn't accept themselves. One student, who was often very distracted, was fascinated by the video camera and was thus given the task of filming these sessions. Of course the quality of the filming was not important, but rather what was taking place: the words spoken, the atmosphere created, the actual birth of the group as well as all the pupils becoming familiar and comfortable with being filmed. They understood that it was possible to have different roles and also became used to taking part in constructive dialogues. They were thus ready to be a crew.

As a group it was decided that the most preferred genre was 'horror', and so we (teachers) proposed watching and studying the film 'Nosferatu' by F. Murnau. After overcoming initial bewilderment, the pupils were keen on the story and the way it had been made. They were able to appreciate its relationship with the historical period and the skills of the director. This interest in the film led to a creative work by the pupils at the end of the school year: the pupils developed a physical theatre performance which used the film itself projected as a background. It was a 10 minute choreography set at the cinema in which Nosferatu suddenly materialised on the screen and threatened the audience - including the real audience - with bites. We used sequences from Murnau's Nosferatu for the projection and from Herzog's Nosferatu for the scenography.

Even though it wasn't a film production, the pupils had developed an idea. They had started to learn basic rules of film editing: the selection and assembling of sequences and the creation of a dialogue between them. They then chose the music and created a choreography. Roles were given out: dancing, presenting, acting, sound and light technicians, etc. It was a film crew even if incomplete and somewhat improvised, and by the end of the year most pupils had learned how to use a camera. But more than all of this: the class had changed. The conflicts had stopped and there was a pleasure in being a group. The group had learned to communicate and to welcome each other.

3RD YEAR

By the beginning of the third year we had established conditions for listening and taking an interest and carrying out a theoretical and practical study of audiovisual language.

This study included:

- looking at film history, from its origins to Italian neo-realism.
- This was taught through theoretical teaching and viewing film sequences;
- theoretical and practical lessons on the use of the camera;
- watching films, analysing the linguistic components (images, soundtrack, editing);
- Design And Writing Of An Audio-Visual Text.

Several weeks before Christmas 2004, in the light of the war in Iraq, we proposed studying the film "The Thin Red Line" by T. Malick with all third year level students. We complemented this with discussion activities, poetry readings and a second plenary meeting where each class brought a contribution which had emerged

from their discussions. One class had developed a short video-performance opposed to war which consisted of a patchwork of choreography, poetry and video clips. The poetry included "War is declared" by Mayakovsky and some of the pupils' own writings from the 1st year. The video clips were from "The Thin Red Line" by Malick, "Apocalypse Now" by Ford Coppola, "Rome, Open City" by Rossellini and "Paths of Glory" by Kubrick.

Later a collage was made from this performance which was given the name "Longing for Peace" and which received a special mention at the 21st Video Cinema & School Contest in Pordenone, Italy. The production of this short film was the class's first real experience of audiovisual production, consisting of training of a film crew, a line-up of shooting, understanding of the fundamental difference between the theatre's space-time length and the fragmentation of space and time determined by film-shooting and film-editing.

Through the shooting and editing the pupils learned: the importance of framing, the choice of planes and camera angles, the dramatic power of the 'close up' and the close relationship of all these factors with the editing.

Within the study of the history of cinema we motivated the pupils to study neo-realism and to discover of Luchino Visconti. We collaborated with the Italian teacher to study the novel "I Malavoglia" by Verga. From this we also decided to view and analyse "The Earth Trembles" by Visconti and to produce a documentation about it. As well as it being a literary subject, two other reasons for this choice were: it was set and filmed in Acitrezza, Catania Province and used the Sicilian dialect. This would allow a study of this area. Secondly: Visconti produced this film using non-professional actors: amateur people like the pupils. This would enable them to meet the actors and to learn more through their own stories.

We made a time-plan for carrying out the project:

- finding the actors in the film
- preparing questions for interviews
- giving out roles
- organising a line-up and a broad script for shooting
- organising the meeting with the three main actors.

With the award of € 100 received in Pordenone, the students took the initiative to rent a bus and spend a day in Acitrezza, visiting the museum and interviewing Nelluccia and Agnese Giammona and Salvatore Vicari (actors from the film). Their helpfulness and their stories strengthened the pleasure and the excitement of the moment, making it an unforgettable experience.

Due to lack of time as well as some technical problems (different colour rendering of the two cameras that were used) it was unfortunately not possible to complete the video editing by the end of the school year (the last year of secondary school). The idea, however, has not been abandoned, nor the pleasure of being together and whenever students were at high school the group met again and the work was resumed. We returned to Acitrezza to do new interviews, this time not with the main actors, but with older people who met in the Piazzas, discovering that Visconti succeeded in involving the whole village in his masterpiece! At this point the editing of the film commenced.

Their masterpiece, "Sull'ombra della terra trema", was completed in October 2006 and won various awards at different festivals and also gave everyone involved a bigger prize: the awareness of the importance of working together, sharing and communicating.

MEDIA IN ART EDUCATION - MORE THAN LEARNING THROUGH MEDIA

Susanne Krucsay
Former head of Media Department,
Austrian Federal Ministry of Education, Arts and Culture ²⁴

Media have always been important, even indispensable, constitutive elements in art education, but as in most other subjects only in the media didactical sense. By media didactics I mean the use of media as vehicles to transport subject-specific contents – in other words “Learning through Media”. When I started my programme on media literacy in a newly created subject called ‘Mediengestaltung’ – roughly translated as ‘Doing Media’ for future teachers of arts, the challenge was to introduce, to awaken and/or strengthen the other side of the coin: “Learning about Media” combined with the traditional “Learning through Media”.

I am going to use media in a holistic sense, as explained in the Austrian legal provision.²⁵

A. CURRICULUM AND MEDIA PEDAGOGIC KEY CONCEPTS

Fortunately the curriculum for the newly created subject served as a very good starting point to develop the course. At this point let me make just one rather sarcastic remark, a summary of many, many encounters with teachers: The general parts of curricula, the preamble, are often ignored by the teachers, not really taken as seriously as they should be – mostly considered a verbose decorative frame. Future as well as in service teachers focus on **what** to teach, in other words the central issue is too often content, content! I have always deplored this neglect, as I consider the general parts, the preamble, to be the social receptacle of the values and attitudes of the society and the institution school as an ‘Ideological State Apparatus’, a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions [...] the educational ISA (the system of the different public and private ‘schools’).²⁶ But now back to my topic – the title of the course is “Doing Media – Media Literacy Perspectives” (for German speaking readers: Didaktik der Mediengestaltung - Medienpädagogische Perspektiven).

At the beginning of the semester I tried to outline the principal elements of Critical Pedagogy and to indicate its close relationship with media pedagogy: “Critical media pedagogy provides students and citizens with the tools to critically analyse how texts are constructed and in turn construct and position viewers and readers. It provides tools so that individuals can dissect the instruments of cultural domination, transform themselves from objects to subjects, from passive to active. Thus critical media literacy is empowering students to become critical producers of meanings and texts, able to resist manipulation and domination.”²⁷

24 Creator and editor-in-chief of the quarterly MEDIENIMPULSE - now (www.medienimpulse.at) and the website www.mediamanual.at; lecturer in teacher training in German, English, Media Education; member of the experts Group for Media Literacy at the EU Commission.

25 <http://www.mediamanual.at/en/media.php>

26 <http://www.marxists.org/reference/archive/althusser/1970/ideology.htm>

27 From Douglas Kellner: Multiple Literacies & Critical Pedagogies” in: Trifonas, Peter Pericles (ed.): Revolutionary Pedagogies – Cultural Politics, Instituting Education, and the Discourse of Theory,

In this context a collective production of knowledge seemed adequate even though it was clear from the beginning that this would be extremely time-consuming. At the same time it was also clear that doing media cannot thrive in an atmosphere of asymmetrical relationships nor can it be fruitful or productive as long as doing media refers to media production while excluding the negotiation of meanings. So participation and critical engagement were to play an important role in a process which aimed at analytical as well as reflective competence, sharpening perceptiveness and above all, empowerment.

Quoting from the curriculum of the new subject, let me just cite some of the items: wide general knowledge, ability of perception and expression, gaining new perspectives and recognizing the manifold areas of how society and arts interact. This leads to questioning the conventional concept of works of art as being singular creations by extraordinarily highly gifted individuals living and existing in a vacuum. As soon as we raise doubts about this social vacuum, we get closer to works of art as constructions placed in a social context. This allows us to treat them as we treat other constructions: namely deconstruct them, and deconstruction, in turn, directly leads to the key concepts of media education, notwithstanding the nature of the medium as already mentioned at the beginning. The key EU document to support the idea of a critical and creative use of the media is the Recommendation on Media Literacy.²⁸ Another document issued by the Commission I would like to refer to is the chapter on Critical Skills in the Working Paper by the High-Level Expert Group Digital Literacy,²⁹ which suggests, among other things, aligning Digital Literacy with Media Literacy.

- **Representation**
- **Language**
- **Production**
- **Audience**

Representation includes identifying and discussing ideology, power, bias.

Language, a combination of grammar and rhetoric, contains questions about the relationship of the various sign systems to each other, about decoding the elements, uncovering the manifold levels.

Production refers to analyzing the interests at stake, the ingredients of the texts and the relationship to other media.

Audiences (or users) finally analyse the ways specific groups are identified, addressed, invited to participate and last but not least also raises questions of identities, of self-images, alien images.

Comparing these key concepts to concepts recommended for media education towards the end of the 20th century one cannot help recognising continuity. Compared to curriculum statements,³⁰ two areas are missing at first sight: genre and technology. To my mind, this is no contradiction to my thesis that the

28 Pedagogies – Cultural Politics, Instituting Education, and the Discourse of Theory, Routledge New York, London 2000 also see <http://www.21stcentury-schools.com/Bibliography.htm>
http://ec.europa.eu/avpolicy/media_literacy/docs/recom/c_2009_6464_en.pdf

29 Digital Literacy: High-Level Expert Group Recommendations, published in the report on occasion of the e-Inclusion Ministerial Conference & Expo 30th November - 2nd December 2008 Vienna, p.24f.

30 Bazelgette, Cary (ed.): Primary Media Education. A Curriculum Statement BFI 1989 and Bowker, J.(ed.): Secondary Media education. A Curriculum Statement BFI 1991

basics have not changed: Genre can easily be part of the language element, the disappearance of technology is the evident signal of the Digital Age which, through convergence, has made this aspect dispensable. At this point, however, let me stress the fact that I am not dealing here with the social potential of the Internet era, Social Media is not my object. What I would like to stress is that the foundation of dealing/deconstructing/understanding/ works of art in a media pedagogical context created in the last decades of the 20th century is still valid. So the toolbox for analysis we used to deconstruct in order to negotiate meaning does not have to be discarded in the Digital Age.

B. TEACHING KEY CONCEPTS OR BREAKING THEM DOWN INTO KEY NOTIONS

1. Choosing topics

Now it is time to put some flesh on to the theoretical bone. The choice of the thematic fields should cover a wide range. It should have relevance to a number of other subjects so as to enable cross-curricular as well as transcultural references and practice. It should contain elements of significance for the present as well as make it possible to build bridges into the past, and last but not least it should be easily adaptable into the school curriculum. The curriculum mentioned an item which seemed challenging for exploring the question of how works of art interact with relevant issues in society. This meant identifying areas of conflict between the two fields arts and society. The topics selected were:

- a) Gender**
- b) Architecture/Monuments**
- c) Political Communication**

a) Gender - Works of art are carriers of ideas, representations of norms, rules and values of their producers and clients (customers). So before turning to the deconstruction, we should try to deal with the presence of the objects: How many creations of male and female artists are exhibited in museums and generally in public space? How are they presented and described/explained? What do the representations of women and men stand for? Which female and male roles are conveyed? What were the general, as well as the working, conditions of male and female artists and the chances of women and men to commission works of art?

These and similar questions frame works of art as a complex social process which includes gender as a factor within the production prior to the usual focus 'How are women portrayed and how are men represented?' This way art is perceived as a social process in which the sex of the persons has an impact on the outcome/result. The questions above can easily be answered with existing everyday knowledge and experience as a woman or a man. Didactically we directly link new experiences to everyday knowledge, a link between artistic creation and today and engaging with art is gradually becoming both a reflexive act and an act of self-reflection. At the same time we need expert knowledge in order to be able to analyse and negotiate gender construction. Knowledge of art history together with knowledge of gender makes museums and public space a space for negotiating meaning.

Objectives:

- learning to see art as a social process in contrast to the common practice of regarding it as a singular work of a genius
- learning to recognize the construction of gender in the process of production, the contents as well as the presentation

- learning to talk about gender constructions through works of art and make them negotiable.

b) Architecture/Monuments - a cross curricular approach of Arts, History and Active Citizenship Active engagement with history contains various elements of encountering the past as well as reconstructing it. It also contributes to a developing awareness of history and critical reflection. It helps:

- to perceive the really visible elements in the context
- to reveal the intentions in the process of planning and implementing
- to decode the symbols behind the visible
- to analyze how symbols were used in the past
- to make structures of the past visible by offering meanings or contexts beneath the obvious
- to reflect the social climate of the past in the social organizations of the present

Thus buildings, streets, parks, museums and their exhibits, and sites of monuments and remembrance, become ambassadors of history and bridges to the present.

The starting point of reconstructing the past is always the present, a specific present with all its political, social, economic and cultural factors. Thus history does not only refer to the past it deals with, but also to the present in which it is being reconstructed. This way we are confronted with one past with many '(hi) stories' about it. Reconstruction of the past and engaging with history take place individually and so in turn, the individual reconstructions serve as sources for discussions.

c) Political Communication

Important segments in this field are

- visualisation
- staging/engineering of politics and politicians
- participation

Politics is interpreted in a holistic sense and covers almost all areas, including the above mentioned topics.

Particular emphasis is laid on notions such as balance and responsibility, position of terrorism and violence, seduction and information, oligarchy, totalitarianism and democracy, abuse of power and control, humanity, tolerance.

In the course the models suggested for direct transfer for classwork are videos from YouTube and posters. Particularly posters of seemingly non-political nature produced in the Third Reich (*Arbeit, Freizeit und Kultur im Nationalsozialismus* = Work, Leisure and Culture in Germany during Hitler's regime) showed how image tradition has survived up to the present.

2. KEY NOTIONS

Dealing with representation cannot do without at least a brief introduction to ideology. The main element is the idea of **power**, which is, together with the other elements, to my mind, the central idea. The discussion, i.e. production of knowledge on power leads to sometimes controversial, but always heated and

productive debates. How fruitful these discussions can be is demonstrated in some of the papers the students submitted.

The concept of working on languages is based on **semiotics**, which can be applied to all the media. Here working with notions such as code, conventions, connotation and denotation, symbols, myths etc. led to some very interesting and rewarding ideas.

The concept of production is closely related to the question of the alliance of **power and economic profit**. Working on this area seemed to be a veritable eye-opener.

Audience finally is a wide field dealing with **identities, self-images** and **alien images**. These notions are at the core of dealing/deconstructing/accepting **diversity** and making **intercultural education** an everyday practice.

C. CONCLUSION

Cooperation and interest during classes and the papers submitted after two semesters of an introduction to media education and doing media are clear evidence that the digital natives³¹ are willing to go for a deeper reflection of the media they have grown up with. As far as the attainment in the area of knowledge/understanding is concerned, they mastered the method of deconstructing stills and moving images, and proved their understanding of the symbiotic relationships of media with a number of other factors. Measuring this area is no problem. When we proceed to other dimensions of media literacy we have to face some challenges. First of all, the above mentioned dimensions of cooperation and interest play an important role. For these factors adequate instruments must be developed, so far according to my subjective perception, the students have evidently welcomed the invitation to add layers of critical reflection to the traditional use of the media as teaching aids. At the same time many papers demonstrate how the creative potential of the students has been stimulated. The critical dimension also includes raising and strengthening awareness as well as sensitizing for the meta-level of media in arts and opening the eyes of the students to the potential of the transdisciplinary nature of media in pedagogy.

Ultimately I would like to give the floor to the students and let them speak, after careful consideration, in their original language, as orientation, the title and a short précis are in English:

COMMUNICATION WITH YOUTUBE - IDENTITY AND PARTICIPATION

Ich habe mich für das Thema YouTube“ entschieden, da ich glaube, dass dies eine der meist besuchten Websites unter Jugendlichen ist. Es ist allgemein bekannt, dass viele Personen die Videos auf YouTube laden, dies nach nicht allzu langer Zeit bereuen. Besonders Jugendliche machen sich zu wenig Gedanken darüber, was sie im Internet über sich preisgeben. Anfangs als Spaß

31 <http://www.marcprensky.com/writing/Prensky%20-%20Digital%20Natives,%20Digital%20Immigrants%20-%20Part1.pdf>

gedacht kann dies aber zu weitreichenden Konsequenzen, beispielsweise bei Bewerbungsgesprächen führen. Es können dadurch nicht nur wirtschaftliche“ Schäden sondern auch psychologische Schäden an dem Betroffenen entstehen. Ich habe kürzlich in einer TV-Reportage gesehen, dass es sogar so weit führte, dass ein Junge psychiatrische Betreuung benötigte um die fiesen Kommentare und das Mobbing“ zu verkraften. Identität und Partizipation spielen in diesem Kontext also eine große Rolle.

Young people mostly do not give much thought to the consequences of presenting themselves on You Tube. The project addresses some far-reaching consequences of a non-critical engagement with Internet – it deals with often irreversible psychological and economic damage.

The Project Revolves Around Identities And Participation.

Exploring places with media - intercultural communication, active citizenship
In diesem Projekt für das Unterrichtsfach Mediengestaltung geht es darum, eine Ortschaft oder eine Stadt filmisch zu dokumentieren.

Die Schülerinnen und Schüler müssen sich darüber einig werden, mit welchem Ort beschäftigt werden soll. Hierfür würde sich natürlich die Stadt, in der sich auch die Schule befindet, anbieten, um so auch während des Unterrichts die Dreharbeiten und ähnliches durchführen zu können.

Das Projekt wird in drei Phasen gegliedert:

- 1. Projektplanung*
- 2. Projektdurchführung*
- 3. Projektpräsentation*

Bei der möglichst eigenständigen Projektplanung sollten sich Schülerinnen und Schüler darüber Gedanken machen, welche Blickwinkel des Ortes sie präsentieren möchten. Hier ist eine Diskussionsfähigkeit der Schülerinnen und Schüler sehr wichtig, da nicht jede/r die selben Dinge für gleich wichtig empfinden wird. Möglichkeiten, zur Dokumentation wären beispielsweise, die wichtigsten kulturellen Punkte der Stadt zu präsentieren, zum Beispiel die Geschichte einer wichtigen Kirche oder das Wahrzeichen des Ortes zu dokumentieren. Eine weitere Möglichkeit wäre, die Einwohner der Stadt miteinzubeziehen, indem man sie interviewt, sie über die Lebensqualität im Ort und ähnliches befragt. Hier können natürlich auch Einwohner ausländischer Herkunft mit einbezogen werden, die zu Beispiel zu deren Integration im Ort befragt werden. Auch den Bürgermeister des Ortes zu interviewen, wäre eine kommunikative Herausforderung für Schülerinnen und Schüler.

Weiters könnten Touristenattraktionen, die verschiedenen Bildungsmöglichkeiten in der jeweiligen Stadt, die politischen Verhältnisse, usw. dokumentiert werden. The idea is to create a documentary of those sites which, according to the filmmakers, present an impression of the place. The recording of the process reveals the controversial debates on subjectivity/objectivity, the choice of the sites and many more points.

THE POWER-FACTOR IN SOCIETY. IDENTITY- DIVERSITY

*Ich betrete die Klasse und spiele den Schülern einen kleinen **Filmausschnitt** von einem NS- Propagandafilm vor. Dann stelle ich die **Frage**, ob es heutzutage auch noch zu so einem Regime kommen könnte, beziehungsweise wie sie die heutige Machtgesellschaft einschätzen. Dabei soll es zu einer kleinen **Diskussion** kommen, wo die Schüler besprechen inwiefern sie sich von der*

(Macht)gesellschaft mitreißen lassen beziehungsweise wie weit sie ihre eigene Identität bewahren.

Ich gehe davon aus, dass die meisten Schüler der Meinung sind sich zwar einiges einreden zu lassen, aber dennoch ihre eigene Meinung und Identität bewahren, egal was die Machtgesellschaft ihnen einreden will und es nach dem NS- Regime natürlich nie wieder zu einem ähnlichen Herrschersystem kommen könnte.

*Nun teile ich Modemagazine und Zeitschriften über die neuesten Trends aus. Ich fordere die Schüler auf ihr eigenes Outfit, ihre Handys etc. mit denen in den Modemagazinen zu vergleichen und das in **Gruppenarbeit** aufzuschreiben und zu besprechen.*

The project is trying to build a bridge between past and present. It revolves around the different forms of power, conformity, opposition, resistance and diversity.

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VIDEO, IN EDUCATION AND E-LEARNING - A CASE STUDY

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This case study explains the importance of multimedia resources, especially video, in education and E-learning. It will draw on the use of video in ITES (Institut Tècnic d'Ensenyament i Serveis) to provide examples of real life situations and the incorporation of video into their academic system. In order to achieve this it will follow the model of Nonaka and Takeuchi (1995), the spiral of knowledge which attempts to explain the transfer and creation of knowledge. Coming to a conclusion over the level of added value that multimedia resources in general, and in particular video, can bring to the traditional classroom environment.

This case study will address the following three questions: what are multimedia resources? How is the use of video incorporated into the learning environment at ITES? How can knowledge management help us to understand the benefits of video resources in e-learning?

ITES is a branch of the holding Grupo ITES. Grupo ITES provides audiovisual production, business and occupational services and "formación profesional", post-compulsory but pre-university education aimed at students between the ages of 16 and 20 years, and usually provides education with a more career specific focus, from henceforth referred to as vocational education. Since 1975 ITES has been recognised as an education centre by the Spanish Ministry of Education and Science and a market leader. ITES is a private education college which focuses on the delivery of vocational education qualifications in image, sound and multimedia. One of ITES's main objectives is to connect their education with the labour market. They aim to provide their students with training that encourages them to develop all the skills necessary for the working world. Consequently, they provide both practical and participative modules to inspire creativity, as well as theoretical modules supplying the students contextual understanding (ITES, 2011).

E-learning, in the literature (E.g. Haughey, M. 2006), is described in many different ways, from the basic use of an electronic device in a classroom to open education, completed solely via internet. E-learning, however, really incorporates the whole spectrum; it is the use of an electronic device to enhance the learning experience of students, the use of multimedia resources as a medium to transfer knowledge and skills in a way that would otherwise be impossible. In other words, e-learning incorporates both distance learning and blended learning, which is the integration of technology into the traditional classroom experience in order to create an interactive learning environment (Stockley, D. 2011).

E-Learning "[is] all forms of electronic supported learning and teaching, which are procedural in character and aim to effect the construction of knowledge

with reference to individual experience, practice and knowledge of the learner. Information and communication systems, whether networked or not, serve as specific media to implement the learning process" (Tavangarian et al., 2004).

Knowledge can be defined as information considered to be truthful, which is stored in human memory ready for re-use at an opportune moment (Abril, A. 2010). It is an artefact and therefore needs to be managed (e.g. taught) and not just presented to students. An important concept to understand when talking about e-learning is added value. Multimedia resources become beneficial when they add value to previous materials rather than a tool used to present information in an alternative form (Tavangarian et al., 2004).

Multimedia resources can create powerful new tools to enhance learning by integrating the use of video, text, animation, audio and graphics into education. These elements have previously existed, however multimedia has meant that they can be combined in order to create an atmosphere for interactive learning. Education is not only improved through the teacher's use of multimedia resources but also by the students themselves using the technology to develop their skills (Asthana, A. 2011). Since 1975 ITES have offered vocational training, due to being an image and sound college, all the courses offered focus either around audiovisual filming and production or on the theory behind said filming (ITES, 2011).

Using the thoughts of Nonaka and Takeuchi (1995) (Ref. Appendix) and their model of the spiral of knowledge as a structural tool, this case study is going to use ITES and their use of video to provide an example of how video resources are used to enhance education and the techniques that are used to incorporate said resources into the classic classroom experience in a way that supports, benefits and adds value to previous teaching materials. The use of video within ITES is carried out in two specific forms. Firstly through practical experience, both in and out of the classroom, the class learns how to record and produce a video through hands-on use of multimedia resources. The second circumstance in which ITES use video as a learning tool is through blended learning. Video is used as a support tool to theoretical teaching material. The students at ITES learn about the theory of video and how it can be used to inform, entertain and educate, either within a classroom or in general society. Therefore video itself is used to provide examples that back up the theoretical content provided.

The first step in the spiral of knowledge is socialisation; this includes either the transferring of tacit knowledge, "knowledge that is highly personal and hard to formalise, making it difficult to communicate or to share with others" (Nonaka and Takeuchi, 1995), from one individual to tacit or implicit knowledge of another individual. "Implicit knowledge can be easily externalised and presented to another individual" (Nonaka and Takeuchi, 1995). This tacit knowledge is transferred through observation and copying. The second form of socialisation is the transferring of implicit knowledge from one individual to implicit knowledge of another individual (Nonaka and Takeuchi, 1995). That is to say an expert in their field teaching, training another individual in that field and educating them on the topic. This creates transfer of knowledge from the master to the apprentice. Within the classrooms at ITES video is used to aid the process of socialisation from the teachers to the students. Socialisation is incorporated into both the education styles described above.

Within the practical classes at ITES, the students are in small groups usually of around 10-15 people. The aim of the class is to teach the students the skills

needed in order to work each of the different roles or jobs that intertwine and come together for the recording of a video. ITES achieve this aim by giving each student in turn the opportunity to work as producer on a short role play. This student is given full responsibility of the control room, the cameras and the script for their fellow students to follow. The producer is to delegate the other roles to their fellow classmates; this is to say that they decide who will be in charge of each of the cameras, who is to work as mixer and those who are to carry out all the other jobs that need to be fulfilled in order to produce a video. Working in this way means that every student gets the chance to play each role and to gain know-how of the facilities available to them. ITES aim to give all the students experience in each of the different roles, providing them with wider understanding and a complete skill set. Over 50% of the teachers at ITES are trained professionals, this adds value to the service they provide as they can offer the students their own real life experience from the working world.

Video incorporates more than one multimedia resource; video incorporates the use of images, audio, text and in some cases animation. Through the role as producer, the student learns how to blend all these materials together. They learn techniques on how to make the most of the advanced technology available to them and how to manipulate multimedia resources to achieve their objectives. The students work with different scenarios, varying from formal discussions and interviews to filming adverts. The techniques used to attract the audience's attention vary depending on the context being presented, it is important that the students learn the different skills needed preparing them for a future career in a wider range of job specifications.

The use of video is also very apparent in the theoretical classes offered at ITES; the teachers have a wide range of videos available to them, which are regularly used to provide examples. The teachers benefit from the use of blended learning tools to support their traditional teaching materials. In lessons where the students study such things as the theory behind different production techniques and the language of film, the incorporation of video into the classroom is a useful teaching technique. It gives the students the opportunity to compare the theoretical information they are being taught with real examples, thus making the information more relevant and understandable.

Both of these two circumstances are clear examples of socialisation, of the passing of implicit knowledge from the 'master', the teacher, to implicit knowledge of the 'apprentice', the pupil. It is important to note that Nonaka and Takeuchi (1995) said that "knowledge always begins with an individual". Knowledge cannot be created by a technical device they serve solely as aids to enhance someone's understanding of the information being presented to them by another individual.

The second step in Nonaka and Takeuchi's (1995) theory, the spiral of knowledge, is externalisation; this is the transfer of implicit knowledge to explicit knowledge. Explicit knowledge "can be expressed in words and numbers, and easily communicated and shared in the form of hard data, scientific formulae, codified procedures, or universal principles" (Nonaka and Takeuchi 1995). Externalisation can be described as the master coding their knowledge so that it can be accessed by another individual at another time more appropriate to them. ITES themselves do not use video as a tool to externalise knowledge.

Combination, the third step, is explicit to explicit knowledge. It is the most common transfer of knowledge in the western world (Girard, J. 2007) as it can

include simple tasks such as sending an e-mail or the writing up of business policies for the information of others. It also includes the creation of new knowledge by taking previously documented explicit knowledge and combining it with another in order to develop a new source of explicit knowledge. An example of this, continuing to use the work of ITES with video, is the post-production of video. Post-production involves creating a montage out of two or more previously filmed videos. The objective of post-production of video is to create a new source of information or a video with new meaning and purpose out of the explicit knowledge already available to the developer. An example as to why this would be done is as a promotional video of the work or activities carried out at an organisation in order to promote themselves to new clients. Furthermore, ITES create "capsules", snippets of timeless video, a small portion taken from a previous video that can be integrated into another video at any time, combining both the explicit knowledge of the "capsule" with the explicit knowledge of the new video.

This leads us into the fourth, and final, section of the cycle, internalisation. Internalisation is the transfer of explicit to implicit knowledge. Continuing with the example above, the students take in the explicit knowledge provided by the video, creating implicit knowledge for themselves. Internalisation can also be achieved by learning by doing; this would be teaching yourself by taking in your surroundings, copying and reading the methodology to learn new skills. The students at ITES attend in-company placements; this gives them the opportunity to learn by doing under the supervision of a master. As the qualifications at ITES are concentrated around image, sound and audiovisual qualifications, the placements the students attend require them to use video and other multimedia resources. They acquire implicit knowledge from explicit sources.

This is where the spiral begins again; having acquired this knowledge they are now higher up the spiral and one step closer to becoming masters in their field and would now be able to pass this knowledge on through socialisation. The different phases of the cycle do not need to be individualised, they can occur in quick succession. Consequently a continuously growing spiral of knowledge is created, which, in this day and age, is often aided by the use of multimedia resources as tools for documentation. For instance, as stated above socialisation occurs within the classroom, the transference of knowledge is implicit to implicit. However, integrating video into this environment is incorporating an explicit form of knowledge, thus, merging together both internalisation and socialisation forms of knowledge creation.

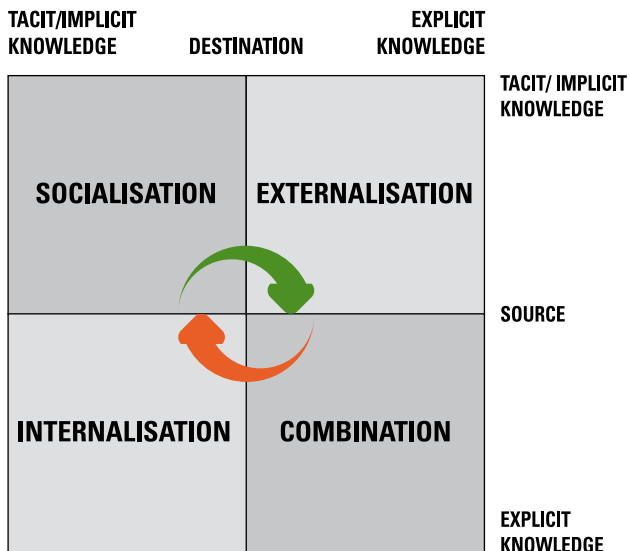
At ITES video is used as a tool for presentation, providing a source of record for the knowledge created but also as a tool for the enhancement of learning. Video provides support to the teachers through three of the four transitions of knowledge creation stated in Nonaka and Takeuchi's model of the spiral of knowledge. Taking a look into the future, another way that ITES hope to be able to integrate video into their daily practices is via video-streaming, this is "video which can be played by means of an Internet data stream" (Simo, P et al., 2010). Video-streaming means that videos don't have to be previously downloaded from the internet and are ready on-demand. As of yet video-streaming has been more popular within university education, however owing to this success ITES plan to incorporate it into their own academic curricula. Another advantage is that of young people's familiarity with video-streaming (Simo, P et al., 2010).

Going back to the questions presented at the beginning of this case study, what are multimedia resources? Multimedia resources are the tools developed by the

combination of two or more of the following aspects video, text, animation, audio and graphics. Secondly; how is the use of video incorporated into the learning environment at ITES? Three simple examples of this are; the practical classes offered at ITES, the use of video during theoretical lessons to generate greater understanding among the students and thirdly, the post-production of video. This is both an extra skill for the student to learn and an added multimedia tool for learning. Ultimately the third question that needs to be addressed; how can knowledge management help us to understand the benefits of video resources in e-learning? The model presented by Nonaka and Takeuchi (1995) presents a clear idea of knowledge management and should help teachers to balance the use of video, or other multimedia resources, compared to human interaction in order that pupils continue to receive a high quality of learning.

There are three important concepts to take away from this case study, firstly that multimedia resources, especially video resources, are important and useful tools to enhance education, to provide support to teachers and to aid the understanding of the students; however, as Nonaka and Takeuchi say knowledge always begins with an individual. Therefore, secondly it is important to note that the individual cannot be removed from the classroom; we cannot rely on electronic devices alone. The individual is needed in order to continue to the process of knowledge creation. Finally, experienced teachers are necessary in order to acquire tacit knowledge.

APPENDIX



Source: Nonaka, I., Takeuchi, H. (1995)

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VIDEO EDUCATION AND POLITICAL SCIENCE A CASE STUDY YOUTH ELECTION - NIGHT PARTY

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BACKGROUND

The Media Studies programme in Swedish secondary schools has existed for 18 years. It is a unique occupational preparatory programme that is an established part of the three-year high school curriculum encompassing five aspects of media work:

journalism, sound, graphics, photography and film and TV production. Rudbeck high school in Sollentuna is one of over a hundred schools in Sweden that offers this line of study. It is in this context that the Youth Election-Night Party webcast came about.

In 2007 the media department at Rudbeck initiated a project together with other media institutions in Aberdeen, Scotland and Kassel, Germany. The main focus was to get support within the EU programme LEONARDO for an ambitious international training programme for young people to strengthen their chances of finding employment in the media industry in Europe.

Two attempts to find approval for this “Transfer of Innovation” project failed. In order to remain constructive the media department at Rudbeck decided to implement certain parts of the project anyway. We wanted to demonstrate that young people, given proper structure and support, could manage to broadcast an event in a professional manner.

The municipal department for Culture and Recreation had recently established a new youth activity and sports facility, the Satellite Arena, in the town centre. In the spring of 2010 media students from Rudbeck successfully participated in a multi-camera live webcast of the Swedish Jujitsu Championship tournament held in the Satellite Arena. This web cast enabled members of Jujitsu clubs around the country to follow the competition live on the internet. Afterwards the final matches were made available on the Jujitsu Federation’s website.

Dismantling our studio and transporting everything over to the Satellite Arena was quite a lot of work for us. No bus, no travel cases, everything needed to be transported piece by piece. This was not a normal part of a video course. But the successful result left us open to further developing this cooperation with the Arena.



CASE STUDY

It is always easier to create new projects when you can screen an example of what you are talking about. We made contact with two women responsible for the youth activities. After some brainstorming we agreed that the upcoming national elections in September could be an appropriate platform for creating a "Satellite-TV" programme.

As in many other countries, Sweden traditionally broadcasts election-night coverage including links to the festivities arranged by the political parties. We decided that we would organise a similar election night party at the Satellite Arena to gather first-time voters in the town to watch the incoming results together. We would provide a mix of information and entertainment for a young audience to be broadcast also live on the internet.

When reflecting on this process it was important to see the value of engaging as many young people as possible in the project. At Rudbeck the Social studies department always involves their students in and around national elections. We created teams of students from both disciplines in order to produce a series of short videos about political issues that interest young voters today; work, housing, education and future expectations. The school invited leaders of the youth sections of the various political parties to a debate where the videos were used to introduce each subject for discussion. This debate was in turn broadcast live on the internet from the school auditorium. The same films were then edited, together with excerpts from the debate, to create the structure for the Election-Night Party.

A work group was formed to do the specific planning. The hosts of the show were recruited from students in the drama department. Three hip-hop artists, who use the sound studios at the Satellite Arena for their rehearsals and to record their music, were engaged to perform during the show. A folk-rock group comprised of students at Rudbeck also performed. The interaction between the adults who initiated this project and the young people who came on board was a key factor in the eventual quality of the show. The active youths came up with new ideas such as an on-stage DJ to interact with the programme hosts and the inclusion of a dance group and a stand-up comedian.

Media students in a graphic communication course created a number of posters giving information about the event. Another course in media communication helped with press releases and contact with journalists. Political science students made contact with young representatives from local branches of the political parties to come to the event and comment on the screened video segments live on stage. The students also helped to put up posters on various bulletin boards and shop-windows in the town. A video intern worked together with two of these students to produce the opening video about attitudes amongst youth regarding the upcoming election.

A production crew comprised of ten media students mastered the task of the actual TV recording and webcast, which included up-to-date graphics from the election authority showing the incoming results. Two young technicians at the Satellite Arena were responsible for the lighting and sound during the show. Altogether there were over fifty young people active in creating this production. Over one hundred first time voters were in the audience to participate in the three hour long Youth Election-Night Party. The intensity, enthusiasm and professional quality of this event are difficult to capture in words afterwards. The event can be viewed at www.rudbeck.se in the archive section and a four-minute summary can be found on the Viducate Berlin event website about active citizenship.

Despite the success of both the Jujitsu tournament and the Election-Night Party it is uncertain as to what extent the Culture and Recreation department is willing to actively support any further development of this type of cooperation with the Rudbeck high school. Bureaucratic apathy threatens to dampen the enthusiasm to create such ambitious activities on a continuous basis for young people in the future.

There are other obstacles in the way of creating continuity for such projects. A new school reform has changed the manner in which media education will continue in Sweden. However the school authority is very positive about developing the role of the municipal high school to become more a part of other community activities. This outreach is not part of traditional Swedish education but is becoming more self-evident with the development of digital media that offers totally new possibilities for combining content and communication to young producers. Adults have a responsibility to keep in the forefront of using technology as a pedagogic tool. Otherwise we risk spending our time and energy just trying to catch up with the digital native teenagers in our schools today.

What inherent value is there to be gained by such projects that make it worthwhile to press the boundaries of traditional institutional education? My personal unscientific reflections are summarised in the following points:

Students are excited about participating in a communication process that is accessible for all to see. It is of significance that Youth television on the internet then becomes an appropriate channel to help awaken attention for social issues amongst teenagers. Succeeding in an intensive professional work structure also increases personal skills and self-confidence for the participants. Schools as well as the local community stand to gain by young people becoming active in depicting life as they see it for others to see.

MEDIA EDUCATION AS A WAY OF UNDERSTANDING THE WORLD

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The media and its messages are everywhere around us, in school and in society. Understanding and interpreting the media is necessary for active citizenship. Media pedagogy gives us the tools to do this. But how can the media affect traditional educational practice and relate to different school subjects? What are the challenges for teachers using media in education? Why media education at all?



Many teachers perceive their work situation as being full of challenges derived from the implementation of new media. Up till now printed text has clearly been predominant in schools and educational practice, but now, with the arrival of digital technology, educational media and materials have increased greatly. Cameras and cell phones, for example, are devices owned by everybody nowadays.

Media education is obviously affected by this situation. Students, already owners of digital media, have to learn how to interpret their messages and how to use those media as a means of self-expression, to articulate their thoughts and opinions.

In schools, knowledge has traditionally been viewed as something that students learn by rote. With the new media and a pedagogy where the focus is placed on the creative process itself, “knowledge” becomes something else, encompassing the attitudes, skills and comprehension which students develop during the process of production. This production, related to learning content, can also be shared with others.

This would apply to all school subjects, and, in this sense, all teachers become media teachers based on their unique knowledge of the subject in question.



Here are some examples of how, from a media education perspective, the use of media and audiovisual language can change the way some of the school's most important areas are addressed:

Language development: Language is not only a subject, but also a tool for learning other subjects. Knowledge can be acquired and expressed in different forms, not only through oral and written verbal text. Teachers and students can formulate their thoughts and express themselves through images, dance, video and other means of expression. In fact, the Swedish language curriculum uses the expanded concept of text to describe various ways of "reading" the outside world.

A digital camera can be a good tool for collecting everyday images that later become valuable educational material. Its use would also contribute to the development of audiovisual literacy. Indeed video and media education can help with other aspects of curriculum development. For example:

Self-esteem: Media education, to the extent that it includes student productions, can be a good way of improving students' confidence and self-esteem. Media education can also help develop a respect for nature and environmental conservation.

Diversity: Knowledge of different cultures and cultural interaction are needed to understand present-day society. We are different but we still need to work together.

I would like to mention "Digital Storytelling" as a good media education practice for developing tolerance for diversity; a method based on the oral traditions of different cultures, and a great way to highlight the ethnic, social, economic, gender and age differences among people.

When people from different countries, or even from different parts of Malmö, deal with a common theme and discuss what they think about the topic, they have the chance to get knowledge out of sharing.

Democracy and power: In media education activities both teachers and students feel motivated when they realise that they have real influence over their peers. Practical media education work usually offers participants the chance to express their views and to exercise their democratic rights.

The commercial media provide plenty of material, such as photos or newspaper articles, which can be used as resources for schools. New media products are familiar to students and different topics can be discussed for example in a blog. Why not start a school blog on topics interesting for students?



Many teachers feel uncertain about how to handle technology, how to use computers, digital cameras and film cameras. To learn how to use the different devices takes time and some effort. However, it is very important that teachers dare to try. Teachers must dare to fail and even to appear less expert than their students in instrumental and technical content on new media. On the contrary, teachers will have the chance to show expertise on the potential that using video and ICT have in educational environments.

THE VIDUCATE THEME OF ACTIVE CITIZENSHIP

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Within the framework of the viducate project active citizenship is one of the three main topics. The viducate vision states: "Viducate is concerned with the development of active citizenship in inter-cultural contexts at all levels of formal and informal education. Video and multimedia form the core of this non-prescriptive pedagogy of production in the information society".

Through this topic, it was made clear that media education is serving a purpose: the development of civil society structures in a democratic society.

Because of the importance of active citizenship, it was essential to address this topic at the 2nd European Forum for Video Education which took place on 1st and 2nd October 2010 at the location of the Representation of the European Commission in Berlin. The programme consisted of keynote speeches, reports and presentations on practical work. Exercises on how to use social media tools were also part of the programme. Participants were able to actively contribute through the exchange of opinions and experiences and through the presentation of relevant projects. The conference was evaluated and the result will have an effect on the future work of the viducate project.

One of the viducate partners focusing on active citizenship is the Open Channels for Europe! organisation, a network of community media institutions and activists from different European countries. Open Channels for Europe! was one of the co-organisers of the viducate forum in cooperation with the Bundesverband Offene Kanäle, the Federation of Open Channels in Germany.

Community media are local, non-commercial radio and TV stations. These offer everyday people the opportunity to use a camera and a microphone to improve and strengthen local communication, to establish dialogues between different social groups, and to be both seen and heard. They train the producer, support and motivate him/her. They offer a fundamental democratic right to citizens: the freedom of expression. Thus, community media fosters the development of active citizenship. They are a tool to establish and preserve democracy.

Community media are ideal partners for projects in the field of media literacy. In such a cooperation they can provide resources to make the results of the projects possible. Community media open the doors of the classrooms, offer the opportunity to produce and broadcast; offer publicity and the chance to interact with the media.

On a European level the interdependency between community media and media literacy has been acknowledged by the European Parliament, the Committee of Ministers of the Council of Europe and the European Commission as the following quotations prove:

The European Parliament, 2008 “considers that community media contribute to the goal of improving citizens’ media literacy through their direct involvement in the creation and distribution of content and encourages school-based community outlets to develop a civic attitude among the young, to increase media literacy, as well as to build up a set of skills that could be further used for community media participation”.

The Committee of Ministers of the Council of Europe, 2009 recognises “the crucial contribution of community media in developing media literacy through the direct involvement of citizens in the process of creation and distribution of media content, as well as through the organisation of training programmes, issues that are particularly important in the digital environment”.

Former Information Society Commissioner Viviane Reding, 2009: “People who cannot use new media like social networks or digital TV will find it hard to interact with and take part in the world around them. We must make sure everyone is media literate so nobody is left out. Citizens are being spoken to all the time, but can they talk back? If they can use the media in a competent and creative way we would take a step towards a new generation of democratic participation”.

To make the interdependency between media education and citizenship education recognisable, a video competition was announced as part of the viducate forum. We were looking for creative contributions of up to three minutes which are self-explanatory without the use of verbal language. The films should deal with the subject of active citizenship, they should directly or indirectly show how to empower citizens to exercise and defend their democratic rights and responsibilities in society.

In preparing and carrying out the conference it was sometimes a bit difficult to communicate the meaning of “active citizenship”. The preparation and implementation of the video competition clearly showed the necessity of addressing the subject of “active citizenship” more intensively.

What could be the reasons for the difficulties in explaining the topic of “active citizenship” and implementing it in practical media work? Perhaps the following points could be an approach:

Active Citizenship is an abstract concept for many teachers which has little reference to everyday educational tasks. Only in certain situations (elections, political conflicts, social problems) is citizenship education considered to be relevant. It is not understood as an essential commitment that has to be continuously performed and developed. This commitment is crucial for the preservation and development of the values of democracy that are easily neglected and abused.

The importance of active citizenship in a democratic society is often not sufficiently recognised. Regular participation in elections is considered as satisfactory. Democracies need active, well educated and responsible citizens. While a certain amount of the skills to understand, engage with and challenge the main pillars of our democratic society may be picked up through everyday experience, this in itself can never be sufficient to equip citizens for the sort of active role required of them in today’s complex and diverse society. Therefore, these skills have to be taught.

Our complex society is very much characterised by the media. The media influences the development of our society, and this often to an alarming extent. Therefore, the ability to access the media, to understand and to critically evaluate different aspects of the media and media contents and to create your own media is an important factor for active citizenship in today's media society. Media education is therefore an essential component of citizenship education. This correlation and the chance for synergetic effects by using this correlation is often not recognised by teachers. Therefore, media education should not be limited to the teaching of operational skills.

The importance of citizenship education for the preservation and development of the universal values of humanity is underestimated. Citizenship education is the prerequisite for the peaceful coexistence of people and must not end at national borders. It is a global responsibility to develop the values of democracy, justice, equality and inclusion.

Recommended actions resulting from this to campaign for citizenship education could be:

1. Expand and deepen the viducate network as a platform for video education as part of citizenship education
2. Mutual development of modules for video-citizenship education workshops
3. Implementation of workshops by the network partners at local level and by viducate
4. Collection and dissemination of best practices of video-citizenship education and civic participation
5. Cooperation with community media
6. Development of strategies for advocating citizenship education to national and EU institutions

EUROPEAN VIDEO EDUCATION COURSES FOR TEACHERS

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INTRODUCTION

As we said in chapter IV, improving teacher training has always been seen as a key factor in improving education. The last decade has seen a variety of efforts to this end in almost all European nations. The European Commission has also recognised the need to improve and promote teacher training: "In view of the increasing demands placed upon them and the growing complexity of their roles, teachers need access to effective personal and professional support throughout their careers, and particularly during the time they first enter the profession".³² There is an obvious consensus that ongoing teacher training is important for the professional development of teachers in Europe.

Our experience with our European teacher training courses in video education over the last decade has also revealed the impact and potential that teacher training has on the professional development of teachers. Our intensive week-long media courses offer a host of ideas to teachers as well as the obvious advantages of learning and exchanging with colleagues from around the continent. In the following text we would like to illustrate what a video education course in Berlin looks like and what the main ideas behind it are.

THE MAIN IDEAS OF THE COURSES

Each course which has taken place over the last 10 years has had the same goal: equipping teachers with the main concepts of video education to enable them to pass these competences on to their students. We have sometimes had participants who expected to be trained as video producers during the course in order to help them create video materials to use for their teaching. This is obviously also useful, however our courses concentrate on teachers acquiring competences that they can then pass on to their students. The ultimate goal is that video education contributes to making producers out of consumers - to helping young people become more active themselves in their media experiences, being able to articulate their opinions and to participate more actively in the modern world.

32 European Commission Staff Working Document SEC (2010) 538 final: Developing coherent and systemwide induction programmes for beginning teachers: a handbook for policy makers (page 5)

The course itself involves a five full day week which takes place at the Kulturring centre in South East Berlin. The course is taught face-to-face. (We have also recently started offering additional online courses.) Each day includes a short input on different areas of media education and video production. The teachers are then given specific practical tasks to be carried out in small teams of two or three colleagues. Courses normally have between 10 and 15 participants to ensure enough space for interaction but at the same time enough individual support. Many of the tasks have a link to the city of Berlin – such as local languages, history or art. We also offer a colourful social programme to develop a group identity. This can include: joint meals, local excursions

school visits, visits to local television stations, visiting sights related to Berlin's history or to museums such as the Television and Film Museum at Potsdamer Platz. The detailed programme changes with each course and also responds to the needs and interests expressed by the participants before the course starts. The course focuses on video education: we understand this to be a combination of media education and video production. The media education component very much follows the conclusions of the European Council on media literacy in the digital environment of November 2009 – “the ability to access media and to understand, critically evaluate, create and communicate media content”.³³

During the course we have the chance to discuss what media education means to the individual participants and to exchange ideas about how the different countries implement media education in their school curriculum. But we also do several short exercises, such as the editing of shared still images to explore how meaning is created and can be easily changed and manipulated. This then leads us to the idea of representation – how meaning is created but how different audiences can perceive or read the meaning differently.



East Side Gallery

33 http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/111504.pdf “Council conclusions on media literacy in the digital environment”, 2009

Within the area of video production we look into how events and sequences can be recorded and edited using different technologies - ranging from very basic recording devices to sophisticated video production technology. We also include an introduction to visual language: how the video camera can be used creatively with different picture framings and camera movements.

The specific tasks given to the teachers are normally connected to a school subject, e.g. art, biology, history or languages. For example, a history task might explore how specific recent or past events in Berlin might be represented at a museum or place of interest. Language tasks might explore the visibility of different languages in the multi-cultural inner-city areas of Berlin and how individual words from different languages can be visualised. Art tasks might explore sights such as the East Side Gallery or the visual architecture of the Jewish Museum or introduce simple stop-motion animations using still images. At the same time, the tasks include different media genres such as documentary, documentation, role play or news programmes.

They also include a range of different source materials such as photos, graphics and paintings, video footage, sound effects and music. Links to some of the outcomes of the tasks can be found below.

All of the tasks are then evaluated by the teachers. We also offer two main evaluation sessions during the five full days. The interim evaluation helps to make sure that the course meets the needs expressed at the beginning. We are keen to make the course as relevant as possible for each participant so that the outcomes can be integrated into their teaching practice immediately. Most of the tasks pick up on ideas which we have developed in our main European multilateral projects over many years:

- Television News on Europe: www.23muskeltiere.de/europe.htm (using the genre television news to bring across content)
- Media Education across the Curriculum: www.mediaeducation.net (finding specific starting points for media education in different school subjects) Speech Bubbles: www.speechbubbles.net (using video to promote languages in Europe)
- DIVIS: www.divisproject.eu (using video production for language learning)
- The viducate network: www.viducate.net (collecting and promoting best practices linked to active citizenship, creativity and intercultural communication)

THE PEDAGOGY BEHIND IT

Video education is not an isolated activity, but involves a mix of different learning methods - communication competence, team work, intercultural learning and evaluation. Our aim is also to integrate it across the curriculum and use it as a contribution to transform education into media education.

Communicative competences play an important role in audio-visual production. We already mentioned the use of visual language - exploring different ways of how a video camera can be used. Video editing adds a new visual meaning to this through the change and overlay of video footage. Sound effects and music offer additional layers of communication. At the same time we like to begin every video project by writing down ideas – collecting ideas and writing them down in the form of a storyboard or short script.

Video education can be practised extremely well in team work. Each project needs to include planning, writing, recording, editing and evaluation. All of these project phases can be actively discussed in teams. When editing together a team discusses the video clips, what ideas and emotions they associate with the images and sounds and what kind of message they would like to create. This is an exciting moment where students are then able to talk about their own media experiences and where a video project can help foster critical media competence.

At the same time we believe that video projects can be helpful tools to encourage intercultural communication. Within a European course this is rather obvious and happens partly automatically. We try to strengthen this dialogue by specific tasks. The first homework the teachers are given (before they even come to Berlin for the course) involves capturing a still image from their home environment and sharing it online with the colleagues. We also encourage teachers to connect with each other once the course is over and use the video education ideas for European school exchange projects.

The video tasks focus on the ideas and not on the production. We are less concerned about the quality of the production but more interested in how the ideas developed, how the message was created and if the final message that was intended is actually read and understood by the rest of the group. We therefore evaluate all phases of the process, including: How well did you work as a team? How well did you manage your time?

THE TECHNICAL PART OF THE COURSE

Video technology has changed dramatically over the years since our first course. It used to be quite complicated and technically demanding to transfer and edit video footage. This has all become fairly straight forward in recent years. The first courses we offered needed a lot of attention for software and hardware issues, often spending a long time getting all the video footage onto the computer and successfully creating a short video. Nowadays it is possible to use a huge range of technology for recording video. This includes still cameras, smart phones and web cameras. Video editing has become accessible and fast, allowing a lot more potential for video education within the classroom.



Video editing

The goal of the course is not however to become a professional video producer. We rather stress the importance of using basic technology, and especially technology which is available already in the school. This is the reason why many teachers use their still cameras to record videos. These are often good enough for short educational work. The same applies to video editing. Free software such as Movie Maker or iMovie offer more than adequate solutions for most of the project work in schools. If teachers come with previous experience in video production then we offer additional input in advanced editing using semi-professional video editing packages in the area of multiple image overlay, sound post production and the use of a blue box.

We also encourage teachers to consider having their students carry out part of the video tasks outside of school - as part of homework or as additional after-school activities. This can, on the one hand, ease the possible issue of limited time but also connect school work with home activities, can promote inter-generational learning (for example in interviews with grandparents) but as well simply connect more strongly with the interests of young people today.

The emerging web 2.0 technologies offer more and more possibilities for extending and developing video education. Initially this concentrated on streaming possibilities where video outcomes can reach a larger audience than a simple classroom screening. Easy embedding and linking features make it possible to share a video across different platforms with very little effort. Special features such as automatic translations for captions are very useful tools for international school projects. Developing online tools already allows for videos to be edited completely online. This can develop into collaborative video work across different groups and settings in the long term. Social networks can help teachers to stay connected easily after the end of courses and keep exchanging their video results without any additional costs.



Introduction exercise

NEXT STEPS, NETWORKING AND OUTLOOK

When we started with our first teacher training course in 2002 in Berlin we were keen to use teacher training courses as a platform to spread the ideas and materials we had developed in our first trans-national European project. Over the last nine years we can see how this has been a great success. We have furthermore developed a long-lasting network of colleagues across Europe who apply video education in their teaching practice. When the one week course is over we motivate teachers to become part of this network.

We encourage them to formulate a first action plan of what they want to do once they return home. This needs a very specific first activity as well as longer term ideas of what could be done in the current or coming school year. The teachers are also encouraged to look into ideas for connecting with each other and possibly starting a first eTwinning or Comenius school project.

The teacher training courses have become exciting events for connecting with new teachers. We have also been encouraged by the large amount of positive feedback from participants. Two comments from teachers:

“I put into practise what we did in Berlin. The result was very impressive in the classes: the students love creating a story and filming. They see the teacher very differently. And I thought, the problem is you can't do this with every class. But the idea is good, because once they did this, they listened better for the next lessons”.

“I have never thought how I can use photos, films and movie maker in my teaching, but after participating in the course I have learnt many things that helped me to diversify my teaching and the students enjoyed the new ideas Teachers and students appreciate very much this sort of presentations because they are very instructive and they are not boring as they used to be, we usually invited the history teacher to talk about the event and nobody was listening”.

The course homepage can be found under: <http://course.mediaeducation.net>

REFERENCES

Video examples from previous courses
(with different themes) can be found here:

<http://www.youtube.com/watch?v=eG7YPfTgHAo> (history)

<http://www.youtube.com/watch?v=0mSnuAHJ6SI> (language)

<http://www.youtube.com/watch?v=5JPd3mp16X4> (staging languages)

<http://www.youtube.com/watch?v=aIPcbLEvF8Q> (art)



VIDUCATE.NET

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VIDEO EDUCATION, MEDIA EDUCATION AND LIFELONG LEARNING

A EUROPEAN INSIGHT

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