



MES 2013

SHEFFIELD

MEDIA EDUCATION SUMMIT

It is a pleasure to welcome you to the sixth annual Media Education Summit, this year hosted by Sheffield Hallam University.

We are delighted so many people have registered to attend, with over 60 creative and media educators from a wide range of institutions. We are also pleased this year to introduce poster presentations for the first time.

We begin as always with the Media Education Research Journal (MERJ) pre-conference event, featuring Professor **Sarah Pink** of RMIT University in Melbourne, Australia.

Our keynote speakers this year represent the diversity of contemporary media practice and education: Professor Sarah Pink joins the MERJ pre-conference event with an examination of the different research environments facing the media educator; Professor **David Buckingham** is a leading figure in media education research and here appraises the success and failure of media education; Professor **Natalie Fenton** has been a presence on our TV screens, and on radio, in the wake of the Leveson inquiry and its implications for the public sphere. Her keynote address considers the public value of media education; Professor **Susan Orr** has recently taken up an influential post at the Arts University London, and her keynote celebrates media education as creative practice; our final speaker is **Barry Ryan** of Warp films, whose Channel 4 series, *Southville*, met with a great deal of critical acclaim.

The conference paper sessions cover a wide range of topics, with media literacy emerging as a central area of interest this year. We hope that whichever sessions you choose to attend, you are stimulated and challenged. The next issue of MERJ will feature a selection of papers from the Summit.

All of the keynote sessions will be filmed and put online. They will be available to download from: www.cemp.ac.uk/summit.

Finally, we would like to thank Creative Skillset and the HEA for sponsoring the event and Sheffield Hallam University for hosting the Summit this year. We hope you enjoy your time at Sheffield Hallam and that the next few days will offer you some new perspectives, challenge your thinking, reacquaint you with old friends and introduce you to some new ones.



Next year, the Summit will be hosted by the Metropolitan University Prague in the Czech Republic, and we welcome the team from MUP here to this year's Summit.

Richard Berger

Acting Director
The Centre for Excellence in Media Practice

Registration

All delegates must register for the Summit, and collect their badges and delegate packs on arrival at the Cantor Building, Sheffield Hallam University, city campus.

The registration desk will be open from 10:00 on Thursday 19th September for the MERJ pre-conference event, and from 11:00 – 13:00 for registration for the main Media Education Summit sessions.

Luggage

Having registered, we will provide you with a secure area in the Cantor Building to store your luggage on the 19th and 20th September. Please do not forget to collect your luggage before making your way to the hotel.

Venue & Session Rooms

Cantor Building
153 Arundel Street
Sheffield
S1 2NU

Keynotes:	9130 Cantor Building
Parallel Sessions:	9128 / 9129 / 9131 / 9132 Cantor Building
Reception / Media Quiz:	Hallam View, Owen Building
Refreshments/lunch:	Cantor Atrium

Conference Hotel

Novotel Sheffield Centre
50 Arundel Gate
Sheffield
S1 2PR
Tel: 0113 396 9005

The hotel has its own indoor heated pool and relaxation area, restaurant and bar should you wish to make use of the facilities.

We have allowed time to check in and relax between 17:15 - 18:30.

Internet Access

There is complimentary wifi internet access at the Summit venue. You will be issued a unique password on registration.

Free hi-speed internet and WiFi access is available throughout the hotel.

If you are tweeting during the event, please use **#mes2013** hash-tag.

Food & Drink

The conference fee is inclusive of lunch and refreshments served throughout the day. The full conference fee also includes 4* bed and breakfast accommodation.

At 18:30 on the evening of Thursday 19th September, Creative Skillset will once again be hosting a reception at Sheffield Hallam's Hallam View where drinks and canapés will be served, prior to the Media Quiz (not to be missed!).

Afterwards you may wish to explore the surrounding area, which has many restaurants and bars.

Travel

Sheffield Hallam University's City Campus and the Novotel Sheffield Centre are located in the centre of Sheffield, approximately 10 minutes from junction 33 of the M1 and a short walk from the railway station and the Transport Interchange.

On leaving the railway station by the main entrance, head towards The Howard pub across the road. Continue on Howard Street, When you reach The Globe pub you will see the Novotel at the top of the hill on Arundel Gate and the main entrance to Sheffield Hallam University (Owen Building) on the right. For the conference venue, turn left at The Globe onto Arundel Street and continue until you reach the Cantor Building on your left.

On-site parking at the Novotel Sheffield Centre is available at £10 for 24 hours. There is no on-site parking at the University but discounted parking, at the rate of £3.20 per day, is available on a token basis at the nearby NCP Arundel Gate multi-storey car park (Pond Street, Sheffield, S1 2PN). On parking you will be issued a token which can be validated at the machine in the main reception of Sheffield Hallam University.

PLEASE SEE MAP ON PAGE 18.

THURSDAY 19TH SEPTEMBER

10.00 - 10.30: **Pre-Conference Registration** Cantor Atrium

10.30 - 12.00: **Media Education Research Journal (MERJ) Pre-Conference**
Covered by Professor Sarah Pink (RMIT) Cantor 9131

11.00 - 13.00: **Summit Registration** Cantor Atrium

12.00 - 13.00: **Lunch** Cantor Atrium

13.00 - 14.00: **Keynote: Professor David Buckingham**
The Success and Failure of Media Education Cantor 9130

14.00 - 14.40: **Parallel Session 1**

- i. MERJ Conversations: Curating Media Learning: towards a porous expertise -
John Potter & Julian McDougall Cantor 9131
- ii. Participatory Learning: Learning About Film & Learning Through Film -
two sides of the same coin?
Franzi Florack Cantor 9128
- iii. Transmedia: Dis/continuity and Contemporary Discourses of Media Education
and Literacy in the Czech Republic
Zdenek Sloboda Cantor 9129
- iv. Student Voice: Media Students as Potential Producers of Open Educational
Resources
Geir Petter Laingen Cantor 9132

THURSDAY 19TH SEPTEMBER

14.45 - 15.25: **Parallel Session 2**

- i. MERJ Conversations: Digital Ethnography as a Pedagogic Tool
Peter Westman **Cantor 9131**
- ii. Participatory Learning: Gameful Pedagogy and Collaborative Play: Reflections on the NetsX Project
Anna Feigenbaum **Cantor 9128**
- iii. Transmedia: Integrated Journalism Education in Spanish Universities: how is media convergence taught?
Irene Da Rocha **Cantor 9129**
- iv. Student Voice: Media Students & their Intentions to Talk About Their Experiences of Higher Education
Fiona Cownie **Cantor 9132**

15.30 - 16.10: **Parallel Session 3**

- i. Participatory Learning: Ahead of the Game: Enhancing Student Engagement Through Contemporary Modes of Delivering Learning Material
John Twycross **Cantor 9128**
- ii. Transmedia: Media Literacy – yesterday's 'really important idea'
Richard Wallis **Cantor 9129**
- iii. Learning Good Things from Bad Guys
Marketa Žezulková **Cantor 9131**
- iv. Student Voice: Watching (Digital) Media Learning
Keith Perera **Cantor 9132**

16.15 - 17.15: **Keynote: Professor Susan Orr** **Cantor 9130** *Making Teaching Work in Media*

18.30 - 20.15: **Creative Skillset Reception & Media Quiz** *Hosted by Pete Fraser* **Hallam View, Owen Building**

FRIDAY 20TH SEPTEMBER

9.00 - 9.40: **Parallel Session 4**

- i. MERJ Conversations: Mediated Pedagogies
Mark Readman **Cantor 9131**
- ii. Participatory Learning: Games and feints as pedagogy: Using game theory and reverse logic to teach conflict reporting
Savyasaachi Jain **Cantor 9128**
- iii. Transmedia: The Virtual Empowerment of Media Education
Alyazia AlSuwaidi **Cantor 9129**
- iv. Student Voice: Problematising 'Voice' & 'Creativity' in Visual Storytelling Projects
Oksana Fedotova **Cantor 9132**

9.45 - 10.25: **Parallel Session 5**

- i. MERJ Conversations: A Bric-a-Brac Approach to Arts & Media Education
Jonathan Shaw **Cantor 9131**
- ii. Participatory Learning: "The Marxtastic Pub Quiz": user games to teach media theory to undergraduate students
Marcus Leaning **Cantor 9128**
- iii. Transmedia: The Role of the Media in Media Education: a European experience
Andrej Školkay & Alberto Bitonti **Cantor 9129**
- iv. Student Voice: #Mediastudiesyo – Integrating Research, Practice & Theory in a New Media Studies Sub Major
Catriona Bonfiglioli **Cantor 9132**

10.30 - 11.30: **Keynote: Barry Ryan** *Warp'd Filmmaking* **Cantor 9130**

FRIDAY 20TH SEPTEMBER

11.30 - 12.15: **Poster Presentation** **Cantor Atrium**

12.15 - 13.00: **Lunch** **Cantor Atrium**

13.00 - 14.00: **Keynote - Professor Natalie Fenton**

Media Studies: Publics, Politics and Power - the public value and political threat of media education **Cantor 9130**

14.00 - 14.45: **Parallel Session 6**

- i. MERJ Conversations: Interviewing for a sensitive issue: easier said than done?
Ekmel Gecer **Cantor 9131**
- ii. Participatory Learning: Intergenerational Media Education in Schools: teachers & pupils learning about, from & with each other
Claudia Kuttner **Cantor 9128**
- iii. Transmedia: Mindset or Skillset? What media employers think about graduate employability
Christa van Raalte **Cantor 9129**
- iv. Student Voice: Disrupting Familiar Role: the informal learning experiences of undergraduate documentary filmmakers
Ross Adamson **Cantor 9132**

14.45 - 15.00: **Closing Remarks** **Cantor 9130**

15.00: **Close**

Professor Sarah Pink (RMIT)

Pre-conference event



Thursday 19th
10.30

Cantor 9131

Sarah will outline how her work is informed by an appreciation of the digital and sensory environments in which we now normally research and work. On the one hand she will suggest that we need to engage with the world as researchers through a recognition that we are working in an environment in which environments online/offline are part of the same places and activities in which we live and research. On the other Sarah will emphasise how as researchers we need to account for the ways that these online/offline digital/material environments are experienced through sensory, embodied ways of knowing and being. She will then draw on the example of researching digital media use in the home, through video ethnography, as a method through which we might attend to such an appreciation.

Sarah Pink is Professor of Design (Media Ethnography) at **RMIT University in Melbourne, Australia**. A highly regarded expert on research design, Sarah's work is concerned with the development and application of research approaches that attend theoretically and methodologically to the ways that people and technologies are situated and active. Her most recent activity is focused on digital media, energy consumption, workplace knowing, safety and health and forms of activism.

Sarah also holds a role at Loughborough University as Professor of Social Sciences, and where she founded LIQUID – a Qualitative Research Lab. Here Sarah works across the Schools of Social Sciences, Design and Civil Engineering. She is currently leading two research projects in this cross-disciplinary field.

Sarah is also an Honorary Professor at the Centre for Public Culture and Ideas, Griffith University, Australia and in Germany she teaches Applied Visual Anthropology at the Free University in Berlin. She has also worked in Barcelona and Sweden.

NB: This presentation and following discussion will be via Skype.

Professor David Buckingham

The Success and Failure of Media Education

Following a period of continuing expansion, media education has recently found itself on the defensive. While there is a continuing need to assert the importance and value of what we all do, there are also some awkward questions that need to be addressed here. Given the long history of media teaching in schools and universities, why are we still having to argue for basic principles? What is it that we are actually defending when we defend media education? And is media education always worth defending? In this presentation, David will look back on his own experience over several decades as a media educator, and draw on work about the history and politics of curriculum change. In doing so, he will explore some of the contradictions and tensions that continue to characterize the field. These include: the divide between 'academic' and 'vocational' courses in higher education; the tensions between English (or literacy) and media education in schools; and the refusal of both cultural and educational policy makers to support a broad and coherent definition of 'media literacy'. David will argue that the development of media education has been particularly hampered by the failure to create effective dialogue across and between different educational sectors.

David is Professor of Communication and Media Studies at **Loughborough University**. He has previously worked at the Institute of Education, University of London where he founded the Centre for the Study of Children, Youth and Media. David is one of the world's leading researchers on media education media literacy and children and young people's interactions with media. He has written many of the key texts in these fields, including *Youth, Identity and Digital Media* and *Beyond Technology: Children's Learning in the Age of Digital Culture*.

David has addressed conferences in more than 30 countries around the world, and has been a visiting professor at universities in Norway, Italy, the US, Hong Kong, Australia and South Africa. He still manages to find the time to make regular appearances in broadcast media and journalism, where he is consulted as an expert in media literacy.



Thursday 19th
13.00

Cantor 9130

DOCTORATE OF EDUCATION

CREATIVE AND MEDIA

This innovative part-time doctoral programme is delivered by the UK's only Centre for Excellence in Media Practice (CEMP) at Bournemouth University. The EdD (Creative & Media) has been designed for working teachers of media and creative subjects in schools, colleges and in Higher Education.

The programme is delivered online, where you will work in a cohort of doctoral students, with support from a series of bespoke residentials held at the Media School, Bournemouth University twice a year (normally May and October).

This course is for:

- Educational professionals seeking a practitioner research route to a doctoral qualification.
- Teachers of media and creative arts subjects who wish to pursue a period of doctoral study for their own professional development.
- Teachers with an interest in the creative use of media / technology within their own disciplinary context.
- Those in Higher Education with a primarily pedagogic approach to the creative and media field.

For more information:

<http://www.cemp.ac.uk/EdD/>

Julian McDougall jmcdougall@bournemouth.ac.uk

Professor Susan Orr

Making Teaching Work in Media

In this keynote Susan will explore the creative practices employed by media practitioners (and their students) to construct knowledge and develop learning. Building on work jointly authored with Julian McDougall she will explore the ways that media teachers (in common with teachers in other creative disciplines) are practitioners in relation to both their creative activity and their teaching. Creative media practice is concerned with making and so is education. Such a duality of making sees teachers at once teaching making and making teaching. By drawing out the parallels and synergies between creative practice and teaching practice Susan will argue that creativity plays a central role in media education. Building on this position she will identify parallels between media and art and design education to bring to the surface and discuss shared issues of identity and pedagogy. This keynote will pose questions about the ways we might understand and articulate signature pedagogies in media education.

Susan Orr has recently joined the **University of the Arts London** as Professor and Dean of Learning, Teaching and Enhancement. Prior to this, she was Assistant Dean in the Faculty of Arts, Computing, Engineering and Science at Sheffield Hallam University and has also worked at York St John University and the London College of Fashion (part of the University of the Arts London).

Susan's research has aimed to improve the quality of group work assessment, particularly in arts education. This has led to the design of new assessment materials, which have been disseminated widely with other practitioners across the UK and at MIT. Susan has created new ways to understand the concept of assessment rigour in Fine Art assessment. In 2010 Susan became a National Teaching Fellow.



Thursday 19th
16.15

Cantor 9130

Barry Ryan

Warp'd Filmmaking



Barry Ryan is Head of Production for **Warp Films**.

Low budget independent films. Four words that define most of the films made in the world every year. But time and again we focus on the first two words rather than the last two words. The driving force behind a successful film is never how much money you have to spend but the idea behind the film and how you go about executing it. Warp Films have redefined how films and TV in the UK are produced by throwing out the rulebook the same way Warp Records redefined independent music.

Barry line produced Warp's first short film, *My Wrongs 8245-8249 & 117*, which was written and directed by Chris Morris. The film won a BAFTA in 2003. He then line produced Warp's first feature, *Dead Man's Shoes*, which was nominated for Best British Film at the 2005 BAFTAs. The film went on to win the Hitchcock D'Or at the Dinard Film Festival. Barry has also produced the comedy *Grow Your Own*, written by Frank Cottrell Boyce and Carl Hunter and directed by Richard Laxton.

Prior to working for Warp, Barry ran Cargo Films which made a number of successful shorts (*Puffer Fish*, *Sound Effects of Death & Disaster*, *You Are My Favourite Chair*) and the ultra low budget feature, *Jelly Dolly*, which won the best film award in 2004 at the Britspotting Festival in Berlin.

Friday 20th
10.30

Cantor 9130

Professor Natalie Fenton

Media Studies: Publics, Politics and Power - the public value and political threat of media education

Media studies opens up the production and circulation of social meaning to critique; it allows us to trace its history, theorize its power, calculate its destructiveness and then seek to express our own concerns in art, film, journalism and photography. As such, media studies encompass the politics, the problems and the prospects of our time. Interrogating what these are should be one of our chief educational priorities. This keynote will consider the public value of media studies through a focus on some of the key issues of our times and suggest that a media studies worth having may always be a media studies under attack.

Natalie Fenton is Professor of Media and Communications at **Goldsmiths, the University of London**. She Co-Directs both the Goldsmiths Leverhulme Media Research Centre and the Centre for the Study of Global Media and Democracy. These projects focus on news journalism and the relationship between the media and resistance.

Natalie is particularly interested in notions of new media, networks and new politics; notions of political hope and re-thinking our understanding of public culture, public sphere and democracy.

Her most recent books are *New Media, Old News: Journalism and Democracy in the Digital Age* and *Misunderstanding the Internet* (with James Curran and Des Freedman). Her latest book, *New Media and Radical Politics*, is about to be published.



Friday 20th
13.00

Cantor 9130

MERJ CONVERSATIONS:

Curating Media Learning: Towards a Porous Expertise

Cantor
9131

Juan McDougall & John Potter

In 1990, in the conclusion to his edited collection *Watching Media Learning*, Professor David Buckingham offered the following rationale for media education pedagogy:

Questions about subjectivity, about students' sense of their own identity, are inextricable from the ways in which they read and use media. We need to provide opportunities for students to explore their emotional investments in the media in their own terms, rather than attempting to replace these by rigorous 'rational' analysis (1990: 224).

More than twenty years on, the proliferation of media learning outside of the classroom, enabled at least partly by the internet and social media, obliges us to return to these (unanswered) questions about reflexive, critical articulations of mediated 'pleasure' in education that Buckingham et al. posed in the previous century and for the analogue age.

In this MERJ conversation, we share current writing (Potter, 2013; Andrews and McDougall, 2012; McDougall and Potter, in press) that combines our previous enquiries in these areas to discuss how the digital age can be understood not as 'then and now' temporality but instead as a catalyst for critical pedagogy; how such a critical turn will necessitate new kinds of attention to the design principles of media learning and how 'schooled' media education can respond with a shift from watching to 'curating'.

Keywords: curation, critical pedagogy, media learning.

Julian McDougall is Associate Professor in Media and Education and Programme Leader for the Doctorate in Creative and Media Education in the Centre for Excellence in Media Practice, Bournemouth University. He is co-editor of the Media Education Research Journal.

John Potter is Senior Lecturer in Education and New Media at the London Knowledge Lab, Institute of Education. He is author of *Digital Media and Learner Identity: The New Curatorship* (Palgrave) and a founder member of the DARE collaborative (Digital | Arts | Research | Education), a research collaboration with the British Film Institute and other cultural organisations.

PARTICIPATORY LEARNING:Cantor
9128**Learning About Film & Learning Through Film –
two sides of the same coin?**

Franzi Florack

Learning about and through film is a regular occurrence in English secondary schools. Whilst some educators support children with the ability to critically evaluate and eventually produce moving images, most use film as a tool to illustrate examples and foster enthusiasm.

As a teaching aid, film has been praised as inspiring a 'high level of pupil excitement and engagement' (Stafford, 2010, p. 3), increase test results (Mills, 1936) and improve written communication (Film Agency for Wales, 2009). On the other hand, students' desire to learn about film making in the UK as part of their formal education is also almost unparalleled between 1996 and 2006, the UK saw a 295.25 per cent increase of students taking a film course at university (Bolas, 2009). An increasing body of work by authors such as Professor David Buckingham (2003) also argues for an increase in media making at primary school level.

This presentation will discuss the difference between the two areas and analyse whether learning about film and learning through film are really two sides of the same coin. It will also give an overview of formal and informal film education in the UK and consider the possible skills which are fostered in the process of engaging with moving image media.

Keywords: film, education, literacy, motivation, skills.

Franzi Florack is a PhD student at the University of Bradford, researching film's impact on motivation and literacy through the Bradford UNESCO City of Film scheme. She also teaches media theory at the Bradford Film School.



TRANSMEDIA:**Dis/continuity and Contemporary Discourses of Media Education and Literacy in the Czech Republic**Cantor
9129

Zdeněk Sloboda

The discussion on Media Education was instigated in the Czech Republic around the year 2004. Only two years later it was introduced as an obligatory cross-curricular topic at all elementary and high schools. The concept was developed mainly within the academic area of Media Studies which caused problems after the introduction, as the Educational Sciences, schools and teachers were unprepared. Yet, Media Education has a deeper history in the Czech Republic, one that goes back to the beginning of the 20th Century. Also, the development before 2004 (and after 1989) could be defined as fragmented, even separatist, disregarding historical embedding and uncritically assumed foreign concepts without local contextualization.

For the last seven years, analysis has been conducted on the background of the discipline of Media Pedagogy¹, current Czech debate and historical roots of media education, media didactics, media literacy and media-educational research. This paper will introduce part of this analysis and offer an interpretation of current development of the debate. Analysis revealed that, since the 1990s, this debate has evolved in to three partly separate, partly interconnected discourses of specific characteristics and focuses.

Keywords: media education, media pedagogy, media literacy, Czech Republic, historical development.

Zdeněk Sloboda is enrolled in PhD study of Sociology at CU Prague, and of Media Pedagogy at the University Leipzig. He is lecturer in the Dept. of Journalism at Palacky University in Olomouc.

1 Medienpädagogik; developed in Germany since the 1970s is creating a large base of knowledge and integrating intersectional and transdisciplinary theoretical, research and practical aspects of the area.

"EMPOWERING" ENGLISH TEACHER

MA Creative & Media Education is an innovative programme designed specifically for teachers of media and creative subjects. Delivered online, and supplemented by a series of short residentials, this part-time programme will enable you to work with a personal tutor in developing your own pedagogic ideas within your own school, college or university.

"CHALLENGING" MEDIA TEACHER

Delivered by Bournemouth University's Centre for Excellence in Media Practice (CEMP), MA Creative & Media Education aims to help graduates become critical, knowledgeable and responsive leaders of creative and media education, capable of initiating, developing and embedding new understandings and techniques in the classroom.

For more details,
take a look online:

www.cemp.ac.uk/MACME/

You can call us on:
01202 965646

Or you can email the
Programme Leader:
richard@cemp.ac.uk

STUDENT VOICE:**Media Students as Potential Producers of Open Educational Resources**Cantor
9132

Geir Petter Laingen

The paper is based on the author's PhD research into a pedagogic practice at Sheffield Hallam University, where Media Arts undergraduates create multimodal resources to demonstrate the learning outcomes traditionally assessed by essay.

Drawing on theories by Dewey (2011) and Mezirow, (1991) learning is conceptualised as a social communicative process, where knowledge is not merely transmitted and absorbed, but appropriated, transformed and communicated by the learner. Media Arts students with their diversity of creative skills are well positioned to create such resources, using the tone and the formats that they and their peers find engaging. Using Weller's (2012) typology of 'big' and 'small' OER as a point of departure, the paper evaluates the potential of student-generated artefacts to function as open educational resources. In-depth interviews with the students provide their perspective on the benefits, challenges, and implications for their creative and academic identities.

The session participants will view short video-examples of student work, and discuss their form, content and OER potential. We shall consider the extent to which such practices may foster a participatory culture within the university, creating opportunities for informal learning within the formal process, and 'affinity spaces' within and alongside the institutional structures (Jenkins et al 2009).

Key words: open educational resources, student as producer, participatory culture, multimodal assessment, learner engagement.

Geir Petter Laingen is currently undertaking a PhD in education and technology at Sheffield Hallam University, where he is also Digital Fluency Advisor and AL in the department of Media and Communication.

MERJ CONVERSATIONS:

Examining Digital Ethnography as a Pedagogic Tool

Peter Westman

Cantor
9131

Ethnography involves a process of creating and representing knowledge which is based on the ethnographer's own experience (Pink 2007). As contemporary digital technologies enable new ways of thinking about and engaging with identity, for media educators looking to facilitate critically reflective learning in their classes, adopting a digital ethnographic pedagogy which incorporates the use of video might offer students (as researchers) routes to better communicate and reflect upon their own and other's experiences and emplaced knowing (Pink 2009). During the presenter's previous research with adult ESOL programmes in a West Midlands FE setting, learners were asked to plan, produce, and present short videos made using flip camcorders in response to weekly thematic prompts such as 'What does it mean to be British?' The technology chosen for this project was deliberately 'low-tech' in order to maximize access and engagement. Prior to the summit, participants will be asked to view a selection of these student videos and of interactions recorded during their in-class screenings. During the discussion, participants will be encouraged to discuss and debate the pedagogic value of a digital ethnographic approach and its potential to be transferred and adapted to different learners across target groups and in both formal and informal learning contexts.

Keywords: ethnography, storyboarding, documentary, multimodality, identity.

Peter Westman is a PhD candidate in the School for Education Futures at the University of Wolverhampton. He previously conducted ethnographic research on the Taking the Field digital storytelling project as a member of the UCL digital anthropology programme.

Cantor
9128**PARTICIPATORY LEARNING:****Gameful Pedagogy and Collaborative Play: Reflections on the NetsX Project**

Anna Feigenbaum and Alexander Feigenbaum

While digital games have been used in classrooms for decades, there has been a heightened interest in incorporating these games in recent years spawned by the transformative influences of digital technologies and social media that are changing the ways we conceive of education. These changes have caused a 'crisis of significance' wherein we must work with students to shift our educational practices to better suit the 'networked information environment' that characterises our time. Current students' increased digital literacy and demand for feedback align to game playing skills: "multitasking, goal orientation, positive attitude and a collaborative style". In this environment, digital and internet-based games have increased in value in recent years.

This case study paper engages with the rise of 'gameful pedagogies' introducing NetsX, a term-length research project developed for a Youth Culture and Protest module around gameful design principles to encourage peer-to-peer collaboration and engagement. The paper situates NetsX in recent scholarship discussing how gameful principles were used to design a low-cost, highly iterable curriculum that incorporates freely available collaborative online resources, namely Google Docs, Wordpress, and Wikipedia. The paper concludes by discussing current limitations and future possibilities for expanding the NetsX framework within and beyond a media history research student project.

Keywords: collaborative learning, gameful pedagogy, gamification, social media, wikipedia.

Anna Feigenbaum is a lecturer in Media and Politics at Bournemouth University. Her practice-based educational research focuses on collaborative learning and emergent technologies. Anna's publications and open education resources can be explored at <http://annafeigenbaum.com/>

Alexander Feigenbaum recently graduated with a BA from the University of Wisconsin, Madison. He is interested in the intersections between games, art and learning. His work can be found at <http://amadeusgamezart.wordpress.com/>

TRANSMEDIA:

Integrated Journalism Education in Spanish Universities: how is media convergence taught?

Cantor
9129

Irene Da Rocha

Media are constantly evolving in interactive forms. The university should also innovate to match this context. Four main lines of action will engage learners, teachers and companies to focus on what's required to achieve and foster excellence in the world of media convergence. These key axes are:

(1) Media integration: the cooperation between press, radio, TV and Internet. (2) Simulation training (3) Bonds between media companies and University (4) Internationalization: Intercultural exchange and opportunities to improve language skills.

The ERASMUS LLP "Integrated journalism in Europe" project is developing a new learning methodology based on these key axes. The first results of this project, based on a content Analysis of the Curricula of all 36 spanish Journalism Universities, have mapped the development of media convergence in Spanish universities. Based on a complete journalism studies database patterns have emerged. We have established different models to classify schools and universities according to the different ways of teaching practical integrated journalism. Therefore, it provides an expanded actual view of media convergence in spanish education and how journalism studies are organized.

Keywords: media convergence, journalism, transmedia, bonds between media outlets and University, active audience.

Irene Da Rocha is project manager of IJIE Integrated Journalism in Europe. She teaches at Pompeu Fabra University "Integrated Journalism Workshop". In 2011 she was awarded the UPF's Prize of the Social Council for the quality of bachelor teaching.

STUDENT VOICE:**Media Students & their Intentions to Talk About Their Experiences of Higher Education**Cantor
9132

Fiona Cownie

Conversations about higher education amongst media students, their peers, families and friends, are part of the student experience. Word-of-mouth communication is recognised as an important topic for research yet surprisingly neglected by many scholars (Lam, Lee and Mizerski, 2009). The White Paper, *Students at the Heart of the System*, concludes "Students will increasingly use the instant communication tools of the twenty first century such as Twitter and Facebook to share their views on their student experience with their friends, families and the wider world" (White Paper, 2011:32).

This study examines undergraduate students within post-1992 universities and assesses their intentions to talk about their experiences of higher education, including specifically their tutors and institution.

Of the 1474 research participants, 245 were media students and are the focus of this paper. Research outcomes are based upon a quantitative survey of participants subject to descriptive analysis and non-parametric tests.

The paper identifies the extent to which media students intend to talk positively and negatively about their experiences of higher education, and highlights differences between media students and students studying other subject areas including marketing, business/management, education, science, computing and psychology.

Implications for HEIs are considered and practical outcomes suggested.

Keywords: commitment, word-of-mouth, higher education, relational, media.

Fiona Cownie is Head of Student Experience at The Media School, Bournemouth University. This contribution is drawn from Fiona's doctoral work on undergraduate students' commitment and word-of-mouth intentions.

PARTICIPATORY LEARNING:

Ahead of the Game: Enhancing Student Engagement Through Contemporary Modes of Delivering Learning Material

Cantor
9128

John Twycross

Games are rule-based activities; they offer rewards, provide feedback, record progress and rate performance. At Oxford Brookes University research into game-based learning has informed the development of a bespoke virtual learning environment. The impact on student engagement has been positive and results so far indicate a significant rise in the quality of work produced. Remarkably this has been achieved without a significant increment to the teaching workload. Addressing themes such as student engagement, competition & peer learning this session invites us to review the results of this project and collaborate in its future development.

Posing the questions;

- Can the use of video game technology impact on student engagement?
- Will this improve the effectiveness of formative feedback?
- To what extent is this concept relevant to a wide range of disciplines?

This paper demonstrates a teaching methodology that aligns gaming conventions with learning objectives and student activities. These methods implemented continual assessment based on a weekly feedback cycle and embraced the just-in-time workflow that both industry and students rely on. Further research plans to extend the work to involve a range of disciplines and institutions.

Keywords: student engagement, game-based learning, continual feedback.

John Twycross has lectured at Oxford Brookes University since 2009. Prior to this he had extensive experience in television and interactive production. His research explores both media practice and pedagogical excellence.

TRANSMEDIA:**Media literacy – yesterday’s ‘really important idea’**

Richard Wallis

Cantor
9129

Although the notion that people should be educated about media has a long history, rarely has it received much sympathetic attention by UK governments. Yet in the early years of New Labour, the concept of media literacy emerged from obscurity, was adopted by policy-makers, and within six years had become enshrined in law. Media literacy, according to Estelle Morris, the Education Secretary of the time, was ‘a really really important idea’.

However, by the end of the New Labour era (well before the reactionary curriculum reforms of the Coalition government that followed), it was clear that media literacy had not been prioritised in the way that might have been expected. Moreover, a lack of clarity about its meaning, and its breadth of application, seemed to have rendered it no longer politically useful. There were also structural reasons why it was never embraced with any degree of alacrity.

The focus of this paper is to present some of the ways in which the notion of media literacy was positioned in education policy thinking under New Labour; whereabouts in the curriculum it may have been found; and ultimately why it failed to flourish.

Keywords: media literacy, media education, media policy, New Labour, DfES.

Richard Wallis is a Senior Lecturer at Bournemouth University where he teaches media production. He is an Associate Senior Producer and former Head of Twofour Learning within the Twofour media group.

TRANSMEDIA:**Learning Good Things From Bad Guys**

Marketa Zezulkova and Luis Fernando Estrada Escobar

Cantor
9131

Cultural and social environments in Colombia, and particularly in Medellin, complicate children's and adolescents' decision making about who 'the good guys' and who 'the bad guys' are. While Pablo Escobar is in the Westerner's eyes simply seen as a bloodthirsty drug lord, Colombian people still benefit from the numerous houses, churches, hospitals, and schools he built for children and poor people across the country. Similarly today's paramilitary groups represent the encounter between violent groups and community supporters. These themes have been highly popular in art and popular culture for more than two decades, however, with the upcoming trend of narconovelas the new media and education discussion has been sparked in Colombia.

Since the significance of telenovelas in the Latin American world is well recognised, the society has inevitably become concern with narconovelas such as *Pablo Escobar: El Patrón del Mal* or *Los Tres Caines* telling a fictional story of brothers who founded AUC, the paramilitary umbrella organisation. Yet they only represent a drop in Colombian media ocean, where life is never black and white. Children's and young people's heroes and role models are often conflicted characters, which is reflected in both their media consumption and production. For example, the research in public schools in Medellin discovered that the children preferred to personalise themselves with antiheroes such as Bart Simpson or Eric Cartman (Estrada, 2012). Another case in point is hip hop music that is produced by Medellin adolescents, who are often part of the societal problems against which they sing, including armed conflicts, poverty struggles and illegal activities (Garcés and Medina, 2011; Garcés, 2012).

As a result, this talk asks how children and young people in Medellin and Colombia could be encouraged to learn the right lessons from antiheroes and conflicted characters that seem to be an integral part of their lives.

Keywords: Medellin, children and adolescents, learning, conflict, antiheroes, narconovelas.

Marketa Zezulkova is a Doctoral Researcher in CEMP (Media School, Bournemouth University) and she worked as a Visiting Scholar at Diverser. Her main interest is in the development and implementation of suitable media education for primary school children of different nations and cultures.

Luis Fernando Estrada Escobar is el Profesor de Catedra at the Faculty of Education, University of Antioquia, and the Coordinator of the research group Diverser in Medellin, Colombia. His work focuses on construction of cultural identities, intercultural education, and the relationship between media and schooling.

STUDENT VOICE:**Watching (Digital) Media Learning**

Keith Perera



This paper presents Keith's on-going research into the relationship between youth media practices and formal media study. It is an ethnographic action research study based on the preparation of one A-Level media studies class for their examination over the course of a year. Research data has been gathered in various forms: video recordings of all lessons, focus groups, teacher blog, and students' written and practical work. In addition digital data that crosses the boundaries between home/school and work/leisure has been collected: SMS texts, e-mails and Internet search history. It has been necessary to convince a stringent research ethics board of the vital need for this kind of data whilst protecting the students, the school and the researcher in devising effective child protection systems that primarily safeguard the young people taking part in the research.

Through a supposedly simple before/after series of action research cycles on teaching film, journalism and new media, the research has questioned notions of digital natives, agency and literacy - immersed in wider debates initiated by the Media Studies 2.0 critique.

The paper also wants to reassert the 'political' nature of both youth media practices and institutionalised media learning offering a nuanced approach to the studying of media texts in the digital age.

Keywords: digital, social media, action research, ethnography, Media Studies 2.0.

Keith Perera is a doctoral student at the University of Sussex and teaches media and film studies at St Paul's Catholic College where he is an Assistant Head-teacher.

MERJ CONVERSATIONS:

Mediated Pedagogies

Cantor
9131

Mark Readman

Television has always been a place where learning is supposed to take place: on-screen through the narrative arcs of particular characters and off-screen in the audience. Despite the existence of a multiplatform media ecology, television continues to function as a public sphere in which our fears, fantasies and anxieties are played out in fictional and non-fictional forms. And education continues to be a key area of concern, with standards, curriculum reform and 'NEETS' all being adduced as evidence of a crisis. On TV we have seen a recent spate of programmes that are explicitly or implicitly concerned with pedagogy, shown in part through titles that include words such as 'school', 'academy' and 'scholarship' and in which the activity of teaching and learning is central.

This MERJ conversation is intended to elicit and develop thoughts around the following questions:

- How are particular pedagogic models and principles represented on television?
- What is at stake in these representations?
- In what ways do they engage with/respond to recent government 'reforms'?
- What characterises the discursive responses to these programmes?
- What is implied about future directions for pedagogy?

Areas of focus could include (but are not restricted to):

- Non-fiction programmes in which 'broken' learning is 'fixed';
- Fictional programmes in which 'learning relationships' are dramatised;
- Instructional programmes which 'teach'.

Keywords: pedagogy, mediation, representation, television.

Mark Readman is a Senior Lecturer in the Centre for Excellence in Media Practice in the Bournemouth Media School. He is interested in pedagogy, mediation and discourse, and how 'truth effects' are produced.

PARTICIPATORY LEARNING:**Games and feints as pedagogy: Using game theory and reverse logic to teach conflict reporting**Cantor
9128

Savyasaachi Jain

This paper presents a successful experiment in the use of two innovative pedagogic methods – game theory and ‘reverse logic’ – to overcome problems in the sustained adoption of good practices in reporting conflict during a workshop for broadcast journalists in Nepal organised by UN-ESCO and the Asia-Pacific Broadcasting Union (ABU). The article outlines how the strategy for using game theory and reverse logic was designed and implemented to allow discovery of principles and to promote longer term ownership of the journalistic values that are consistent with conflict resolution and peace-building. It goes on to describe workshop activities and relates them to issues in transformative learning and value education. It evaluates student reactions and engagement and the extent to which the use of game theory and reverse logic led to the adoption of desired values.

Keywords: game theory, conflict reporting, journalism pedagogy, peace journalism, values.

Savyasaachi Jain is a PhD student at the University of Westminster. His career as a practitioner spans newspapers, television current affairs and documentaries. He has also trained journalists from across the world in specialised workshops.

TRANSMEDIA:**The Virtual Empowerment of Media Education**Cantor
9129

Alyazia AlSuwaidi

This paper is an attempt to explore how new media platforms such as Twitter, Facebook, Blogger, Tumblr, Instagram, Youtube and Keek can be effective approaches to Media Studies by providing two cases from the United Arab Emirates (UAE). The first case observes the usage of Social Media in conducting a research survey to have overall indicators of Arabic-speaking audience of international broadcasting channels. The second case analyses the content of virtual forum discussions used to expand both the visual and the critical skills of students on the subject of photojournalism. After reviewing both cases, the article focuses on a major argument that is “to what extent would new media platforms serve as virtual educational instruments?” considering the human aspect of both cases; i.e. the researcher’s ability to manage an online conducted survey in the first case as well as the teacher’s skills and the learner’s commitment in the second. Then, the article concludes with innovating a theoretical outline to make the most of Social Media as effective and efficient methods of Media Studies pedagogy.

Keywords: social media, media education, mobile classroom, e-survey, virtual culture.

Dr Alyazia AlSuwaidi is a researcher from the United Arab Emirates who focuses on intercultural communication & social media in the Arab world.

STUDENT VOICE:**Problematising 'Voice' & 'Creativity' in Visual Storytelling Projects**Cantor
9132

Oksana Fedotova

This paper explores the relationship between theory and practice in media education, focusing on the notions of voice, creativity and engagement. Based on pedagogic action research undertaken during 2012-13, the paper compares two visual storytelling projects incorporated into critical studies modules on BA Animation at Sheffield Hallam University. These modules do not emphasise the development of practical skills, and use visual storytelling alongside written assessment, primarily to bridge the gap between theory and practice in student learning, but also to amplify student voice within the institutional environment, and to explore employability opportunities with the University. Two different conceptions of creativity underpinned the projects: one implied finding creative solutions to client-defined problems, the other conceptualised creativity as "process, emotion and presence" (Gauntlett 2011, p 11).

One project involved animating existing audio-recordings for the University educational developers, under client supervision and with strong parameters in relation to the 'key message'. The other was self-defined, with students creating their own stories on the broad subject of 'student issues'. Whilst both emphasised student voice and social awareness, there were differences in the extent of creative freedom, the origin of 'voice' and consequently students' perception. Drawing on student-participants' perspective and experiences, we shall critically examine the notions of 'voice' and 'creativity' that are often taken for granted in the institutional discourses.

Keywords: digital storytelling, student voice, creativity, identity, multimodality.

Oksana Fedotova teaches critical and contextual studies on undergraduate courses in Animation, Digital Media Production, Game Design, Media and Communication at Sheffield Hallam University. Her current research interests focus on technology-enhanced learning, multimodal assessment and visual storytelling in education.

With contributions from undergraduate student-participants Michaela Wozny, Jordan Banister, Hayley Humphreys, Ben Johnston and Liam Hall.

MERJ CONVERSATION:

A Bric-a-Brac Approach to Arts & Media Education

Jonathan Shaw

Cantor
9131

When faced with a broken and out of date methodology, structure and systems, how do we as academics find our purpose, value and relevance within the 21st century classroom or perhaps a more relevant question should be how would we re-imagine what that classroom could look like? Here, I am not meaning what shape of rectangle or square room and colour chairs or even what type of physical building, I am thinking what tools, skills will we, as learners and teachers, need to make this 'place' an effective, enjoyable environment to experiment and work together to help create and propel the next wave of creatives out into the big wide world!

In 2011 Peter Norvig and Sebastian Thrun at Stanford University shook up educational institutions by opening their doors to their introduction to artificial intelligence interactive MOOCS (Massively Open Online Course). Two years earlier in the back of a converted cinema in the UK, Jonathan Shaw and his team seeking to enhance student engagement with photography and connect them with their wider professional networks, had explored a similar idea, allowing the world to peer into their classroom. Picturing the body, better known by its hashtag #picbod, a free and open undergraduate photography class was born. #Picbod, together with its sister open class #phonar (short for photography and narrative) are now referred to as open boundary by Jisc as a third distinct thread running within the wider weave of what might be commonly termed MOOCS.

This conversation will reflect upon and explore the motivations, rational and strategies for development and support of open, online courses specifically within the contexts of arts, media and design education.

It is aimed at people who are interested in exploring how the practitioner led educator may have privileged insights into defining new practices for the fast changing higher education and professional landscapes.

Keywords: open, photography, disruption, MOOCs, 21st Century.

Jonathan Shaw is a photographer and Associate Head of Media at Coventry University. His work has been published alongside Muybrige & Edgerton and he led the team which pioneered free & open photography classes picbod.org & phonar.org.

PARTICIPATORY LEARNING:**The Marxtastic pub quiz”: Using games to teach media theory to undergraduate media students**Cantor
9128

Marcus Leaning

This paper details research into the use of games to aid in student learning of media theory for undergraduate students on the BA Media Studies programme at the University of Winchester. Critical and social theory often presents a significant problem for students (Campbell, 1997) and this is no different for media studies students (Buckingham).

This paper details the findings of a research project in which media theory was taught using a mix of traditional lectures and games activities in seminars.

Method:

The research design consisted of examining three module cohorts of students: 1) students on a media theory module taught in 2011-12, 2) the same module taught in 2012-13 and 3) a separate module of the same students taught in 2012-2013.

Group 2 was the experimental case while 1 and 3 were control cases. The modules typically consist of a series of lectures with seminars used to explore issues. In the experimental group the normal seminar activities were substituted with a range of tutor developed games.

Four research instruments were used to examine the cases: 1) Focus groups were held to explore the students' experience of the module; 2) students' feedback forms were collated and compared; 3) mark distributions were compared; 4) the selection of topics for summative assessments was compared.

Results:

Results indicate that students enjoyed the course more and indicated greater satisfaction, that there was a small (but not statistically significant) change in average grade result and that a wider range of topics was chosen in assessments.

Keywords: media theory, higher education, media education, games.

Dr. Marcus Leaning is Head of department at the School of Media and Film at the University of Winchester.

TRANSMEDIA:

The Role of the Media in Media Education: a European experience

Cantor
9129

Andrej Školckay & Alberto Bitonti

This contribution focuses on the analysis of European educational practices in informal media education. In particular, we were interested in media education activities taking place beyond regular school activities, and delivered by the media themselves.

The study is based on an extensive research in most of EU countries. The methodology included three different stages of selection and analysis (1. pre-selection from all available cases, 2. selection of best practices, 3. evaluation and in-depth analysis of the most meaningful case studies).

Each pre-selected case study was evaluated by at least two evaluators.

The primary focus of interest was both the pedagogical efficiency as well as the innovativeness of the selected educational practices. This study allowed us also to tackle important methodological issues concerning the evaluation of media education activities.

Identified are the best practices in media education by the media, the Swedish series of documentaries and Slovak series of fairytales. Also identified are some negative experiences in this area, namely Portuguese series of documentaries on media education and Slovak series of media literacy programmes for youth. Also tackled are programmes which do contribute to media literacy but where the extent to which is difficult to measure (Italian programme TV Talk) or where there were no detailed data available (some Irish programmes). Findings will be discussed, as well as general issues related to the methodological aspects of researching the role of the media in media education.

Keywords: media, education, informal, literacy.

Andrej Školckay is a director and key scientific researcher at School of Communication and Media, n.o. in Bratislava, Slovakia.

Alberto Bitonti is lecturer at American University in Rome, Italy, and researcher at Euripes, Rome, Italy.

STUDENT VOICE:**#Mediastudiesyo – Integrating Research, Practice & Theory in a New Media Studies Sub Major**Cantor
9132

Catriona Bonfiglioli

Integrating research into teaching is an international issue, with universities around the world keen to develop the next generations of researchers (Kirkup and Bonfiglioli 2011). A widely used approach is to integrate research into the curriculum in the form of problem-based learning (Hanney 2013). Students find this challenging, stimulating and valuable (Wood 2010). Media studies is a new discipline (Berger and McDougall 2012) in which practice includes both the creation of media artefacts and the critique of media practice, products and impacts.

The Media Studies Sub Major is a three-unit element in the UTS BA Communication which expects students to engage with media studies theory, develop their research skills, and design, develop and conduct original media studies research which is driven by theoretical concepts gleaned from the unit's materials. Goals for the creation of the Sub Major included: integrating research into learning, preparing students for Honours, and responding to the UTS Strategic plan (University of Technology 2009). This presentation will track the evolution of the Sub Major, detailing how research is integrated into the subject matter and the assignments, reflect on student feedback and report briefly on students' Twitter responses to the subjects and the impact on honours enrolments.

Keywords: media studies, curriculum innovation, teaching-research nexus, project-led, problem-based.

Catriona Bonfiglioli is Senior Lecturer in Media Studies at the University of Technology, Sydney.

MERJ CONVERSATIONS:**Interviewing for a sensitive issue: easier said than done?**Cantor
9131

Ekmel Gecer

It is not easy to predict what you will face while you are doing your fieldwork on a sensitive issue, especially in a country where democratic perception has not properly developed and where there is a significant issue with multiculphobia.

How does a research interview differ? Conducting interviews about sensitive issues is all about talking to professionals? Is it always easy? Does it all finish once you have talked to the interviewee and gained the approval for the interview?

If you are researching about a very controversial issue you should be prepared to expect the inevitable. You may be questioned very carefully by security, discriminated and humiliated by the interviewee and may even be prevented from entering the building for the interview.

Furthermore, the interviewees may have great doubts about who you are and your motives, although you have informed them beforehand. They may be very suspicious and attempt to force you to choose a side on the notorious issue.

In this regard, while this paper will be specifically about the research experience of studying a sensitive issue in a democratically unstable country, on the other hand it focuses on the role of the media in structuring and framing this ideology that causes the discrimination to be common in the Turkish society. My project investigates how the Kurdish issue has been represented in mainstream Turkish Media over last 20 years in order to examine the approach of media towards ethnic and cultural minorities in Turkey under alleged political and military pressure. While doing this the research will also ask broader questions about media and democracy in Turkey, as well as assess the democratic performance of the country more generally.

The analysis of the political and professional factors that have combined to shape this coverage will be based on semi-structured informant interviews with politicians, academics, NGOs and media professionals. These interviews will at the same time allow us to examine the issues related to the sociology of news such as agenda building factors of the mainstream Turkish media, media ownership in Turkey, media and government dealings, public/state broadcasting, governmental/self censorship, journalism experiences while covering the Kurdish Issue, news production and media and democracy relations more generally in Turkey.

Keywords: researching for a sensitive issue, research experience, elite interviews, interviewing and difficulties, to do and not do in an interview.

Ekmel Gecer is a journalist, columnist and academic who writes for both print and online publications in the UK and Turkey. He is currently completing his doctorate in Media & Communication Studies at Loughborough University.

PARTICIPATORY LEARNING:**Intergenerational Media Education in Schools:
teachers & pupils learning about, from & with each other**Cantor
9128

Claudia Kuttner

Today's adolescents grow into the use of digital media in the same way that they learn their mother tongue, thereby implicitly acquiring numerous media-related skills. However, for achieving a higher order of media literacy, that is not limited to a few of the areas included in the definition of this term (e.g. Schorb, 2005), it still requires informed external stimulation.

Regarding this, school is of special importance, but teachers, who should be helping adolescents overcome the challenges posed by mediatization (Krotz, 2007), can only do so due to their own limited knowledge and skills passed on through parenting and education. In order to complement media-related vocational trainings I developed, tested and evaluated intergenerational on-the-job trainings that are guided externally, include the pupils in their implementation and that are meant to forge a reciprocal relation in which all the participants exchange and complement their knowledge, skills and individual experiences (Kuttner, 2012).

By the example of one concrete teacher-pupil-project, an overview will be given of the basic preconditions and potentials of intergenerational media-related learning processes. In addition, the presentation will demonstrate why this form of learning about, from and with each other is particularly successful to enhance pupils' and teachers' media literacy as well as the media education competence of teachers (Blömeke, 2000).

Keywords: teacher-pupil-projects, active media work, intergenerational learning, media literacy, media education competence.

Claudia Kuttner is a research fellow at Leipzig University of Applied Sciences (HTWK Leipzig) and is currently in her 2nd year of her PhD studies (Intergenerational Media Education in School) at the Universität Leipzig.

TRANSMEDIA:

Mindset or Skillset? What media employers think about graduate employability

Cantor
9129

Christa van Raalte

Universities, and particularly those offering degrees with an explicitly vocational focus, are increasingly concerned with the issue of employability. In the UK, the introduction of significantly higher fees has driven the notion of the 'graduate premium' to the top of the educational agenda, raising the spectre of an impoverished, instrumentalist approach for many educators.

Similar concerns are echoed in Universities across Europe and the United States – nowhere more so than in media and communications departments. In preparing students for a sector where careers are notoriously unpredictable and competitive, many academics feel under pressure to equip them with a formidable armoury of discipline-specific skills and knowledge. However, these are also fluid, fast changing industries, in need of adaptable, agile, creative individuals. A pedagogical approach that focuses too narrowly on skill-set may 'back-fire' if it impedes the development of the equally important, through less quantifiable, mindset graduates need to succeed.

This paper presents a study undertaken by four Universities based in the UK, Sweden and the US, which interrogates the perspectives of media employers regarding graduate attributes and deficits, and attempts to resolve some of the apparent contradictions contained therein.

Keywords: employability, vocational education, gradueness, skills.

Christa van Raalte is Head of Media and Journalism at Teesside University. Her principal research interests are constructions of gender in film, and vocational education or the media industries.

STUDENT VOICE:**Disrupting Familiar Roles: the informal learning experiences of undergraduate documentary filmmakers**Cantor
9132

Ross Adamson

This paper presents findings from my research into the documentary filmmaking experiences of undergraduate students. Situated within scholarly activity on 'learning in everyday life', the role of creative/practice based work in Higher Education, and documentary theory, the research is tracing the experiences of students placed into the position of filmmaker in the course of their undergraduate studies. Such filmmaking offers opportunities to fulfill stated curricular requirements in terms of technical competence, creativity and ethical documentary.

However it also provides a potential site for 'informal learning' (e.g. Drotner et al. 2008) outside formal assessment criteria. This paper presents a case study of a student who made a film about her father in the 'domestic ethnographic' mode of filmmaking (Renov 2004). Data from two interviews with the student illustrates how introducing the camera into a familiar environment provoked disjuncture (Jarvis 2010) in social interaction with her family. Filmmaking offered her a subject position in which to explore not only relationships within her family but her own subjectivity within and outside of familial arrangements.

Documentary production in this context can be seen as acting to bridge multiple sites of learning and positionality for student filmmakers.

Keywords: documentary, filmmaking, subjectivity, informal learning, Higher Education.

Ross Adamson is senior lecturer in media studies at the University of Brighton. His research interests are in personal documentary and the learning potential of documentary filmmaking for undergraduate students.

Media Didactica: a reference framework for media literacy education for teacher educators

Joris Van Ouytsel, Aleksander Driesen, Jan T'Sas & Wil Meeus.

Media literacy is an essential skill to navigate and participate in the 21st century society (Hobbs, 2004). In order to enhance media literacy of children and adolescents, teachers and teacher educators must acquire these competencies and the ability to translate media education to their respective curricula (Schiefner-Rohs, 2012; Unesco, 2008).

The focus of these competencies lies on practical skills, the creative use of various media and the insight into the underlying mechanisms of media. The research project 'Media Didactica' developed a unique reference framework for teacher educators to analyse, develop and assess their personal media literacy competencies and to create a personal learning plan. By doing so, teacher educators should be able to present their students with examples of media literate behaviour. Furthermore they can actively help their students acquire the pedagogical-didactic competencies needed to reinforce media literacy within their future pupils. The reference framework was constructed using existing media literacy models and analysing them in a comparative perspective.

The framework was adjusted after a Delphi Study in which various education and media experts participated. Our research poster presents this adjusted media literacy framework. Drawing on the feedback of the participants, we would like to adjust and improve our framework once again by adding international perspectives whilst fostering much needed debate about the role of media literacy in teacher training and education in general.

Keywords: media literacy, teacher education, competencies, personal learning plan.

Joris Van Ouytsel is a research assistant at the MIOS partner project at the Flemish Center for Media Literacy.

Aleksander Driesen is a research assistant within the research group 'Didactica' at the Institute of Education and Information Sciences, University of Antwerp.

Jan T'Sas is an assistant in Dutch didactics at the University of Antwerp.

Wil Meeus is Associate professor in didactics at the University of Antwerp.

Digital Games Within Media Education: an adaptation of Paulo Freire's method

Rafael Marques de Albuquerque & Shaaron Ainsworth

The development of game literacy within media education is usually based on the creation of digital games in schools (Buckingham and Burn, 2007) or focus on students' experiences (Klimmt, 2010; Partington, 2010; Zagal, 2010). This poster aims to support the latter alternative, and it is part of a PhD thesis that will empirically investigate this theoretical and practical approach to media literacy. Using the media education and game literacy literature as a basis, we integrated the work of the critical pedagogue Paulo Freire (1970/2012) and game studies that claim both positive (i.e. system thinking, problem solving) and negative (i.e. addictive behaviour, violent affection) effects of gaming.

Seven characteristics shape the proposal: (i) The work of Paulo Freire emphasises criticality, rather than previous studies that proposed an emphasis on creative, cultural or protective approaches. (ii) The inclusion of the potential negative effects of gaming in classroom discussions, considering that criticality towards the negative effects may minimize them. (iii) The inclusion of positive usage of digital games, considering that developing agency and criticality towards the positive potential may support learners to reach them. (iv) Regarding positive and negative effects, the proposal considers the agency of learners to understand, judge and act on their own game habits, rather than imposing gaming rules or values. (v) The curriculum is created in a dialogic process; meaning that both educationists and students collaborate on defining the relevant themes around digital games. (vi) The educational practice involves learners' experiences with digital games, in order to enable them to transfer their criticality to their actual practice. (vii) Methodologically, the teaching method is based on coded learning objects that are decoded by learners in a process of problematization, that leads towards experimentation in gaming habits and, possibly, change.

Keywords: game literacy, media literacy, media education, criticality, game based learning.

Rafael Marques de Albuquerque is a PhD candidate in the School of Education of the University of Nottingham.

Shaaron Ainsworth is currently Professor of Learning Sciences in the School of Education at the University of Nottingham.

What is it that makes today's student induction so different and so appealing? Using geocaching and mobile apps for icebreaking

Dr Hilary Cunliffe-Charlesworth, Christopher Hall and Keith Radley

Context: a research project to evaluate induction and integration of students, student mentoring, and support academic staff in development of induction programmes using social media.

Methodology: in 2012/13 student induction in Media Arts introduced geocaching. In 2013/14 students, led by student mentors will be asked to evaluate induction and develop a future induction programme.

What the poster will set out to do: provide a visual representation of the mobile apps that are used in this project and provide an outline of the purpose and aims of the project and contact details.

Keywords: geocaching, student induction, Mobile Apps.

Dr Hilary Cunliffe-Charlesworth lectures on images from paper to screen at Sheffield Hallam.

Christopher Hall is an award-winning editor, filmmaker and artist at Sheffield Hallam.

Keith Radley lectures across disciplines from Health to Engineering at Sheffield Hallam.

Multiple Modalities - Animated Voices

Oksana Fedotova, Geir Petter Laingen, with Jordan Banister, Callie Booth, Jamie Depledge, Michaela Wozny

This is a companion poster for the paper “Problematising ‘voice’ and ‘creativity’ in visual storytelling projects”, presented elsewhere during the Summit. The paper examines the notions of voice, creativity and engagement, by comparing two visual storytelling projects run within Media Arts critical studies modules at Sheffield Hallam University. Within the project, the students created stories and visualisations on the broad subject of ‘student issues’, as a way to meet the learning outcomes traditionally assessed by essay. Unlike the other projects discussed in the paper, the students did not work to a tightly-defined client brief, but defined their own goals and outputs, within the broad parameters of the module learning outcomes. The poster provides additional illustrative materials and video clips, but also an opportunity to meet the student participants, discuss their experiences and to consider the potential for the development of student-generated learning resources, including the benefits and challenges for the learners, the institution and the broader audience.

Keywords: visual storytelling, student voice, multimodal assessment, OER.

Oksana Fedotova teaches critical and contextual studies on undergraduate courses in Animation, Digital Media Production, Game Design, Media and Communication at Sheffield Hallam University. Her current research interests focus on technology-enhanced learning, multimodal assessment and visual storytelling in education.

Jordan Banister, Callie Booth, Jamie Depledge and Michaela Wozny are BA/MArt Animation students at Sheffield Hallam University.

Geir Petter Laingen works as Digital Fluency Advisor and Associate Lecturer, and is currently in the final year of his PhD on digital media in education.

Student Voices - Student Visions

Cathy Malone, Liam Hall, Dan Hodgson, Hayley Humphreys, Carl Jones, Ben Johnston

This poster, co-presented by an Educational Developer and a group of Media Arts students from Sheffield Hallam University, will present creative work and practitioner reflection on the recent project funded by a small grant from the Association for Learning Development in Higher Education (ALDinHE). First-year students were asked to create short animations to accompany existing audio-narratives from Falmouth University iWrite, exploring students' approaches to academic writing. The project aimed to amplify student voice within an institutional discourse and create engaging study support messages, whilst also providing extra opportunities for employability within the first year of study. Links to video, further details and reflections on earlier stages by the participants can be found at <http://research.shu.ac.uk/aces/enquiry/index.php/enquiry/article/view/34>

Keywords: academic writing, visual learning, student voice, employability.

Cathy Malone is an Educational Developer at Sheffield Hallam University, researching pedagogic innovations, employability and visual approaches to academic writing development. She has been collaborating with student animators since 2011.

Liam Hall, Dan Hodgson, Hayley Humphreys, Carl Jones and Ben Johnston are students in SHU's Department of Media Arts and Communication who, during their first year of University study, produced animations for a funded Educational Development project, presented at LTA and ALD in HE Conferences and published in the Faculty student research journal Enquiry.

Can digital games be developed for the social and emotional learning of children?

Philip Wilkinson

Educational games are now common place in the classroom. Similarly as the lives of children are becoming increasingly screen-centric, there is a growing industry seeking to alleviate the concerns of parents through the production of educational content. Although the efficacy of educational games is still debated in academia, there is an interest in the use of gaming elements in the social and emotional development of children. This is the focus of my research; answering the question can we develop digital games for the social and emotional learning of children? Through exploration of multiple areas of academic enquiry from affective computing to development psychology, it is my aim to understand how digital games affect children's mental representations of themselves and others. As such this poster will present insights I have uncovered through my engagement with academic literature, educational practice and commercial production of digital games.

Keywords: affective education, game-based learning.

Philip Wilkinson is a doctoral student at Bournemouth University researching the developing of digital games for the social and emotional, funded by the Centre for Digital Entertainment, working with industrial partners and supported by Centre for Excellence in Media Practice.

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Making is Learning - practical media work in school settings

Michelle Cannon

The accessibility of digital media production tools is a significant issue for schools, generating a tension between the democratic impulse and current retrogressive ideologies favouring traditional content, skills and knowledge. Old dichotomies between the academic and the vocational are re-surfacing, often resulting in the deployment of practical media work in educational settings as a form of vocational industry training. This and other instrumental policy shifts foreshorten the potential for personal cultural enrichment and universal exposure to relevant literacy practices in relation to digital media.

This research explores a possible rapprochement between the academic, the arts, the technical and the economic imperative by interrogating the pragmatic principles of craft and the critical/creative affordances of digital composition and editing. It is suggested that a cultural reconciliation between these contested discourses might be reached and argues the need for a reconfiguration of pedagogy and meaning-making practices in schools - more in line with informal transmedia learning experiences outside school.

The study argues for a shift in our conception of young learners as active, socio-culturally aware new literacy participants: as critical consumers and competent crafters of omni-textural materials, with an informed grasp of the dynamic context within which they and others are acting, sharing and contributing.

Keywords: digital production, primary, secondary, literacy, craft.

Michelle Cannon is a PhD Candidate at CEMP, Bournemouth University studying digital media production with young learners. She works part-time in an East London primary school, whilst researching and collaborating on British Film Institute school projects.

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