PRAHA
Nov 20th - 21st

Hosted By

Supported By
It is our great pleasure to welcome you to the seventh Media Education Summit, our first outside the UK. This year we are hosted by the Metropolitan University Prague and the Goethe-Institut. We are delighted to bring together such a diverse group of media educators and practitioners from a wide range of countries and institutions.

The Media School at Bournemouth University was recognised as a national Centre for Excellence in Media Practice in 2005, and CEMP was established with the convening of an annual summit as part of its remit. The first event was in Bournemouth and from there, the conference has been ‘on tour’ at different Universities in the UK and now, for the first time, overseas. In recent years, CEMP has developed into an internationally-facing media education research centre. It runs two academic journals - the Media Education Research Journal (MERJ) and the Journal of Media Practice (JMP), a media literacy group for the United Kingdom Literacy Association, offers PHD studentships for research into media education and practice, the only taught doctorate in media education in the UK, an established masters programme for creative teachers and a range of short courses for media practitioners which facilitate reflective action research work in industry contexts. The Summit remains a vital part of the Centre’s work and serves as an annual ‘convergence’ of our research work, networking and mission to foster collaborative work in the fields of media education and media literacy. We are currently in discussions over the hosting of MES in the United States in 2015.

This year’s programme is our most exciting to date. The keynote speakers exemplify the diversity, quality and societal relevance of contemporary media education across borders. The conference begins with Andrew Burn, Professor of Media Education and director of the Digital Arts Research in Education centre (DARE) at the Institute of Education, London. He has published widely on media literacy in schools, digital textuality and young people’s creativity in animation, film and videogames. Lutz Hachmeister is a renowned media historian, writer and award-winning filmmaker. He founded the Institute for Media and Communication Policy in Germany, which he now leads. Divina Frau-Meigs is Professor of Media Sociology at the Université Sorbonne, where she researches the media uses and practices of young people and has played a leading advocacy role for critical media literacy across Europe in recent years. This year we have included a plenary panel for the sharing of ideas on collaborative, international media education research, which we hope will be a key outcome of this event. This panel is led by Paul Mihailidis, Assistant Professor at Emerson College, Director of the Salzburg Academy on Media and Global Change and author of ‘The Emerging Citizen: Media Literacy, Engagement and Participation in Digital Culture’. Belinha de Abreu, from Fairfield University, will join this panel (via Skype), along with Rob Williams from Action Coalition for Media Education. Both are currently working on substantial media literacy publishing projects, and co-editors will be talking to presenters about these during the Summit. We hope this panel will lead to ongoing collaboration between US and European researchers in our field. Our closing keynote is from Renee Hobbs, Professor of Communication Studies at the Harrington School of Communication and Media at the University of Rhode Island, where she is Director of the Media Education Lab. Her work in the field of media literacy in schools has had huge international impact. All of the keynote sessions will be filmed and put online. They will be available to download from www.cemp.ac.uk/summit.
The paper sessions are an inspiringly eclectic mix of research outcomes, arranged into strands, with gaming, policy-making and journalism education emerging as areas of interest this year alongside the broader categories of literacy and practices. Our regular ‘MERJ Conversation’ strand offers a different kind of panel, with material posted on the conference site in advance, and the longer session offering more space for discussion. The next issue of MERJ will be another international collaboration – with the Journal of Media Literacy Education – and will feature a selection of articles from the Summit – see the call for submissions for both journals at the end of this programme.

This year we are adding a ‘next generation’ flavour with Friday’s Youth Media Literacy Summit, run by Marketa Zezulkova, our CEMP researcher in Prague and Lydia Kendall, a media student from a school in England. During this workshop, local students will collaborate with our presenters and the two facilitators on a range of media literacy activities and we’ll screen the outcomes as the finale to the Summit.

I wish to thank MUP and the Goethe-Institut for hosting the Summit this year, the keynotes and all of the organisations and publishers supporting the event and, in particular, Helena Jilkova, Marketa Zezulkova and Laura Hampshaw for making it happen. We hope you enjoy your time in Prague and that the time here will provide new perspectives, challenge your thinking and lead to other things.

Přejeme příjemnou konferenci.

Dr Julian McDougall | Director: The Centre for Excellence in Media Practice | Bournemouth University, UK | Co-Editor: The Media Education Research Journal | The Journal of Media Practice
REGISTRATION

All delegates must register for the Summit, and collect their badges and delegate packs on arrival at the Goethe-Institut (2nd floor foyer).

The registration desk will be open from 09:00 on Thursday 20th and Friday 21st November.

LUGGAGE

The majority of the delegates are expected to have already checked into their hotel, but there will be a small space available to store luggage securely, for those arriving directly at the Goethe-Institut. Please do not forget to collect your luggage before leaving the conference.

VENUE

Goethe-Institut
32 Masarykovo nábřeží
110 00
Prague

ROOMS

Keynotes: Main Aula (Second Floor)
Parallel Sessions: Rooms 21, 22, 23 (Second Floor), Room 11 & Seminar Room (Ground Floor)
Youths’ Media Literacy Workshop: Library (First Floor) & Seminar Room (Ground Floor)
Refreshments / lunch will be served in the Foyer (Second Floor)
Drinks and canapés will be served from 1800 to 1930 on Thursday evening in the Foyer (Second Floor)

WI-FI / SOCIAL MEDIA

Wi-Fi codes will be provided on registration.
If you are tweeting during the event, please use #mes2014 hash-tag.
SUBSISTENCE

The conference fee is inclusive of lunch and refreshments, and a drinks and canapé reception at the Goethe-Institut on the evening of Thursday 20th November where you can sample local beer from the Czech Lobkowitz brewery.

The area surrounding the Goethe-Institut has many restaurants and bars. We have included in your delegate pack a voucher entitling you to 20% discount on food and beverages at the famous Prague Restaurant - U Fleku.

YOUTH MEDIA LITERACY WORKSHOP

On Friday, Marketa Zezulkova and Lydia Kendall will be running a workshop for children attending the conference with their parents, along with students visiting from a Prague school. The young people of all ages will have the opportunity to work with several of the presenters, including Andrew Burn, Becky Parry, John Potter, Donna Chu and Paula Herrero-Diz. The outcomes of the workshop will be screened after the final keynote presentation. The workshop is divided into a morning and an afternoon session.

For more information, please refer to Youth Media Education Summit section on Page 10.

MERJ CONVERSATIONS

Preparatory material for the MERJ conversation strand will be available on the conference website one month before the event.

TIMEKEEPING

Parallel Session presentations will be 15-20 minutes in duration, with time given for discussion at the end of each session. Chairs will be responsible for keeping presenters to these timings and to facilitating the discussion.

MERJ Conversations will open with a 20 minute presenter’s summary of the material already made available online and the remaining time will be given to discussion.
THURSDAY 20TH NOVEMBER

09:00 – 10:00  Conference Registration and Refreshments - Foyer (Second Floor)

10:00 – 10:10  Opening Remarks:
Michal Klíma from Metropolitan University Prague
Berthold Franke from Goethe-Institut
Room: Main Aula (Second Floor)

10:10 – 11:00  Keynote: Andrew Burn
*The Media Arts in Education: Three Key Issues*
Room: Main Aula (Second Floor)
Chair: Mark Readman

11:15 – 12:45  Parallel Session 1

12:45 – 13:30  Lunch - Foyer (Second Floor)

13:30 – 15:00  Parallel Session 2

15:15 – 16:45  Parallel Session 3

17:00 – 18:00  Keynote: Lutz Hachmeister: *A European Media Database as an Example or Collaborative Media Literacy*
Room: Main Aula (Second Floor)
Chair: Jan Jirak

18:00 – 19:30  Drinks and Canapé Reception - Foyer (Second Floor)
FRIDAY 21ST NOVEMBER

09:45 – 11:15  Parallel Session 4

11:30  – 12:30  Keynote: Divina Frau-Meigs *No Coding without Decoding!*
Room: Main Aula (Second Floor)
Chair: Jenny Moon

12:30 – 13:15  Lunch - Foyer (Second Floor)

Room: Main Aula (Second Floor)
Chair: Isabella Rega

14:15 – 15:45  Parallel Session 5

16:00 – 17:00  Keynote: Renee Hobbs *Going Global? International Perspectives on Innovation in Media Literacy Education*
Room: Main Aula (Second Floor)
Chair: Julian McDougall

17:00 – 17:15  Closing Remarks and Screening of Youths’ Media Literacy Work
Room: Main Aula (Second Floor)

*The Youth Media Literacy Workshop will take place throughout Friday 21st November. Please see page 10 for the program.*
The Youth Media Education Summit (YMES) offers a unique opportunity to explore the world of media from a new perspective. The youth delegates will be encouraged to share their opinions about the role of media in young people’s individual and collective lives, whilst simultaneously trying out the roles of professional media producers. YMES will be run and supported by academics from Europe, USA, and Asia, who are attending the parallel International Media Education Summit (MES) organised by Bournemouth University (UK) in cooperation with the Metropolitan University Prague and the Goethe Institute.

**PROGRAMME**

09:00 – 09:45  **Opening of YMES**  
Introduction to media, media literacy, and media education  
Preparing interview questions  
Julian McDougall & Marketa Zezulkova  
Room: Library (First Floor)

10:00 – 12:30  **Journalism in practice: Filming of interviews**  
Jiri Zavozda & Vit Novotny  
Room: Library (First Floor)

12:30 – 13:15  **Lunch**

13:15 – 14:15  **Hands-on experience filmmaking activity and reflection on learning through practice**  
John Potter and Michelle Cannon  
Room: Seminar Room (Ground Floor)

14:30 – 16:45  **Designing own video game**  
Andrew Burn, John Potter & Michelle Cannon  
Room: Seminar Room (Ground Floor)

17:00  **Closing remarks for MES and YMES**  
Streaming of the day’s YMES work for the international audience  
Marketa Zezulkova, John Potter & Michelle Cannon  
Room: Main Aula (Second Floor)
Professor Andrew Burn

The Media Arts in Education: Three Key Issues

Andrew Burn is Professor of Media Education, and director of the DARE centre (Digital | Arts | Research | Education), a research collaboration with the British Film Institute, at the Institute of Education, University of London, UK.

Andrew has published work on many aspects of the media, including media literacy in schools, the semiotics of the moving image and computer games, and young people’s production of digital animation, film and computer games.

He is currently interested in the adaptation of theories of multimodality to describe and analyse media texts, and in how such theories relate to the Cultural Studies research tradition. He has previously taught English, Drama and Media Studies in comprehensive schools for over twenty years. He has been a Head of English and an Assistant Principal at his last school, Parkside Community College in Cambridge, where his main role was to direct the school’s media arts specialism: it was the first specialist Media Arts College in the country.

In the opening keynote to MES 2014, Professor Burn will suggest that the location of media education in the curricula of different countries varies, changing its character and the literacies it fosters. This address will focus on how it can be orientated towards the arts, drawing on examples from recent research in the UK, but setting these in the context of European media education practice and policy. It will explore three central questions: the nature of cultural value in media education programmes; the significance of transmedia creativity; and the importance of cross-arts collaboration in curriculum design and pedagogic practice.
Dr Lutz Hachmeister

A European Media Database as an Example for Collaborative Media Literacy

Lutz Hachmeister is a media historian, writer and award-winning filmmaker. He has worked for a number of leading newspapers, including Der Tagesspiegel, Die Woche and Süddeutsche Zeitung. Lutz’s documentary about the life and death of Hanns Martin Schleyer, the former head of the German employers’ association, won Germany’s most prestigious television prize (the Grimme-Award) in 2004. He went on to direct the acclaimed The Goebbels Experiment in 2005, which featured Kenneth Branagh as narrator.

In 2006 Lutz founded the Institute for Media and Communication Policy (IfM) in Berlin and Cologne, which he now heads and is a highly in-demand media commentator in Germany.

His keynote will acknowledge that with the emergence of new data and knowledge conglomerates like Google, Twitter and Facebook, the landscape of media enterprises has drastically changed. However, the questions of media ownership, freedom of expression or the role of key players and lobbyists in the framework of the political arena (and the EU member states) will remain crucial. The project of a web-based information system (www.mediadb.eu) will be presented as role model for a collaborative effort to ensure transparency and an ongoing observation of this complex field, aiming not only at scholars, students or political decision makers, but at every citizen.
Professor Divina Frau-Meigs

No Coding without Decoding!

Divina Frau-Meigs is Professor of Media Sociology at the Université Sorbonne Nouvelle, France, where she researches media and information technologies in relation to the practices of young people. Divina has published extensively in the areas of media content, information and journalism, and the media literacies of young people.

At the Sorbonne Nouvelle, she is the creator and director of the online Master’s program AIGEME Divina is also the UNESCO Chair for “savoir-devenir dans le développement numérique durable: maîtriser les cultures de l’information”. She is currently working on issues of internet governance, media regulation, cultural diversity and media literacy in a global perspective.

In her keynote to MES 2014, Professor Frau-Meigs will report on the outcomes of a pan-European study of media and information literacy, discuss the Unesco declaration which it partly informed and argue for the foregrounding of critical thinking in future MIL policy – no coding without decoding.
Dr Paul Milhailidis

International Media Education Research and Collaboration: Opportunities and Challenges

Paul Milhailidis is Assistant Professor at Emerson College in Boston, MA, and the Director of the Salzburg Academy on Media and Global Change. His work focuses on media literacy and emerging civic voices. Paul writes and speaks extensively on the need for media literacy as a core competency in engaged citizenship. His new book The Emerging Citizen: Media Literacy, Engagement and Participation in Digital Culture, (Peter Lang) explores the role of media literacy in participatory civics in digital culture.

Dr Milhailidis will chair a plenary panel for MES 2014 to explore the opportunities and challenges that face collaborative media education research and collaboration in global digital culture. Leading scholars from around the world will provide overviews of media education research from where they sit, and engage in dialogue around the following questions: What are the main challenges for collaborative media education research & projects? What opportunities exist? What do media education researchers need to engage in more collaborative and funded researchers? What does media literacy need to look and sound like to be more attractive to large funding organizations? What role should media education be playing in global policy making?
Professor Renee Hobbs

Going Global? International Perspectives on Innovation in Media Literacy Education

Renee Hobbs is a Professor in the Harrington School of Communication and Media at the University of Rhode Island, where she directs the Media Education Lab. She is an educator, scholar and a renowned advocate for media literacy education. Renee’s current research examines teacher motivations for integrating digital tools and media literacy concepts into the school curriculum. She has developed and validated measures of media literacy competencies for adolescents. Now she is exploring how children activate media literacy competencies in formal and informal learning.

In the closing keynote to MES 2014, Professor Hobbs will share insights gained from working with educators and researchers in Turkey, Russia, Brazil and Israel who are exploring media literacy pedagogy and practice at the elementary and secondary levels. She will describe and analyse an example of a global media literacy project that involved Turkish and American middle-school students. Professor Hobbs will consider how teacher motivations regarding the use of digital media interact with structural relationships between government, school and higher education to produce differential opportunities for innovation. She will suggest that collaborative global research in media literacy education can help researchers examine and question some fundamental assumptions and expectations of the field.

Friday
16:00
Main Aula
2nd Floor
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 residential held at the Media School, Bournemouth University twice a year (normally May and October).

This course is for:

- Team Leaders/Heads of Department in Schools and Colleges who oversee the teaching and learning of media related subjects;
- Teachers of media and related creative subjects who wish to pursue a period of doctoral study for their own professional development;
- Teachers with an interest in the use of media 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 jmcougall@bournemouth.ac.uk
PARALLEL SESSION 1: Thursday 20th November. 11.15 – 12:45

STRAND 1: LITERACIES
Chair: Julian McDougall | Room: 21 Second floor

‘I’ll tell you a story’. Why do we prick up our ears? – JENNY MOON

The Curator’s Learning Curve: Developing critical analysis, aggregation and storytelling competencies through digital curation – PAUL MIHAILIDIS

Bolton Storyworld: You Make the Story? – ANNA ZALUCZKOWSKA

‘Bring your bric-a-brac to the theory shack’: Porous ethnography, meia literacy, civics...and Ken Loach – JULIAN McDougALL

STRAND 2: PRACTICES & CONTEXTS
Chair: Isabella Rega | Room: 22 Second floor

Promoting Family Play: Using Digital Media to Facilitate Caregiver-Pre-schooler Play – PHIL WILKINSON

New Media Challenging Family Media Socialization: Preliminary Research Results – ALENA HESOVÁ, BARBORA KŘÍŽOVÁ & TEREZA SKÁCELOVÁ

Straight out of the box? Problematising pedagogy in a film-making project with children and young people with tablet devices – JOHN POTTER

Media from Afar: A Case Study of MarsMedia in Hong Kong - DONNA CHU

STRAND 3: POLICIES & STRUCTURES
Chair: Micheala Škrábová | Room: 23 Second floor

Overcoming media education challenges in the European Union: the role of civil society organizations – IGOR KANIŽAJ, DANIJEL LABAŠ & LANA CIBOCI

Media Education policies in Europe: a comparative overview – LAURA CERVI

Media education curricular implementation in Europe – LAURA CERVI

Film Education in European schools survey: First statistical results – LAURA CERVI

MERJ CONVERSATION
Chair: Richard Berger | Room: Seminar Ground floor

Media Education for a Digital Generation: key topics and best practices for digital literacy – JULIE FRECHETTE & ROB WILLIAMS
PARALLEL SESSION 2: Thursday 20th November. 13.30 – 15:00

STRAND 1: LITERACIES
Chair: Richard Berger | Room: 21 Second floor

The New Curricula: How Media Literacy Education Transforms Teaching and Learning – TESSA JOLLS

Transcending State of the Art in New Media Literacy: Evaluation of Democratic Empowerment – ASLI TELLI WAYDEMIR

Mapping MIL to Education: A Pilot Study – JULIAN MCDougall, RICHARD BERGER AND MARKETA ZEZULKOVA

Pioneering a Latino-Oriented News Literacy Initiative – FEDERICO SUBERVI

STRAND 2: PRACTICES & CONTEXTS
Chair: Michaela Fišerová | Room: 22 Second floor

Informal learning in music and media youth cultures using the example of Visual Kei – FRIEDERIKE VON GROSS

How to Teach Digital Skills to NEETs – lessons from ‘The Shift’ Interactive Online Learning Platform – LUÍS PEREIRA

The parents’ view on parental mediation in the Czech republic – LUCIE ŠŤASTNÁ

STRAND 3: POLICIES & STRUCTURES
Chair: Isabella Rega | Room: 11 Second floor

Media Studies, Neoliberal Reform and Education in the UK – Looking Past Discursive Marginalisation and Boundary Setting – RICHARD SANDERS

Media Literacy as public policy in the UK: An overview – RICHARD WALLIS

The Historical Development of Media-Educational Thinking in the Czech Republic – ALENA HESOVA, BARBORA KRIZOVA, TEREZA SKACELOVA

MERJ CONVERSATION
Chair: Mark Readman | Room: Seminar Ground floor

Digital arts, research and education: A conversation – JOHN POTTER
PARALLEL SESSION 3: Thursday 20th November. 15.15 – 16:45

STRAND 1: LITERACIES
Chair: MARKETA ZEZULKOVA | Room: 21 Second floor
- Putting Ideas Into Action: the Anatomy of a New Digital Media Literacy Series for Kids – BILL SHRIBMAN
- Peer to peer learning in Collaborative Virtual Environments (CVEs): the case of a young journalist’s network in Spain – PAULA HERRERO-DIZ
- How Can One Recognize a Hungarian Media Literate Child? – ANAMARIA NEAG
- Can the use of film in primary school literacy lessons raise attainment in writing? – FRANZI FLORACK

STRAND 2: PRACTICES & CONTEXTS
Chair: Miroslav Vojtěchovský | Room: 11 Second floor
- Parental views on children and adolescents playing computer games – UWE SANDER, HENRIKE FRIEDRICH, FRIEDERIKE VON GROSS & KATHARINA HERDE
- Digital competence assessment. A proposal of operationalization of the critical analysis – IDA CORTONI, VERONICA LO PRESTI
- Cultural Taste, Identity and Creativity as expressed through video-making projects in Greek secondary schools – EIRINI ARNAOUTI

STRAND 3: POLICIES & STRUCTURES
Chair: Isabella Rega | Room: 22 Second floor
- Incorporating insights from participatory-policy making and user-centred design for the creation of school anti-(cyber) bullying policies – VALERIE VERDOODT
- 2.0 School and “Generazione Digitale”: focus on the Italian case – CLAUDIA D’ANTONI
- Do future media educators increase their media literacy and media education competences during their curriculum? – CAMILLE TILLEUL
- Media-educational habitus of future educators in the context of education in day-care centres – HENRIKE FRIEDRICH

MERJ CONVERSATION
Chair: Richard Berger | Room: Seminar Ground floor
- Social Media & Media Literacy – GRAHAM MEIKLE
PARALLEL SESSION 4: Friday 21st November. 09:45 – 11:15

STRAND 1: LITERACIES
Chair: Isabella Rega  |  Room: 21 Second floor

Digital Storytelling for Intergenerational and Intercultural Learning – ISABELLA REGA & LUCA BOTTURI

Critical Media Literacy Among Adult Population: An Attempt at a Typology – JAROMÍR VOLEK

Categorizing Film Literacy Practices in Europe – LAURA CERVI

Media Literacy with Gender Perspective: A tool to promote Women’s Empowerment – RAQUEL RAMÍREZ SALGADO

STRAND 2: PRACTICES & CONTEXTS
Chair: Micheala Škrábová  |  Room: 22 Second floor

Perceptions of Broadcast and Film Media Practitioners as Academics in Higher Education – JOHN MATEER

Practitioner-academics in media education: Creative transfer and communities of practice – DANIEL ASHTON

Design Thinking for Media Education (skype presentation and discussion) – BEATRICE MOTAMEDI

STRAND 3: POLICIES & STRUCTURES
Chair: Julian McDougall  |  Room: 23 Second floor

Media students and their reports of commitment within higher education – FIONA COWNIE

Didactic Implications of Intergenerational Teaching-Learning Processes: New Challenges for Media Educators – CLAUDIA KUTTNER

Media Education Competitions: an efficient strategy? – LUIS PEREIRA

When is a concept not a concept? Rethinking the Key Concepts Model in Media Education – STUART POYNTZ

MERJ CONVERSATION
Chair: Jenny Moon  |  Room: seminar Ground floor

‘It’s not you, it’s me’ - the UK NSS and the Creative and Media student voice – MARZENNA HILES
PARALLEL SESSION 5: Friday 21st November. 14.15 – 15:45

STRAND 1: LITERACIES
Chair: Michaela Fišerová | Room: 21 Second floor

- More than Media: investigating digital literacy mis/understandings within further education in the UK – ALEX KENDALL & GERALDINE MURPHY
- Reading Ads, Reading the World – BECKY PARRY
- Open Educational Resources – tools for enhancing media literacy – ANNA GRUHN
- Global Kitchen Project: Transdisciplinary Media Literacy Projects Integrating Mobile Technologies in Teacher Education – MELDA YILDIZ & ZERRIN AYYAZ REIS

STRAND 2: PRACTICES & CONTEXTS
Chair: Jenny Moon | Room: 22 Second floor

- Graduated scenarios as a means of helping students to produce effective critical analysis of media production work – MARK READMAN & JENNY MOON
- Camera as a Catalyst: Voice and agency in undergraduate documentary filmmaking – ROSS ADAMSON
- Co-Created Design Tools to Transform Student Induction for Media Production Students – ROSEMARY STOTT
- Education at the interface of layperson and professional knowledge: the case of copyrightuser.org – KRIS ERICKSON & BARTOLOMEO MELETI

MERJ CONVERSATION 1
Chair: Richard Berger | Room: 23 Second floor

- READMOLE – Risk-conscious Ethnographic Approach in Digital Mobile Outdoor Learning Education: Living with the ‘glocals’! (skype presentation and discussion) – CHRISTIAN WILKE-ZHANG

MERJ CONVERSATION 2
Chair: Isabella Rega | Room: 11 Ground floor

- Understanding the media literacy of Digital Storytelling – MARK DUNFORD & TRICIA JENKINS
The Centre for Excellence in Media Practice (CEMP) is a vibrant research community situated at Bournemouth University, UK. CEMP researchers are engaged in media education research in schools, colleges and universities, across Europe.

CEMP has conducted research for the Arts and Humanities Research Council (AHRC), BBC Trust, Creative Skillset, The Economic and Social Research Council (ESRC), The European Union (EU), The Higher Education Academy (HEA) and Sony.

In addition to our research, CEMP runs a series of online professional and Masters courses, as well as an innovative Doctor of Education (EdD) programme.

Find out more about us here: www.cemp.ac.uk

If you have recently completed your PhD (or are close to completion), consider yourself an early career researcher, and you would like to join our team as part of your own career development, then work with us on a Marie Curie (Individual) Fellowship.

The Marie Curie Fellowships support research training and career development across the EU.

If you are based in the EU and would like to join CEMP for 2 years, then work with us on a Marie Curie (Individual) Fellowship for your own research career development.

Please contact Richard Berger in the first instance: richard@cemp.ac.uk
Ross Adamson (University of Brighton, UK)

Camera as a Catalyst: Voice and agency in undergraduate documentary filmmaking

This paper presents findings from ongoing empirical research into the experiences of undergraduates who make documentary films about ‘familial others’. In the course of their curriculum, such filmmaking takes students out of the formal setting of university and into ‘home territory’ where the framing of documentary making can provide for unexpected encounters with those they already know. Documentary filmmaking in this context can be seen as acting to bridge university and home and to offer multiple sites of learning and positionality for student filmmakers that often go unrecognised. This unintentional outcome of filmmaking is one which is not surprising given that the camera has been claimed as a “psychoanalytic stimulant which lets people do things they wouldn’t otherwise do” (Rouch 1979: 57). Drawing on documentary theory of the ‘domestic ethnographic’ (Renov 2004) and qualitative data from interviews with my students, this paper illustrates the different forms of voice and agency that arise for students in the course of their filmmaking. The research argues for a broader concept of learning than that which is normally found in stated assessment criteria and sees documentary film production as a rich site of experiential learning for the filmmaker.

Keywords: documentary, filmmaking, voice, agency, Higher Education

Eirini Arnaouti (Institute of Education, University of London)

Cultural Taste, Identity and Creativity as expressed through videomaking projects in Greek secondary schools

Moving image literacy is absent from formal Greek education and appears mainly in the form of extra-curricular activities. This paper presents the findings of two case studies realized in two Greek secondary schools with the aim to study the revelation and expression of the teenage students’ cultural taste, identity and creativity (Burn and Durran, 2007).

The examination of students’ participation in video-making projects suggests that their cultural taste is a ‘glocal’ result with specific characteristics of the Greek context, mainly related to their nationality and conception of history. Their multi-faceted identities (Giddens, 1991) is a reflection of various aspects of their selves, closely related to their cultural taste and cultural capital (Bourdieu, 1984), and mainly to their youth and nationality aspects. Students’ creativity (Vygotsky, [1931] 1998) is expressed as a complex and hybrid process, affected both by the official education guidance and the youth popular culture tendencies. The emerging tensions raise important questions for educators and researchers.

Key words: video-making, cultural taste, identity, creativity, Greek secondary education.
Daniel Ashton (Bath Spa University, UK)

Practitioner-academics in media education: Creative transfer and communities of practice.

This paper focuses on media industries practitioners working within higher education, and examines the forms of creative transfer between industry and education that both students and practitioners articulate.

There is an established body of pedagogical literature and higher education policy that identifies the role of those with “industry knowledge and expertise” in higher education students’ learning experiences. In their discussion of ‘creative transfer’, Shreeve and Smith (2012) argue that encultured and embedded ways of knowing associated with the creative arts are learnt through engaging in project work with teacher-practitioners. This goes beyond knowing ‘stuff’ to emphasize experiential knowledge and the shared exploration of emerging artistic identities.

In recognizing how students’ professional identities emerge in dialogue with industry practitioners (Ashton, 2013; Shreeve and Smith, 2012), this paper turns the focus to practitioner-academics’ identity work as they move into and between their industry and education practice. This approach avoids seeing practitioner-academics as unchanged by their engagement with students and higher education. Drawing on empirical research across a range of sectors (Television, Film, Videogames Design, Journalism, and Screenwriting), this paper presents perspectives from practitioner-academics on what media education means for them and the focus on industry practice, higher education contexts, and changing identities they address.

**Keywords:** practitioner-academics, creative transfer, identity, media industries, higher education.

Asli Telli Aydemir (Istanbul Şehir University, Turkey)

Transcending State of the Art in New Media Literacy: Evaluation of Democratic Empowerment.

Various meanings and categorical descriptions exist for the conceptual array of “new media literacies.” One must keep in mind that the contemporary definition contributed by UNESCO foregrounds a human rights perspective. This concept must be studied by elaboration of the actions and skills of individuals with universal knowledge for diverse societies. In this paper, international academic and educational studies dating from 1970’s onwards will be examined in order to focus on national implications. Three different cases of which the social impact analysis have been completed targeting various age groups (children, teenagers and adults) will be assessed qualitatively in terms of their democratic capacity development indicators. Three cases of special training for trainers will also be selected for qualitative assessment.

Qualitative assessment of these cases may cause prejudice among various circles. Hence, the competent actors involved in these cases must also be included with their self reflective angle. Many strategic approaches exist for field studies. However, the most effective way to gather knowledge about the vision of related actors is through in-depth interviews. By semi-structured interviews with academics, editors and trainers, their views regarding expected impact of the curriculum content and the implementation phase of the program on democratic capacity building will be gathered. An opinion pool will be established. In mid-phase, this opinion pool is expected to
provide a new trajectory and action plan for curriculum design attributed to above mentioned age groups.

**Keywords:** new media literacies, democratic empowerment, opinion pool, curriculum design.

---

**Andrew Burn & John Potter** (Institute of Education, University of London, UK)

**Digital arts, research and education: A conversation.**

Members of the DARE Collaborative: Andrew Burn, John Potter and Alison Gazzard.

This conversation around the Digital Arts in Education, will draw on case studies in recent research by team members to examine questions around the productive engagement with media and technology. We will explore the connections between all forms of digital making from animation and film to coding and game authoring and try to position these in relation to pedagogy. We aim to start conversations with people which will stimulate questions around the value of the digital arts and digital making and explore the ways in which the third space (not school, not home) is a key feature of the landscape.

Questions which we will ask include:

- What theories and practices around digital making are important and distinctive?
- Is digital making a vehicle for connecting teaching and learning to popular culture?
- Is this of any use or importance in 2014?
- In view of the conference audience: What are the differences between approaches to this field in different countries?
- Can we make a case for coding as a creative digital practice alongside more traditional media arts?
- Where is innovation located?
- Is this at home or at school or in after school and third space settings?

As well as our own work we will draw on recent work connecting interest driven arts in educational settings, digital making and “signature pedagogies” in the “third space”. We would be interested in anyone joining the conversation and sharing reflections on their own practice as teachers or researchers, inside or outside formal settings of education.

**Keywords:** Digital, Arts, Research, Education, Media.

---

**Fiona Cownie** (Bournemouth University, UK)

**Media students and their reports of commitment within higher education**

The language of partnership and relationship (Hennig-Thurau et al. 2001; Bowden and Wood 2011; Carvalho and de Oliveira Mota 2010; Helgesen, 2008; Rojas-Mendez et al. 2009) is increasingly evident within HEIs’ interactions with their students. Central to such notions is the idea of commitment, that is, dedication to an on-going connection between relational partners. This paper examines the evidence of commitment amongst undergraduate students studying
media at post-1992 Universities within the UK. The research seeks to measure the evidence and extent of different commitment dimensions (affective, calculative, normative) and foci (academy, institution, self-as learner, strong ties) as reported by these undergraduate students.

An online survey method was used to generate quantitative data from 1474 research participants of which 245 students self-reported that they study Media and are the focus of this paper. Descriptive analysis including the use of non-parametric tests is used to analyse the data, producing a ‘commitment hierarchy’ to represent media students’ reported experiences of commitment within HE.

The paper highlights differences between the accounts media students have of commitment within HE and the accounts of students studying in other subject areas including marketing, business/management, education, science, computing and psychology.

Implications for HEIs are considered and practical outcomes suggested.

**Keywords:** affective commitment, normative commitment, calculative commitment, relationship marketing, higher education.

---

**Claudia D’Antoni** (Sapienza University of Rome, Italy)

**2.0 School and ‘Generazione Digitale’: focus on the Italian case**

The theoretical framework of reference of this paper is the Digital Agenda for Europe, which is placed in the sixth pillar of the Europe 2020 strategy: improving the digital literacy, skills and digital inclusion. In this context, even Italy is developing a country strategy, with specific priorities and modalities of intervention in the areas of digital growth and development of digital infrastructure related also to the school.

The objective of this paper is to give an account of an analysis of educational media experiences currently in place in the Italian school presented in the first season of “Digital Generation”, a talk show organized by Rai School, Ministry of Education, University and Research and Department of Communication and Social Research of the “Sapienza” University of Rome. The protagonists are young people aged 14 to 17 years of Italian schools, compared with university and research experts, teachers, school administrators about the potential and the limits of their schools 2.0. This paper is a pilot project to create new formats of educational innovation that democratise access to and compensate for the inequalities and, taking into account the rapid evolution of the media, solicit additional prospects and opportunities critical-creative in the debate on media studies 2.0.

**Keywords:** School 2.0, Collaborative learning, Media education, Digital skills, Social capital.

---

**Tomás Durán Becerra, Juan Francisco Martínez Cerdá & José Manuel Pérez Tornero**

(Universitat Autònoma de Barcelona, Spain)

**Film Education in European schools survey: First statistical results**

Nowadays, one of the most important concerns of the Information Society and Media Unit of the European Commission has to do with analyzing the use of films and other audiovisual content in European schools. Taking this into account, in 2013 the project “Showing Films and other
audio-visual content in European Schools – Obstacles and Best Practices (FilmEd – Film Education in Europe)[1]” was launched. Under the approach of media literacy, FilmEd has conducted during 2014 three survey processes (to teachers, experts and stakeholders) throughout 32 European countries, with the objective of answering the project’s research questions which are related to topics such as sources, kinds of content, location, context, audiovisual industry, licensing arrangements and copyrights. This communication gives the first results of the methodological process related to the teachers online survey (answered by more than 6,000 European teachers). Thus, the research shows that, at a European level, teachers use (mainly) their own audiovisual material at schools, with a short screening duration (clips, short films, extracts). Identified uses are orientated to educational audiovisual contents and documents. The research also shows that European materials are being used in a scenario where educational licenses are complicated and difficult to set.

**Keywords:** Film literacy; Films and audiovisuals; use at school; resources; limits

---

**Tomás Durán Becerra, Antonio Martire, Santiago Tejedor Calvo & José Manuel Pérez Tornero** (Universitat Autònoma de Barcelona, Spain)

**Media education curricular implementation in Europe**

This paper analyses the implementation of Media Literacy (ML) in the European formal education context by comparing the different school curricula of member states. For this purpose, we have considered three methods: literature review, official documents analysis and experts opinions. The project’s findings have been validated by official sources at the different national ministries of education.

This article is shaped by taking into account the ways in which ML is addressed in formal education, from its inclusion as a specific subject to the use of cross-curricular approaches. We also consider the availability of teacher training programs and didactic materials related to the research object. Finally, we compare the state of Media Literacy in the official curricula and the ML development levels in every Country.

This paper is based on EMEDUS Study (European Media Education Study), a research funded by the European Commission and focused on the implementation of Media Education in the school curricula and policies of European member states. The main objective of EMEDUS project is to contribute significantly in the need of providing a general understanding –trends and developments- of Media Education curricular implementation in the European Union.

**Keywords:** Media literacy; formal education; curricular implementation; European Union; trends

---

**Hayleigh Bosher** (Bournemouth University, UK), **Kris Erickson** (University of Glasgow, UK) & **Bartolomeo Meletti** (Bournemouth University, UK)

**Education at the interface of layperson and professional Knowledge: the case of copyrightuser.org**

Copyright law, having been part of Western legal tradition since the passing of the Statute of Anne in 1709, remains a vital tool for regulating creative enterprise. It is also a complex, sprawling, and
sometimes frustrating labyrinth of overlapping legal concepts and rights. The digital era introduces a new set of complexities to copyright law, including the rapidity and ease of copying, the status of streamed vs. fixed content, and new technical parameters such as search. This paper reports on a joint project by Bournemouth University and the University of Glasgow to develop educational materials about copyright for use by the creative sector. The aim of the study is to establish what (1) the digital public (engaging with existing materials as users, or prosumers) and (2), more specifically, media professionals (creators and producers) know, and would like to know about copyright law. The paper reports on the methodology employed to gather layperson understandings about copyright, consisting of a sample of 24,438 questions gathered from online service Yahoo! Answers. The authors connect this methodology with current debates about the status of amateur knowledge production through practices described as semiotic democracy (Fiske, 1989) participatory culture (Jenkins, 2006) and produsage (Bruns, 2008; Ritzer & Jurgenson, 2010).

**Keywords:** lay knowledge, amateur content production, professionalization, copyright, intellectual property, creative industries.

---

Mônica Pegurer Caprino, Laura Cervi, Juan-Francisco Martínez-Cerdá & José Manuel Pérez Tornero (Universitat Autònoma de Barcelona, Spain)

**Media Education policies in Europe: a comparative overview**

The paper aims to provide a comprehensive and comparative overview of the media education policies in Europe. Our purpose is to describe the connection between these policies and media literacy levels in 27 member states of the European Union. Media literacy levels are measured following the methodology developed in two previous studies, while in order to analyse the policies we use the data from EMEDUS project. We consider the state of national policies, the type of institution in charge of implementing them and the different pattern of cooperation between stakeholders. Our study is the result of literature review, legal analysis, surveys and interviews. The results will show that more than a half of the analysed countries have plans about media education, or refer to this topic in a wider policy field. Most of these policies, moreover, take into account the European Commission’s framework on media literacy. The study, thus, underlines that both the existence of a policy and the coordination among stakeholders play a fundamental role in reaching the goal of media literacy.

**Keywords:** Media education; Media Literacy; Europe; Policy; Media Education councils

---

Donna Chu (The Chinese University of Hong Kong, Hong Kong)

**Media from Afar: A Case Study of MarsMedia in Hong Kong**

The changing media landscape continues to pose challenges to media educators. Neither the transmission model nor cultural model in communication studies can adequately account for the many new behaviours and practices in social media. Media education is in need of more creativity and innovative thinking.

Hong Kong has been through similar debates and developments. In the summer of 2012, the author was awarded a Knowledge Transfer Fund from the university to design and conduct a media education programme for primary and secondary school students. Titled “Marsmedia”, the
programme was presented in a storytelling format from the outset. It was launched for the third time in 2014. This year, 70 secondary school students registered for a two day summer camp. The camp was packaged as a contest among six different planets. Participants were required to complete various tasks, which ranged from media history, news media, freedom and ethics of media, social media and media production. Aged between 14 to 18, all participants were invited to summarize their experiences in a letter, titled “From Mars to Earth”, when the summer camp came to an end.

This paper presents and discusses the underlying rationale of this media education programme. It highlights the importance of creating a distance from everyday media through simulation activities. The idea of “Marsmedia” does create a new form of identity among the participants. The paper also reports the qualitative data collected from these letters. It identifies and analyzes the major observations of media made by students. Implications for the design of media education programmes will be discussed.

**Keywords:** Pedagogy, youth, education games, Hong Kong, social media

---

**Ida Cortoni, Veronica Lo Presti & Pierluigi Cervelli** (Sapienza Università di Roma, Italy)

**Digital competence assessment: A proposal of Operationalisation of the critical analysis.**

The objective of the paper is to stimulate a scientific reflection about the conceptual and practical definition of the digital competence and, especially, of the critical analysis. This proposal is deepened in the research project about “digital capabilities and social capital” in the Observatory Mediamonitor Minori, Sapienza.

The reference framework is the one by P. Celot and J.M. Pérez Tornero (2009), re-built in this case through the comparison with others International patterns. It introduced 5 levels of digital competence (comprehension, critics, culture, creative and citizenship).

The paper is focused to create an analytical and procedural pattern for the assessment of the digital competences in the international framework. Specifically, this paper focuses on the operational definition of the second level of the digital competence (critics).

The process of the operationalisation of this level is a basic step to select the measurable indicators and to plan evaluation tools of the capabilities connected to the critical analysis applied to digital media.

This paper is structured in these following phases:
- introduction of the research project;
- theoretical definition of the critics;
- construction of the pattern starting from semiotic and linguistic patterns of the literature;
- hypothesis of operationalization of case study.

**Keywords:** digital competences, critics, assessment, digital literacy
Understanding the media literacy of Digital Storytelling

Digital Storytelling is a workshop-based process where participants gain the skills and knowledge needed to tell a personal story using their own words and imagery. This proposal adopts a variant on the World Café method to deconstruct Digital Storytelling as means to understand the methodology and the stories. Three café tables of six to eight delegates will each view three different stories made across Europe. The intention is to explore three specific themes:

Theme A: Process of production - finding the voice in a way which makes it clear, personal and “crafted”.

Theme B: Decoding the stories as texts - to be understood individually and collectively; representing the individual storyteller and telling something wider about “lived experience”.

Theme C: Impact – digital storytelling as a media research methodology.

Prior to the session, delegates will have had the opportunity to consider literature that covers an overview of digital storytelling practice, and extracts from key academic and practitioner-based texts which address the three themes.

The groups are then brought together for a recorded conversation, which is stimulated by prompt questions and shaped by each group’s production of a mind map. The conversation and the mind maps will form the basis of the contribution to the MERJ journal.

Preparatory Material:
Each participant will be provided with:
• Three sample Digital Stories running at less then three minutes;
• Background reading to include at least two sample academic articles and a practical guide to Digital Storytelling

Keywords: digital storytelling, process, voice, impact.

Can the use of film in primary school literacy lessons raise attainment in writing?

Many teachers use films and audio visual material in their lessons, but few chart the effect these have on their students beyond the obvious anecdotal ‘increase in motivation’. In Bradford, UNESCO’s first City of Film, a range of primary school teachers have been working with film as part of literacy lessons since 2011 and my PhD examines the effects of this intervention both in terms of attainment and emotional association. How do children feel about working with film? Do they write better and more if film is involved in literacy activities? And what are the different ways in which the teachers use the medium? These are just some of the questions my work begins to tackle.

At this year’s Media Education Summit, I will present initial research outcomes on the topic of attainment. Comparing my work to anecdotal research by Vetrie (2004), Smilanich and Lafreniere (2010) and Hadzigeorgiou et al (2010) I will discuss whether the children of the film literacy groups
made greater than average progress in writing over the course of a school year and whether there is a difference between the groups of film literacy students from different schools and of different ages (school year three to five). My findings are based on a quantitative comparison of beginning- and end-of-year grades but also take into consideration qualitative interviews with teachers and children on the topic of perceived progress.

**Keywords**: literacy, primary education, attainment, film, quantitative research.

---

**Julie Frechette** (Worcester State University, US) & **Rob Williams** (University of Vermont, US)

**Media Education for a Digital Generation: Key topics and best practices for digital literacy**

Undoubtedly, the speed and immediacy of technological advancements and mediated information are radically changing the nature of 21st century media and communication. As mobile technology, social media, and converged web content drive the new information economy, media education for a digital nation has become paramount. As media educators committed to fostering critical thinking and informed engagement at all levels of humanity, our session explores how digital education leads us forward into the 21st century as a means to provide meaning and purpose in our classrooms and communities, for citizens and individuals to engage in transformative communication.

Drawing upon the intersecting matrices of digital literacy and media literacy, we will provide a framework for developing multi-literacies by exploring the necessary skills and competencies for engaging as citizens of the digital world. This session will share insights from educators who have collaborated together to write an edited book to address why media education in the 21st century is essential for digital literacy. Specifically, we will outline how digital media have become appendages of self, social, local, national and global constructs at the core of humanity. We ask that session attendees prepare by addressing the following questions:

1) How would you define digital literacy skills?
2) In what ways are digital literacy skills similar and different from other media literacy skills and pedagogical approaches?
3) In what ways have digital media have become appendages of self, social, local, national and global constructs at the core of humanity?

**Keywords**: Media education, digital literacy, Millennials.

---

**Henrike Friedrichs** (Bielefeld University, Germany)

**Media-educational habitus of future educators in the context of education in day-care centres.**

The qualitative study is about the media-educational habitus of future educators in day-care centres referring to the theory of habitus of Bourdieu (2012) and the media-related habitus (e.g. Biemann 2013). Six media education trainers of future educators in day-care centres in North Rhine-Westphalia (Germany) have been interviewed about the apprenticeship concerning media education and their perception of the future educators’ beliefs and
The analysis of the group discussions shows that the perceived responsibility of day-care centres differs among the future educators and can be described with two different media-educational habitus: The one understands the day-care centre as a shelter from bad associated electronic media (computer games; television), the other sees media education including the use of electronic media as responsibility of day-care centres.

At the conference, the concept of media-educational habitus and further conditions which influence the realisation of media education in day-care centres (e.g. apprenticeship) can be discussed.

**Keywords:** media education; media-educational habitus; media-related habitus; kindergarten; apprenticeship of educators.

---

**Paula Herrero-Diz** (Loyola Andalucía University, Spain)

**Peer to peer learning in Collaborative Virtual Environments (CVEs): the case of a young journalist’s network in Spain**

This investigation presents an exploratory study which focuses on measuring peer to peer learning (p2p) in Collaborative Virtual Environments (CVEs) among children and teenagers who voluntarily create, consume, share, ‘curate’ content, collaborate and exchange information and contents. For this purpose a questionnaire was designed to collect data. The survey was carried out online on cibercorresponsales.org networking site (in the Spanish context) which has 1194 bloggers between 11 and 18 years old. The sample is composed by the most active users in content generation on this platform (N=100). Our finding suggest that peer to peer learning in CVEs is the main motivation to engage young people in digital content creation. Participators reveal that they learn, have fun, gain impact with their content posted, improve their contents and at the same time they feel that they can change their circumstances through online activities.

**Keywords:** young, non-formal education, media, peer learning.

---

**Alena Hesová, Barbora Křížová & Tereza Skácelová** (Palacký University, Czech Republic)

**New Media Challenging Family Media Socialization: Preliminary Research Results.**

In our research, we try to describe and analyse the ways how children and their parents interact with the new media, and with each other. We focus on the rules created by parents for their children and on the competences of both children and their parents. We want to know what media-educational activities parents and their children implement, how they are set, negotiated, broken and supervised; and this in the broad sense of socialising interaction in a family. We will summarize the challenges of the new media for parents-children interaction and educational activities (incl. parental mediation).
In order to find out more on the topic, we conducted two focus groups as a preliminary stage of a bigger research project – the findings will be presented at the conference. Both focus groups are designed to reveal specifics and points of interest of family media education. The first focus group was composed of eight mothers with children aged between 3 and 6. Children aged between 9 and 13 were the participants in the second focus group. The goal of these focus groups was to find out ways of family media socialisation from children’s and parents’ viewpoints, taking also age of children into account.

**Keywords:** media socialisation, parental mediation, new media, family, focus groups.

---

**Alena Hesová** (Palacký University, Czech Republic)

**The Historical Development of Media-Educational Thinking in the Czech Republic**

The discussion on Media Education perpetuated 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. 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. Yet, Media Education has a deeper history in the Czech Republic, one that goes back to the beginning of 20th Century or even further to the philosopher Jan Amos Comenius.

In the paper, I will introduce my findings which are based on an analysis of contents of historical materials and other documents. In my findings, I reflect mainly the historical events, works and personalities that contributed in various ways to the topic. The aim is to sketch the historical development of media-educational thinking in the Czech Republic, concerning its specifics based on either historical situation in the area of education or politics, or on types of media, how they were accessible, used, reflected etc. The aim of my paper is to provide a basis for reflection of own, listeners’ national situation, and to showcase specifics and generalizable patterns.

**keywords:** media education, media pedagogy, media literacy, Czech Republic, historical development

---

**Anna Gruhn** (University of Wrocław, Poland)

**Open Educational Resources – tools for enhancing media literacy**

Modern Poland Foundation started media literacy project in 2011 by publishing a report on the state of media and information competences, followed by the Catalogue of Media and Information Competences which mapped media and information competences for all educational levels. The only logical next step was creating open educational resources for teachers and students and displaying them online. Despite various topics (from use of information and creative use of media through safety, law, and economic aspects of media functioning) that cover vast area of media literacy our materials have the structure that facilitates both teaching and learning. Each OER is composed of: a summary of information, learning outcomes, lesson script, complementary
materials (games and quizzes) and a bibliography. The key element is the license under which all OER are published: CC BY-SA. We enhance the actual use by allowing teachers and educators to use our materials according to their needs, adapt and creatively change them. My presentation is a short story of our project that already affected many teachers and students.

**Keywords:** Open Educational Resources, media literacy, tools, curriculum, competences

---

**Marzenna Hiles** (Bournemouth University, UK)

**What is the problem? Creative and media students report lowest satisfaction scores within student surveys**

The UK National Student Survey is currently undergoing a process of re-evaluation by the Higher Education Funding Council for England as part of a wider review of HE provision. A pilot study based on the American and Australian Student Survey for Engagement instruments is being deployed together with the HEFCE and Higher Education Academy joint initiative ‘What Works?’ (Buckley 2013) (Thomas 2013).

Emerging findings have generated more questions than answers.

**Why do Creative and Media* subjects produce the lowest satisfaction feedback scores compared with other UK HE subjects?**

The accompanying material provides some possible explanations: larger numbers of part-time staff, higher rates of dyslexia, fewer resources, tutor definitions, poor communication and tension between students’ academic and creative identities.

Yorke and Vaughan have highlighted a lack of research into Creative and Media pedagogy. Crucially, why do some Higher Education Institutions clearly do better in Creative and Media subjects than others? (2014: Presentation).

Today, using the UK experience as a starting point we will ask how it compares with your own and others world-wide. Can student surveys reflect the creative and media student voice?

* NSS subject criteria ‘Creative Arts and Design (Other Creative Arts)’ and ‘Communications and Information Studies (Media Studies)’

**Keywords:** student surveys, voice, HE courses

---

**Lizzie Jackson** (Ravensbourne, UK) & **Luís Pereira** (Coventry University, UK)

**How to Teach Digital Skills to NEETs – lessons from ‘The Shift’ Interactive Online Learning Platform**

‘The Shift’ is an on-line platform for supporting young people aged 16-20 who are interested in training or working in The Creative Industries. It is a connective system, seeking to improve young people’s digital skills, particularly NEETs (Young People not in Education, Employment or Training). This platform – the result of a project funded by the Paul Hamlyn Foundation – has been
co-concepted by NEETs and from pedagogical perspectives: Bloom (1956) and Kolb and Fry (1975).

For this presentation, we will highlight the main steps of the development process and the challenges the researchers and build team have faced. Considering the low literacy level of some of the participants, we used creative methods (Gauntlett, 2007) to encourage our learners to design their own learning environment, for instance mind-mapping, drawing, game design. From the analysis of the data generated from these processes, we created a prototype ‘learning journey’ within ‘The Shift’, that teaches digital design skills through the building of a personal website and engagement with ‘Ravensbot’, a character driven by a pattern-matching database.

We will discuss the main results through the feedback from users/developers (around 50) that we were able to collect during the different stages of the building process. Simultaneously, we will share findings on how learners can become involved in the co-conception of learning environments and what motivations are likely to keep a learner engaged.

**Keywords:** ‘The Shift’ Platform, Digital Skills, Digital Literacy, e-Learning, Conversational Learning.

---

**Tessa Jolls** (Center for Media Literacy, USA)

**The New Curricula: How Media Literacy Education Transforms Teaching and Learning**

As new online and cellular technologies advance, the implications for the traditional textbook model of curricular instruction are profound. The ability to construct, share, collaborate on and publish new instructional materials marks the beginning of a global revolution in curricula development.

Research-based media literacy frameworks can be applied to all subjects, and they enable teachers to have confidence that, in employing the frameworks to address academic subjects, themes or projects, students will gain content knowledge. Teaching through media literacy education strategies provides the opportunity to make media literacy central to teaching and learning, since media literacy process skills enable students to become self-directed lifelong learners, capable of addressing any subject.

What are characteristics of curricula that use media literacy frameworks? How does such curricula differ from traditionally constructed curricula? And why should administrators and teachers embrace this change?

As education is moving from paper-based, face-to-face classwork to technology-enabled curricula that is better, faster and cheaper, educators need new yet proven approaches and curricular resources to delivering effective lessons and outcomes. With media literacy education, this shift is not only possible but also imperative for providing curricula for the globalized classroom.

**Keywords:** curricula, globalisation, technology, media, literacy.
Igor Kanižaj, Danijel Labaš & Lana Ciboci (University of Zagreb, Croatia)

Overcoming media education challenges in the European Union: the role of civil society organizations.

In the past decade, throughout the European Union, many organizations and institutions as well as research and scientific projects (COST ISO906 „Transforming Audiences, Transforming Societies“, EMEDUS, ANR TRANSLIT) have recognized the importance of civil society organizations (CSO) as one of the key stakeholders in media education programmes.

Based upon ANR TRANSLIT’s project MEDIA AND INFORMATION LITERACY POLICIES IN EUROPE (2013), and EMEDUS – EUROPEAN MEDIA LITERACY EDUCATION STUDY (2014), as well as EAVI’s (2010) media literacy indicators, this paper will provide a comparative analysis of the role of CSOs in media education programs in EU 28. Quantitative and qualitative analyses will be based upon the following seven indicators: cooperation with official education and teacher training agencies; number of existing programs; funding; evaluation; joint cooperation programs with other institutions; production of teacher and training materials and membership in network programmes.

We shall identify and evaluate CSO activities in media literacy initiatives in the European Union and, furthermore, propose a new platform for their cooperation. Our main hypothesis is that CSOs, with their wide range of activities, have the ability to overcome the gap between different levels of formal and informal media education and that they have a central role in countries with weak media education funding and poor media policy evaluation. We shall also demonstrate the potential of best practice examples that could be widely accepted throughout the EU, even in those countries where media education has a long tradition and is recognized as a cornerstone of active and responsible citizenship.

Keywords: media education, media literacy, civil society organisations, European Union.

Alex Kendall & Geraldine Murphy (Birmingham City University, UK)

More than Media: investigating digital literacy mis/understandings within further education in the UK.

The recent Translit report on media and information literacy policies in the UK calls for more research into the relationship between “Media Studies and media /digital / information literacy in order to provide robust evidence of the need for training and legitimation for the subject as the preferable ‘conduit’ for digital citizenship in the 21st century” (McDougall et al 2014). This paper draws on empirical material collected towards an exploration of further education teachers’ talk about digital literacy to begin these conversations. We put to work ideas from Gee (2011) to map the discursive terrain that shapes ideas, concepts and practices relating to digital literacy within the college context and share our emergent thinking about how digital literacies, and identities for teachers, students and disciplines, are constituted, and constituting within an institutional setting. We conclude by opening up questions that may have resonance for teachers, teacher educators and policy makers both in the UK and in the wider international education community.

Keywords: Digital Literacies, Literacies, Media Teachers, Teacher Development, Further Education.
Claudia Kuttner (Leipzig University of Applied Sciences, Germany)

Didactic Implications of Intergenerational Teaching-Learning Processes – New Challenges for Media Educators.

Due to the demographic and media structural changes of the past decades older people have been recognized as a new target group for media education work. Moreover, in media education discourse intergenerational learning environments become increasingly important. This is not surprising, because discussions with and about media create a space that allows different generations to actually come together with their (differing) mind-sets, requirements and competences, to learn about their generational perspectives and talk to each other instead of only about each other. However, in order to guide intergenerational media educational processes a broad range of competencies is needed, since it is meant to forge a reciprocal relation in which participants from different generations exchange and complement their knowledge, skills and individual experiences (Kade, 1999: 64). They should view themselves as “learning partners” (MARQUARD et al., 2008: 37) engaged in a “critical-reflective dialogue” (Gregarek, 2007).

By the example of various studies and practical examples I will give an overview on intergenerational media work in Germany and the potentials of intergenerational learning processes in the field of media (Kuttner, 2013). In addition, I am going to point out the new requirements placed upon media educators, their formation and further training.

**Keywords:** intergenerational learning, media educators, media education competencies, media literacy, active media work.

John Mateer (University of York, UK)

Perceptions of Broadcast and Film Media Practitioners as Academics in Higher Education

The teaching of media production skills and methodologies often falls to industry practitioners, whose professional experience is seen as essential to imparting best practice to students. Given the significant differences between the workings of industry and higher education, practitioners must adapt to the world of academia and likewise academic institutions must accommodate the working professional if industry currency is to be maintained. While the traditional academic’s role and the evolving relationship between academics and institutions have been studied in detail, there is little research into the experiences of industry professionals who have “crossed over” to work in higher education, particularly in the broadcast and screen media sectors.

Through insights derived from two surveys of more than 100 broadcast and film practitioners working in higher education in the UK, conducted in 2012 and 2014, this paper explores the perceptions, understandings and experiences of this group, including the positives and negatives, opportunities, and specific challenges they face. While the data suggests that there are marked differences between the experiences of traditional and practitioner academics, it also indicates that this can vary significantly depending on specific institutional values, providing valuable insights for ensuring the most effective outcomes for media practitioner-academics and their students.

**Keywords:** media education, academic perceptions, media teaching, professional identity, academic-industry collaboration.
**Julian McDougall** (Bournemouth University, UK)

**Bring your bric a brac to the theory shack: porous ethnography, media literacy, civics ... and Ken Loach**

International media and information literacy strategies tend to focus on the what but rarely the how of media learning. The latter is more elusive.

This paper will share the outcomes of three related media literacy projects carried out with students within an emerging ethnographic pedagogy for media literacy. From the findings, some suggestions will be offered for how a more ‘porous’ approach to curation and expertise (Milhailidis, 2014; McDougall and Potter, 2014) has the potential to foster the kinds of civic engagement that ‘top down’ media and information literacy strategies (Frau-Meigs, 2014) find harder to reach.

A social documentary project (EU funded) in the English West Midlands asked school students to explore the complexities of European identity in their local communities. This process created a template which was developed further in the nationwide ‘Spirit of 13’ project (with Ken Loach and Sixteen Films), with inter-generational dialogue (English and Media Centre, 2012) added to the equation. Back in the classroom, an action research intervention with an A Level Media group studying media and democracy in Dorset explored the conditions of possibility for a ‘bric a brac’ approach to textual literacy, with students in the role of experts on media, trading their experiential capital in the textual lifeworld with the teacher’s ‘theory capital’, working along the semi-permeable membrane (Potter, 2011) of home / school expertise.

**Keywords:** Media Literacy, Pedagogy, Expertise, Ethnography, Curation

---

**Mapping MIL to Education: a pilot study.**

In reporting to the European Commission and Unesco via the COST / ANR project (McDougall and Livingstone, 2014), we recommended research to measure parity between pan-European criteria for media and information literacy (see Celot, 2009) and the situated literacy practices and ‘competences’ of young people with media education qualifications.

This project was undertaken in Autumn 2014 and this paper will present the results and the methodology for application in all other countries where there is a need to ‘map’ the situated and multiple literacy practices (Masny and Cole, 2014) of those who have studied media in education, training or a project context, compared to those who haven’t.

Working with eight pairs of participants, in four geographical locations, half having studied Media to GCSE level, the three key MIL attributes derived from cross-European criteria, measured are:

1. Effective use of media (competences)
2. Knowledge and critical approach to media (manifested in behaviour)
3. Social / communicative abilities (application of literacy)

In this presentation, we will share the findings, explain the methodology and invite participants to discuss the potential to implement the same approach in their countries and contexts.

**Keywords:** Media and Information Literacy, EAVI, Media Studies, Methodology.
Graham Meikle (University of Westminster, UK)

Social Media and Media Literacy

This MERJ Conversation session will explore the uses of social media platforms as learning and teaching spaces in higher education, with an emphasis on the kinds of media literacy that such platforms both enable and demand. Social media are those that enable any user, in principle: to say or make things; to share the things that they or others have said and made; and to make that saying, making and sharing visible to others in new ways and new contexts. With these key emphases on creativity, sharing and visibility, this session will discuss how learners are now able not only to read and write, but also to remix, organise, share and collaborate on media texts in new ways, and how these kinds of media literacy need critical reflection and development.

The preparatory material will be a short video that presents examples of my classroom uses of major social media tools (YouTube, Blogger, Flickr, Facebook and Twitter) from the last ten years. This video will both facilitate and focus discussion and critical reflection on the changing nature of media literacy and its implications for the teaching and learning of media in higher education.

Keywords: social media, media literacy, creativity, sharing, visibility.

Paul Mihailidis (Emerson College, USA)

The Curator’s Learning Curve: Developing critical analysis, aggregation and storytelling competencies through digital curation

Despite the increased role of digital curation tools and platforms in the daily life of social network users (boyd 2014), little research has focused on the competencies and dispositions that young people develop to effectively engage in curation online. This paper details the results of a mixed method study exploring curation as a core competency for young people in digital culture. Forty-seven college students used the social curation platform Storify to curate essays on the topic of income inequality, and completed detailed survey questionnaires about their curation experience. Their curated stories were coded to explore for narrative development, consistency, sourcing, analysis, and content type. Preliminary results suggest that curation can influence critical analysis and content aggregation online, and enhance understanding about the role of peer-to-peer platforms and collaborative spaces in digital storytelling (Buckingham, 2008; Hobbs et al, 2013; Kahne et al., 2011). The implications for this work suggest the utilization of student- and creation-driven pedagogies that embrace curation and social media for digital and media literacy education (Andrews & McDougal, 2012).

Keywords: Curation, Aggregation, Media Literacy, Stereotypes.

Ana Francisca Monteiro & António José Osório (University of Minho, Portugal)

Online competitiveness: Exploring children’s devotedness to digital spaces and participation challenges

Based on an ethnographic study, this article describes competitiveness as a central feature of children’s adoption of digital technologies, motivating their devotedness towards digital spaces.
It depicts specific performances of competition, carried out through games, social networking sites and texting. It explores the identity and sociability processes emerging from these interactions, especially when they bridge with offline spaces, in particular schools’ playtime. Performed through or in relation to technology, competiveness assumes seemingly unexpected arrangements.

Along with winning or being able to carry out particular actions in a game, children participating in this study competed and made bets for the number of comments in social network profiles, the first to comment on a photo posted online or the fastest to return home from school and connect to the internet. Nonetheless, competitiveness did not stand for rivalry, rather taking in cooperation and fair play. Regarding social network sites, participants supported each other’s reputation building and implemented strategies to protect it. These happen particularly in self-portraits and comments on photos. The article also discusses the participation challenges arising from this kind of peer relationship.

Keywords: children’s cultures, competitiveness, identity, sociability, participation.

Jenny Moon (Bournemouth University, UK)

‘I’ll tell you a story’. Why do we prick up our ears?

I write books when I want to make sense of something. I have looked at other topics in the areas of teaching and learning in this way (reflective learning / critical thinking). It was inevitable that sooner or later, as an oral storyteller and a dabbler with fiction writing, I would turn my attention to this word ‘story’. I was drawn particularly to it because it seems that both in the world of higher education and society in general that the word is being used in an increasingly broad manner and I felt a need to seek the essence of it. Did I have in mind a neat set of definition words or perhaps a bright hoard of gems? Both probably, as I cut across the intrigue and joy of story and trying to be a more academic about it. Unlike what might be the case in a good story, it was impossible, of course, to find the essence but I would like in my paper, to share some of the journey, some of the insights — and where I got to. I would like too, to throw a new word (OK - I’ll hedge a bit - a rare word) into our vocabulary in the process - the ‘unspoken’. I think that the unspoken is one of the reasons why we prick up the ears and accept the invitation to enter the frame of a story.

Keywords: story, higher education, narrative, professional development, fiction.

Beatrice Motamedi (Stanford University, US)

Design thinking for Media Education

Stanford University’s Hasso Plattner Institute of Design has pioneered the art and science of design thinking — empathetic interviewing, needfinding, fast-paced brainstorming and storytelling, successive rounds of ideating and iterating, rapid prototyping (“hacking”) and then user-testing ideas thoroughly before they launch. Working closely and collaboratively in teams, “flaring” as many ideas as possible without pre-judgment, using consensus to identify promising options, and then going back to the whiteboard to develop them into products and services — physical or virtual — that can create meaningful change are stepstones in a process that is ultimately transformative not only for users but for creators. How might we use this approach in the student newsroom to instill creative confidence, improve media education and inspire out-of-the-box thinking among the journalists of tomorrow? Come and learn how design thinking principles are being used by a John
S. Knight Fellow at Stanford to develop a global, student-run story platform called Global Student Square, including an online collaborative space and an open-source toolkit that will be used by students around the world to report, write, edit and eventually publish fact-based journalism in a way that incorporates the creative spark of design thinking along with traditional news values, such as accuracy, balance and fairness.

More information is at the JSK Fellows page at http://knight.stanford.edu/fellows/class-of-2015/beatrice-motamedi/

Keywords: Design thinking, Open source, Journalism.

Anamaria Neag (Corvinus University of Budapest, Hungary)

How Can One Recognize a Hungarian Media Literate Child?

There is a growing concern over the press freedom in Hungary as the latest Freedom House Report on Hungary shaded light on tightening government control of the media. Moreover the Human Rights Watch proposes European Union-wide action to address the shrinking space for media freedom in Hungary. In the current political environment it is thus imperative to understand how media literacy is positioned in public education.

The objective of this paper is to analyse the 2012 education curriculum on media education in Hungary and to evaluate the definitions used for constructing media literacy as a civic competence. The paper will offer an in-depth examination of the educational goals enlisted in the curriculum and an assessment of what a media literate child growing up in today’s dynamically changing media landscape should know in the light of these educational policies.

One of the main points of the current National Curriculum is that democracies should have media-literate citizens. In a country that struggles with political influence in public media and deteriorating media freedom, it is crucial to see whether media literacy legislation can truly empower future citizens.

Keywords: media literacy education, Hungary, educational policies, press freedom, national curriculum.

Becky Parry (University of Leeds)

‘Reading Ads, Reading the World’

This paper challenges the reductive notion of children as ‘efferent’ readers who learn to decode written language in order to ‘take away’ knowledge. This anachronistic idea has become entrenched in current UK curriculum and education policy. However, it is well established that decoding letters and sounds is only one aspect of reading, that reading is cultural and that learning to read, not only words but also images and sounds, develops children’s comprehension and criticality. With this in mind, I seek to share a process through which children and young people were able to develop as readers with a particular focus on the reading of media texts. Drawing on data from the ESRC funded ‘Developing Media Literacy’ Project I present an account of media education activity which focused on the way children read media texts, in the classroom.
I suggest that with appropriate pedagogic and conceptual tools children develop as critical, cultural and collaborative readers of words, images, sounds and texts and thereby of the world.

**Keywords:** Reading, literacy, media texts, pedagogy, media studies, media education, adverts.

---

**Luis Pereira** (Coventry University, UK) **Ana Jorge** (University NOVA of Lisbon, Portugal) **& Maria José Brites** (Lusophone University of Porto, Portugal)

**Media Education Competitions: an efficient strategy?**

Media and Information Literacy has been an important subject for institutions, namely UNESCO and the European Commission. However, one of the main difficulties research has pointed out is how to develop Media Education. Normally split through different subjects in Education, it is hard to know where and how to develop the necessary skills that children and young people need to access, assess and create all the available media and devices available to them.

In Portugal, Media Education hasn’t had a clear policy until the Recommendations by European Parliament and Council, and is since 2009 supported by an Informal Group of Media Literacy, bringing together stakeholders. Media education programmes by media companies and associations offer a compensation for the lack of a clear public policy. One of the tools used by those actors are competitions to schools, providing previous training.

In this presentation, we discuss the effectiveness of competitions as a strategy to develop Media Education, and how to assess its impact. We critically analyse the competitions on Media Education during the last five years in Portugal, discussing its and interview the promoters of those initiatives (on the goals, results and impact evaluation). Based on the results of this research, we raise questions regarding issues such as Formal/Non-formal Education, Pedagogical/Commercial Purposes, and independent assessment.

**Keywords:** Media Education, Media Literacy, Competitions, Formal and Non-formal Education, Impact Assessment.

---

**John Potter** (Institute of Education, University of London, UK)

**Straight out of the box? Problematising pedagogy in a filmmaking project with children and young people with tablet devices**

Tablet devices, in the case iPads, appear to embody “the promise of makeability” (Fursteneau and Mackenzie, 2009) with their touchscreens and capacity for conflating the steps in digital film production in one device, from storyboarding through filming to editing and exhibition. At the same time such devices represent a conflation of both the filmmaking practices and access to the semiotic resources in making digital film. This presentation reports on a filmmaking project with groups of children in Y5 and Y8 in England (aged 10 and 13) which was a collaboration between a small independent educational film-making company, XUBE, and two researchers from the Institute of Education. The work was supported by Into Film, which is the UK agency funded to promote film education, both watching and making moving images. Into Film is keen to provide models for how teachers may engage learners with filmmaking using these kinds of devices which are increasingly available in schools and after-school clubs (See also Cannon, Bryer and Lindsay, 2014). The paper
seeks to raise questions about the use of such tablet screen devices as an all-in-one device and to explore the pedagogical challenges involved. We explore critically the affordances, promises of makeability and the technical challenges of working with touchscreen devices in this way. We are led by an interest in promoting good filmmaking and exciting pedagogy with learners first, and a fascination with the technology second, in our exploration of gains and constraints along the way. We are keen to encourage discussion with other practitioners who are working with mobile filmmaking and with the issues of digital making in the curriculum, formally and informally.

**Keywords:** Digital, Media, Production, Mobile, Pedagogy.

---

**Stuart R. Poyntz** (Simon Fraser University, Canada) & **Julian Sefton-Green** (London School of Economics and Political Science, University of London, UK)

**“When is a concept not a concept? Rethinking the Key Concepts Model in Media Education.”**

Versions of the key concepts model have been formative across the field of media education/literacy (Buckingham 2003). These models have helped to clarify the problems (production, text, audience, representation and circulation) central for understanding how meaning and power operate in global media cultures. Their adaptability to curricula has also made them useful for teaching and among non-media education specialists (novice teachers, administrators, cultural workers, etc.). But their ubiquity may be a problem; key concept models can be normatively strict in an era of flexible media. More urgently, the emphasis on skills and labour market training in school curricula has mitigated the appeal of conceptual analysis. Consequently, the place of these frameworks in media education seems uncertain today. Without concepts that are generalizable across media and at least stable enough to allow some critical distance (Silverstone, 2007; Arronowitz and Giroux, 1985) in the wash of contemporary media life, however, media education is without a compass. So our questions are: is the conceptual model useful (for whom) in media education today? Is it viable/plausible? Should it be replaced?

**Keywords:** key concepts, media education, media literacy, curriculum.

---

**Mark Readman & Jenny Moon** (Bournemouth University, UK)

**Graduated scenarios as a means of helping students to produce effective critical analysis of media production work**

This project was motivated initially by the observation, and anecdotal evidence, that media students find it difficult to engage analytically and conceptually with their own production work. There is a requirement in most media courses that involve some kind of production or practice, to produce a piece of writing (or exegetical work in another form) about the aims, intentions and success of such work, and it often tends to be characterised by a failure to 1) adopt a sufficiently deep reflective mode in relation to the production process, and 2) attain critical distance from the final artefact; we might argue that a simultaneous ‘engagement and disengagement’ is required.

Drawing on Moon’s earlier work in which graduated scenarios are used in order to model different depths of reflection and critical thinking (Moon 2009), this approach was applied in the
creation of four responses to the same piece of production work – a short screenplay written by one of the researchers.

We suggest that this kind of modelling not only helps students to understand the kind of writing that is required for critical reflective analyses, but also can be used to stimulate new kinds of discussion and thought about the purposes and meanings of media production work, the relationships between practice and theory, and the relationships between student practitioners and their own work.

**Keywords:** graduated scenarios, media practice, critical analysis, evaluation, reflection.

---

**Isabella Rega, (Bournemouth University, UK) & Luca Botturi, (University of Applied Sciences and Arts of Southern Switzerland, Switzerland)**

**Digital Storytelling for Intergenerational and Intercultural Learning**

For the last decade, digital storytelling has been penetrating the world of education and social development (Farmer, 2004; Meadows, 2003). Intergenerational and intercultural learning are two promising and somehow natural domains for digital storytelling, since they offer a perfect venue to bring together memory and wisdom from the past, and different perspectives about facts and events (Flottemesch, 2013; Lambert, 2013). This paper is based on the Digital Storytelling for Development Model (Botturi, Bramani, & Corbino, in press) and presents the efforts made by Associazione seed to adopt digital storytelling in intergenerational and intercultural learning projects. The paper and the presentation will focus on two main questions: what is the potential of digital storytelling to foster intergenerational and intercultural dialogue? How digital storytelling can be used to promote intergenerational and intercultural learning?

**Keywords:** intergenerational learning, intercultural learning, digital storytelling, intergenerational dialogue, intercultural dialogue.

---

**Raquel Ramírez Salgado (Autonomous National University of Mexico, Mexico)**

**Media Literacy with Gender Perspective: A tool to promote Women´s Empowerment**

Since 1995, the Global Monitoring Project (initiative that emerged after the Fourth World Conference on Women) has shown the stereotypical representation or under-representation of women in media. Because they are embedded in patriarchal systems, most of the mass media are detached from the promotion of women’s human rights, and push the consumption of products and reaffirm inside women’s subjectivity gender mandates. The case of the mass media in Mexico is a clear example of this, which has been made visible by several feminists researchers such as Olga Bustos, Aimée Vega, Elvira Hernández, and by the same author of this text, among other. Therefore, it is urgent to generate critical reception proposals. In this paper I propose a methodology of media literacy from a gender perspective aimed at women, which will help to dismantle stereotypes and gender mandates inserted thanks in large part to the messages of the mass media. This proposal could promote women’s empowerment because women could problematise media messages and at the same time problematise their gender condition and would start a process of awareness. The main authors of women’s empowerment report promptly that this process can not occur without
the awareness of the gender oppression.

**Keywords:** women’s empowerment, feminism, media literacy, gender, stereotypes.

---

**Uwe Sander, Henrike Friedrichs, Friederike von Gross & Katharina Herde** (Bielefeld University, Germany)

**Parental views on children and adolescents playing computer games.**

Since computer gaming is part of the life of their children, parents need to deal with this kind of media even though there may be only few or no points of contact in their own history of media usage regarding computer games. The qualitative research project focuses on the way parents handle their media education concerning computer games in their everyday life. 20 parents of children and adolescents between the age of six and 17 years in Bielefeld (Germany) have been guideline-based interviewed about their opinion on computer games and their educational activity. The outcomes show that despite partly high negative attitudes towards computer games, all parents see media education as part of their educational role. The way parents handle the education concerning computer games, i.e. their media-educational habitus (cf. Friedrichs 2013) is directly linked to their media-related habitus, i.e. the individual perception and attribution of electronic media (cf. Kommer/Biermann 2012). The different forms of media-related habitus determine the way media-educational habitus are shaped. This circumstance seems to be independent of the level of experience and knowledge parents have about computer games. Apart from a base of educational activity in terms of computer gaming used by all parents including limitation of quantitative and qualitative use of computer games, more experienced parents act in more differentiated ways when it comes to computer games on an educational level (e.g. perception of chances and risks). Those types of computer games played by the parent itself are rated more positively than others when it comes to limitation of computer games for their children. It can be discussed in which way the media-related habitus and the media-educational habitus relate and interact and what kind of additional quantitative studies could follow this research.

**Keywords:** media-related habitus, media-educational habitus, computer games, parents, media education.

---

**Richard Sanders** (Newman University, UK)

**Media Studies, Neoliberal Reform and Education in the UK – Looking Past Discursive Marginalisation and Boundary Setting**

Through the use of Critical Discourse Analysis (CDA) to reconfigure work placement modules within Newman University, the ideology of reform that denigrates the position of media studies (Curran, 2013) is brought into question. This paper takes the position that media studies has a role to play in terms of providing an appropriate critical dimension to take digital learning past the decontextualized acquisition of skills – into the synergic combination of personal qualities, skills and subject knowledge for career progression (Lees, 2002, p.2). There is agreement with McDougall et al (2013) that media studies provides the most tangible evidence for the...
acquisition of digital competencies, enabling learning to transgress discursive boundaries set between ‘academic’ and ‘vocational’ study.

The research completed here as part of Masters level work at Bournemouth University was conceptualised in reaction to the excision of Media Studies from Newman’s portfolio of courses. With opportunities arising in the re-development of an undergraduate work placement strand, the CDA conducted has taken a problem-orientated approach (Fairclough, 2009) to embedding digital competencies for career progression. The author would welcome views from delegates on identified tensions as a result of macro discourse – as well as feedback on pedagogical outputs – to inform further research.

**Keywords:** Discourse, Neoliberal Reform, Digital Competencies, Employability, CDA.

---

**Bill Shribman** (Berkman Center for Internet and Society, Harvard University, USA)

**Putting Ideas Into Action: the Anatomy of a New Digital Media Literacy Series for Kids.**

Shribman will present Ruff Ruffman: Humble Media Genius, a brand new broadband project that introduces contemporary digital media literacy directly to kids with animation and interactives. This innovative project is a major effort to take current best practice in contemporary digital media literacy and technology (such as around texting or photo sharing) use and put it in the hands of children in the US and Canada. The presentation will show just what it takes to turn complex ideas about media and technology use into actionable information that children and their caregivers can use and explore.

Shribman is by no measure an academic, but he is a voice on a national stage on issues of kids’ media consumption, games design, and privacy. His TED X and TED Ed talks and his popular presentations at national conferences, including the first national media literacy symposium in the US, making him an unusual but welcome addition to the International Media Literacy Summit. His advisory board, both formal and ad hoc, is a who’s-who of media literacy experts, from Renee Hobbs and Sherri Hope Culver to Urs Gasser to Vicky Rideout.

It is this winning combination of advisory support and Bill’s own twenty years in producing digital content for kids that come together in this exciting new project which is carried by PBS KIDS, the US public broadcaster (launching fall 2014).

Bill will share the supporting formative and summative research from this project’s national research partners at Harvard and Temple Universities. He will explore the supporting impact assessments and expected outcomes from this ground-breaking project.

**Keywords:** Technology; Kids; Animation; Education; United States.

---

**Lucie Šťastná** (Charles University, Czech Republic)

**The parents’ view on parental mediation in the Czech republic.**

The changing media environment has the impact to the functioning of everyday family life. The contemporary parent has to be media literate to prepare his children fully for the life in the media
saturated society. Media education is an important lifelong learning topic, but the best ways to engage adults and motivate them for participating on media education are still unclear. There are also intergenerational differences in using and understanding the media (i.e. “digital natives” vs. “digital immigrants”).

The objective of this paper is to present partial results of the two-year research project „Parents, Children, and Media“ – to chart what the problems and needs of the Czech parents in the process of parental mediation are and to open a discussion how to solve (saturate) them. The results are primarily based on a qualitative probe (64 in-depth interviews with parents from variety of backgrounds) aimed at parental mediation.

**Key words:** parental mediation, media education, parental educational support.

---

**Rosemary Stott** (Ravensbourne, UK)

**Co-Created Design Tools to Transform Student Induction for Media Production Students.**

This paper presents an action research project, which ran as a pilot in 2013 and is now in its second iteration supported by Jisc ‘innovation through technology’ funding at Ravenbourne. Recognising that both fixed and mobile technology are commonly used to create learning experiences which tie all the requirements of the users’ attention down to screens at the cost of full contextual experience, this research project explores the design and efficacy of learning experiences which take full advantage of the affordances of both the physical (analogue) and the virtual (digital) equally. Further developing the concept of mobile learning tours created by Cook and Smith (2011), the project seeks to transform the conventionally dull, passive learning experience of student induction into an interactive, social learning experience by using location-based learning, mobile technology and user-generated content. Drawing on Vygotsky’s concept of the ‘more capable peer’ (1926), the project engages existing undergraduate students in Media Production disciplines to develop content for new students’ academic induction in a live project brief. Subsequently, a group of those students work with their peers, academics and a learning technologist to develop, deliver and facilitate the project for new students on their first day of undergraduate induction.

**Keyords:** induction; co-creation; mobile; technology; augmented reality.

---

**Federico Subervi** (Kent State University, Ohio)

**Pioneering a Latino-Oriented News Literacy Initiative**

Media literacy initiatives, courses, and programs that have emerged across the United States have made significant strides in educating college and high school students how to be critical consumers of media content that is crucial for civic and democratic life. Most of those efforts have focused on the general market English-language media. Missing was an effort dedicated to the news media literacy focused on Latino-oriented media and thus most relevant to Latinos—America’s largest ethnic-minority group. With support from the McCormick Foundation, in summer 2014 the first Latino-Oriented News Literacy (LONLit) workshop will be held in Chicago (July 21-25). At the time of this writing, fifteen university professors and high
school teachers had enrolled to attend. The prime goal of that workshop is to train instructors who can incorporate into their teaching critical thinking and analysis about Latino news media and the role those play in their respective communities. The workshop has been developed in collaboration with Stony Brook University’s Center for News Literacy. The goal of the poster presentation is to highlight the genesis, development and outcome of that workshop and seek feedback that could help future Latino news literacy efforts.

**Key words:** News literacy, Latino oriented media.

---

**Camille Tilleul, Thierry De Smedt & Pierre Fastrez** (Université Catholique de Louvain, Belgium)

**Do future media educators increase their media literacy and media education competences during their curriculum?**

This paper presents the longitudinal assessment of the competences of students enrolled in a new master’s degree in Media Literacy Education, opened in September 2013 in a French-speaking Belgian college. Students complete a transversal test three times during their curriculum, independently from the master’s examinations. The test focuses on media education (pedagogical) competences and on media literacy competences (defined as the competences required to read, write, navigate and organize media as informational, technical and social objects —Fastrez & De Smedt 2012).

Results from the two first phases of the assessment (October 2013, June 2014) show that students do not develop their technical competences as easily as their informational and social competences. This contradicts theories about the technical excellence of digital natives. The major progression of students lies in their ability to define what a media is, and how to analyse its cultural stakes.

We discuss the use of these results in the overhaul of the curriculum, to support the development of these hard-to-acquire competences. We also consider the challenges of assessing the overall media literacy and media education profiles of students, raising once again questions about what competences are and how to evaluate them.

**Keywords:** competence, media literacy, media education, teacher training, assessment

---

**José Manuel Pérez Tornero, Lidia Peralta, Marta Portalés, Bing Zhang, Laura Cervi** (Universitat Autònoma de Barcelona, Spain)

**Categorizing Film Literacy Practices in Europe.**

The aim of this paper is to present a complete categorisation of the diversity of Film Literacy experiences in Europe in order to obtain a useful model for the design and development of projects in the Media Literacy field.

To achieve this goal, the following steps were made. Firstly, we created a sample of cases formed by 90 European experiences, a total of three per country, with the use of a blended methodology consisting of: a literature review, a survey among experts and stakeholders and an observational analysis of the most visible cases on the Net. Secondly, we deduced the key factors of every experience and, in a third step, we extracted a model by combining these factors, which provides
the construction of a series of specific categories.

Our study has as result an operational model that can be used with two purposes. The first one can support the pedagogical activities related to Film Literacy by becoming a practical tool in order to create and design new experiences with film in a formal and informal educational context. The second result is the usage of this model as an analytical framework to describe and analyse the policies related to Film Literacy implemented in every country.

Keywords: Film Literacy, Media Literacy, good practices, Europe, policy.

Valerie Verdoodt (University of Leuven, Belgium)

Incorporating insights from participatory-policy making and human-centred design for the creation of school anti-(cyber) bullying policies

Plenty of evidence indicates that in order to successfully combat (cyber)-bullying a whole-school approach, where different educational stakeholders, but also the wider community are involved, is needed (Samara & Smith, 2008). However, little is known regarding the concrete mechanisms necessary to design meaningful anti-bullying policies which involve the whole-school community. In other words, there is knowledge regarding the form (whole-school), its requirements, (fit to purpose, providing guidance, etc.) and the content (preventive, detective and curative strategies) such policies should have (Farrington and Ttofi, 2009; Thompson and Smith, 2010), but little is known about how schools should actually elaborate concrete, efficient and more participatory anti-(cyber)bullying policies.

Traditional policy-making processes have been marked by the lack of engagement and real participation of different stakeholders. Top-down consultation rather than collaborative dialogue has dominated the shaping of public policies. Similar processes are observed at school with school boards dominating largely the design of policies. In a school survey carried out with Flemish schools Van den Bosch, Poels and Deboutte (2014) (submitted) found that in most schools (71%) it is the school principal who is responsible for the development of a policy against cyberbullying (approx. 80% of the cases). School principals are usually supported in this task by other members of the school team such as school psychologists and teachers, and sometimes by the ICT coordinator. Strikingly, no school mentioned the involvement of pupils or parents in the development of their anti (cyber) bullying policies. These findings highlight big inconsistencies: On the one hand, schools claim to develop anti-bullying policies that target the whole-school, but on the other hand, these policies are developed without the participation of pupils nor other essential members of the school community such as parents. Put it another way, a whole-school anti-bullying policy should not only be about the whole school community but it should also be made with the active participation of all its members.

Based on research carried out within the EMSOC project, which critically aims to assess the belief of the user being empowered in a social media culture, in this paper we discuss possible ways of increasing the active participation of the school community in the anti-(cyber) bullying policy-making process by means of Participatory Design. In Participatory Design, users and other stakeholders take part in the design process to ensure that the resulting designs fit the way people will actually use the product in their own lives (Schuler, 1993). What distinguishes participatory design from related approaches such as user-centered design is that the latter supposes only that the research and design work is done on behalf of the users: in participatory design, this work must be done with the users from beginning to end (Livari, 2004; Spinuzzi, 2004).
participatory design notion can be particularly useful to the design process of school-based policies to combat cyberbullying which, as literature emphasizes, should be tailored to the specific needs of the school community, the characteristics of the actors involved as well as to the types of cyberbullying incidents the policy should try to respond to.

**Keywords:** (cyber) bullying, participatory policy-making, user-centred design.

---

**Jaromír Volek** (Masaryk University, Czech Republic)

**Critical Media Literacy Among the Adult Population: An Attempt at a Typology**

This paper contributes to the under-researched field investigating the actual state of critical media literacy among the Czech mass media users. The purpose of study was to develop an instrument to measure critical media literacy and test this instrument in creating typology of media users. We build our approach on the well-regarded conceptualisations of critical media literacy, which focus on the knowledge about key facets of the mass media phenomenon, such as media industries, media messages, media audiences and media effects. The paper presents a representative survey carried out in the Czech Republic in 2013 (N=1020) which illustrates the full spectrum of mass media usage and its determinants, employing a typology developed by the author. Our conceptualisation covers critical media literacy as the people’s active participation in communicating, selecting, creating, critiquing and sharing media content in all media types. Cluster analysis revealed four social media users profiles: (1) a detached users (2) critical users (3) disoriented users and (4) uncritical users. This typology provides insight into the distribution of CML among adult population. The profiles were not equally distributed among respondents. The most respondents fit into the disoriented users profile. The smallest group was the cluster of the detached users.

**Keywords:** cluster analysis, critical media literacy, media users typology, survey.

---

**Friederike von Gross** (Bielefeld University, Germany)

**Informal learning in music and media youth cultures using the example of Visual Kei.**

The qualitative study focuses on youth cultures (here: Visual Kei) as places of informal learning processes. For the study adolescents that belong to the Visual Kei scene elite (the elite usually organises events and provides media for the (consuming) members of a scene) were interviewed twice (2006 and again 2012) with problem-centred interviews (PCI; cf. Witzel 2000) to find out what skills and competences they acquired while providing scene-related activities and products. These activities were for example organising events like parties and concerts, founding a fan club including a magazine and a website, designing and producing scene clothes and accessories or being a band member in a German Visual Kei band. The interviews were analysed by qualitative content analysis according to Kuckartz (2012). Preliminary results show that the competences developed vary on a wide range from basic ones only relevant within the specific youth culture (e.g. being able to decode particular dress codes) up to those that can be useful in a biographical and professional perspective for the individual (e.g. earning money for accompanying and translating for Japanese bands during their European tour). These results
are to be discussed in context of self-socialization (Zinnecker 2000, Müller et al. 2002) and popular cultural capital (Fiske 2000 and 2004).

**Keywords:** Informal learning, competence acquisition, youth culture, media socialisation, self-socialisation.

---

**Richard Wallis** (Bournemouth University, UK)

**Media Literacy as public policy in the UK: An overview.**

This paper provides a historiographical account of media literacy policy in the UK from 1997. It examines the reasons for the emergence and development of the policy, explores the different discourses that came into play over time, and suggests reasons for its eventual demise. Three aspects of policy work are particularly pertinent within a UK context: communications policy, and in particular, the work of the communications regulator, Ofcom, with its legal responsibility to promote media literacy; the media industries, with particular reference to the work of the UK’s Media Literacy Taskforce, and the BBC (also required by the terms of the renewal of its Royal Charter to promote media literacy); and education policy, with particular reference to the work of England’s Department for Education and its various partners. The paper argues that, whilst the policy to promote media literacy seemed to be widely supported at its inception, a range of broader policy concerns and priorities obfuscated its purpose. A deliberate definitional ambivalence led to a significant narrowing of its meaning. Over time, and with the eventual elimination of the funding that sustained it, by 2014 media literacy had effectively ceased to be a UK policy imperative.

**Keywords:** Media literacy, communications policy

---

**Christian Wilke-Zhang** (University of Wolverhampton, UK) - Skype Presentation

**READMOLE – Risk-conscious Ethnographic Approach in Digital Mobile Outdoor Learning Education: Living with the ‘glocals’!**

At the heart of my project lays the question of what pedagogic value is added by employing a digital ethnographic pedagogy (McDougall, 2013) as opposed to more traditional modes of teaching. The aims are to address the issue of non-participation by students in their own learning, to support educators to develop curricula that link formal and informal learning and so contribute to wider social issues around community cohesion and to provide educators with a means of developing enquiry-based approaches to learning that support and develop independent learning skills and dispositions.

As the participant observer, working and living with students, I am implementing an ethnographic approach, which is ‘triple-layered’, understanding researcher, teachers and pupils as ethnographers in their own rights.

Living and teaching at an international and co-educational boarding school, I am drawing on “inside knowledge” (Le Gallais, 2008, p. 146) and my experience as a teacher, employing reflective practice (Stenhouse, 1975), utilising digital mobile technologies. I am exploring the complexities of an international yet hyper-local community, perceived boundaries of formal and informal learning modes, emergent and negotiated outcomes and such learning spaces,
where the more traditional forms of teaching could be observed as well as a digital ethnographic pedagogy employed.

Preparatory Material: As part of my presentation, I have prepared a large poster, in PDF format, visualising my studies. This may be used as well as a written article, which I will make available to the audience.

**Keywords:** ethnographic, digital mobile, emic, complexities, glocals

---

**Phil Wilkinson** (Bournemouth University, UK)

**Promoting Family Play: Using Digital Media to Facilitate Caregiver-Pre-schooler Play**

Play research – and resulting rhetoric – often describes play stages that parallel children's physical and cognitive development (Sutton-Smith, 2001). Supported by influential psychologists throughout the last century, Western culture’s view of play is that of a developmentally sacrosanct activity (Moyles, 2010). At times described as a ‘lost art’ (Hill, 2010), numerous news stories present childhood as lacking in family games. Citing commercially sponsored surveys in support, questioned parents mention limited time and ideas, and a prevalence of digital technologies as limiting factors. Countering the notion that digital technology is damaging the institution of childhood, this paper investigates the efficacy of digital media in promoting real-world play between caregivers and young children. A mobile application – containing a series of context-dependent, real-world games – was the focal point of a series of stay-and-play sessions. Hosted at child-centric organisations, visiting families were invited to play freely with the application, and feedback and data was gathered through questionnaires and observations. Findings from these sessions point to challenges in using digital media to facilitate real-world play – shared expectations regarding digital devices, perceptions of play, and intended users. These findings are discussed in reference to negative perceptions of digital media in childhood (Marsh, 2013); the stratification of play; and family play in a digital age (Takeuchi, 2011).

**Keywords:** Joint Media Engagement, Digital Media, Family Play, Screen-Centricity, Digital Childhoods.

---

**Melda N. Yildiz** (Kean University, USA) & **Zerrin Ayyaz Reis** (Istanbul University, Turkey)

**Global Kitchen Project: Transdisciplinary Media Literacy Projects Integrating Mobile Technologies in Teacher Education**

By collaborating with health educators and in-service teachers, pre-service teachers developed, and conducted a participatory action research called “Global Kitchen Project” to promote media literacy, health education, global competencies, and 21st Century skills using mobile technologies among elementary students. The study integrates transdisciplinary, project-based curriculum revolving around media education and health literacy as a means to promote healthy eating habits among young children in low income schools while developing media literacy and global competencies; offers creative strategies for developing culturally and linguistically responsive Universal Design for Learning (UDL) curriculum; and outlines participants’ reactions, discoveries, and experiences with media education. The study uses three theoretical frameworks; media education, global
competencies, and health literacy. It explores a wide range of meanings the participants associated with experiential project based learning activities; the impact of mobile technologies in developing multicultural and multilingual curriculum that promotes media education; the ways in which participants integrated media education into their learning; and how the participants gained alternative points of view on global issues, renewed interest and commitment to global education. This transdisciplinary approach to the study of media combines knowledge, reflection, and action and prepares new generation to be healthy and productive members of a global society.

**Keywords:** Teacher Education, Media Literacy, Health Literacy, Global Education, Mobile Technology, Universal Design of Learning (UDL).

---

**Anna Zaluczkowska** (Leeds Beckett University, UK)

**Bolton Storyworld: You Make The Story**

Bolton Storyworld is a practice based research project at the University of Bolton featuring the development of an online entertainment environment set up by students and staff at the University of Bolton. Bolton Storyworld has been designed to test for best practice in transmedia production, to investigate activity based forms of teaching and learning across disciplines and give students a better understanding of working with emerging media technologies and practices.

Bolton Storyworld – like The X files but set in Bolton – written by students, made by students and starring students. A new type of story that mixes Social Media, Games, Web, Email, Mobile and Live Events – blending fact and fiction into an immersive imaginary version of modern day Bolton where quite literally – anything might happen. To date we have held 4 live events, which tie into the project, enhancing the overall experience.

The University has been working with Bellyfeel productions, a Manchester based transmedia production company, to develop the project. This interaction has provided a professional media context within which students work.

**Keywords:** transmedia, storyworld, storytelling, interactive, media education.
Ross Adamson is Senior Lecturer in Media Studies at the University of Brighton. His research interests are in first person documentary and the pedagogic affordances of undergraduate documentary filmmaking.

Eirini Arnaouti is a teacher of English in a Greek High School and has recently completed her PhD in Media Education in the IoE, University of London.

Daniel Ashton teaches on the Media Communications and Creative Media Practice degree programmes at Bath Spa University. His research explores working in the creative industries, and he is the co-editor of Cultural Work and Higher Education.

Asli Telli Aydemir is an Assistant professor of the Faculty at College of Communications and Cultural Studies MA programme of Istanbul Sehir University. Her research focuses on new media literacy, critical thinking, new learning environments, cyberculture, social movements and participation.

Richard Berger is a former broadcast journalist and is now an Associate Professor of Media & Education in CEMP. He is programme leader for the MA Creative & Media Education Programme, and supervises EdD and PhD students. Richard is co-editor of the Media Education Research Journal (MERJ) and in 2014 was jointly nominated (with Julian McDougall) for the UKLA/ Wiley-Blackwell Research in Literacy Education Award.

Luca Botturi holds a Ph.D. in Communication Sciences and Instructional Design from Università della Svizzera Italiana (USI). He is Project Manager at Associazione seed, and Head of the unit for learning materials, communication and events at the local teacher education university.

Pierluigi Cervelli is an Assistant Professor at the Faculty of Political Sciences, Sociology and Communication of the University “La Sapienza” of Rome, teaching now General Semiotics and Semiotics of Consumption.

Laura Cervi has a PhD in Political Science at the Universita di Pavia, Italy. She is currently Lecturer at the Journalism Department, Faculty of Communication, at the Universitat Autònoma de Barcelona, Spain.

Donna Chu is an Associate Professor in the School of Journalism and Communication in the Chinese University of Hong Kong. Research interests are in youth media culture, gender and media literacy.

Lana Ciboci is a Ph. D. Candidate, Association for Communication and Media Culture (DKMK). She is a member of the Board of Directors of the Association for Communication and Media Culture (DKMK) and editor-in-chief of the media education portal www.djecamedija.org.

Ida Cortoni is an Assistant Professor in Sociologia dei processi culturali e comunicativi of the Department of Communication and Social Research (Sapienza University of Rome). Coordinator of Mediamonitor Minori Observatory (www.mediamonitorminori.it).

Fiona Cownie leads on the student experience within The Media School at Bournemouth University. Fiona’s PhD examines students’ experiences of commitment and word-of-mouth.
DARE (Digital Arts Research in Education) is a research centre set up to link with arts organisations in the context of digital media and education. Founder members are Prof Andrew Burn (professor of English, drama and media education) and John Potter (senior lecturer in education and new media) at the Institute of Education (IOE), University of London, and Mark Reid from the BFI. Alison Gazzard (Lecturer in Media Arts at the IOE) is also a member of the DARE collaborative.

The aim of DARE is to encourage research collaboration and conversation about the digital arts in education, formal and informal. Organisations involved include the BFI, the Tate, the British Library and others. Further information is available at darecollaborative.net

Claudia D’Antoni is a PhD student at the Department of Communication and Social Research of the “Sapienza” University of Rome (SPS/08). Member of the Observatory Mediamonitor Minors, conducts research on media education and social capital.

Mark Dunford leads the Silver Stories Research project from the Faculty of Arts in the University of Brighton where he works as Academic Quality and Partnership Director.

Tomás Durán Becerra is a PhD candidate at Universitat Autònoma de Barcelona (UAB). Political Scientist from Universidad del Rosario (Colombia), master in Information and Communication (Université Panthéon-Assas, France) and master in Communications and Journalism (UAB). Researcher at UAB, Spain.

Kris Erickson is ‘Lord Kelvin Adam Smith Research Fellow’ at the University of Glasgow. His research is concerned with the intellectual property implications of amateur online content production. He was lead investigator on a 2012 study, funded by the IPO, to examine the impact of online music video parody on the economic interests of original artists. In 2013-2014 Kris was co-investigator on an ESRC/IPO funded project to study the creative exploitation of works in the public domain.

Franziska Florack is an education consultant, lecturer and PhD candidates who lives and works in the north of England. She currently lectures on the BA (Hons) Film and the MA Photography programmes at the Bradford Film School.

Pete Fraser is Chair of the Media Education Association, UK, and Chief Examiner for the OCR Media Studies A level. He is currently completing his doctoral thesis at CEMP and for the past two years has been project lead on the BFI Film Academy residential for 16-19 year olds at the National Film and Television School in England. Pete is the co-editor, with Jon Wardle, of ‘Current Perspectives in Media Education’, published by Palgrave.

Julie Frechette, Ph.D., is Professor of Communication at Worcester State University, author of the book, Developing Media Literacy in Cyberspace, and co-author of the book Media In Society. She serves on the board of the Action Coalition for Media Education.

Henrike Friedrichs Since 9/2009 doctoral researcher (Bielefeld University, Faculty of Educational Science); qualitative and quantitative research about media education in day-care centres,
media-educational interventions to enhance advertising literacy in children, media-educational and media-related habitus of parents in context of computer gaming of children

Lidia Peralta García is professor and researcher at the Department of Journalism of the Autonomous University of Barcelona (UAB). She has been working for more than ten years for Tesis, a cultural and educational programme of the Andalusian Public Television. Lidia Peralta García has a PhD in Journalism at the Faculty of Sciences of Communication of Malaga (Spain).

Anna Gruhn is a project coordinator in Modern Poland Foundation, responsible for media literacy. A Ph.D. candidate at the University of Wrocław. Expert and co-author of “Media and Information Literacy Competencies Catalogue” - a MPF program of media literacy.

Katharina Herde (M.A.) is doing research on parental views on children playing computer games and her doctoral research on modern versions of fairy tale movies at the Faculty of Educational Science at Bielefeld University (Germany).

Paula Herrero-Diz is a Visiting researcher at CEMP, Bournemouth University and is a Doctoral Researcher at in Loyola Andalucía University (Spain).

Alena Hesová, Barbora Křižová & Tereza Skácelová all gained their Bachelor in Journalism at Palacký University in Olomouc where they are enrolled in Master program in Media Studies. They all work on the research project “Children, Parents and the New Media” that is realized at the Centre for Cultural, Media and Communication Studies and supervised by Zdeněk Sloboda.

Marzenna Hiles is a PhD student with CEMP at BU and lecturer in Script Supervision and Film Production. She has extensive industry experience and is an Assessor with Creative Skillset.

Lizzie Jackson, PhD, is Professor of Interactive Media and Academic and Development Manager: Applied Research at Ravensbourne. She was the Principal Investigator of “The Shift” Project.

Tricia Jenkins is a Phd researcher at Middlesex University, focusing of digital storytelling and older people. Mark and Tricia are both Directors of Digitales, a research company specializing in digital storytelling based in the Media and Communications Dept at Goldsmiths.

Tessa Jolls is President and CEO of the Center for Media Literacy and founder of the Consortium for Media Literacy. Her research focuses on school and community-based media literacy implementations.

Ana Jorge is a Postdoctoral researcher and invited Assistant Professor at University NOVA of Lisbon. She is currently a member of EU Kids Online, RadioActive Europe and ANR Translit/COST Media Education Policies projects.

Maria José Brites is Assistant Professor at Lusophone University of Porto. She is coordinator (Portugal) of RadioActive Europe project and researcher at ANR Translit/COST Media Education, E-audiences and Cross-media news repertoires as democratic resources projects.

António José Osório is an assistant professor with aggregation and member of the Department of Curriculum Studies and Educational Technology in the Institute of Education, University of Minho. He is researcher at the CIEd and coordinates various research projects, national and international,
within ICT in Education.

**Igor Kanižaj**, Ph. D., is an Assistant Professor, University of Zagreb, Faculty of Political Science, Study of Journalism. He is the executive editor of the scientific journal Media Studies and co-author of the first public opinion research on Media Literacy in Croatia.

**Alex Kendall** is Professor of Education and Associate Dean for Research at Birmingham City University. Alex’s research work focuses on literacies and teacher development. She is a member of MERJ editorial board, the International Committee of the International Professional Development Association and Vice-Chair of the Research Committee of the Universities Council for the Education of Teachers.

**Claudia Kuttner** is a research fellow at Leipzig University of Applied Sciences (HTWK Leipzig) and is currently in her 3rd year of her PhD studies (Intergenerational Media Education in School) at the Universität Leipzig.

**Danijel Labaš**, Ph. D., is an Associate Professor, University of Zagreb, Centre for Croatian Studies. He has participated in numerous scientific conferences at home and abroad and has published several books and compendia, as well as scientific papers in Croatian scholarly journals.

**José Manuel Pérez Tornero** holds a PhD in Communication Sciences at Universitat Autònoma de Barcelona (UAB), Spain and honoris causa at Université d'Aix-Marseille (France). Director of the Department of Journalism and the Gabinete de Comunicación y Educación (UAB). EMEDUS Project consortium coordinator.

**Juan-Francisco Martínez-Cerdá** is a PhD Candidate at Universitat Oberta de Catalunya (UOC). BSc in Mathematics, MSc in ICT Management and MSc in Information and Knowledge Society. He is currently Researcher at Universitat Autònoma de Barcelona, Spain.

**Antonio Martire** is a PhD candidate at Universitat Autònoma de Barcelona: research on new learning spaces in secondary school. Research Master in Communication and Journalism at UAB. High secondary school teacher in Italy. Master in Architecture at Università degli Studi di Napoli “Federico II”.

**John Mateer** is a Senior Lecturer in Film and Television Production at the University of York, UK. He has worked in the feature film industry for over twenty years and continues to be active professionally.

**Julian McDougall** is Director of the Centre for Excellence in Media Practice at Bournemouth University and Associate Professor in Media and Education. He is the editor of the Media Education Research Journal and the Journal of Media Practice and author of a range of books, chapters and journal articles in the fields of media education, media literacy and pedagogy. He convenes a Media Literacy special interest group for the United Kingdom Literacy Association.

**Graham Meikle** is Professor of Social Media at the University of Westminster. His next book, Social Media: Creativity, Sharing, Visibility will be published by Routledge in 2015.

**Bartolomeo Meletti** is Lead Producer of CopyrightUser.org, an online resource aimed at educating creators, media professionals, entrepreneurs and consumers about UK copyright law.
Paul Mihailidis is faculty in the school of communication at Emerson College and Associate Director of Emerson’s Engagement Lab. He also Directs the Salzburg Academy on Media and Global Change. His newest book is titled Media Literacy and the Emerging Citizen: Youth, Engagement and Participation in Digital Culture.

Ana Francisca Monteiro is a qualitative researcher focusing on children’s perspectives on new media, risks and opportunities. She currently collaborates with the Center of Educational Research (CIEd), at University of Minho, where she obtained her PhD in Child Studies.

Jenny Moon is an Associate Professor in the Centre for Excellence in Media Practice, Bournemouth University. She has written nine books on pedagogy, is a Storyteller and recently completed an MA in Creative Writing.

Beatrice Motamedi is an award-winning journalist and educator. Currently a Knight Fellow at Stanford University, Beatrice is developing a global student-run storytelling platform, including online collaboration tools.

Geraldine Murphy is a research student from Birmingham City University; her research interests include literacies, discourse analysis and learning technologies. Geraldine works as a Learning Technologist at the University of Derby, her key focus within this role is staff development and academic training programmes. She is a member of the Association for Learning Technology.

Anamaria Neag is a PhD student at Corvinus University of Budapest, Hungary. Her research interests focus on media literacy in Eastern Europe. She has a master’s degree in Global Studies with a Major in Media and Communication Studies from Lund University.

Becky Parry is a Lecturer in Childhood Studies at the University of Leeds and author of ‘Children, Film and Literacy’ published by Palgrave Macmillan. Prior to working in academia, Becky worked as a teacher and an educator in a number of different contexts including: nurseries, schools, colleges, cinemas, festivals, youth media production projects and national creative initiatives. Becky is a visiting fellow in the Centre for Excellence in Media Practice.

Mónica Pegurer Caprino holds a PhD in Communication Sciences at the Universidad Metodista de São Paulo (Brazil). She is currently invited researcher at the Gabinete de Comunicación y Educación of the Universitat Autònoma de Barcelona (Spain).

Luis Pereira is a Learning Technologist at Coventry University (Faculty of Business, Environment and Society). He gained his Ph.D. in Digital Literacy at the University of Minho - Communication and Society Research Centre (Portugal) and his research interests include media education, digital literacy and technology-enhanced learning.

Marta Portalés is a Masters Student at Autonomous University of Barcelona (UAB) Pre-doctoral Researcher at the Gabinete de Comunicación y Educación

John Potter is a Senior Lecturer at the Institute of Education, University of London in Education and New Media.

Stuart Poyntz’ research addresses children’s media education, phenomenology and theories of the public, and urban youth media production. Recent volumes include: Media Literacies: A Critical

**Veronica Lo Presti** is a Research Fellow in the Department of Communication and Social Research of the University of Rome “La Sapienza”. She is interested in methodology of applied social research, evaluation and mixed methods.

**Raquel Ramírez** is a Bachelor and Master in Communication. Doctoral student in Communication from the Autonomous National University of Mexico. Researcher and feminist activist.

**Mark Readman** is Senior Lecturer in the Centre for Excellence in Media Practice, Bournemouth University. His research includes work on creativity and the relationships between theory and practice.

**Isabella Rega** holds a Ph.D. in Communication Sciences from the Università della Svizzera Italiana (USI). She is currently project manager at Associazione seed and Senior Lectuer in Digital Literacies and Education at Bournemouth University.

**Uwe Sander** is a professor at the Faculty of Educational Science at Bielefeld University (Germany). His main research topics are “children and advertising”, “youth and media” and “parental views on children playing computer games”.

**Richard Sanders** is currently working as a Lecturer in Media and Education at Newman University, Birmingham UK. Prior to this, he co-founded and worked as IT Director for ECeurope.com and has also gained experience within the field of educational technology. Richard is currently engaged in doctoral research for the Ed D in Creative and Media Education in CEMP.

**Julian Sefton-Green** has written widely on many aspects of media education, digital culture, creativity, new technologies and informal learning. Recent volumes include: Learning at Not-School and Identity, Community and Learning Lives in the Digital Age.

**Bill Shribman** is an EMMY-wining Senior Executive Producer at Boston’s WGBH and creator of games and apps for kids. He blogs at GeekDad.com and at MediaLiteracyNow.org and is an alumni affiliate of Harvard’s Berkman Center for Internet and Society.

**Lucie Šťastná** is a PhD student of media studies at Charles University in Prague. Her dissertation topic is media education of adults, but she is also involved in two-year project “Parents, Children, and Media”.

**Rosemary Stott** is Head of Learning Innovation and manages a cluster of Media Production courses at Ravensbourne. Her research areas are German Film and Television Production Studies and Media Education.

**Federico Subervi** is Full Professor at the School of Journalism & Mass Communication, Kent State University, Ohio. His expertise is on Latinos & media issues.
Camille Tilleul, Thierry De Smedt and Pierre Fastrez are respectively Junior Researcher, Professor and F.R.S-FNRS Research Associate at the Center for Research in Communication (RECOM) of the Université catholique de Louvain (Belgium).

Santiago Tejedor is a Researcher and teacher at Universitat Autònoma de Barcelona (UAB). PhD in Projects Engineering by Universidad Politécnica de Cataluña (UPC) and in Communication and Journalism by UAB. Coordinator of the Communication and Education Cabinet (UAB).

Valerie Verdoodt is a legal researcher at the Interdisciplinary Centre for Law & ICT (ICRI / iMinds / KU Leuven). Her research focuses on the topics of social media, user empowerment, privacy and data protection.

Jaromír Volek teaches theory of mass communication at Masaryk university. His research interests are in the field of media audiences, critical media theory and research of journalists professionalization. In december 2013 he started to cooperate with project Digital International Media Literacy eBook (DIMLE).

Friederike von Gross is a doctoral researcher and a research associate at the Faculty of Educational Science at Bielefeld University (Germany). Her primary research subjects are “Youth and media”, “Informal learning in youth cultures” and “Parental views on children playing computer games”.

Richard Wallis lectures in television and media production at Bournemouth University where the main focus of his teaching is media practice, and the nature and experience of work in the media industry.

Christian Wilke-Zhang has a PhD scholarship at the University of Wolverhampton and is working as a teacher-researcher in an international co-educational secondary school, in the West Midlands.

Phil Wilkinson is a Research Engineer at the Centre for Digital Entertainment, based in Bournemouth University. Currently completing a engineering doctorate in Digital Media, exploring the role of digital games in social and emotional development of children.

Rob Williams, Ph.D., is a professor of media, communications, and global studies at Champlain College and the University of Vermont. He serves as president of the Action Coalition for Media Education.

Melda Yildiz is a teacher educator in the School for Global Education and Innovation at Kean University. Since 1994, she taught Media Literacy Education, Multimedia Production and Global Education to P-16 educators and teacher candidates.

Anna Zaluczkowska is a Senior Lecturer and Programme Leader for Media, Writing and Production and an award-winning filmmaker and writer.

Marketa Zezulkova is a doctoral researcher in CEMP exploring the role of media learning in primary school classrooms within diverse sociocultural contexts. She has presented her research
and worked with educators and pupils across Europe, USA, Latin America and Asia. Marketa cooperated as National Expert on Media Education in the Czech Republic on the EMEDUS project. Between the years 2012 and 2014 she was a Visiting Scholar in the Media Education Lab, Emerson College, Tomas Bata University, the University of Antioquia, and the Chinese University of Hong Kong.

**Bing Zhang** is a Ph.D. Student at Autonomous University of Barcelona (UAB) and a Reseracher at the Gabinete de Comunicación y Educación.
The Media Education Research Journal invites submissions for issue 5.2.

This issue is a collaboration with the Journal of Media Literacy Education, with Paul Milhailidis as co-editor.

Outcomes of research into any aspect of media education and / or media literacy education are welcome.

In particular, we are keen to publish articles developed from presentations, posters or workshops from the Media Education Summit in Prague.

There are two options for submission:

* Full articles: 5000 – 7500 words (fully developed outcomes of research)

* MERJ Research Forum pieces: 1500 – 3000 words (interim research findings, ‘thought pieces’, research in development)

Please see the guidance for authors on the journal website: www.merj.info

Deadline for submissions: December 13th 2014

Submissions / enquiries to merj@cemp.ac.uk
The Journal of Media Literacy Education invites submissions for issue 7.1. This issue is a collaboration with the Media Education Research Journal (MERJ).

Outcomes of research into any aspect of media education and / or media literacy education are welcome.

In particular, we are keen to publish articles developed from presentations, posters or workshops from the Media Education Summit in Prague 2014.

There are two options for submission:

- Full articles: 5000 – 7500 words (fully developed outcomes of research)
- JMLE Voices from the Field pieces: 1500 – 3000 words practitioner reflections, interim research findings, ‘thought pieces’, research in development, and engaging media literacy narratives.

Please see the guidance for authors on the journal website: www.jmle.org

Deadline for submissions: December 13th 2014

Submissions / enquiries to: www.jmle.org