



MEDIA EDUCATION SUMMIT

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November 4th - 5th 2016

Hosted By



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*Ministero degli Affari Esteri
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It is our great pleasure to welcome you to Rome for the ninth Media Education Summit, with the endorsement of the Italian Ministry of Foreign Affairs and International Cooperation.

Our summit brings together a global network of media educators, scholars and researchers to share research, pedagogy and innovation on all aspects of media education, media literacy and media in education. Once again, we include the Youth Media Education Summit and we invite all our presenters to develop their work further for publication in the conference edition of the *Media Education Research Journal*.

This year we are hosted by John Cabot University. Founded in 1972, JCU is an independent, four-year liberal arts university offering undergraduate degrees and study abroad programmes to English-speaking students from all over the world. JCU's Department of Communications and Media Studies has grown rapidly in recent years, offering state of the art digital video production and a new TV production studio. JCU also has a partnership with the New School's MA programs that allows undergraduates to work towards a certificate in Media Management or a Master's degree in Media Studies or Media Management. The Department's core faculty are committed to spreading media literacy in Italy, the Mediterranean area, and the rest of Europe. Several of the Faculty are active in international media literacy initiatives, and have collaborated with UNESCO, Filmmakers Without Borders, and the National Association of Media Literacy Education. Because JCU is committed to preparing students to be active global citizens, the Communications Department balances theory-oriented courses with practice in areas such as journalism, moving images production and digital multimedia. JCU's location in the Mediterranean creates a rich environment which attracts students and scholars from the region, including North Africa and the Middle East. Its programme fosters and encourages cross-cultural encounters, making classrooms microcosms of the global communications environment. The Communications Department believes that its students are uniquely prepared to engage a rapidly changing world of media and communication.

The Centre for Excellence in Media Practice was established in 2005 with the convening of an annual summit as part of its remit. The first event was in our host institution, Bournemouth University, and from there, the summit has been 'on tour' at different universities in the UK, in mainland Europe and United States. CEMP is an internationally-facing media education research centre, hosting two academic journals, a media literacy group for the United Kingdom Literacy Association, 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 related fields of media education and media literacy. The partnership with John Cabot developed from forum events hosted at the Salzburg Global Media Seminar, with our colleague Paul Mihailidis who co-hosted MES in Boston last year.

These are challenging times for this work. The generation (most) media educators want to reach are growing up with a proliferation of terrorist attacks on European nations, the refugee crisis, commonplace xenophobia towards Islam, hostility to migrants, an increase in hate discourse across social media, Trump and Brexit. But it's hard to see UNESCO recommendations about the importance of media literacy for a more tolerant society translate meaningfully for those who are 'information resistant' and/or reluctant to engage in civic society. David Buckingham, writing in the forthcoming issue of MERJ, assesses the situation thus:

I don't feel that individualistic notions of 'media literacy' are sufficient to deal with a situation in which the media are so signally failing to inform people. We need people to be critical of the media, but we also need them to engage with the need for media reform, and to demand change. (2016, forthcoming, MERJ issue 7.2)

No doubt we'll be dealing with these issues over the two days.

The whole- conference activities are extended this year to include talks from prominent scholars and a set of interactive colloquia. We'll hear keynotes from Sonia Livingstone on The Class and Mark Readman on Mediated Pedagogies, two important recent projects and publications addressing school students' networked practices and the making of meanings about education in media. Yoko Okama will share her groundbreaking approaches to research design in both keynote and workshop modes. Jad Melki's keynote will address media and digital literacy of war and conflict in the Arab context. Carlos Scolari offers a seminar on transmedia education, whilst Antonio's own workshop will present a pedagogic framework for reintegrating an activist approach that promotes creativity, innovation and grassroots media. Sara Gabai will present ways in which media literacy strategies may be used to teach and learn about human rights issues in Italy.

Keynote sessions will be filmed and made available to download from www.cemp.ac.uk/summit.

The paper sessions are another inspiring blend of research and practice and we continue our regular 'MERJ Conversation' strand, which includes interactive workshops and roundtables.

We wish to thank John Cabot for hosting the Summit this year and, in particular, President Franco Pavoncello, Dean Mary Merva, Jacqueline Falk Maggi, Silvia Calarco, Kathleen Quinn, Ivelina Dragolova, Francesca Monteporzio and the Department of Communications. Also, our gratitude goes to Isabella Rega for international co-ordination, Lokesh Sivakumar for the programme and website, Marketa Zezulova for another YMES and special thanks to Laura Hampshire. Laura has moved on from CEMP so this is the final MES to come together under her auspices. We are sure the many partners, co-hosts and presenters we've worked with over just under a decade of summits will join us in our thanks for her incredible contribution to the event and in wishing her well.

We hope you enjoy your time in Rome (likely) and that the research, practice and people inspire you.



Julian McDougall, Head of the Centre for Excellence in Media Practice, Bournemouth University



Antonio Lopez, Chair of Department of Communications and Media Studies, John Cabot University



the centre for
excellence in
media practice

cemp

JOIN US!

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), Sony, Samsung, Reuters & UKLA.

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 Julian McDougall in the first instance: julian@cemp.ac.uk

REGISTRATION

All delegates must register for the Summit, and collect their badges and delegate packs on arrival at John Cabot the. Registration will be open 08:30 - 09:30 on Friday 4th November and 09:00 - 09:30 on Saturday 5th November for those registering for Saturday only. Registration will take place in the front lobby of the university entrance.

VENUE

The Summit will take place at John Cabot University, located in the heart of the Trastevere neighborhood in Rome, Italy. All conference activities will take place at the Guarini Campus, located at Via della Lungara 233. Due to heightened security across Rome, you will be required to show photo identification at the front entrance.

TRAVEL & DIRECTIONS

John Cabot University is located in the Trastevere neighbourhood, just across the Tiber River from Rome's historic centre. It is a vibrant neighbourhood with many historic sites, restaurants, bars and places to stay. Rome is best experienced by walking around, and most historical locations and monuments in the historical centre are within walking distance of the university. Those staying near Termini (the city's main train station and bus terminal) will need to take public transportation or use taxis to reach the conference venue. The university is accessible by public buses, trams, and regional trains (there are no metro stops near the university). For public transportation information visit the ATAC website: <http://www.atac.roma.it/index.asp?lingua=ENG>. A map is provided on the back cover of this programme or you can find directions and travel information at http://www.johncabot.edu/about_jcu/information-for-visitors/maps-directions.aspx#

STORAGE

Unfortunately there is no secure storage available for luggage at the conference venue. Wherever possible, we would encourage delegates to make arrangements to leave their luggage securely at their hotel for collection after the Summit.

WI-FI / SOCIAL MEDIA

Details of Wi-Fi access will be provided on registration. If you are tweeting during the event, please use **#mes16rome** hash-tag.

FOOD & SUBSISTENCE

The conference fee is inclusive of breakfast, lunch and refreshments. John Cabot University's neighbourhood, Trastevere, has a lively restaurant scene. The district is filled with pizzerie, trattorie, gelaterie and cafes. For dining suggestions, ask JCU students, Professors or staff members. For excellent recommendations and a free guide, check out The Beehive's Rome Guide and App: http://www.the-beehive.com/rome_travelguide.html

THINGS TO DO IN ROME

As they say, Rome wasn't built in a day, nor is it possible to see everything during a short visit. However, Rome's famous historical monuments, museums and public art can easily be accessed by foot, which is the best way to experience the city. In addition to attending many of Rome's famous outdoor markets (such as Campo dei Fiori near Trastevere and Campagna Amica Market near Circus Maximus), there is nothing more exciting than wandering into a church to discover a Caravaggio painting or Michelangelo sculpture. In addition to Rome's most famous destinations—Vatican Museum, Piazza Navona, Pantheon, Trevi Fountain, Colosseum, Forum, etc.—there are several areas off-the-beaten-track that are worth checking out. They include museums like the Galleria Villa Borghese (make reservations in advance), the Zaha Hadid designed Maxxi, and Centrale Montemartini Museum (a repurposed electrical plant turned into a marble statue gallery).

Testaccio is a lively neighbourhood with a great open market, street art and the contemporary art space, MACRO. Also in Testaccio is the non-Catholic cemetery where many famous writers and artists are buried. Pigneto is known for artists and musicians, and is also a great place to see street art and go out for drinks. San Lorenzo is a university neighbourhood near Termini that is popular with young people. Piazza Vittorio and its Esquilino Market is a great place to experience Rome's cultural diversity. Monte is a great neighbourhood to wander around and visit shops of local artisans and the Marcatomonte, an urban vintage and crafts market open at weekends.

If you love flea markets, the Porta Portese Market (near Trastevere) on Sundays is famous for its immensity. Rome also boasts several amazing urban parks, including Villa Borghese, Villa Ada, Villa Pamphili, and Gianicolo. Film buffs will enjoy a trip to Cinecittà, with daily tours in English that explore the studio's rich history as a centre of Italian cinema. A note on safety: Rome is safe to walk around, but you should be conscious of pickpockets. Be sure to protect your personal belongings and stay alert, especially in crowded areas.

YOUTH MEDIA EDUCATION SUMMIT 2016 – YMES16

Following the success of YMES14 in Prague and YMES15 in Boston, we will be running a free one-day workshop on Saturday 5th November for pupils from high schools in and around Rome and those attending the Summit with their parents. Youth delegates will have the opportunity to share their work and engage in meaningful conversations with others from across the region and globe, and the outcomes of the workshop will be screened after the final keynote presentation. For more information, please refer to Youth Media Education Summit section on pages **26 & 27**. Complimentary lunch will be provided for youth delegates and accompanying adults.

APERITIVO AND ENTERTAINMENT

On Friday 4th November there will be a special evening of comedy and music by JCU faculty bands at the Teatro Douze. Doors open at 8:00 PM where drinks and finger foods (aperitivo) will be served. An English-language comedy show of the expat Rome's Comedy Club will kick off the evening at 8:30, followed by live performances by The Unexcused Absences and Orator Fit. The venue is a five-minute walk from the university and will cost 15 Euros (which includes aperitivo).

FRIDAY 4TH NOVEMBER

08:30 - 09:30	Conference Registration
09:30 - 10:00	<p>Opening Remarks President Franco Pavoncello, <i>John Cabot University</i> Mr. Gianludovico de Martino, <i>Formerly President of the Italian Inter-ministerial Committee for Human Rights</i></p>
10:00 - 11:00	<p>Keynote 1: Sonia Livingstone Chair: Julian McDougall Room: AULA MAGNA</p>
11:00 - 11:15	Coffee Break
11:15 - 12:45	<p>Parallel Session 1 Papers: GKG1, GK11, GK12 Conversations: GG1, GK13</p>
12:45 - 13:30	Lunch
13:15 - 14:15	<p>Colloquia Workshop: Yoko Akama Room: GK13 Workshop: Antonio Lopez Room: GG1 Seminar: Carlos Scolari Room: AULA MAGNA</p>
14:15 - 15:45	<p>Parallel Session 2 Papers: GKG1, GK11, GK12, GK13 Conversations: GG1</p>
15:45 - 16:15	Break
16:15 - 17:15	<p>Keynote 2: Mark Readman Chair: Richard Berger Room: AULA MAGNA</p>
17:15 - 18:45	<p>Parallel Session 3 Papers: GKG1, GK11, GK12 Conversations: GG1</p>
20:00	Optional Evening: Venue: Teatro Douze

SATURDAY 5TH NOVEMBER

09:00 - 09:30	Registration
09:30 - 10:30	<p>Keynote 3: Sara Gabai Chair: Stephen Heppell Room: AULA MAGNA</p>
10:30 - 12:00	<p>Parallel Session 4 Papers: GKG1, GK11, GK12 Conversations: GG1</p>
12:00 - 13:00	Lunch
13:00 - 14:00	<p>Keynote 4: Jad Melki Chair: Antonio Lopez Room: AULA MAGNA</p>
14:00 - 15:30	<p>Parallel Session 5 Papers: GKG1, GK11, GK12 Conversations: GG1</p>
15:30 - 15:45	Break
15:45 - 16:45	<p>Keynote 5: Yoko Akama Chair: Julian McDougall Room: AULA MAGNA</p>
16:45 - 17:30	YMES Playback (Marketa Zezulkova) Room: AULA MAGNA

Friday
10:00

Aula Magna



Sonia Livingstone

Keynote: The Class - Living and Learning in the Digital Age

Where and why do digital media - and digital media learning - fit into the lives of young teenagers living in complex urban societies? Do they help build valued connections, or enhance opportunities to create, learn and participate? Or do they lead to hyper-connection, surveillance and loss of privacy for young people? Reflecting on a year's ethnography (free to read at <http://connectedyouth.nyupress.org/>) with a class of 13-year-olds, exploring their sites of living and learning online and offline, I argue that their understandable desire for 'positive disconnections' means crucial opportunities to learn are being missed. These might be overcome with a more holistic approach to the digital age.



Mark Readman

Keynote: 'Mediated Pedagogies', or: Why stories about teaching and learning are good for us

In this presentation I draw on recent research published in *Teaching and Learning On Screen: Mediated Pedagogies* (Readman 2016) which examines a range of representations of pedagogy on TV and in film. I suggest that such stories have the potential to inspire, to 'work through' ideas (in the manner of thought experiments), and to form the basis for conversations about pedagogy. It is axiomatic that we learn through stories, and it follows that our understanding of learning is at least in part dependent upon stories about it. In such stories then, how are pedagogic principles and practices manifested? How are myths about learning and teaching produced, reinforced or challenged? And how might we make these stories speak back to practices in the real world in order to enrich, provoke and develop a critical dialogue about education?

Saturday
09:30

Aula Magna



Sara Gabai

Keynote: Media Literacy in Italy: A Human-Rights Based Approach

The speech will reflect on the ways in which media literacy may offer a more practical approach to progressing human rights education in Italy and fulfilling some of the priorities and recommendations outlined by the United Nations Committee on Economic, Social and Cultural Rights' Fifth Periodic Report (2015). Current challenges and opportunities for media literacy in the Italian context will be presented and discussed.



Saturday
13:00

Aula Magna

Jad Melki

Keynote: Towards a media literacy of war and conflict

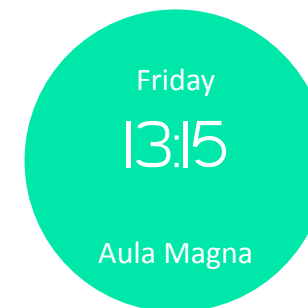
Media literacy has historically emerged in relatively stable Western democracies with defined economies and political cultures and has largely addressed these societies' problems. Up until recently, rarely has media literacy dealt with other contexts, particularly fragile states that are experiencing chronic conflict, terrorism, war, and economic turmoil. A media and digital literacy of war and conflict reframes established concepts and competencies of media literacy to address such contexts and prioritises these societies' problems. It deals with patterns of media usage during war and conflict, building digital competencies of inhabitants living in conflict zones, and addresses critical thinking skills and media awareness abilities with priority given to issues important in such environments. The aim is to build media literate, digitally capable, civically engaged and empowered communities capable of mediating between the needs for political and economic stability and the advantages of freedom, pluralism and diversity in the media sphere. This idea builds on MDLAB's (www.mdlab.center) eight years of work to promote and develop a locally rooted brand of media literacy in the Arab region. It addresses some of the priorities of media literacy pedagogy and research in that war-torn, conflict-ridden, and politically and economically unstable region.



Yoko Akama

Keynote and Workshop: Generative possibilities of uncertainty

This presentation and workshop will share and contextualise approaches and reflections on the Design+Ethnography+Futures programme in the School of Media and Communication, RMIT University (Australia). These frame uncertainty as a generative technology when embarking on change-making, responding to contemporary scholarship, research and practice in design and anthropology that are seeking new ways to understand and intervene in a world where crisis, hope, diversity and speculation are centre stage. Instead of fearing uncertainty as risk, which is socially and historically constructed, this presentation discuss ways we engaged with and explored uncertainty to reflexively learn alternative ways of being and becoming to step into the unknown with curiosity.



Antonio Lopez

Workshop: Media Literacy and Youth Activism

Research demonstrates that most media literacy practices are oriented towards teaching about media or promoting digital media skills. In this workshop, Lopez draws on his past experience of working with Native Americans and Latinos to develop youth media projects that combine both media literacy and media making for community engagement. The aim is to discuss a framework for reintegrating an activist approach that promotes creativity, innovation and grassroots media, while also being pedagogically robust.



Carlos Scolari
Seminar: Transmedia Literacy. Rethinking media literacy in the new media ecology

The seminar will introduce the H2020 TRANSMEDIA LITERACY research project (2015-2018). This initiative involves researchers from 8 countries and focuses on a series of research questions: What are teens doing with media outside school? What transmedia skills are they developing? What informal learning strategies are they applying? How can school exploit these skills developed outside the classroom? The seminar will present the main issues regarding this project, the methodology and data analysis process. As the project is an ongoing research, the first outputs of the fieldwork will be presented during the seminar.

Website: <https://transmedialiteracy.org/>

Call for submissions – MERJ 8.1

The Media Education Research Journal invites MES presenters to develop their research for issue 8.1.

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

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 when preparing your submission.

Deadline for submissions: January 6th 2017

Information about the journal / submission guidelines: <http://merj.info/>

Submissions / enquires to merj@cemp.ac.uk



Call for submissions - MERJ 8.2

Themed Issue: Media Learning and Engagement in Early Childhood

Guest Editors: Becky Parry, Fiona Scott, Cary Bazalgette, Ashley Woodfall and Michelle Cannon.

In both dominant research paradigms and public discourse young children's engagements with media continue to be seen narrowly in terms of the risks or benefits that may be involved. Meanwhile very young children are increasingly engaging with media at home in ways that influence their talk, their play, their developing identities and indeed their orientation to literacy. A growing new body of research also suggests that digital meaning making offers very young children distinct opportunities to explore, experiment and negotiate with assets and resources in an enticingly liminal space. In this 'elastic' space, children feel empowered by the extent of their control and are not limited or obstructed by the written form (Potter, 2012; Cannon, 2016).

If children's everyday encounters with media texts are marginalised and under valued, opportunities for connected learning are missed, leading to a dissonance between home and school experiences (Parry, 2014) and risking wider inequalities (Scott, 2016). Media education and media literacy research has an important role to play in establishing a bridge between children's media experiences and their experience of media in schools. This work has the potential to signal opportunities for new ways of using digital tools to create innovative pedagogic spaces for young children.

This themed issue of MERJ offers a platform for such research. We invite both UK-based and international contributions on the following themes:

- Reports of recent and current research in the field of early childhood engagements with media;
- Informed and analytical accounts of innovative practice in relation to media learning in early childhood 0-7;
- Accounts of new methodological approaches to researching young children's holistic and dialogic engagements with media.

Deadline for submissions: **June 30th 2017**

Submissions for both editions can be in either full articles or research forum pieces. See the standard MERJ submission guidance at www.merj.info Submissions / enquires to merj@comp.ac.uk. Please indicate clearly which issue you are submitting for.



PARALLEL SESSION 1: Friday 4th. 11:15 - 12:45

PAPERS		
GKG1	GK11	GK12
Chair: Marketa Zezulkova	Chair: Stephen Heppell	Chair: Julian McDougall
Multimodality in foreign language learning contexts: the cases of Malta and Greece. (George Cremona and Eirini Arnaouti)	Creating innovative media education resources: the case of Australia's SBS. (Prue Miles)	Definition and assessment of young people's cognitive autonomy towards environmental-related media messages. (Julie Matagne)
Without Dreams and Ambitions There Is No Media Literacy: Czech Roma Child's Media and Learning Experience. (Marketa Zezulkova and Zuzana Veselkova)	This video is going to be seen in America: Media literacy as a tool of empowerment in a Thai village. (Kwame Phillips)	Greening the screen; sustainable media production practice & pedagogy within a higher education setting. (Annie East)
Heutagogical practices in a New Media Master course in South Africa (Lorenzo Dalvit)	Digital Literacy and Language Learning in a Multilingual Country. (Luca Botturi and Lucio Negrini)	A Preliminary Report on the Design of a Media Literacy Card Game. (Digdem Sezen and Tonguc Ibrahim Sezen)
Preventing and Coping with "Cyberbullying": a Research on Secondary School Education in Turkey (Oya Aydın and Zeliha Hepkon)		

MERJ CONVERSATIONS	
GG1	GK13
Chair: Richard Berger	Chair: Isabella Rega
The Reflexive Front: Digital Media and Creative Methods. (Mamiko Hayashida, Kyoungwa Yonnie Kim, Jun Abe and Kiyoko Toriumi)	The Global Critical Media Literacy Project (GCMLP) - Collaborating To Promote 21st Century Digital Youth Voices. (Rob Williams and Julie Frechette)
The Need for trauma awareness in Journalism Education. (Stephen Jukes and Karen Fowler-Watt)	

PARALLEL SESSION 2: Friday 4th. 14:15 - 15:45

PAPERS		
GKG1	GK11	GK12
Chair: Isabella Rega	Chair: Stephen Heppell	Chair: Mark Readman
Co-designing Infographics: The case of the RiotID Educational Material Project. (Isabella Rega)	What's in a wiki? From "tools for learning" to human-technology encounters in teacher education. (Hilde Brox)	Challenging Epistemological and Ontological Orthodoxies in Creative Media Education Research: Researchers as Catalysts for Change. (Marian Mayer)
Brexit, UK Youth and Social Media Literacy. (Lydia Kendall)	Implications for Media Education in the School-to-Career Pipeline. (Wendy Chen)	Web Series Production: Connecting Experimentation to Professionalization. (Jennifer Rosales)
The Experience of Becoming: A Hermeneutic Study of Journalism Education. (Andrew Bissell)	Pragmatics and Multimodal Literacy: Proposing an Interdisciplinary Approach to Multimodal Matters. (Sara Dicterio)	Learning Opportunities and Challenges in a Transmedia Storyworld. (Patricia Rodrigues)
"What you saying?!": A Critique of Interactive Documentary as a tool for Critical Media Literacy. (Danai Mikelli)	'Reading the Image'. Image-based learning and the students' sense of educational achievement. (Ian Attard)	Challenging assumptions about WP and non-traditional creative media students' experiences at a post-92 university. (Laura Campbell)

PAPERS	MERJ CONVERSATIONS
GK13	GG1
Chair: Marketa Zezulcova	Chair: Julian McDougall
Media literacy to build awareness of body image in advertising. Adults concerns for educational programmes. (Jesus Roberto Sánchez Reina)	Digital Media, Education and Culture. (John Potter, Michelle Cannon, Fiona Scott and Julian McDougall)
Media Literacy in the Czech Republic and Beyond. (Marketa Zezulcova and Lucie Stastna)	Emerging Citizens: A game-based intervention for student-centered expression in digital culture. (Paul Mihailidis)
Algorithmic personalization as a media literacy issue: Opening the 'black box' of the Internet. (Roman Gerodimos)	
Expectancy, Requirements and Challenges of the Young Journalists - Contemporary Journalism Educational Path - The case of Poland (Ilona Biernacka-Ligieza)	

PARALLEL SESSION 3: Friday 4th. 17:15 - 18:45

PAPERS		
GKG1	GK11	GK12
Chair: Stephen Heppell	Chair: Julian McDougall	Chair: Isabella Rega
Creative Pathways - A look at bridging the gap between classroom and workroom. (Michael McKinlay)	Student and teacher perceptions of the difference between academic and vocational post-16 media courses. (Steve Connolly)	Media education within an 'entrepreneurial' paradigm. (Jo Royle)
Critical Media and Information Literacy: Implementing a Post Secondary Model. (Natasha Casey and Spencer Brayton)	Doing, Being, Becoming: a critical and historical appraisal of the modalities of project-based learning. (Roy Hanney)	"THE FILM CORNER" project. Crossmedia and engagement for film literacy and audience development. (Simone Moraldi)
Challenges, Responsibilities and Expectations: Exploring Media Advisors Self-concepts as Teachers and Advisors. (Petra Danielczyk)	'Co-Writing 'Subject Media' Whilst Framing Employability. Analyzing Audio: An Emergent Praxiography Informed Through Synthesized Narratives.' (Emma Walters)	Entitlement: Perspectives from students, alumni and academics within media higher education. (Fiona Cownie)
Assessing Creativity in TV Studio Production. (Lucy Brown)	Doing Text - Media Education After the Subject. (Julian McDougall)	

MERJ CONVERSATION
GG1
Chair: Richard Berger
The Art of the Process: Bridging Analysis and Practice through Creative Disruption. (Katheen Tyner)
A Remaking Pedagogy. (Marketa Zezulcova and Richard Berger)

PARALLEL SESSION 4: Saturday 5th. 10:30 – 12:00

PAPERS		
GKG1	GK11	GK12
Chair: Isabella Rega	Chair: Stephen Heppell	Chair: Karen Fowler-Watt
Learning Through Feeling: The Ascent of Man (1973) and Exodus: Our Journey to Europe (2016) (Christopher Pullen)	One-frame Movie: smartphones as creativity tools for media education. (Luca Botturi)	Media literacy in Europe: comparative assessment of policies and activities. (Iva Nenadic)
Gendered student debt: Feminist epistemological interventions for teaching 'cultural workers-in-the-making'. (Tamsyn Dent)	Watching and Tweeting: Youngsters' Responses to Media Representations of Resistance. (Alfonso Gutiérrez-Martín and Alba Torrego-González)	Reporting marginalised voices as a route to self-reflection in journalism education. (Karen Fowler-Watt)
Craftivism: Online Communities of Practice as Platforms for Creative Protest. (Sue Eccles and Catharine Russell)	Extended Play: Connecting Game Design with Media Education. (Kathleen Tyner)	Getting insight into the cookie monster? An intervention study in secondary education. (Britt Adams)
	Media Education in Early Childhood: rethinking the home-school divide. (Becky Parry and Fiona Scott)	A Recontextualising Gaze: how government policy recontextualises media practice education as an instance of itself. (Stephen Colwell)

MERJ CONVERSATIONS

GG1
Chair: Richard Berger
How to use Digital Storytelling to develop a visual CV. (Antonia Silvaggi and Mark Dunford)
Is Higher Education unfit for purpose in the preparation of young people for work in media industries? (Richard Wallis and Christa van Raalte)

PARALLEL SESSION 5: Saturday 5th. 14:00 - 15:30

PAPERS		
GKG1	GK11	GK12
Chair: Stephen Heppell	Chair: Richard Berger	Chair: Isabella Rega
Developing media planning and creative media skills through accelerated and work-based learning. (Richard Berry)	Block-Teaching as model for Film Production curriculum design in the cultural void. (Nico Meissner)	Being with the Camera: Methodological Considerations in Storying Undergraduate Documentary Filmmaking Experiences. (Ross Adamson)
Using digital technologies in the classroom; a motivational tool that fosters learning and engagement? (Alexa Munn)	Media practice pedagogy, craftsmanship value perceptions of student-practitioners and teacher-practitioners in a university-based photography programme. (Thinus Mathee)	Site-Specific Locative Digital Media Literacy: A Media Archaeological Approach to Understanding History. (James Cohen)
What are the consequences of pursuing a media education major? A qualitative case study. (Saana Korva)	TRANSMEDIA LITERACY. Rethinking media literacy in the new media ecology. (Carlos Alberto Scolari)	Media Literacy and Digital Citizenship Indicators in Thailand's Democratic Society. (Chawaporn Dhamanitayakul)
Victoria, Albert and Julie, How the Creative Industries are Calculating their Environmental Impact and the Opportunities this gives us as Educators. (Christopher Hall)		The right to communicate of indigenous and Afrodescendant women: an experience of media education. (Raquel Ramirez Salgado)

MERJ CONVERSATIONS

GG1
Chair: Julian McDougall
Mobile Literacy: breaking time waste and building (media) literacy skills in a refugee camp. (Maria Leonida)
Media as an Educative Tool for Development of Creative Practice & Critical Thought. (Kyle Barrett and Fiona Milligan Rennie)

YOUTH MEDIA EDUCATION SUMMIT 2016

Youth Media Education Summit 2016 (YMES) invites young people to attend the media literacy workshop 'Media and Our Environment' on Saturday 5 November 2016 in the Digital Media Lab of John Cabot University (Rome, Italy) that runs alongside the international Media Education Summit (MES).

The youth delegates will critically explore and produce media and digital contents with a support of leading media scholars and practitioners such as Becky Parry, Antonio Lopez, Gabi Hadl, and Andrew Bissell.

The first YMES 2014 held in Prague focused on narration in traditional and new media and the YMES 2015 in Boston concentrated on media experiences. This year's sessions will cover different aspects of media production and discussion about the environment and the delegates' own surroundings.

The participants will share their media and lived experiences in connection to the environment, natural and urban living areas, and sustainability, whilst enhancing their media literacy skills and knowledge. The YMES participants will then be invited to share their experience and stream their work produced along the day to the MES delegates as part of the closing remarks on Saturday evening.

Intended learning outcomes:

1. Think reflectively about the role of media and journalism in everyday experiences
2. Exercise production skills through developing a variety of distinct media forms and contents
3. Critically evaluate current and possible future issues relating to media industry, media narratives and the environment

Evaluation:

1. Each participant chooses for submission one of his/her media artefacts exploring the relationship between media industry, media narratives and the environment produced during the workshop.
2. The artefact will be accompanied by a follow-up one page long reflective account evaluating what the students has learnt at the workshop about the role of media consumption and production in everyday experiences.

PROGRAMME

09:00 - 09:30	Registration
09:30 - 09:45	Welcome & introduction Isabella Rega & Marketa Zezulkova
09:45 - 11:00	Representing My Environment Andrew Bissell
11:00 - 12:00	Media Literacy and the Environment Antonio Lopez
12:00 - 13:00	Lunch
13:00 - 14:30	Place-Making Becky Parry
14:30 - 15:30	Slow Media Practice Gabriele Hadl
15:30 - 16:30	Reflection and playback preparation Marketa Zezulkova, Martina Topinkova & Zuzana Veselkova
16:45 - 17:00	YMES playback



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Julian McDougall jmcdougall@bournemouth.ac.uk



Getting insight into the cookie monster? An intervention study in secondary education (Paper)

Britt Adams, Tammy Schellens, and Martin Valcke, Ghent University, Belgium

Theoretical framework

Nowadays, adolescents are confronted with a lot of new advertising formats, especially on social networking sites (SNS). On SNS, personal information and web surfing behaviour are increasingly used to make advertisements more relevant for individual users (O'Donnell & Cramer, 2015). However, most social media users are neither aware of this personalization, nor do they always understand how it works. To enhance adolescents' ability to deal critically with these advertisements (i.e. advertising literacy), the role of education is repeatedly stressed (e.g. Livingstone & Helsper, 2006; Hudders et al., 2015). Therefore, the aim of this study was to investigate the effects of advertising literacy education on adolescents' knowledge and perceptions about social media advertisements.

Method

A quasi-experimental study was conducted in 12 classes belonging to secondary education (n = 191). In the control condition, learning material was provided on paper (e.g. a simulated SNS-profile). In the experimental condition, tablet devices were used in order to promote authentic learning. Research instruments consisted of a pre- and post-test, in which open questions were included, to investigate adolescents' knowledge and perceptions about personalized advertisements.

Results

Data is recently collected. Detailed results as well as implications for practice and further research will be presented at the conference.

KEYWORDS: ADVERTISING LITERACY, SOCIAL MEDIA ADVERTISING, SECONDARY EDUCATION, AUTHENTIC LEARNING, INTERVENTION STUDY

Being with the Camera: Methodological Considerations in Storying Undergraduate Documentary Filmmaking Experiences (Paper)

Ross Adamson, University of Brighton, UK

The QAA subject benchmark statement for Communication, Media, Film and Cultural Studies describes media production exclusively in terms of knowledge, understanding and skills. This exclusively epistemological orientation tends to obscure or exclude more ontologically oriented conceptions of learning (Barnett 2007). These alternatives suggest instead that Higher Education courses need to help students "integrate knowing, acting and being" and take account of the "engagement, commitment and risk involved" (Dall'Alba and Barnacle 2007: 686) in such practices.

This paper discusses my use of a dialogic 'storying' methodology as a variant of narrative research (Polkinghorne 1988) to explore undergraduates' experiences of documentary filmmaking. I employ semi-structured conversational interviews (Mishler 1986) to elicit accounts of filmmaking experiences but where such accounts are seen as jointly constructed in the context of the interview encounters.

This paper explores analysis of these jointly constructed accounts of filmmaking experiences through the use of a 'storying' methodology which foregrounds the pedagogic framing of student/participant and tutor/researcher interactions in the research process.

KEYWORDS: NARRATIVE METHODOLOGY, STORYING, DOCUMENTARY, FILMMAKING, HIGHER EDUCATION

'Reading the Image'. Image-based learning and the students' sense of educational achievement (Paper)

Ian P. Attard, Malta College of Arts Science and Technology, Malta

This paper investigates the 'Reading the Image' concept to which aims to facilitate students' learning capabilities. Moreover, it focuses on how media can facilitate the process of how students engage with their academic learning syllabi and propose alternative opportunities to improve a student's perspective of educational accomplishment.

This paper is written from the perspective of a Media lecturer and practitioner, who in the past years introduced various Media-based initiatives to help supporting Higher Education students to complete their studies. To date a lot of resources have been invested in order to help students become better achievers in education. Generally, learning initiatives focus on developing strategies on how a student can achieve higher grade.

Different from other studies, 'Reading the Image' focuses on the internal and external challenges that hinder students from developing a better sense of good educational achievement. By sharing certain key themes that relate to this educational initiative, 'Reading the Image', participants will be encouraged to contribute their own insights about the study and to help improving this project.

KEYWORDS: ACTION, PEDAGOGY, LITERACY, IMAGE, CASES

Preventing and Coping with "Cyberbullying": a Research on Secondary School Education in Turkey (Paper)

Oya Aydin & Zeliha Hepkon, Istanbul Commerce University, Turkey

This paper present the findings, from a research project in Turkish Schools on cyberbullying. While earlier research has concentrated on gender differences, socio-economical positions and educational backgrounds, this study concerns itself with the perceptions of student counselors and their relationships with parents. In Turkish secondary schools, cyberbullying via digital devices, is generally dealt with by school counseling services. Therefore in order to investigate cyberbullying in Turkish schools we directly analysed counselors' approaches, methods and experiences of students between the ages of 11-15.

Our field-sites in Istanbul consisted of 3 private and 3 state schools chosen by random sampling. In these 6 schools we conducted in-depth interviews with school counselors. We examined

their coping strategies and teaching methods. We will also investigate the materials used during counselling sessions and measured the contribution of other teachers about media use. The relationships between the school counselors and parents, specifically their guidance on cyberbullying was also of interest to the researchers.

Ultimately, our main goal was to gain insight into the perceptions and prejudices of school counselors - even if it is in a relatively limited timeframe of research in Turkey. We aim to make a contribution to media education approaches in Turkey by examining the cooperation of teachers, families, students and official authority on cyberbullying online.

KEYWORDS: CYBERBULLYING, SECONDARY SCHOOL EDUCATION, TURKEY, COUNSELORS

“Distant reading” potentials in journalism produced within digital environments (Paper)

Jan Alyne Barbosa Prado, Universidade Federal de Ouro Preto, Brazil

The paper seeks to systematize experiences of didactic and pedagogical nature, carried out in Webjournalism subject, linked to the Journalism course at the Federal University of Ouro Preto (Brazil), based on the experimentation of processes, products and languages which underlie the (meta) narratives, through the use of tools and procedures associated with what Rogers (2014) calls Digital Methods.

In addition, we will seek to systematize how “distant reading,” produced from “treatment” of texts and (meta)data available in digital environments, brings challenges, creativity and innovation to the modi operandi that permeate the production of news, potentiate journalistic ethos, while reconfiguring a range of skills of inter and transdisciplinary nature that circumscribe their activities.

KEYWORDS: DISTANT READING; (META) NARRATIVES; DIGITAL METHODS; JOURNALISM; EDUCATION

Media as an Educative Tool for Development of Creative Practice & Critical Thought (MERJ Conversation)

Kyle Barrett and Fiona Milligan Rennie, Forth Valley College, UK

This conversation will engage delegates in a participative process that will explore how we escape the traditions of media education, beyond those which are immediately obvious. This will include:

- Use of spaces where we deliver media education and how these spaces support or challenge pedagogy and learner identity. ‘It is...by watching, listening and feeling – by paying attention to what the world has to tell us – that we learn.’
- How the purpose and practice of these spaces and pedagogies exist as ‘habitus, capitals and practices’
- Semiotic consideration of how these strategies develop student learning and critical thinking skills: do we as educators impose an indexical paradigm and how does that

impact on ‘good attending’?

- A critical analysis of this practice as educators and how we use text: our selection leading into critical discourse of semiotics, both from ourselves and students. This also includes how we present media is often a site of experimentation.

KEYWORDS: CREATIVITY, LEARNING, CRITICAL ANALYSIS, JOY

A Remaking Pedagogy (MERJ Conversation)

Richard Berger, CEMP, Bournemouth University, UK

Marketa Zezulcova, CEMP & Charles University, Czech Republic

The aim will be to discuss if and how can theories about, and practices of, using archetypes and adaptation in education contribute to multimodal literacy learning on primary school level. Within such contexts, children are believed to act as readers, performers and researchers, exploring and analysing existing adaptations of archetypal stories and images across time, space and platforms, as well as writers constructing and producing their own adaptations of archetypes in varying forms. Our suggestions are that ‘revisiting’ and ‘remaking’ existing texts and practices in the multimodal primary classroom, can be a route to a deeper and more sophisticated learning experience, and one which challenges current definitions of reading, writing and literacy.

The preparatory reading is: Berger, R., & Zezulcova, M., 2016. A Remaking Pedagogy: Adaptation and Archetypes in the Child’s Multimodal Reading and Writing. Education 3-13: International Journal of Primary, Elementary and Early Years Education, DOI: 10.1080/03004279.2016.1178316

KEYWORDS: REMAKING, PEDAGOGY, PRIMARY, ARCHETYPES, ADAPTATION, LITERACY

Developing media planning and creative media skills through accelerated and work-based learning (Paper)

Richard Berry, Southampton Solent University, UK

This paper presents some of the initial findings of an action research project undertaken in a university in the south of England with a widening participation focus on a pilot BA (Hons) Advertising course. Graduates from the course often go on to work in three distinct roles within the industry, media planning, account management and as part of a creative team (art director and copywriter often employed and progressing as a team). The rationale for the study is: to deepen the partnership between university and industry in developing work-based, accelerated programmes to ‘foster learning’ (Boud, 2001) as part of a HEFCE Catalyst-funded project; for the curriculum to better reflect contemporary practice; to provide the opportunity for students to gain work experience; and develop their portfolio. Though the creative team approach is being challenged by the adoption of more agile approaches, creative media skills are still seen by employers as essential.

Also, an analysis of graduate destinations and career profiles on the course reveals that only very small proportion of students go on to a career in media planning. It is anticipated that deeper

engagement with industry will enhance student understanding of the specialist roles, the tools used and the competencies required for progression. The choice of an action research approach provides an opportunity to refine practice (Kolsy, 2010, pp.1) based on emerging findings during the course of a two-year pilot through observation, reflection, planning and implementation cycles repeated through the six teaching periods of the course with the opportunity to make informal changes on an on-going basis and more formal modifications as part of the annual academic quality review processes. The participants in the study included the principle investigator, students, alumni and employers, constituting a community of enquiry. An interpretive approach is justified through the ontological and epistemological positions that suggest a qualitative ethnographic methodology developing narratives through semi-structured interviews and blog diaries. Findings from the study are informing curriculum design and pedagogical approaches as the pilot progresses, where 'learning outcomes and individual activities are matched to work-related objectives' (Outram, 2011), particularly in identifying whether accelerated and work-based approaches have enabled the student to develop their media skills and employability.

KEYWORDS: MEDIA PLANNING, MEDIA PRODUCTION, ACCELERATED LEARNING, WORK-BASED LEARNING, SOCIAL CAPITAL, ACTION RESEARCH

Expectancy, Requirements and Challenges of the Young Journalists – Contemporary Journalism Education Path – the case of Poland (Paper)

Ilona Biernacka-Ligieza, Maria Curie-Skłodowska University, Poland

The main idea of the paper is to indicate challenges for journalism education development during the period of globalization, convergence and high market concentration. The basis for writing the paper was the result of the survey followed both between young journalists and journalism students. Among many cases brought up at the research there was discussed the following issues: the shape of contemporary media and journalism in the time of high market concentration; threats for media diversity and journalism freedom; new fields of journalists' activity (e.g.: eco-journalism – it is going to be analysed the ecological magazines and websites which have been designed to improve students' working techniques in terms of creating and providing information about the environment). During interviews there were also discussed the most important rules which must be kept and actions which must be taken in order for the media concentration not to cause too much harm for journalism quality. The paper is based on the content analysis, qualitative, quantitative research and statistics analysis. Qualitative interviews were followed with journalists, editors and media owners at the time of 2014-2016. Quantitative surveys – based on rolling-up questionnaires addressed to the journalism students. Author has been interviewing journalism students about their educational motivations and professional plans. It is going to be presented that educating media staff have a positive impact on public awareness and knowledge, and consequently on activation of the society participation in the community life. The research result shows, among others, the differences about professional plans between students who want to pursue strictly journalistic studies and those who want to choose other paths of education as part of journalism studies. The survey was conducted during 2014/2016 academic year. It participated around 300 students of journalism at three Polish schools of higher education both public and private sector. Moreover there were used data from National Statistics Bureau and official reports of Polish Media Authorities.

KEYWORDS: ENVIRONMENTAL COMMUNICATION, ECO-JOURNALISM, ECOLOGICAL AWARENESS, JOURNALISM EDUCATION DEVELOPMENT

The Experience of Becoming: A Hermeneutic Study of Journalism Education (Paper)

Andrew Bissell, Bournemouth University, UK

This presentation explores an alternative pedagogic direction for media practitioners typically tasked with providing journalism education featuring academic study and vocationalism (Harcup 2011). Instead, it investigates the holistic potential of educational experiences to engage the whole person. Indeed, the construction of an ontological bridge traversing the much-vaunted theory-practice schism is envisaged; this approach would encourage students to consider their beliefs, feelings and experiences of becoming a journalist in a media world requiring reflective practice and a sense of journalistic self as well as multimedia skills (de Burgh 2003; Fowler-Watt 2014). Drawing upon the work of Gadamer (2004), this research utilised a three-stage hermeneutic model to interpret the reflections of former multimedia undergraduates who now work as journalists.

The aim, firstly, was to deepen practitioner understanding of what constitutes journalistic becoming perceptions and the processes of identification involved (Jenkins 2014). Secondly, the research sought to explore the relative meaning-making potential of educational experiences to engender journalistic understanding, awareness and an enhanced sense of becoming a journalist. The research findings from a doctoral pilot study will be shared to illuminate how hermeneutics may access becoming stories to help inform the teaching of tomorrow's storytellers.

KEYWORDS: JOURNALISM, BECOMING, IDENTITY, HERMENEUTICS, EXPERIENCE

One-frame Movie: smartphones as creativity tools for media education (Paper)

Luca Botturi, SUPSI-DFA, Switzerland.

Teenagers basically live with their smartphone in the pocket, and their daily life is mediated through that small screen. But smartphones are powerful computers that can do a lot more than texting or publishing selfies. Can we tap on such resources?

The idea behind the One-frame Movie programme is keeping up the great expectations that teenagers put in digital media. When teenagers take and share a picture, they want to tell a story: they have the tools, but not the visual grammar and skills to make it a good picture, and often fall back to stereotypes. When teenagers create music, they want to express emotions and feeling, but often they lack the proper competences, and even if they can swiftly click on the audio editing interface they roll back to ready-made loops.

Conquering daily technologies to make them creative tools: this idea led to three digital literacy and media education programmes that focus on storytelling, audio editing and selfies within the broad world of the motion picture. The programmes were then implemented first in summer intensive weeks within the Locarno Film Festival, and then in secondary school classes, adapted to the school format.

The presentation will outline the concept, the three experimental programmes and report on their

implementation showing participants' productions and data.

KEYWORDS: MEDIA LITERACY, DIGITAL TECHNOLOGY, SMARTPHONES, CINEMA

Digital Literacy and Language Learning in a Multilingual Country (Paper)

Luca Botturi & Lucio Negrini, SUPSI- DFA, Switzerland

Can language learning (LL) and digital literacy pair up for the development of an engaging and effective learning experience? LL is a key topic in the public education discourse in Switzerland, a country with 4 national languages and where English is also emphasized as a key job-finding skill. The very multilingual character of the nation is indeed the resource that the AlpConnectar project taps on: the idea is using digital technologies to connect primary school classes with each other, so that each class can learn a second language with native-speakers peers in another Canton. The project, currently in its third implementation year, exploits simple cloud and videoconferencing systems with data protection, bringing tablets and interactive boards in the classrooms.

Though focused on second LL, AlpConnectar provides an effective environment for offering digital literacy education, from the development of digital skills (use of tablets, audio and video recording, picture taking and sharing, etc.) to a goal-oriented use of digital media as opposed to entertainment use.

The presentation outlines the project design and the interaction of LL and digital literacy development, illustrated by the data collected through 2 surveys to teachers and pupils of the 7 classes active in school-year 2015/16.

KEYWORDS: LANGUAGE LEARNING, DIGITAL LITERACY, MULTILINGUISM, LINGUISTIC EXCHANGE, PEER TEACHING

Assessing Creativity in TV Studio Production (Paper)

Lucy Brown, University of Greenwich, UK

Lyndsay Duthie, University of Hertfordshire, UK

This paper will seek to gauge how media production can be taught within Higher Educational Institutions to inspire the next generation of programme makers to create original student led productions, rather than replicating content. Brown and Duthie will ask how media educators and teachers of film and television production courses assess creativity and discuss innovative approaches to learning, teaching and assessment in the academy and ask how we can encourage risk taking in a risk adverse environment.

Brown and Duthie are co-authors of *The TV Studio Production Handbook*, (I.B.Tauris, September 2016) designed to blend theory and practice and provide students and teachers with everything they need to know to create a studio television programme. As dual practitioners Brown and Duthie draw upon their professional TV industry background and teaching and research expertise with international live case studies from the UK, USA, Australia and China. They will consider

whether contemporary global TV formats can be the catalyst for new ideas and content and how to encourage students to be film and TV making pioneers.

KEYWORDS: TV STUDIO PRODUCTION, CREATIVITY, INNOVATION

What's in a wiki? From "tools for learning" to human-technology encounters in teacher education (Paper)

Hilde Brox, University of Tromsø, Norway

The paper reports from a collaborative creative writing project in teacher education involving wikis, where the students were asked to record their writing activity in logs. These logs show that the students are eager to express their opinions about the technology. Voluntarily, they all comment on the strengths and weaknesses of what a wiki has to offer, suggest alternatives, and imagine possible uses of wikis in their future teaching. The paper addresses both the question of what inspired the students' interest in addressing technology in this particular project, and the question of why such interest among students is quite rare. It attempts to answer both these through challenging a common view in education in which technologies are 'tools for learning' and merely means to an end (Erstad 2010, NOU 2013). This view tends to ignore that technologies have specific characteristics that engage with human users in various ways (Hutchby 2001). The students involved in the wiki project emerged as active and engaged users who discovered the particular, constraining and enabling materiality of the wiki. The paper argues that in order for future teachers to become conscious in their dealings with technology, teacher education should focus not only on what can be achieved by means of technology but also examine technology itself, e.g. through tasks that invite exploration of technological affordances.

KEYWORDS: TEACHER EDUCATION, WIKI, TEACHERS' DIGITAL COMPETENCE, MEDIA LITERACY, AFFORDANCES

Challenging assumptions about WP and non-traditional creative media students' experiences at a post-92 university (Paper)

Laura Campbell, Southampton Solent University, UK

Research suggests that students from Widening Participation, non-traditional backgrounds experience conflicts of identity and a habitus divided against itself. Extant research focuses on the role of habitus and cultural capital in decisions to drop out of university - issues of self-esteem and belonging are deemed contributory factors. Type of course and institution are also considered instrumental as non-traditional students are more likely to study at vocational (post-1992 - i.e. former polytechnics and colleges awarded university status after the 1992 Further and Higher Education Act; these tend to be more vocational in orientation) universities; it has been argued that their backgrounds lead them to select 'inferior' courses at 'second class' institutions.

My doctoral research for the Creative and Media Education programme, conducted with first-generation undergraduate Advertising students at a post-92 institution, challenges these assumptions. Participants framed their university choice as positive and moreover perceived

their background as beneficial in terms of freedom of opportunity. I argue that in the current educational climate the deficit view of students on creative media degrees from so-called ‘disadvantaged’ backgrounds needs revisiting. The research findings offer insights for policy makers and educators concerned with recruitment and retention at Higher Education institutions offering creative media courses.

KEYWORDS: WIDENING-PARTICIPATION, HABITUS, SELF-IDENTITY

Critical Media and Information Literacy: Implementing a Post Secondary Model Media literacy in the US is dominated by K12 education (Paper)

Natasha Casey and Spencer Brayton, Blackburn College, US

There has been less emphasis on the theory and practice of media literacy in post secondary academic settings. Compounding this problem are the dispirit fields in which media literacy is taught at many colleges and universities (communications, library and information science, education, medicine, English, and even German and romance language and literature departments). 1 We recently piloted a media and information literacy course at a small midwestern liberal arts college. The course combined traditionally siloed areas of media literacy and information literacy (a divide Marcus Leaning characterized as “pedagogically wasteful”) and emphasized a critical media literacy pedagogy that foregrounds social justice and 2 3 critical thinking. Our theoretical approach is informed by Len Masterman, Renee Hobbs, Howard Rheingold, Henry Jenkins, Doug Kellner, Jeff Share and Doug Belshaw, among others. The course also included components from UNESCO’s Media and Information Literacy curriculum. Preliminary results indicate that students respond positively to a critical media literacy pedagogy that challenges and complicates protectionist versus empowerment media literacy traditions. Media and information literacy has been adopted as a general 5 education student learning outcome at our institution and the course will be offered again in the 2016/2017 academic year.

KEYWORDS: CRITICAL PEDAGOGY, COLLEGE CURRICULUM, UNESCO

Implications for Media Education in the School-to-Career Pipeline (Paper)

Wendy Chen, New York University, US

Early College and Career Technical Education (ECCTE) High Schools have been rapidly emerging in districts across the United States. Prospective students are promised real-world industry training to prepare them for 21st century jobs and an associates degree in a technical field at no extra cost to their families. These initiatives are championed by the press and the political establishment as a school-to-career pipeline for minority youth and the solution to the lack of diversity in the tech industry. This session draws on preliminary findings of a dissertation project that highlights the experiences of students, teachers, and administrators at a prominent ECCTE High School in New York – the first city to implement this initiative. As an example of the public-private partnership model that is intended to be widely replicable, participants are invited to consider this case for its greater implications. Multinational technology corporations co-create schools to improve America’s economic competitiveness in the global economy. These businesses not only

fund curriculum development, but help to shape the curriculum to meet workforce demands. In this ideological context, how can we foster media education to critique the power of Corporate America, question the role of technology in society, and inspire a vibrant civic life?

KEYWORDS: MINORITY YOUTH, TECHNICAL EDUCATION, TECH INDUSTRY, GLOBAL ECONOMY, MEDIA EDUCATION

Site-Specific Locative Digital Media Literacy: A Media Archaeological Approach to Understanding History (Paper)

Jamie Cohen, Molloy College, US

Using narrative storytelling, interactive maps, and basic JavaScript coding, students approach digital media literacy through site-specific locative projects. Blending Jason Farman’s mobile storytelling techniques with media archaeology theory of data mapping, students gain an understanding of several web code languages and practice in critical thinking about history and narrative storytelling. Learning to read and write code while incorporating history allows students to become digital media literate in an ever-changing historical timeline. As new digital tools clarify or dispute textual history, students are exposed to new methods of archiving, coding, and critical thinking. This paper will discuss a project completed in the Boyne Valley Ireland where students were asked to approach history – from the Neolithic through the Battle of the Boyne – from a critical view, all while coding an interactive map with their experience. This was a digital humanities project powered by students from various backgrounds and disciplines. This paper will be collaborative and participatory in an effort to prepare for the next experience in Rome, Italy in March 2017. The results of the project are online at MolloyMediaArchaeology.org

KEYWORDS: SITE-SPECIFIC, LOCATIVE, STORYTELLING, CODE, MEDIA ARCHAEOLOGY

A Recontextualising Gaze: how policy recontextualises media practice education as an instance of itself (Paper)

Stephen Colwell, University College London, UK

This paper dismantles and describes the way in which policy influences the development of media practice courses in H.E. In September 2015 The Minister for Universities and Science delivered a speech (Johnson, 2015a) at the University of Surrey in which he explicitly identified four areas of policy action that will transform media practice education in H.E. He called for ‘...regulation that explicitly champions the student, employer and taxpayer interest in ensuring value for their investment in education and requires transparency from providers so that they can be held accountable for it’ (Johnson 2015a; 7). Using Johnson’s speech as a framework, Social Activity Method (Dowling, 2009) is applied to three critical areas of H.E practice; governance articulated as recruitment practices, assessment practices now subject to regulation by the Competition and Markets Authority (CMA) and the legitimization of knowledge with regard to industry focused course accreditation.

Analysis identifies the recontextualising ‘gaze’ cast on H.E practices expressed in three policy

documents; Securing Sustainable Higher Education' (Browne, 2010), the Consumer Rights Act (BIS, 2015) and 'Success as a Knowledge Economy' (Johnson, 2016). It raises questions about the viability of media practice education in H.E and its relationship to the industry it claims to support.

KEYWORDS: MEDIA PRACTICE, PEDAGOGY, POLICY, RECONTEXTUALISATION

Student and teacher perceptions of the difference between academic and vocational post-16 media courses (Paper)

Steve Connolly, University of Bedfordshire, UK

Much debate about the relative merit of academic and vocational media courses in the UK is framed by a wider national and international discussion about the status of vocational education more generally. This paper reports the initial findings of a small scale study which seeks to examine teacher and student perceptions of the key differences in academic and vocational media courses in the UK – both of which involve elements of production work as well as critical and theoretical perspectives – through a series of interviews with teachers and students, as well as scrutiny of the work they produce. The study hopes to shed some light on the skills, knowledge and criticality required by students on both types of course, as well as beginning to address some of the polarisation that takes place in discourses around academic and vocational education. Rather than suggesting that the choice for students in media education is one of “either vocational or academic”, this paper will explore the idea that these two concepts are simply lenses through which students and teachers view very similar kinds of learning.

KEYWORDS: ACADEMIC, VOCATIONAL, MEDIA EDUCATION, PRACTICAL PRODUCTION

Entitlement: Perspectives from students, alumni and academics within media higher education (Paper)

Fiona Cownie, Bournemouth University, UK

Student entitlement has attracted increasing attention from academics (Kelly 2010; Singleton-Jackson et al. 2010, 2010a). Studies suggest that entitlement amongst students is increasing with negative impacts on student achievement (Anderson et al. 2013) and increasing demands on academics (Lippmann et al. 2009). Whilst scholarship tends to look at entitlement as a negative concept, Kelly (2010) identifies more positive characteristics of students' behaviours which might be informed by entitlement: assertiveness; expectations of organisation and transparency. Singleton- Jackson et al. (2010a:356) are concerned about the impact of entitlement on the nature of HE, however they also conclude 'it may serve us well to listen to them an attempt to understand what we call "entitlement" from [students'] perspective'.

In the UK, media students are now concluding their studies having paid significantly higher tuition fees than their predecessors. It is thus an appropriate time to explore experiences of entitlement within media HE. This exploratory qualitative study examines students', alumni and academics' perspectives of entitlement within media HE. It finds that students report diminishing feelings

of entitlement regarding their interactions with academics as their undergraduate programme progresses, but expectations of access to resources remain. Academic-student relationships are central to HE's engagement with this new learning context.

KEYWORDS: ENTITLEMENT, STUDENTS, ACADEMICS, GRATITUDE HIGHER-EDUCATION

Multimodality in foreign language learning contexts: the cases of Malta and Greece (Paper)

George Cremona, University of Malta, Malta

Eirini Arnaouti, Evangeliki Model High School of Smyrna, Greece

The paper opens with a detailed outline of the role multimodality and video- making play in the Maltese (Ministry of Education Employment and the Family, 2011) and Greek (Pedagogical Institute, 2002) curriculum. This is followed by a detailed presentation of an original multimodal text analysis framework proposed as a tool through which the representations of the 'foreign' country where the target language is spoken as L1 may be interpreted in a multimodal socio-cultural way. Using the MIRROR framework (Cremona, 2015) the authors analyze various sections from the FL textbooks used within the two selected FL learning contexts. For the sake of comparison, sections related to one topic (i.e. food and drink) have been included in the discussion.

In response to the outcomes of the analyzed data, the authors propose video-making as a tool through which the representations of the FL context could benefit. The authors propose a number of video-making suggestions, which involve the FL students directly and actively, through which the rather limited representations of food and drink featuring in the textbooks in both contexts may become more inclusive, less essentialist and less judgmental.

KEYWORDS: MULTIMODAL APPROACH, VIDEO-MAKING, SECONDARY EDUCATION, GERMAN AS A FOREIGN LANGUAGE, ENGLISH AS A FOREIGN LANGUAGE

Heutagogical practices in a New Media Master course in South Africa (Paper)

Lorenzo Dalvit, Rhodes University, South Africa

The New Media Module of the Master course in Journalism and Media Studies at Rhodes University in South Africa attracts students with different disciplinary expertise and different levels of academic and digital literacy from all over Sub-Saharan Africa. The module follows a heutagogical approach to foster independent learning and support an ontological shift by emphasising the need for lecturer modelling, choice of appropriate technologies, fostering of a learning community etc. (see Cochraine et al 2013).

Consistent with an understanding of curriculum as praxis (Grundy 1987), three learning activities are implemented in relation to Habermasian conceptions of knowledge as serving a technical, practical and emancipatory interest (habermas (1978).

Firstly, students find “tech stories”, i.e. technology-related news from specialised sources online, and discuss them in class, where they are collectively analysed in terms of a set of academic readings (Dalvit 2014). Secondly, students “cyberstalk” one of their peers, i.e. collect online information and present that person in a video, to highlight cybersecurity and privacy issues. Thirdly, students interview members of marginalised groups (e.g. in terms of gender, disability, socio-economic background etc.) on their use of mobile phones in order to understand empowerment/disempowerment through technology (Dalvit 2015). Course evaluation and student feedback complemented my own observations and reflections.

KEYWORDS: HEUTAGOGY, DIGITAL MEDIA EDUCATION, LINKING THEORY AND PRACTICE, PRIVACY, DIVERSITY

Challenges, Responsibilities and Expectations: Exploring Media Advisors Self-concepts as Teachers and Advisors (Paper)

Petra Danielczyk, University of Duisburg-Essen, Germany

This contribution investigates the professional self-concept of German school media advisors and the demands on their competencies in aiding digital transformation, using a 360-view analysis containing a survey and workshops .

Practitioner enquiry based, the contribution addresses the following questions: How does the system of media advisory work in German schools? What are the expectations by advisors and other organizational stakeholders? How can the work of media advisors be supported? Which best practices could be transferred to other countries?

In order to support schools in performing a systematic transformation towards incorporating digital media into the organizational culture, we address recommendations of action by using the evaluated control knowledge for organizational realignments focusing on cognitive (e. g. task contents), affective-evaluative (e.g. measures of success), and dispositional aspects (e. g. exchange habitus with colleagues) of the professional role.

KEYWORDS: PROFESSIONAL COMPETENCY, SCHOOLS AND DIGITALIZATION, TEACHER TRAINING, SCHOOL DEVELOPMENT, BEST PRACTICE

Gendered student debt: Feminist epistemological interventions for teaching ‘cultural workers-in-the-making’ (Paper)

Tamsyn Dent, Bournemouth University, UK

The past twenty years has produced an emergence of employment data and academic literature on the nature of inequality within the creative and cultural industry’s workforce (Ursell 1998, 2000; McRobbie 2002; Gill 2002, 2013; Banks 2007; Holgate & McKay 2009; O’Brien et al 2016; Creative Skillset,2010, Directors UK 2016, Cobb et al 2016). Within this there has been a growing interest in the relationship between Higher Education (HE) and the industry (Ashton & Noonan 2013). The demand for ‘job ready’ graduates for a competitive creative market has created a

political desire to nurture creative talent through higher education (Milburn 2009, Creative Britain 2008). But what does awareness of the gender imbalance of the industry’s workforce suggest about the inequality question for HE?

This paper will discuss how the nature of gender inequality within the creative sector exposes the assumptions of workforce equality in the student loan system. Applying a feminist epistemological framework (Anderson 1995) to the mechanisms of the UK student loan repayment system the paper will argue that female ‘cultural workers-in-the-making’ (Ashton 2011) face a double injustice: the denial of financial parity with their male peers in the creative workforce and a higher student loan burden.

KEYWORDS: GENDER, CREATIVE INDUSTRY, HE, INJUSTICE

Digital Citizenship in Thailand (Paper)

Chawaporn Dhamanitayakul, Rangsit University, Thailand

Thai digital natives (aged 15-24 and with at least 5 years of online experience) are going to be the main force in driving Thailand’s digital economy and society. Understanding their digital contexts and their behaviour in using digital technology is of utmost importance in order to identify online opportunities and risks.

While research conducted in Thailand on both media and information literacy (MIL) skills and digital citizenship (UNESCO, 2014) has shown that Thai digital natives score high in competencies such as the ability to access, analyze, evaluate, create and reflect on media and information contents, their scores are dramatically low when it comes to social and online responsibilities and, using media and technology to contribute to the social good. The fast transition to Thailand’s Digital Economy and Society demands for stronger digital citizenship awareness, skills and competencies, as also expressed by The National Broadcasting Telecommunications Commission (NBTC), the Ministry of Information and Communication Technology (MICT), the Office of the Prime Minister (OPM) and numerous foundations and NGOs.

This research is the first of its kind in Thailand and aims on one hand to conceptualize digital citizenship (taking into account Thai culture and context), on the other, to assess digital natives’ digital citizenship skills and competencies, including, critical thinking, online participation, rights and responsibilities, safety and protection against risks, values reinforcement (respect, empathy, among others), and maximising the use of digital devices to promote the social good in Thai society

KEYWORDS: DIGITAL CITIZENSHIP, ONLINE OPPORTUNITIES, ONLINE RISKS, MEDIA AND DIGITAL LITERACY, THAILAND DIGITAL ECONOMY AND SOCIETY

Pragmatics and Multimodal Literacy: Proposing an Interdisciplinary Approach to Multimodal Matters (Paper)

Sara Dictero, King's College London, UK

Multimodal texts, i.e. texts combining resources such as language, static/moving images and sounds, are becoming increasingly important, due to the multiplication of available media and forms of communication. However, how much do we understand of how multimodal texts work? Are we trained for this type of communication? Ultimately, are we multimodally literate? Our theoretical understanding of multimodal communication is still in its infancy – relevant research has recently started to gain momentum, and literature on the topic has stated the need to understand multimodal texts, their composition and the way they convey meaning (Mubenga 2009). In particular, the current literature seems to be moving towards seeing Pragmatics as a field capable of providing important insights on multimodal matters (Clark 2011; Desilla 2014).

In my research, I developed a Pragmatics-based model to analyse real texts and learn how different textual resources create intersemiotic links, interacting to convey meaning multimodally (Dicerto 2016, forthcoming). In this presentation, I introduce my model and argue that a) it can be used to gain a better understanding of how multimodal texts are organised, and b) this knowledge can be used in turn to inform multimodal literacy training, much needed for the future generations of communicators.

KEYWORDS: PRAGMATICS, MULTIMODAL LITERACY, RELEVANCE THEORY, TEXT ANALYSIS

Greening the screen; sustainable media production practice & pedagogy within a higher education setting (Paper)

Annie East, CEMP, Bournemouth University, UK

Teachers of media practice are being encouraged to implement environmental awareness into their teaching from two sources; policy directives with HEI's and the need to mirror the professional practice of industry. Bournemouth University's sustainability policy acknowledges the 'need for sustainable development by embedding sustainability across the curriculum.' (Andrews, J., 2015). In industry there has been a clear shift towards 'promoting and supporting best practice across the industry's operations and output.' (BAFTA, 2015)

Delivering in three parts, the presentation will first outline the rationale for incorporating sustainability into the curriculum. The second will be a case study exploring how environmental sustainability was taught with postgraduate media production students at Bournemouth University. Despite our pedagogic approach winning first place for Education in Sustainable Development in our faculty, the experience posed challenges that need to be addressed moving forward. Therefore the third part of the presentation will analyse issues such as whether sustainability should be delivered as part of a course or engendered as a culture throughout the curriculum, and the possible modes of incentivising staff and students to engage with the topic.

The presentation will conclude with recommendations on sharing best practice, and posit a series of questions that could inform further study and scope for possible partnerships in future.

KEYWORDS: SUSTAINABILITY, PRODUCTION, MEDIA EDUCATION, CARBON LITERACY, PROFESSIONAL PRACTICE

Craftivism: Online Communities of Practice as Platforms for Creative Protest (Paper)

**Sue Eccles, Bournemouth University, UK
Catharine Russell, University of Portsmouth, UK**

The term 'craftivism' was coined by Greer in 2003 as "a way of looking at life where voicing opinions [on social, economic and political issues] through creativity makes your voice stronger, your compassion deeper and your quest for justice more infinite" (Greer, 2016 para 1). This has since emerged into a world-wide movement, whereby "craftivists bomb urban spaces and inanimate objects as a means of art and consciousness-raising – sometimes political, sometimes humorous, sometimes dazzling, but always unexpected." (Wallace, 2012; para 4). Discussions, debates and calls-to-action via online communities allow craftivists to connect with each other and "express their creativity in ways that provide a sense of meaning and value" (Orton- Johnson, 2014, 147).

A recent small-scale study explored the pivotal role of online communities of practice in developing, strengthening and influencing the work and status of craft activists on a world wide and ongoing basis, across the radical crafting community. Such forums enable online discussion, debate and promotion of events and also support the 'practical activism' that takes place offline through objects made by craftmakers (e.g. yarn-bombing, guerilla art, radical ceramics and rebellious embroidery projects). Future research is planned to explore creative protest – activism, subversion and political expression - through radical craft.

KEYWORDS: CRAFTIVISM, ONLINE COMMUNITIES OF PRACTICE, CREATIVE PROTEST

Reporting marginalised voices as a route to self –reflection in journalism education (Paper)

Karen Fowler-Watt, Bournemouth University, UK

'When reporting crisis events, we as journalists can make the voiceless voiceless' (Marsh, 2016). Journalists decide who is heard – decisions often determined by the limits of time, social milieu and newsroom environments. This paper shares the experience and outcomes of working with final year undergraduate journalism students to interrogate mainstream media and conventional practices utilising digital tools and critical thinking that focused on 'bottom up' approaches to journalism. The context of social media, the blogosphere, citizen – witnessing (Allan, 2013) and a quest to define 'where the best journalism lies' (Sigal, 2016) informed the design of a curriculum, supported by a visiting speaker programme ranging from The Guardian and BBC to Mail Online to Global Voices.

Students engaged critically with issues such as representing Islam, in the wake of the Paris attacks and Charlie Hebdo, the challenges faced by journalists working in communities, divided by conflict

or scandal and reporting stories that are mis-represented or under-represented in the media. Journalistic shibboleths of objectivity, questions of ethics and verification were scrutinised through the lens of critical, personal self- reflection. The final individual presentations displayed a raised awareness by students blending theory with practice to articulate how they, as working journalists would strive to 'give voice to the voiceless'.

KEYWORDS: VOICE, SELF-REFLECTION, CRITICAL THINKING, SOCIAL MEDIA, JOURNALISM

Algorithmic personalization as a media literacy issue: Opening the 'black box' of the Internet (Paper)

Roman Gerodimos, Bournemouth University, UK

The use of highly complex and quite unobtrusive algorithms for the personalization of web content has become widespread over the last decade. All major providers – search engines, social media, news organisations, advertisers and even political campaigns – are continuously developing their algorithms so as to offer users content that is as close to their interests and profiles as possible. Personalisation algorithms constitute the internet's 'black box': they collate information about a user's background, online behaviour, location and preferences and shape that user's online experience in response to that information, while remaining unseen.

The significant implications and potential dangers of personalization – the danger of what Eli Pariser described as the 'filter bubble' – have only recently started to appear in the scholarly literature. Content providers are reluctant to disclose details about their algorithmic tools and few users appear to be aware of their existence.

This paper reviews existing research on this issue, reports on the findings of a preliminary study amongst students and considers possible methodological approaches. I argue that algorithmic personalization should be addressed as a media literacy imperative and as an urgent challenge. While algorithms filter and screen out viewpoints, ideas and people whom we wouldn't normally choose to encounter (a potentially problematic phenomenon in itself), it is the hidden nature of this practice that is particularly offensive to the idea of the internet as a public sphere and of users as free citizens and literate consumers.

KEYWORDS: ALGORITHMS, DIGITAL LITERACY, ECHO CHAMBERS, FACEBOOK, FILTER BUBBLE, HOMOPHILY, PERSONALIZATION, SOCIAL MEDIA

Watching and Tweeting: Youngsters' Responses to Media Representations of Resistance (Paper)

Alfonso Gutiérrez-Martín & Alba Torrego-González, University of Valladolid, Spain

This paper describes a study with clear implications for media education and media educators, and discusses youngsters' activity in Twitter simultaneously with the television viewing of two films: V for Vendetta and The Hunger Games. As both films address social and political issues, we intend to identify whether youngsters referred to ideological issues in tweets generated during

their viewing, and whether these tweets lead to joint reflection on the current social situation.

1,400 tweets posted during the broadcasts of the films in 2014 were collected and encoded following a 'coding and counting' approach, typical of the studies of computer-mediated communication.

The results obtained indicate that messages about the social and political content of the films are almost non-existent, since young people prefer to comment on other aspects of the films or their lives. These results draw attention to the need for a type of media education which not only includes popular culture in formal education but also use the virtual concourses where youngsters gather around media products to transform mere coexistence into convergence of interests based on the meaning of these products, and also to make social networks in the classroom a tool for reflection and not only for connection.

KEYWORDS: SOCIAL NETWORKS, CIVIL SOCIETY, ACTIVE RECEPTION, MULTISCREEN VIEWING, COLLECTIVE INTELLIGENCE

Victoria, Albert and Julie, How the Creative Industries are Calculating their Environmental Impact and the Opportunities this gives us as Educators (Paper)

Christopher Hall, Sheffield Hallam University, UK

'The carbon footprint of creative Industries in this country is second only to the Aviation Industry,' Nicholas Leslie, Sustainable Production Project Manager at BBC

With the BBC, ACE and BAFTA, among others, increasingly taking the lead in the UK Television Sector, with sustainability awareness and environmental impact limitation, we as educators have an opportunity to embed this awareness and accompanying technical skills into our curriculum and assessment.

Interviewing key figures in the sector, understanding industry agenda and gaining feedback from final year undergraduates, the paper explores the challenges involved and how we can equip our graduates with both environmental awareness and enhanced employability.

KEYWORDS: EMPLOYABILITY, SUSTAINABILITY, EDUCATION

Doing, Being, Becoming: a critical and historical appraisal of the modalities of project-based learning (Paper)

Roy Hanney, University of Portsmouth, UK

Any pedagogy of media practice education sits at the intersection between training for employment and education for critical thinking. As such, the use of projects is a primary means of structuring learning experiences, as it is thought to mirror professional practice. Yet, our understanding of the nature of projects and of project-based learning is arguably, under theorised and largely taken for granted. This paper attempts to address this issue through a synthesis of the

literature from organizational studies with that of experiential learning. Thus, the paper aims to shift the debate around project-based learning away from an instrumentalist agenda, to one that considers the social context and lived experience of projects. In doing so, the paper differentiates between modes of human social organisation and practices, re-conceptualising projects as modalities of doing, being and becoming. Making it possible for educators to see beyond technorationalist understandings of projects, to see them as a practice that is mediated by the social and cultural milieu within which they are embedded. In this way, the paper aims to provide a means for thinking about the use of project-based learning within the creative media practice curriculum that draws on metaphors of discovery rather than of construction.

KEYWORDS: PROJECT-BASED LEARNING, PROJECT MANAGEMENT, EDUCATION

The Reflexive Front: Digital Media and Creative Methods (MERJ Conversation)

Mamiko Hayashida, Fukuoka Jo Gakuin University, Japan

Kyoungwha Yonnie Kim, Kanda University of International Studies, Japan

Jun Abe, Fukuyama University, Japan

Kiyoko Toriumi, Goldsmith, University of London, UK

This conversation seeks the possibility of creative methods as a way to realise reflexive learning, and to interrogate the meaning of digital media literacy.

Mamiko Hayashida introduces a digital storytelling workshop conducted in the classroom. It aimed to reconsider one's own soundscape that influence our daily lives. She will offer a simple creative activity in which participants can experience 'soundscape' for themselves.

Jun Abe focuses on the production process of local zines as a way to disclose "locality". Despite an effort to emphasize regional characters, local zines frequently take styles similar to mass-market magazines, to suggest the reflexive process of universal lifestyle.

Kiyoko Toriumi examines the 'workshop movement', a community-based film and video producing activity in the UK from late 1970s to 1980s to illustrate historical perspective considering digital media literacy.

Finally, as a way to articulate the contribution of those approaches to digital media literacy, Kyoungwha Kim will raise the keyword of everydayness with a pedagogic vision of *verfremdung* (de-familiarization or alienation), to invite delegates to take part in the discussion around the possibility of those methods, and what digital media literacy should aim toward.

KEYWORDS: DIGITAL MEDIA LITERACY, CREATIVE METHODS, REFLEXIVE LEARNING, LOCAL COMMUNITY, WORKSHOP DESIGNS

The Need for trauma awareness in Journalism Education (MERJ Conversation)

Stephen Jukes & Karen Fowler-Watt, Bournemouth University, UK

Over the past 10 years, media organizations have made steady progress in safeguarding the mental wellbeing of journalists assigned to covering traumatic news stories and in offering support mechanisms. Most recently, the risk of trauma has moved into the newsroom, creating a 'digital frontline' as journalists sift through often distressing user-generated images of conflict and terror. But what steps are being taken to promote trauma awareness among the thousands of students undertaking undergraduate and postgraduate degree courses designed to prepare them for a career in journalism? Informal surveys show that in the United Kingdom, trauma education in such courses is at best patchy and at worst non-existent. Often, discussion is confined to Ethics classes or surfaces at the end of a course in dissertation proposals. This workshop aims to set out and debate the key elements of a more structured approach to building trauma awareness into the fabric of journalism education. Based on discussions with professional accreditation bodies and the Dart Centre for Journalism & Trauma (a charity that aims to promote greater awareness of issues around trauma among journalists and journalism students), it will explore how a better understanding can support students as they move into journalism and lead to ethical reporting of stories ranging from conflict and terror to domestic crime and sexual abuse.

KEYWORDS: JOURNALISM, TRAUMA, EDUCATION, PROFESSIONAL ACCREDITATION, USER-GENERATED CONTENT

Brexit, UK Youth and Social Media Literacy (Paper)

Lydia Kendall, University of Birmingham School, UK

Civic engagement is one of the key elements of media literacy (e.g. Mihailidis, 2015, who states 'joining the conversation' as one of the five key aspects). Henry Jenkins has recently written about 'the new media activism'.

On June 23rd 2016, the United Kingdom voted to leave the European Union. Whilst many young people who were old enough to vote failed to do so, the majority of those who voted and those who didn't favoured remaining in the EU.

In the days following the vote, on social media young people were as eager as the older generations to share their opinions on the outcome, despite the fact that the vast majority of the age group were unable to vote. Within the first few hours of the referendum outcome, Brexit was trending on twitter.

In this presentation, social media discussions between young people following Brexit will be the subject of analysis. The posts will be discussed as examples of literary practice, with three questions posed:

1. What do the posts demonstrate about the way older generations view young people's involvement in politics?
2. What do the posts demonstrate about young people's involvement in politics, and more specifically, their attitudes towards Brexit?

3. What do the posts demonstrate about the dialogue between generations in regards to the EU referendum?

I will show an example of my own conversations with older generations on social media following Brexit and provide some context for the discussion, and the backgrounds of the people I have spoken to. I will then invite the group to discuss their opinions on inter generational dialogue on twitter and, most importantly, how people within media literacy can help to adapt (or improve) the way in which generations interact with each other online in regards to politics.

KEYWORDS: BREXIT, INTER-GENERATIONAL DIALOGUE, SOCIAL MEDIA

Mobile Literacy: breaking time waste and building (media) literacy skills in a refugee camp (MERJ Conversation)

Maria Leonida, Karpos, Centre of Education and Intercultural Communication, Greece

One important issue in refugee camps apart from basic survival needs, is managing the endless time of waiting and offering opportunities for creativity and learning especially to the age groups over 12. This is a presentation and discussion of how several mobile image based apps can become an introductory and crucial space for media understanding, literacy and expression. This capacity is researched with teenagers and then with groups of people in a refugee camp. By using the engaging force of visual materials as part of everybody's life today, whether refugee, migrant, young or mature, "western" or "eastern" we discover cheap, ready to use tools for dialogue and communication, expression in an easy and pleasant way, develop point of view on the visuals they produce and develop language skills in innovative ways.

The central role of still pictures in many apps and the possibility to manipulate, organise and add elements of text or other symbols, leads to narrative structures and conscious choices as long as there is room for dialogue between content and form. We explore critical thinking, no matter how "small", "short" or "ephemeral" the result may be.

KEYWORDS: REFUGEE, SMART PHONE, APPS, IMAGE-BASED NARRATIVE, TIME

Definition and assessment of young people's cognitive autonomy towards environmental-related media messages (Paper)

Julie Matagne, University of Louvain, Belgium

Media literacy includes the ability (1) to access media, (2) to understand and to critically evaluate media contents and different aspects of media, and (3) to create communications in a variety of contexts. In this research, we focus on the second aspect. We use the phrase "cognitive autonomy" to refer to the individual's ability to critically understand and evaluate media messages, as a part of their media literacy. Specifically, we define cognitive autonomy towards the media as four abilities: to understand, contextualize (i.e. identify the authors, goals and intended audiences), compare and make critical judgments about media messages.

In two studies completed in 2012 and 2014, we assessed the levels of the four aforementioned abilities of 328 high school students faced to forest-related media messages from several stakeholders (e.g. an environmentalist NGO, industrials...).

The results enable us to suggest the skills which especially need to be improved by a media education. The findings also allow us to assess the validity of our definition of the concept of cognitive autonomy.

KEYWORDS: MEDIA LITERACY, COGNITIVE AUTONOMY, YOUNG PEOPLE, ASSESSMENT, ENVIRONMENTAL COMMUNICATION

Media practice pedagogy, craftsmanship value perceptions of student-practitioners and teacher-practitioners in a university-based photography program (Paper)

Thinus Mathee, Vaal University, South Africa

Media-practice learning experiences, directed towards professional, industry related competencies, can benefit from an in-depth understanding of the processes related to the act of making. In the literature, related to craftsmanship, making is referred to as a personal and deep engagement with the task at hand. Similarly, pedagogy, relates to a unique connection between teachers and students as learning collaborators. My current research regarding the value perceptions of media-practitioner-education participants is shedding some light on how student-practitioners and teacher-practitioners, understand and appreciate the craft of making. Interviews, embedded in a participatory action research strategy (PAR), provided access to the meaning perspectives of participants. The participatory approach of the methodology blurred researcher-participant barriers, and resulted in rich data for interpretation. The research focus on craftsmanship-values structured research interviews around participants' personal artefacts as utterances. The research dialogue, between the researcher and the participant, advanced by artefact-voice, provided an improved epistemic understanding in media practice pedagogy.

KEYWORDS: PEDAGOGY, MEDIA PRACTICE, ARTEFACT VOICE, CRAFTSMANSHIP, HIGHER EDUCATION

Challenging Epistemological and Ontological Orthodoxies in Creative Media Education Research: Researchers as Catalysts for Change (Paper)

Marian Mayer, Bournemouth University, UK

Researchers in the creative media education field should be catalysts for change and challenge, and this paper discusses ways in which to achieve these aims. My own research challenges epistemological and ontological orthodoxies, employing approaches beyond the boundaries of traditionally conceived stances: the theoretical borderlands. I contend that traditional paradigms and methodologies limit truly creative research in education. Inductive research employing qualitative approaches has been challenged, in terms of its 'validity' and lack of 'scientific' rigour. This privileging of positivistic research is fallacious. The 'scientification' of qualitative research

attempts to validate inductive research in the mould of positivism, a position which does not align with the epistemology of inductive research methodologies, rendering them 'incomplete'. Quantitative education research tends to be privileged in terms of informing education policy, often ignoring the richness and detail that qualitative research can provide about the lived student experience. Employing adapted action research methods within a theoretical framework, incorporating theories of Identity, Transformative Education and Habitus allows me to meet the 'incompleteness' of theoretical perspectives, offering opportunities for the creation of experimental methodological approaches. Such approaches can be adapted to allow truly participatory research and challenge traditional stances with the aim of changing received orthodoxies.

KEYWORDS: EDUCATION, RESEARCH, EPISTEMOLOGICAL & ONTOLOGICAL ORTHODOXIES, THEORETICAL BORDERLANDS

Doing Text - Media Education after the Subject (Paper)

Julian McDougall, CEMP, Bournemouth University, UK

Pete Bennett, University of Wolverhampton, UK

"The so-called 'long revolution' has indeed been 'long' as the young people say. We don't know if the happy playground of Media Studies might in the very long run have some serious impact on the established academic order and might seriously challenge what Derrida (2002) has called the 'violence' that attends 'the legitimization of canons'" (Peim, 2016).

This presentation will share the outcomes of a collaborative writing project. For the publication 'Doing Text' (Auteur, 2016), the editors and eight teachers working in secondary, further and higher education in the UK imagined working with texts and students with no subject boundaries or cultural value hierarchies.

The project re-imagines the study of media - and all other text-conscious disciplines - in a way that decentralises the text. The contributing authors work across boundaries in meaningful thematic contexts that reflect the ways in which people engage with reading, watching, making and listening in their textual lives.

In so doing, this project recasts both subjects as combined in a more reflexive, critical space for the study of our everyday social and cultural interactions.

Across the chapters, the authors present applicable learning and teaching strategies that weave together art works, films, social practices, creativity, 'viral' media, theatre, TV, social media, videogames and literature. The culmination of this range of strategies is a reclaimed 'blue skies' approach to progressive textual education, free from constraining shackles of outdated ideas about textual categories and value that have hitherto alienated generations of students 'on our watch'.

KEYWORDS: MEDIA EDUCATION, TEXT, CULTURE, WRITING, TEACHING

Creative Pathways - A look at bridging the gap between classroom and workroom (Paper)

Michael McKinlay, CEMP, Bournemouth University, UK

As the UK government releases its' new 5 year strategy for the Creative Industries there is a familiar call that 'this must be underpinned by an education system that includes a commitment to creativity and that supports young people inspired to pursue a career in the creative industries'.

As such, what does such work look like? What can be learned from initiating and developing a closer collaboration between the classroom and the workroom? And what are the possibilities of implementing such a project at Key Stage 5, a moment for young people when they are just about to commit themselves to their working lives?

I would like to present my own findings and current ideas from the last 18 months where I have been involved in setting up and coordinating a scheme that has enabled a number of creative and media students in Key Stage 5 to work with local media organisations and professionals. This piece of action research has been scrutinised under the philosophical framework of symbolic interactionism and critical theory, in other words, working in collaboration between students, teachers and professionals we have looked to provide transformative opportunities for a number of young people as they make a crucial step towards their own career choices.

At this point the key questions are:

- 1) what can be learned and understood from such a framework?
- 2) What needs to be done now?

KEYWORDS: CREATIVE, MEDIA, INDUSTRY, STUDENT, PATHWAY, COLLABORATION, INTERNSHIP

Block-Teaching as model for Film Production curriculum design in the cultural void (Paper)

Nico Meissner, Griffith Film School, Australia

Film schools, for a long time, thrived around centres of film production. The co-existence of industry and education created a mutually beneficial ecosystem that ensured a well-oiled cultural machine (Geuens, 2000). In a field where learning is based on mentorship, such interdependencies made perfect sense. The digital age, through ubiquitous production equipment and distribution channels, provides exciting possibilities to democratize film production education - away from an exclusive focus on established production centres, giving room to voices in formerly neglected regions. But film production education remains difficult without access to media professionals as mentors.

In this paper, I discuss block-teaching curriculum design as potential model to address the growing demand for media production education outside of established production centres. Sharing the experience of introducing block-teaching to the Bachelor of Cinematic Arts at Multimedia University in Malaysia, I highlight implications on teacher availability, student appreciation as well as attendance. More importantly, I suggest pedagogical opportunities around complex learning

(van Merriënboer & Kirschner, 2012) that a block-teaching curriculum design offers.

KEYWORDS: BLOCK-TEACHING, FILM PRODUCTION EDUCATION, PEDAGOGY, CURRICULUM DESIGN

“What you saying?!”: A Critique of Interactive Documentary as a tool for Critical Media Literacy (Paper)

Danai Mikelli, Coventry University, UK

The rapidly evolving field of Interactive Documentary has been theorised as a new learning system (Gifreu, 2012), offering new ways to approach, understand, play and learn from reality (Gifreu & Moreno, 2014). Seen as creating “spaces in which individuals can speak for themselves” (Nash, 2014), Interactive Documentary could be aligned with the aims of Critical Media Literacy, including the empowerment of learners and foregrounding a democratic pedagogy (Kellner & Share, 2005).

This paper offers a critique of some of the presumptions of Critical Media Literacy, in light of the findings of my doctoral research project, which provides an ethnographic exploration of the ways in which young people from disadvantaged backgrounds engage with Interactive Documentary practices. Emphasis will be placed on the technological, relational, experiential and discursive dimensions of a series of Interactive Documentary workshops endorsed by Positive Youth Foundation in Coventry. The study provided empirical evidence of how the benefits of interactivity could not be delivered in a complex lived environment. These results are aligned with a wider critique of the theoretical discourse of Critical Pedagogy, as ignoring “the profoundly contextual nature of all classroom interaction” (Orner, 1992).

KEYWORDS: CRITICAL PEDAGOGY, INTERACTIVE DOCUMENTARY, MEDIA LITERACY

Creating innovative media education resources: the case of Australia’s SBS (Paper)

Prue Miles, Queensland University of Technology, Australia

This paper explores the development and use of educational resources to accompany television programs and multiplatform content created or commissioned by the Australian multicultural public broadcaster, the Special Broadcasting Service (SBS). SBS produces unique, powerful program content that is often immersed in issues associated with Australian cultural identity. Such content lends itself to the production of related and unique media education resources for Senior Secondary students.

Using examples from media teacher interviews and sharing innovative SBS program content, this paper will generate discussion about the growing importance of multiplatform screen content in education, and how and why teachers use educational materials prepared by broadcasters. This paper will also outline how SBS education resources are developed and it will interrogate the pedagogical approaches informing these processes. Accordingly, this paper will incorporate

social theory of learning concepts, particularly Lave and Wenger’s (1991) communities of practice theory.

While there are studies of student’s informal, out-of-school and peer to peer media learning, (Jenkin’s et al, 2009; Gee, 2010; Ito, 2010; Sefton-Green, 2011) to date there has been only limited investigation of practicing teachers’ informal media learning. This paper concludes that to best engage teachers and their students, content innovation and curriculum-aligned resources are paramount.

KEYWORDS: MEDIA EDUCATION, PUBLIC BROADCASTERS, MULTIPLATFORM CONTENT, COMMUNITIES OF PRACTICE, PROFESSIONAL LEARNING FOR TEACHERS

Emerging Citizens: A game-based intervention for student-centered expression in digital culture (MERJ Conversation)

Paul Mihailidis, Emerson College, US

This conversation will introduce the Emerging Citizens project—a suite of digital multiplayer games and media literacy curricula—that teach students how to critique and create civic media. Through play, students develop skills to engage with a changing media landscape that blurs the lines between public and private, entertainment and advocacy, and information and advertising. Each game incorporates content that encourages students to engage with culturally and politically relevant topics that affect their daily lives while focusing on a specific 21st digital modality (Hashtags, Memes, and Hyperlinking). Emerging Citizens is accompanied by activity guides and curriculum materials to help educators connect the games to real-world skill-sets and pressing cultural issues.

In this conversation we will highlight how game and data based interventions can create powerful community-centered, maker-based learning experiences that harness simple web based modes of communication to teach about expression, agency and voice. Participants will then play each of the Emerging Citizens game via mobile devices and we will use this interactive play to reflect on how game and data based methodologies can engage students’ expression, creation, and sharing of civic media that contributes positively to daily life.

KEYWORDS: DIGITAL LITERACY, CIVIC MEDIA, PLAYFUL LEARNING, SOCIAL NETWORKS, ENGAGEMENT-GAME CURRICULUM

Using digital technologies in the classroom; a motivational tool that fosters learning and engagement?

Alexa Munn, CEMP, Bournemouth University, UK

Technology proliferation has led to changes in the way society uses and assimilates information. From the overall image that literature presents, it appears that technological advancements have not had the dramatic impact upon teaching and learning that perhaps has been expected. There are several key questions that arise as to why. These include: what accessibility do learners have

to digital technologies; how are they utilised within the curriculum; what are learners actually learn by utilising digital technologies and if so, what aspects of digital technology contribute to this learning? Do any of these facets encourage participation and engagement? This study aims to gain a deeper understanding of digital tools learners use within their academic studies and whether these digital technologies engage learners' interests or merely a mode of gathering/presenting information. The pilot study exposes insightful understandings gathered from an opportunistic sample of Post-16 Creative Media learners utilising a mixed method approach such as, learning how to use a tool to improve the quality of the participant's product is more important than the educator using a tool to present information. This study is part of a growing body of research which typically focuses on Higher Education. But by gathering participatory information from Secondary education this project will contribute to and comment on future projects on similar topics.

KEYWORDS: DIGITAL TECHNOLOGIES, LEARNING, ENGAGEMENT, SECONDARY EDUCATION, ACCESSIBILITY

"The Film Corner" Project: Crossmedia and Engagement for Film Literacy and Audience Development (Paper)

Silvia Pareti & Simone Moraldi, Fondazione Cineteca Italiana, Italy

The film literacy project "The Film Corner" is co-financed within the Creative Europe Programme of the European Union and is led by a consortium coordinated by Fondazione Cineteca Italiana (IT) together with the Serbian Cinémathèque (SR), The Nerve Centre in Derry (NI) and The Film Space in Manchester (UK). The project is aimed to the creation of an online digital virtual user-centered platform for film literacy, taking advantage of the opportunities offered by web 2.0 and crossmedia innovative approach in the digital era in order to engage young audiences in film.

The project aims to contribute to draw an easy-going model that could improve film literacy skills in order to foster audience development and engagement towards film as an art form through investigating the boundaries between film literacy and crossmedia and through the development of a blended learning-based pedagogical framework also including FMR-Fragments mis en relations approach (Bergala, 2006).

The platform consists of an interactive narrative-based environmental layout with game-based didactical resources integrated the user can interact with. Didactical resources will be both based on generic Film Literacy skills and on a set of EU national and non-national films.

KEYWORDS: FILM LITERACY, MEDIA EDUCATION, CROSS-MEDIA, AUDIENCE DEVELOPMENT, ENGAGEMENT

Media literacy in Europe: comparative assessment of policies and activities (Paper)

Alina Östling & Iva Nenadic, Centre for Media Pluralism and Media Freedom, European University Institute, Italy

The objective of this paper is to carry out a comparative analysis of media literacy policies and activities in EU:28, Montenegro and Turkey based on the results stemming from the Media Pluralism Monitor implemented in 2016 (MPM2016). (1) The MPM assesses Media literacy (ML) by examining two key dimensions: Individual competences and Environmental factors that shape the way in which people acquire and use literacy skills (EAVI 2009 and 2010). During the Summit presentation we will focus on Environmental factors, namely the availability and quality of national ML policies; the presence of ML in the education curriculum and in non-formal education; and the spread of ML activities.

Today, the preliminary MPM results suggest that ML activities vary considerably across European countries. Key emerging issues are the lack of a coherent policy approach, and the need for coordination across sectors and actors. The final MPM results will allow a comparative analysis across countries and a discussion of best practice examples.

The MPM data has been collected by country teams (<http://monitor.cmpf.eui.eu/mpm2016/country-teams/>), employing desk research and interviews with media literacy experts. See more information about the MPM at: <http://monitor.cmpf.eui.eu/>

KEYWORDS: MEDIA LITERACY, EDUCATION, POLICY, MEDIA PLURALISM, COMPARATIVE ANALYSIS

Media Education in Early Childhood: rethinking the home-school divide (Paper)

**Rebecca Parry, University of Nottingham, UK
Fiona Scott, University of Sheffield, UK**

In the current context of early childhood education in the UK, where testing and formal seated learning have become increasingly dominant (Hutchings, 2015), it is hard to imagine any teacher prioritising media education. Meanwhile, children are increasingly engaging with media at home in ways that influence their talk, their play and indeed their orientation to learning (Marsh, 2005). If children's encounters with media texts are marginalised and undervalued, we miss opportunities to engage them in learning (Parry, 2014). There is also a risk of widening inequalities (Scott, 2016).

Fiona Scott presents the findings of ethnographic research that sheds light on the role television and related media plays in the home practices of 8 UK preschoolers, illustrating how these practices are social, physically embodied and classed.

Becky Parry presents data from the Developing Media Literacy research project where year two and four children create media time capsules. The paper provides examples of children experiencing the ways in which their home practices are perceived once they are invited into the school context.

Both projects pose important questions for educators and practitioners. Delegates will be invited to engage in seminar discussion based around their findings.

KEYWORDS: PRESCHOOL CHILDREN, MEDIA LITERACY, MEDIA PRACTICES, HOME, SOCIAL CLASS

This video is going to be seen in America: Media literacy as a tool of empowerment in a Thai village (Paper)

Kwame Phillips, John Cabot University, Italy

The film, "Welcome to Pa Pae" is a short ethnographic documentary focusing on the life-world of a Karen hill tribe community in Northern Thailand. Uniting both participatory and observational documentary modes, the film offers an intimate view into the daily lives of one of Thailand's most remote populations. The film is the product of a collaborative initiative between the Jaoporluang Oopratham 10 School, the FutureSense Foundation and Filmmakers Without Borders, a New York based charity whose mission is to connect filmmakers and arts educators with youth in underserved communities, where the youth act as "cultural agents," interpreting, reflecting, and artfully re-engaging in their world (Sawhney, 2009).

This presentation explores how media literacy and digital tools and technologies are used as vehicles for promoting student and community empowerment and cross-cultural exchange. Through the lens of this Thai village, the presentation explores media literacy efforts in education systems to address issues of access, civic voice, freedom of expression, and information as a basic human right (Mihailidis, 2009). It further explores, the relationship between the ethnographic filmmaker and the subject community, and its impact on the creation and the content of the film, contributing to existing discourse on voice, power and representation.

KEYWORDS: MEDIA LITERACY, DOCUMENTARY, THAILAND, EMPOWERMENT

Digital Media, Education and Culture (MERJ Conversation)

John Potter, University College London, UK

Michelle Cannon & Julian McDougall, CEMP, Bournemouth University, UK

Fiona Scott, Sheffield University, UK

This MERJ conversation will be of interest to all working in fields related to media in education. We will discuss projects and places in which we have worked in the past few years, beyond the life of the research done there, in order to reflect on the ways in which lived experience with media and technology was revealed. We may have been going into those areas with our own perspectives and with our own agendas, often as dictated by our various funders, because our own agency is not limitless, but nevertheless on returning and comparing across fields we have found useful things to say. We want to contribute to the 'maturation' phase of enquiry into technology, learning and literacy.

The session will be interactive and will benefit from people joining who are ready to bring

perspectives to bear on the questions arising from the work based on their own research and teaching. John and Julian will bring in themes to from their forthcoming publication in 2017, Digital Media, Education and Culture, Fiona from her work into pre-school children and media, and Michelle from her recently completed doctorate in digital making.

KEYWORDS: DIGITAL, MEDIA, EDUCATION, CULTURE, LITERACIES

Learning Through Feeling: The Ascent of Man (1973) and Exodus: Our Journey to Europe (2016)

Chris Pullen, Bournemouth University, UK

Educational documentary offers the potential to reach audiences in dynamic and sensitive ways, often involving the self-reflexive identity of the media educator, and their ability connect to the audience in highly personal terms. For example in 'The Ascent of Man' (1973) Jacob Bronowski visits Auschwitz, and he contextualizes his Jewish identity. He reaches his hand into a pond to touch the water and soil, where the physical remains of thousands might be sensed who were subject to genocide.

More recently 'Exodus: Our Journey to Europe' (2016) records the personal trails of those on the refugee trail, mostly framing personal interactions with technology, in order to present senses of immersion, trial and tribulation. In these contemporary forms, the sentient body of the media performer offers new forms of cultural, historical and social education, based on feeling, as much as recognizing, or learning.

This paper considers the emergence of haptic presence in educational documentary derived from film studies, cultural theory and performance studies, evident in the work of Laura U Marks, Sara Ahmed and Marvin Carlson. At the same time it traces the shift from the educational authoritarian figure who looks back with longing, toward the performative immersive participant, whose story is incomplete, testing our senses of feeling.

KEYWORDS: EDUCATIONAL DOCUMENTARY, HAPTIC PRESENCE, SELF-REFLEXIVITY, IMMERSION

The right to communicate of indigenous and Afro-descendant women: an experience of media education (Paper)

Raquel Ramírez Salgado & Brenda Gómez, Universidad Nacional Autónoma de México, Mexico

This paper presents a report from the October 2015 meeting of African Descent and Indigenous Communicators, sponsored by the Spanish Cultural Centre in Mexico. At that event, participants from all over Latin America and the Caribbean were convened to share and exchange their experiences as communicators specifically in community radio, the press and in the spaces of activism.

At the event, a workshop took place which focused on the role and importance of media education, as an effective vehicle to incorporate a feminist perspective in the work of these communicators. The workshop provided a space where the participation of indigenous and African descent in the media (opportunities, challenges, risks) and the media representation of them, could be reflected on. The delivery of this workshop, and the meeting itself, was a rich cultural exchange and succeeded in the creation and positioning of new networks of communicators across Latin America and the Caribbean.

KEYWORDS: GENDER, RIGHT TO COMMUNICATE, INDIGENOUS WOMEN, AFRO-DESCENDANT, WOMEN, FEMINISM

What are the consequences of pursuing a media education major? A qualitative case study (Paper)

Päivi Rasi, Saana Korva & Heli Ruokamo, University of Lapland, Finland

The University of Lapland (UoL) is Finland's pioneer university and has, since 2006, allowed students to pursue a media education major. Since 2010, UoL has offered an English language MA in Media Education International Study Programme (Ruokamo, Kotilainen, Kupiainen, & Maasilta, 2016). UoL's educational science students select their major (education/adult education/media education) during their first study year.

This study asks: RQ1) On what basis do students choose their majors? RQ2) What conceptions and experiences are attached to this major, and what competences does it produce for working life? Data was collected via an online questionnaire sent to all (N=49) educational science students in Spring 2016; 22 responded (response rate = 45%). Due to the small sample size, results are purely descriptive. Respondents indicated that interest in the major's content was the leading decision-making factor. Other factors involved the major's societal topicality, ensuing universal competences, high quality of teaching, employment prospects, and information received during the first study year. Furthermore, students pursued media education due to a desire to study in English and become a member of an international student group. These qualitative results will be used to further develop a media education study programme.

KEYWORDS: EDUCATIONAL SCIENCES, MEDIA EDUCATION, MAJOR, HIGHER EDUCATION, CASE STUDY

Co-designing Infographics: The case of the RiotID Educational Material Project (Paper)

Isabella Rega and Anna Feigenbaum, Bournemouth University, UK

In the aftermath of events like the London Riots, Occupy movement and Ferguson, educators around the world look to bring current event teaching into their classrooms. Yet the lack of publicly accessible information on the policing of these events makes it difficult to teach and discuss sensitive issues around crowd control and policing powers, as well as the rights and risks of protest, particularly for young people.

The aim of the RiotID Educational Material project is to design tailored content for school teachers, to help address the above mentioned issue in the classroom. As part of the process of creating useful resources for teachers, we have organised a workshop to co-create a visual resource on protest policing and riot control technologies with young adults, attending a 6th form school in London. This contribution discusses the process of co-creation of infographics (Matrix & Hodson 2014) in terms of the pedagogical steps undertaken to produce the final piece of infographics and provide an initial discussion on how co-design support habitus and representational changes in lights of Plutchik's wheel of emotions (Plutchick 1980)

KEYWORDS: CO-DESIGN, INFOGRAPHICS, RIOT CONTROL, EDUCATIONAL MATERIAL, WHEEL OF EMOTIONS

Media Literacy to Raise Awareness of Body Image in Advertising: Adults' Concerns for Educational Programs (Paper)

Jesus Roberto Sanchez Reina, Jmenez Morales & Mònika Medina Bravo, Universitat Pompeu Fabra, Spain

Media communication has a relevant role in the construction of children's body image. Through discourses and representations, media interferes in the perception of children's bodies and mediates in non-healthy behaviors. (Bird et al, 2013). One of the key points to understand the relation between media and body image satisfaction is the lack of educational programmes to assist pedagogical processes on this topic. How children assimilate what they consume when watching television or surfing in internet. Since media literacy is keen to change people's perceptions and appropriations of media contents (Livingstone, 2011), this research is aimed to develop a prevention tool that builds awareness of body representations in advertising consumed by school children in Spain.

As any social intervention requiring the point of view of all participants (Servaes, 2008), this paper examines adults' major concerns for media education in body image issues. This is a descriptive study based on a qualitative analysis of exploratory interviews with teachers and parents. The aim is not only accounting for the requirements of media education but also tracing what adults understand as it.

KEYWORDS: MEDIA LITERACY, BODY IMAGE, CHILDREN, ADVERTISING

Learning Opportunities and Challenges in a Transmedia Storyworld (Paper)

Patrícia Rodrigues, Universidade Aberta, Portugal

When considering the participatory and mediated nature of students' context in the 21st century, transliteracy becomes a critical issue (Fleming, 2013). From an educational perspective, transmedia learning environments allow shifting the balance of agency as students become hunters and gatherers pulling together information from multiple sources to form a new synthesis

to become active publishers of knowledge (Jenkins, 2009). They also allow broadening the mix of representational modes in which students express their knowledge and to build collaborative knowledge cultures (Kalantzis and Cope, 2012). This paper proposes that transmedia storyworlds may provide entry points for the development of student-centered instructional practices and the implementation of collaborative strategies.

By tapping into the design, and application of a transmedia language learning storyworld, part of an ongoing research project, this paper explores a set of pedagogical frameworks that take into account the interconnected media context of students and presents considerations regarding the development of a design methodology targeted to enhance learning opportunities within an immersive storyworld. The paper concludes with a brief discussion of the challenges emerging from the implementation process of a prototype version of the storyworld in a formal learning environment and points to future research.

KEYWORDS: TRANSMEDIA, LANGUAGE, LEARNING, MEDIA, LITERACY

Web Series Production: Connecting Experimentation to Professionalization (Paper)

Jennifer Rosales, California Institute of the Arts, US

This presentation explores how a Los Angeles-based web series course for high school youth from an underserved neighborhood fosters 21st century skills through a combination of two seemingly disparate approaches—experimental arts pedagogy and professional development for careers in digital filmmaking.

The California Institute of the Arts (CalArts) trained college students to teach web-series production that utilizes in-person weekly practicums and LMS instruction. The goal of the course was to equip youth with the knowledge and skills to produce a web-series from conception to projection. Web series, as an episodic media form, obliges participants to collaborate on one unifying product and also be leaders of their own specific tasks and responsibilities.

Through virtual and in-person classroom observations and interviews, along with the employment of student pre- and post-assessment surveys, a thorough mixed methods study was conducted of the educational strategies and youth outcomes.

First this presentation will reveal how the instructors prioritized play, risk-taking, interdisciplinarity and experimentation through a participatory (Jenkins et al 2009), connected learning framework (Ito et al 2013). Second this presentation will exemplify the flexibility, initiative, social and cultural skills, productivity, collaboration and leadership (Pellegrino and Hilton 2012) outcomes that equip students with career and life skills.

KEYWORDS: CONNECTED LEARNING, PARTICIPATORY CULTURE, WEB SERIES PRODUCTION, 21ST CENTURY SKILLS, DIGITAL FILMMAKING

Media education within an ‘entrepreneurial’ paradigm (Paper)

Jo Royle, CEMP, Bournemouth University, UK

Drawing on findings from international case studies, this paper explores the challenge confronting journalism educators in preparing future journalism professionals for an industry in radical change. Briggs (2012) asserts that building a sustainable future ‘is more likely to happen in new, entrepreneurial ventures than through continuing to right the unwieldy old ships of media’ (p.v). In a climate of technological change, the media and journalism professions in particular need to harness employees with a flexible mindset in order to be able to innovate and adapt to emergent and new methods of production and vastly altered business models.

Embedding entrepreneurial approaches in creative education and practice is identified as being critical in ensuring that graduates of the future can collaborate, reflect, demonstrate business acumen and excel in creative practice; and is essential in preparing our creative graduates for the reality of the workplace of the future (Pollard and Wilson, 2013). However many barriers exist in embedding this ‘entrepreneurial mindset’ in the delivery and related pedagogies of journalism education, and this paper focuses specifically on the need for the implementation of enterprising and entrepreneurship content and approaches in creative curricula (Daniel and Daniel 2015).

KEYWORDS: JOURNALISM ENTREPRENEURSHIP; ARTISTIC IDENTITY; MINDSET

Transmedia Literacy: Rethinking media literacy in the new media ecology (paper)

Carlos Alberto Scolari, Universitat Pompeu Fabra, Spain

This paper deals with the transformations of media literacy in the last years as a consequence of the mutations of the media ecology. The emergence of new media, devices, narratives and practices has compelled media literacy scholars and professionals to review their theoretical frameworks and propose new concepts (‘digital literacies’, ‘new media literacies’, etc.). In this context the article introduces a new conception – ‘transmedia literacy’ – that moves from traditional media literacy (teaching media skills at school) to informal learning and participatory cultures practices (understanding how new generations are doing things with media outside the school). The article defines ‘transmedia literacy’, shows the connections with ongoing research and pedagogical actions, and includes a first integrated map of transmedia skills.

KEYWORDS: MEDIA LITERACY, TRANSMEDIA LITERACY, INFORMAL LEARNING STRATEGIES, TRANSMEDIA STORYTELLING, PARTICIPATORY CULTURES

A Preliminary Report on the Design of a Media Literacy Card Game (Paper)

Tonguç İbrahim Sezen, Istanbul Bilgi University, Turkey
Diğdem Sezen, Istanbul University, Turkey

In this paper we will report on the early research and development process of an educational card game to teach media literacy skills with a special focus on investigative journalism. The final product will be a print-and-play card game freely available online and thus requiring no more than a printer to be played with.

Based on the literature on media literacy skills (Jenkins 2009, Buckingham 2003), principles of journalism (Kovach et al. 2001), and playful class activities aiming to teach journalism to K12 students (Mahoney 2015) we defined information-gathering and verification practices, and the difficulties of keeping journalistic integrity in a corrupt environment as the core issues of our game. Following Bogost et al.'s (2010) analysis of digital newsgames; we have reviewed a selection analog games featuring journalistic activities and plots. These include commercial board games such as Penny Press; as well as educational games such as Liars and Verifiers. We compared their design strategies and identified aspects which may help us to address our goals in an engaging way. The paper concludes with the presentation of an early prototype.

KEYWORDS: MEDIA LITERACY, EDUCATIONAL GAMES, CARD GAMES, INVESTIGATIVE JOURNALISM, NEWS GAMES

How to use Digital Storytelling to develop a visual CV (MERJ Conversation)

Antonia Silvaggi & Federica Pesce, Melting Pro. Laboratorio per la cultura, Italy
Tricia Jenkins, Digitaes, UK
Mark Dunford, University of East London, UK

The experience of living and learning or working abroad has often been linked with aspects of personal growth, the development of identity, and moral values.

These abilities are unlikely to be communicated with the standard tools at the disposal of young people (Curriculum Vitae or similar) and consequently can remain hidden. Digital storytelling, based on the model devised by StoryCenter (California) is not only one of the most effective ways to communicate personal values and cultural practices, but it is also a process that can “democratize” knowledge. The process of producing and sharing a digital story is also a powerful means to develop self-awareness of their learning and an effective means to articulate this. Our transnational project ‘StoryA’ tested this use of digital storytelling with over 100 young people from 9 countries in Europe, Brazil, South Africa and the USA and the results of this research forms the basis of our session.

We propose to run an interactive session using storytelling prompts and exercises to reflect on participants’ main learning/working experience abroad and how, through developing a digital story, this can be translated into a visual CV that foregrounds the impact of that experience on the

development of soft skills.

KEYWORDS: STORYTELLING, DIGITAL, CURRICULUM VITAE, SELF-AWARENESS, COMPETENCES

The Art of the Process: Bridging Analysis and Practice through Creative Disruption (MERJ Conversation)

Kathleen Tyner, The University of Texas at Austin, US

Media education assumes connections between media analysis and production within analogies of reading and writing. Major goals for media production are engagement, self-expression, and “voice” in the public sphere. In practice, the disparate connections between analysis and practice in media education are nuanced across a wide range of analog, digital and interactive media. As a result, media educators often draw from conventional narrative models for media production as another form of storytelling and reporting.

Although narratives are an important part of media analysis and production, it can be argued that media aesthetics, editing and other non-narrative choices drive the production process for both professional and amateur makers. As they experiment with both form and content, these artists disrupt the codes and conventions of commercial media to create fresh, thoughtful and meaningful work.

This workshop seeks to open a dialogue that bridges analysis and practice with a focus on the media arts. Artistic movements in non-narrative, avant-garde and experimental media production lay the foundation for the discussion. Participant will discuss the relationship between media form and content through guided inquiry, diverse media examples, and hands-on activities that demonstrate the artistic process in media education.

KEYWORDS: MEDIA ART, EXPERIMENTAL MEDIA, MEDIA PRODUCTION, NARRATIVE STORYTELLING, WORKSHOP

Extended Play: Connecting Game Design with Media Education (Paper)

Kathleen Tyner, The University of Texas at Austin, US
Conceição Costa, Universidade Lusófona, Portugal

Games for Media and Information Literacy Learning (GAMILearning) project connects game-based learning with media education. Working with cohorts of youth aged 9 to 12 in Portugal and the United States, the research seeks to provide evidence that supports best practices for the integration of game design and production into the learning environment. In the process, GAMILearning provides research, tools and resources that support a wider range of critical and participative dimensions of media literacy through game-based learning, including projects related to online identity management.

In a review of the literature from 2010-2016, this paper examines the educational theories and

pedagogical foundations for both game production and youth media production in a variety of forms, with a particular focus on participatory and project-based activities. The research provides a framework to compare theories, goals and implementation strategies for game-based learning with those of media education. In the process, the research reveals benefits and tensions as educators integrate a range of interdisciplinary, project-based, media production tasks in both formal and informal educational environments.

KEYWORDS: GAMES, MEDIA PRODUCTION, MEDIA EDUCATION, PEDAGOGY, YOUTH MEDIA

Is Higher Education unfit for purpose in the preparation of young people for work in media industries? (MERJ Conversation)

Christa van Raalte, Richard Wallis, Ashley Woodfall & Tamsyn Dent, Bournemouth University, UK

In the UK (as in many parts of the world) Higher Education has now assumed the principal role in preparing work-ready students for the media industries. This shift of responsibility from employer to university (and individual) is part of a broader structural and cultural change. Employer obligations generally have decreased, together with the prospect of job security and structured career development. Young graduates generally find themselves on short-term (often freelance) project-based contracts, dependent upon their own self-entrepreneurship, networks and networking skills, 'flexibility', and ability to self-brand and self-promote.

This MERJ Conversation addresses the issues raised for universities in preparing students for this increasingly individualized, casualized, and fragmented world of work. It is structured around a series of five-minute provocations that address a number of subsidiary questions including:

- What do we know about the lived experiences of entry-level graduates in media industries?
- What should be the role of employers in preparing students for industry?
- How effective can universities be in helping students to be work-ready, as well as critical and reflexive practitioners?

KEYWORDS: MEDIA INDUSTRIES, HIGHER EDUCATION, WORK READINESS, CASUALIZATION, CAREER NARRATIVE

Co-Writing 'Subject Media' Whilst Framing Employability: A Mixed Method Approach (Co-Created With Media Students) (Paper)

Emma Walters, CEMP, Bournemouth University, UK

In relation to the project title, the proposed paper will focus on methods used to extract data throughout the project timescale (October 2015-June 2016).

Methods inherent within applied action research cycles include Survey Monkey, Focus group and

one-to-one interviews (audio) data. In addition, co-created skills trackers were incorporated as a research tool to facilitate participant articulation of self-devised practice-based scenarios that culminated in the design of a 'Guess Who? Skills Event.'

During the same period, semi-structured interviews were conducted with five ex-media students in order to ascertain their retrospective thoughts on skills accrued whilst on the BTEC Media Production (TV and Film) course (2003- 2012) as well as the actuality of application in employment.

I intend to discuss how ex-media participant interview data obtained helped to inform and shape successive methodological choices, repositioning my insider-researcher role as one akin to a (Levi-Strauss 1966 cited in 2005, Denzin & Lincoln, p.1084) 'methodological (and epistemological) bricoleur.' Methods evolved based on participant preference(s) and aligned to participant everyday pedagogic practices, underpinning Pink's (2013, p. 51) notion of 'biographies of methods.' Despite limitations of scale, data produced as a result of methods used are re-presented as indicators of cohort-specific (Sartre, 1963, p. 143) 'biographical truth.'

KEYWORDS: MEDIA PEDAGOGY, CO-CREATION, MIXED METHODS, PARTICIPATORY ACTION RESEARCH, NON-MEDIA SKILLS

The Global Critical Media Literacy Project (GCMLP) - Collaborating To Promote 21st Century Digital Youth Voices (MERJ Conversation)

**Rob Williams, ACME and University of Vermont, USA
Julie Frechette, ACME and Worcester State University, USA**

Join us for this fun and interactive hands-on MERJ conversation in which we explore the new Global Critical Media Literacy Project (GCMLP) platform, a collaborative initiative by several MLE organizations in the United States: the Action Coalition for Media Education (ACME at www.smartmediaeducation.net), Project Censored (www.projectcensored.org), and Sacred Heart University's Masters in Media Literacy and Digital Culture (MLDC) programme. We will share the GCMLP platform with attendees, and then introduce interested teachers and professors to the submission process for high school and university students to submit their work for publication to the GCMLP. Handouts provided, along with high-energy conversation.

Description of MERJ Conversation Theme

We are now a networked global society, one in which key social activities and structures are organized around digital information networks. This shift has altered the skills required for economic and democratic participation in the twenty-first century. The GCMLP seeks to address the challenges facing our media saturated world. Media literacy education in the US has focused on teaching students the utility of media and digital tools. While these skills may help improve the agency of students in the economic sphere, they do not provide students with the skills and experiences to be equal participants in the 21st century political economy. Accordingly, this conversation will explore new paradigms of learning driven by social justice to provide students with media literacy skills and a critical awareness of media as it shapes their lives and impacts the issues facing their generation. Questions discussed will include the following: How can students best attain the skills to recognize the impact of digital media's cumulative messaging, affective strategies, and embedded values in a meaningful pedagogy? How can service learning

initiatives engage students to produce informative works that improve citizens' understanding of key events? In what ways can the GCMLP effectively collaborate with other media literacy programmes and groups to combine media literacy with a service learning pedagogy that emphasizes a social justice agenda to provide students with the skills to create, navigate, and evaluate media?

KEYWORDS: GLOBAL CRITICAL MEDIA LITERACY PROJECT, MEDIA LITERACY EDUCATION, YOUTH VOICES, PUBLISHING, ACME, PC, SHUMLDC

Media Literacy in the Czech Republic and Beyond (Paper)

Marketa Zezulkova, CEMP & Charles University, Czech Republic

Vlastimil Necas & Lucie Stastna, Charles University, Czech Republic

Jan Jirak, Metropolitan University, Czech Republic

While many of media literacy national studies have moved away from assessing media literacy, including Ofcom that has renamed its media literacy surveys as media attitudes reports, the Czech Council for Radio and Television Broadcasting (that holds similar responsibilities in the field of media literacy as Ofcom does) had recently offered a research fund for 'Mapping media literacy among the Czech population'.

A CEMES research team at Charles University has won the call and it is currently finishing its two phases – with the first being a survey with 'adults' over 15 years old and the second being a photo-elicitation group interviews with 'children' and 'young people' under 15 years of age. Both reports will be available online (yet in Czech) from August 2016, whilst MES as well as MERJ/JMLE double issue represent an opportunity for introducing the study to English speaking audience.

The studies are very complex and thus the focus of this paper will be on findings and recommendations that contribute to international debates about media literacy, media experience and research approaches to measuring media literacy and exploring media experience.

As a way of illustration, the presentation will share graphs, photographs and participants' quotes.

KEYWORDS: CZECH REPUBLIC, MAPPING, MEDIA LITERACY, ATTITUDE, EXPERIENCE

Without Dreams and Ambitions There Is No Media Literacy: Czech Roma Children's Media and Learning Experience (Paper)

Marketa Zezulkova, CEMP & Charles University, Czech Republic

Zuzana Veselkova, Charles University, Czech Republic

Although the Roma people represent Europe's - as well as the Czech Republic's - largest ethnic minority (European Commission 2016), the rights of Roma children are considered to be continuously violated by distinct parties involved in their lives. The Open Society Foundation's

report, 'No Data – No Progress' (2010, p.9), suggests that a 'better knowledge of the Roma world is necessary for breaking the vicious circle of ignorance and prejudice: ignorance generates prejudices, and prejudices foster ignorance' (ibid). Cicciarelli (2015) adds to this that 'it would be desirable [...] that in the future we try to address the issue of data collection in a more thorough, sociologically refined way (...) while at the same time safeguarding the fundamental values of their ancient and unique culture' (p.8).

The research introduced in this paper follows this recommendation by conducting a small-scale ethnographic field research, in Czech Roma communities in March-April 2016, whilst applying a holistic and phenomenological approach. The research focuses on the Czech Roma child's experience of multimodal literacy learning, with specific focus being on media and digital technologies, as the research was funded by ISCH COST Action IS1410 DigiLitEY through its Short Term Scientific Mission scheme.

The paper will be based around the six most common themes observed and discussed; those being: [1] lost and found Romani language and culture; [2] child's popular and digital media experiences; [3] the role of grandparents in both media and learning experience; [4] tensions between being raised and educated by Czech institutions and by Czech Roma families; [5] issues of belonging, and; [6] expectations and ambitions. Themes 3, 4 and 5 share overarching significance to themes 1, 2 and 6, which are identified as the most prominent and relevant to current media education and media literacy debates. As a way of illustration, the presentation will include photographs and participants' quotations.

KEYWORDS: ROMA, CHILD, MEDIA LITERACY, EXPECTATION, AMBITION

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