

THE EVENS FOUNDATION PRESENTS:

**MEDIA
LITERACY
IN EUROPE:
INSPIRING
WAYS TO
INVOLVE
PARENTS**

ABOUT THE EVENS FOUNDATION

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

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



THE CRUCIAL ROLE OF PARENTS IN MEDIA EDUCATION

OUR FIRST PUBLICATION, "MEDIA LITERACY IN EUROPE: 12 GOOD PRACTICES THAT WILL INSPIRE YOU", WAS A GREAT SUCCESS. WITHIN A MONTH OUR ENTIRE STOCK OF 1,000 PRINT COPIES HAD BEEN DISTRIBUTED, AND ONE YEAR LATER ALMOST 35,000 PEOPLE HAD READ OUR MAGAZINE ONLINE. WE DIDN'T NEED FURTHER EVIDENCE: THE NUMBER OF PEOPLE WHO RECOGNIZE THE IMPORTANCE OF MEDIA LITERACY EDUCATION IS LARGE AND GROWING.

Because of the demand for our first media literacy publication, we at the Evens Foundation decided to create a follow-up edition. Again, we worked with an international advisory board composed of distinguished experts in media literacy. Their advice, feedback and input have been indispensable.

This second edition of our Media Literacy magazine focuses entirely on the role that parents play in the media education of their children. We want to emphasize that this is a responsibility that should not be outsourced to teachers and/or media educators. After all, the first place where children are confronted with media is within the family, so parents (and grandparents) play a crucial role.

INSPIRING PRACTICES

In this magazine, we highlight a new series of good and inspiring practices from all over Europe, which all include parents in their media literacy work. We describe projects that raise parents' interest in and understanding of the media activities of their children, that offer advice on how to introduce children to digital media devices, and that teach parents and children (together) the mechanics of the new media. These great projects allow parents and children to discover media together, or empower parents to question, evaluate and

discuss the use of media within their home.

In addition to outlining these hands-on practices, we also made space for more scientific contributions. University of Tampere professor Sirkku Kotilainen describes the Finnish Children's Media Barometer, which provides data on the media use of children, starting from babyhood. We hope that a study of this kind will be conducted on a European level.

Next, Sara Pereira of the University of Minho in Portugal explains the importance of parental media mediation, and stresses that "parents must be coherent in their family educational project; they need to be persistent in their intentions and consistent in their actions".

GOOD ROLE MODELS

Of course, in the media education of our children, we also need to just use our common sense: as in regular education, it is important to show interest, communicate openly and regularly, set boundaries, and, above all, be good role models.

With this publication, we hope, first, to show how essential it is for parents to be actively engaged in the media literacy education of children, and, secondly, stimulate our readers with a selection of good practices that can serve as sources of inspiration for

future projects. Supporting parents in their media education is a responsibility of many actors, such as policymakers, schools and NGOs, so we hope, too, that many of them will also be inspired to action in the near future. Enjoy your reading!

Tim Verbist
Media Program Manager
Evens Foundation

THANKS TO OUR INTERNATIONAL ADVISORY BOARD

The Evens Foundation warmly thanks all members of this group for their generous commitment to this publication: managing editor Susanne Eggert, a researcher at the Institute for Media Research and Media Education (JFF) in Munich (Germany); Dag Asbjørnsen, policy officer at the Media Unit of the European Commission (Norway); Evelyne Bevort, delegated director of Clemi (France); Elfi De Vos, educational officer for Jekino (Belgium); Alessandra Falconi, director of the media education center Zaffiria (Italy), and Sara Pereira, associate professor in Communication Sciences at the University of Minho (Portugal).

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INSPIRING RESEARCH & GOOD PRACTICES

**DISCOVERING
MEDIA
TOGETHER**

**WHY GOOD PARENTING ALSO INVOLVES
MEDIA EDUCATION**

The Authors (see page 62)

For many years now media technology and media content have changed at an increasing speed. Media are more integrated in our lives than ever; we communicate through social media, watch content on different screens, and create an online identity that will, most likely, stay there forever.

According to Potter (Potter, 2001), we live in two worlds: on the one hand, the real world in which we have direct contact with people, events, places, etc; on the other, we live in the media world(s) that we visit in our constant search for information, social interaction, entertainment, games, (sub)cultures. Children nowadays spend more or less equal time in both worlds. Both are part of their everyday life and they don't separate one world from the other.

Young children early on master the different touch-screens that seem perfectly fit for curious fingers. You touch and something happens! By using all kinds of devices from a very early age onwards, children not only have to master the technology, but very rapidly are developing an online identity, not only as consumers, but also as producers. As the findings of *Net Children Go Mobile* show (Mascheroni & Ólafsson, 2014), one out of three children between nine and 16 years old has a profile on a media sharing platform such as YouTube, Flickr or Instagram. Because of this paradigm shift, it is even more important that (young) children are taught critical usage of media content and are instructed in the specificities of online media.

Thus, helping children to develop responsible media usage is an unmistakable part of parental education. Parents' educative aims and strategies have been investigated in several studies, following mainly two directions: parental media mediation and media education (Wagner, Gebel, Lampert, 2013). Studies of parental mediation have been conducted mainly in the United States, the UK and the Netherlands, while media

education has been investigated mainly in Germany, Austria and Switzerland. The principal question of both parental mediation and media education is: How should parents attend to the media usage of their children? The most important prerequisite for good mediation or media education is that parents know what their children are doing with media, what they use media for, why they are attracted by media, etc, and that they are interested in and know the media worlds of their children (*for more about parental mediation, see the article by Sara Pereira on page 10*).

To become competent media users, children need to learn how to handle the technology, but even more important is that they build a critical attitude towards the omnipresent media content, which is deeply rooted in culture and tradition. It requires experience and deeper knowledge to master all the different stories and modes. This is, of course, a knowledge that cannot be expected from a child. Children need to mature, to grow up in a safe environment, to learn how to deal with different kinds of content. Therefore, media literacy is more than ever a public affair.

STRONG MEDIA EDUCATION NEEDED

Educational systems, international organizations and industries agree on the need for strong and creative media education. At a time when media are everywhere, are changing all the time and are perfectly adapted to young people's tastes, this involvement is reassuring. But at the same time, media literacy education has to take into account the first educational actors: families! In this respect parents and grandparents play an important role, since a lot of learning takes place in the family.

Unfortunately, the news mainly report on the negative effects of media usage. Video games with a lot of violence, cyberbullying, etc have become the main reference for some parents in shaping the relationship between children and media.

But there is a risk in this: worrying too much about the dangers will compromise family behavior and rules. Understanding how to use screens and displays (computers, smartphones, tablets and TV) in a proper manner within the family and the rules for using these devices well are important topics, and often an open question for parents. Some of them worry that they won't be able to keep pace with the fast development of the technology. However, even if they find the technology a bit difficult to master, the content is often not so new, and the experienced adult will know much better than the child how to evaluate it. Based on their greater experience, adults can help children to use the different media so that most of them benefit without getting harmed.

MEDIA ARE PART OF FAMILY LIFE

The first place where children are confronted with media is the family. Even before having their own experiences with media, they see their parents and older siblings using media: watching TV, reading the newspaper, listening to the radio, communicating via their smartphones, playing computer games, etc. The family is also the place to decide from the beginning what kind of media the children will get in touch with, and what importance media and media activities will have in their everyday life. In our day, media are part of family life and have diverse functions. They are used to create situations of shared experiences and being together; media or media content can be a starting point for discussions on values and ideas, or for the furtherance of a conflict, etc. Until the age of 11 or 12 years, parents are the most important role models for their children regarding media usage. When the children get older, they use media with their peers and have new and different experiences. Sometimes they tell their parents about them, sometimes they don't. How they use media outside the family depends on how they have experienced media usage up to then. The family creates a media culture.

Besides their parents, the siblings of children and also their friends (peers) play an important role in their media usage. Older sisters and brothers, mainly, can influence what kind of media and media content their younger siblings use, and how they use them. They are often the 'experts' who introduce the younger ones to new techniques or uses. Particularly when we talk about new technologies such as Internet tools, social media and mobile devices, they are often more experienced than their parents. The younger sisters and brothers are excited to learn what kind of content the older ones use, what are their preferences, what they use the media for, etc. However, the older ones often don't take into account the fact that younger children can't understand or deal with certain things yet, because of their developmental stage.

For these reasons it's the responsibility of parents to support their children by fulfilling educational tasks such as:

➔ **Setting boundaries:** It's hard for children to control their own media consumption. Media are omnipresent and very attractive to them. When they play a computer game, watch TV or communicate with their friends in social networks, they forget about the time. Also, often, when children are bored, the only activity they can think of is to use media. Parents have to limit the time spent on media consumption. They have to raise children's awareness about the time they spend with media and agree on limits with them. But parents also have to show the children alternatives, what else they can do with their time.

When children get older, in some cases being prohibited from using media is the only punishment they really fear. For some parents that's the reason for using this method. But this is not the way to teach young people good media usage. Reasonable rules should be established by mutual consent, but parents shouldn't forbid them to use media.

Also, it's another important task of parents to teach girls and boys to have a very close and critical look at media content to see through its intention and understand, for example, what's the message, and who is seeking to convey it? Children have to learn that those who purvey a message generally have a single specific purpose. The content they put up – say, on the Internet – serves this intended purpose. The usage of specific content, such as violence or pornography, that can affect the development of children should not be allowed by parents.

➔ **Show interest:** To understand the media worlds of children, parents need to show interest in what their children do with media, what kind of content they like, which pages they head for, who are their favorites and heroes, etc. A great way for the children to introduce their parents to their media worlds is using and creating media together. In these situations parents can learn what the children use media for and what kinds of media they use. And they can also show them how diverse the media are, and how they can answer many different needs.

➔ **Be careful:** Especially when children are very young, parents should carefully observe what they watch or look at. Sometimes they watch programs or visit websites that aren't suited for their age because they can't cope with the content yet. They either come across such content accidentally or they watch or see it with friends or older siblings. Young children love repetition in what they watch. By watching one film over and over again, they learn to read the visual grammar and understand the structure of a storyline. Therefore it makes sense to offer them a limited selection that the parents know and have seen before, instead of letting the children click from one YouTube film to another. Also, older siblings should know that not everything that is okay for them suits their little sisters and brothers.

➔ **Try to balance between monitoring and respecting privacy:** Many parents have a good feeling about the media education of their children. But there is one part of the media where they feel very uncertain: the online activities of their children, especially their activities in social networks. They don't know what their daughters and sons do there, who they are communicating with, what they are talking about, what pictures or videos they are exchanging, etc. Parents can't control all the media and online activities of their children and they don't have to do that either. They should be interested in what their children are doing and they should be available if their daughters or sons have questions. But they also have to respect the privacy of their children. It has to be the aim to teach children to deal in a sensible way with their virtual freedom. Children and especially teenagers need time and space where they can have experiences and try things out for themselves without being observed by their parents. The Internet can be such a space.

➔ **Have some technical knowledge:** Children are curious and find it exciting to try out things. This also applies to new technologies. They're curious to try out the functions of a smartphone or a tablet and click on everything clickable, and they are not afraid to fail. If parents try out some things themselves, they can keep up to speed with their children and know what they are talking about.

➔ **Be a role model:** Especially for young children, parents are the most important role models. They copy their parents' behavior. This also applies to media usage. Children watch closely how often their parents look at their smartphone, what kind of TV programs they like, etc. The way their parents use media in their eyes is the normal and the right way. Therefore parents should be thoughtful and transparent in their media usage.

PARENTAL EDUCATION INCLUDES MEDIA EDUCATION

Media literacy is a key competence in these days. Media are omnipresent and it's an important educational task to teach children how to use media in a good way and effectively. The responsibility for media education of children and adolescents can't be outsourced to teachers and schools only. It's the family where the keystones of personal development are set; the family thus has to play an active part in media education. But many families don't feel media-literate enough to teach their children; others are not willing to even recognize that media education is needed at all. Therefore it is important to raise awareness about the need for media education in the family, and to spread such education more widely.

PARENTS NEED SUPPORT IN MEDIA EDUCATION

Parents have many questions about children and media; especially about the Internet and social networks. They want to protect their daughters and sons from the dangers, but very often they don't know much about their children's online worlds. It's important to offer parents spaces where they can discuss their questions and uncertainties, as well as material where they can find information and answers to their questions.

The responsibility for media education of children and adolescents can't be outsourced to teachers and schools only.

Supporting parents in their media education is the responsibility of many actors, such as policymakers, schools, NGOs, etc. These organizations need to disseminate information, tips and guidelines for parents in the form of flyers, brochures, (media) campaigns and online material, and so on. In addition, parents need to be offered opportunities for exchange. One way can be groups with other parents guided by an expert. Here they can ask all their questions and discuss their experiences.

These groups need to help parents understand that media education always has to be linked to the needs of a family, and that the parents are always role models for their children concerning media usage. Therefore, it's essential – as in other educational matters – that parents be consistent with their children. If a parent looks on his or her smartphone all the time when the family has lunch together, children won't understand why they are not allowed to do so.

Generally, all parents want the best for their children and try to raise them as best they can. If they have questions or problems, they seek assistance. But often those families who most need professional assistance (socially deprived families, less educated families) don't know where to go or don't even realize that they need support. Therefore better and more structural exploration of how to reach out to parents and involve them in this matter is needed.

One very effective way to help parents understand the importance and the functions that media have for their children is to organize workshops or projects that parents and children attend together. Here they can experience media together and realize where they can support one another. For the first time, children and adolescents are more experienced in handling media technology than their parents. However, adults are more competent in dealing with media content. The projects in this publication show different ways of raising the media literacy of both children and parents.

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'When we talk about 'parents' and 'parenting', we also acknowledge the important role that grandparents play here. All recommendations made in the article also refer to them.

**WHY PARENTAL
MEDIA MEDIATION
IS IMPORTANT**

Sara Pereira

Parental media mediation has been investigated in many studies (Valkenburg et al., 2013 and 1999; Haddon, 2012; Pereira, 1999; Bryce & Leichter, 1983; Desmond et al., 1990; Weaver & Barbour, 1992, among others). First centered on television and more recently extended to digital environments, these studies have highlighted the importance of parental mediation as the most important and decisive way for parents, and other significant adults, to promote positive use of the media by children.

Mediation is part of families' educational process. When they explain the world to children and deconstruct the various events of daily life, families are playing a mediating role. As media are part of children's everyday life, being "almost another family member" (Gunter & Svennevig, 1987: 4), it is important that parents include media in their mediation process, helping children both to better understand media messages and to develop a healthy and safe relationship with the media.

However, mediating children's media use is not an easy task. It's a complex and demanding process. The increasing portability of the media, and consequently their more and more private use, make this process even more difficult, but also more relevant. Children need to be offered

guidance through autonomy-supportive parenting, so that they are empowered to take full advantage of the opportunities that the media provide; and they also need to be protected, with respect for the child and their rights; for example, the right to privacy, the right to express an opinion, the right to inform and be informed.

A greater number of studies (e.g. Weaver & Barbour, 1992; Valkenburg, 1999; Pereira, 1999) on parental media mediation have identified three main forms of mediation:

- *Restrictive mediation:* Parents set rules that restrict children's uses, namely the time they spend with media and/or the content that they are exposed to.
- *Active or evaluative mediation:* Parents explain media content to their children, actively engaging in discussions to deconstruct media messages and stimulating positive media uses.
- *Non-focused or indirect mediation:* This is a form of mediation by example, by observation. It requires little or no engagement by parents. It refers to parents' opinions, habits and attitudes in relation to media. Several researchers argue that many co-viewing or co-use situations involve this form of mediation.

It's critical to choose effective parental media mediation strategies (Valkenburg

et al., 2013). They are diverse and are generally related to – or should be read in the light of – parenting style and its communication patterns. Indeed, there is a set of other factors that could influence parental mediation: one is the child's personality. In adolescence, there is usually a strong reaction to control or parental guidance, especially when personal issues, choices and preferences are involved. For some adolescents, the media are a kind of extension of themselves, of their bodies, that establishes with them a strong affective relationship. Several studies show that parental mediation loses its impact when children enter adolescence; this is closely related to the fact that at this age parents lose their influence on children and they accept less parental interference. In these situations, it is preferable to engage in a dialogue and build a relationship based on trust, rather than use strategies of control or even prohibition.

Other factors that could condition mediation are parents' attitudes to and perceptions of the media and their role in society. Another factor is the child's age (and gender); mediation occurs more frequently in younger age groups.

Some studies show that active mediation is more effective than restrictive mediation in reducing the negative impact of the media on children and in encouraging

Children need to be offered guidance through autonomy-supportive parenting, so that they are empowered to take full advantage of the opportunities that the media provide.

positive effects (e.g. Fujioka & Austin, 2003; Nathanson, 2001; St Peters, 1991; Corder-Bolz, 1980). However, it may not be exactly the type of mediation that counts most, but rather the type of strategies that parents resort to (Valkenburg et al., 2013). Active mediation that does not listen to children, that does not consider their perspectives, interests and preferences, may have little impact on their media uses. On the other hand, mediation that is based on rules but occurs in an open atmosphere, based on dialogue, can be effective. And it will certainly be very different from a restrictive mediation that occurs in a controlling environment of prohibition and inconsistent rules.

There is a body of evidence that shows that families from a medium-high or high socio-economic status and with a higher level of schooling tend to be more attentive both to the risks and the opportunities. These families tend also to promote active mediation, stimulating positive uses of the media and promoting the child's autonomy. On the other hand, families of low socio-economic status report less mediation, either active or restrictive. This situation surely accentuates differences in children's digital literacy and, consequently, their digital and social inclusion. To address these potential handicaps, schools and social and civic institutions can play an important role, promoting training and special activities for parents so as to give them information about children and the media, and to sensitize them about media

education. School can play an important part in ensuring that, as far as possible, children are given equal opportunities.

TESTIMONY BASED ON PERSONAL EXPERIENCE

I can testify about parental media mediation not only as an academic but as a mother. This testimony reinforces the evidence that this mediation is indispensable, but also affirms how demanding it is. The media are so present in the lives of my children and they are so connected to them, that, inevitably, one is alert to and talks about their practices and their media experiences. This mediation means helping them to develop critical understanding of media content and messages, to be more demanding about what they consume, and also to develop a critical attitude towards media uses. I identify as active the predominant media mediation strategy in my family because it is mainly based on conversation, in preparing children to use the media wisely, and on moments of co-viewing or co-use as opportunities for greater interaction around the media. But there are also times when restriction is necessary to regulate the time children spend with media, to convince them to quit using the media for a while, to engage in other activities (reading, playing sports, visiting a museum, being with friends outside social networks, etc) or simply to go to bed because next day is school time and it's important to rest in order to perform well academically. But this task is not easy. As parents, we must be coherent in our

family educational project; we need to be persistent in our intentions and consistent in our actions. We cannot depart tomorrow from what we define today. Our work needs to be based on a secure and assertive style of mediation, without being authoritarian, so that we can help children and young people to be aware of media risks and take full advantage of the potential and the opportunities that the media can provide. In this mediation process, children or young people play an active role for themselves, and siblings and grandparents can also play an important role. It is indeed a rich form of intergenerational dialogue and a way to understand how digital ‘natives’ and digital ‘immigrants’ can learn from each other.

As parents, we must be coherent in our family educational project; we need to be persistent in our intentions and consistent in our actions.

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CHILDREN'S MEDIA BAROMETER

A NATIONAL STUDY AS A BASE FOR MEDIA EDUCATION IN FINLAND

Sirkku Kotilainen

The Children's Media Barometer research carried out in 2013* explored the media uses of children aged 0-8 years in Finland. Based on that and previous studies since 2010, policies and activities on media education have been developed; for example, in school, kindergarten and for families.

The 2013 study indicates that various media play a strong role in the daily lives of children, starting from babyhood. The most important media content for babies is music and books. Children start watching audio-visual programs at 1-2 years of age and playing digital games becomes common at 2-4 years of age. The Internet is now part of the lives of even the smallest children; 93 per cent of all 0-8 years-olds use it at least occasionally. Watching audio-visual programs has overtaken the playing of games as the most important reason for Internet use among young children.

In the years 2010-2013 the Ministry of Education and Culture of Finland financed the annual Children's Media Barometer study to provide reliable data on children's

media uses. The core of the study each year was a nationwide questionnaire survey carried out to obtain nationally comprehensive information on the use of media by the age class being studied. The target group in the years 2010 and 2013 was children aged 0-8; in 2011, those aged 7-11, and in 2012 pre-teens aged 10-12.

The aim of the research was to discover children's relationships with media (print and audio-visual) so as to develop media education in early childhood education and online material for families. Several NGOs, media organizations and the Finnish National Audiovisual Institute develop contents online (see for example, www.mediaeducation.fi or kavi.fi; material also in English).

FOCUS ON BABIES AND SMALL CHILDREN

In 2013, the target group of the Children's Media Barometer study was children 0-8 years of age. The research data were collected by means of a postal questionnaire sent to the children's parents. Sampling for the study was done in two parts: half of the sample targeted all households with children and half targeted households

where the child's mother was not older than 29 years. The response rate was 31 per cent of the sample, and there were 917 responses. The sample for the survey was weighted regionally, and the research data were weighted so that they corresponded to the age and gender distribution of the 0-8 year-old population as well as the distribution by region of the place of residence.

In 2013, information on media use among 0-8 year-old children was collected in such a way as to ensure comparability with the 2010 study; information was thus obtained on whether changes in the children's media use had occurred in three years, and if so, what these changes had been.

MEDIA USE BEGINS IN THE COMPANY OF ADULTS

Results indicate that children begin using media as infants. First comes listening to books or magazines read aloud, as well as to the radio or music. More regular watching of audio-visual programs began for most children at the age of one year. Internet use often began at 1-2 years of age. Most of the 0-2 year-olds, however, did not play digital games or use a mobile phone. The youngest

The main difference in the use of media by 5-6 year-old children compared to younger children is that Internet use and playing digital games become much more common.

children used the media most often in the company of an adult. Quite many even of the 0-2 year-old children, however, watched audio-visual programs alone or in the company of other children.

The 3-4 year-old children began watching audio-visual programs and playing digital games increasingly often alone or with other children, and no longer only in the company of adults, but the parents or the whole family were the children's preferred company when using media, more often than other children. By contrast, children of this age used the Internet mainly in the company of adults.

The main difference in the use of media by 5-6 year-old children compared to younger children is that Internet use and playing digital games become much more common. The children preferred watching audio-visual programs with their parents or the whole family, and playing digital games alone or with other children.

Relative to younger children, more of the 7-8 year-olds used different media types daily or almost daily. With the start of school in Finland, the use of mobile phones in particular becomes more common; almost all of the children have their own mobile phone. The whole family was particularly pleasing company for watching audio-visual programs;

moments of shared viewing with the family were clearly important to the children. Most of the school-aged children preferred playing digital games alone or with other children rather than in the company of adults. The 7-8 year-olds also preferred to use the Internet alone or with other children, even though, for half of them, adults were the most common company when using the Internet.

INTERNET MORE DOMINANT IN CHILDREN'S MEDIA USE SINCE 2010

The greatest change in 0-8 year-old Finnish children's media use in the period studied was increased use of various Internet services, and the earlier onset of Internet use. In 2010 less than half of the children were Internet users, but in 2013 more than 90 per cent of all 0-8 year-olds used the Internet at least occasionally.

Internet use begins with watching audio-visual programs, even among those aged under two. Playing digital games online starts to become more common at 3-4 years of age. Watching audio-visual programs has overtaken the playing of games as the most important reason for Internet use among 0-8 year old children.

Reading books and magazines and watching audio-visual programs are still the most common media uses among small children in Finland. Two-thirds of the children watch audio-visual programs and read (or are read aloud to) at least once a day, and nearly all of them almost daily. No major changes in the frequency of reading and watching audio-visual programs have occurred in the period 2010-2013. However, a clearly greater share of watching audio-visual programs takes place through video or on-demand program services on the Internet.

The Children's Media Barometer study reveals the uses of media among children, and even babies. This use is not isolated from the uses of the whole family, especially parents. The research indicates that much of the child media use is dependent on

parental uses of media. Small children start their uses based on the parental choice of media, and the older children enjoy the company of parents and siblings while using media. This underlines the importance of parents as media educators in a family context. The question is: How can parents acquire the knowledge they need? This important question may be solved in many ways: increasing information targeted to families, integrating media literacy in the practices of childcare institutions, etc.

Parenthood generally includes some sense of the wellbeing of one's own child and sense of child education within the family. But what should parents know about the media? One suggestion is that what is needed is not a particular skill or specialized knowledge, but rather parental awareness of media education, and of themselves as users of media; both their personal uses and collaborative uses with their children. Moreover, it includes a critical attitude towards media and a reflective attitude towards children's uses of media (Andersson 2013).

However, parental awareness of media education cannot evolve without the willingness and collaboration of parents. Let's make the connection!

REFERENCES

- Andersson, Juulia (2013), "Parental consciousness of media education and rules of child media use." Master's thesis in educational sciences, University of Tampere (in Finnish).
- Suoninen, Annikka (2014), Children's Media Barometer 2013. http://www.nuorisotutkimusseura.fi/julkaisuja/childrens_media_barometer_2013.pdf (in English)

*Study by Annikka Suoninen, Finnish Youth Research Network/Finnish Youth Research Society, Internet Publications 79, Publications 153, English summary: www.nuorisotutkimusseura.fi/media_barometer_2013.pdf.



DIGITAL KIDS

MEDIA PROJECT INTEGRATED WITH RESEARCH

PEOPLE SURF THE INTERNET VIA GAME CONSOLES, TABLETS, PHONES, GLASSES OR EVEN WATCHES, TOOLS THAT COULDN'T BE USED FOR THAT PURPOSE JUST A FEW YEARS AGO, AND WHICH ARE MOVING SO FAST THAT IT IS NECESSARY TO LEARN HOW TO USE THEM IN ORDER TO TAKE FULL ADVANTAGE OF THEM. THIS PROJECT WAS BORN IN THIS CONTEXT. INTERACTIVE DIGITAL ENVIRONMENTS ARE EXPLORED IN A PARTICIPATORY CULTURE, FOCUSING ON CHILDREN, YOUTH AND FAMILIES. WE EXAMINE HOW YOUNG PEOPLE AND FAMILIES USE TECHNOLOGICAL DEVICES FOR ENTERTAINMENT.

The main goal of this project is to explain how young creators share audiovisual representations by building real and virtual communities.

TWO CONCRETE ACTIVITIES ARE CURRENTLY UNDERWAY:

DigitalKids is carried out in collaboration with *Matadero Madrid*, a community center supporting innovation and art; *Instakids* is carried out at the *Telefónica* center, supporting innovative uses of technology. The project examines creative processes that bring young people closer to cultural heritage, interactive art and humanistic knowledge, which are now being transformed by being expressed and reconstructed through formal computer language. Our goal is for app users, young people and families to understand how apps (in terms of physical or computational prototypes) are designed, mainly focusing on digital art design.

AIM: To explore the participation culture of families in interactive digital environments.

TARGET GROUP: Families with children aged 8-13

MEDIA: iPads, MacBooks, Apple TV, voice recorders, professional video cameras, professional photography cameras and mobile phones

METHODS: Big data and a mixed offline and online ethnographic approach

DURATION OF PROJECT: One year. The workshops are conducted one weekend per month, with a two-and-a-half hour session. The project is part of previous research.

PROJECT DESCRIPTION

The project involves approximately 200 families. The core of the data analysis comes from workshops carried out once a month (from October to May), lasting two and a half hours. They take place in the community centers Matadero de Madrid and Telefónica. Around 20 children and their families attend each workshop and work in large and small group sessions. The large group is formed by the research team (eight junior and senior researchers and eight students of the University of Alcalá). In the small groups, the children are organized in accordance with three criteria: age, level of contact with technology, friendly relations.

While young people are active participants, families are present as observers, commenting on and discussing what has happened in the workshop, through engagement with the researchers.

Session 4, Matadero:

"Hello again, I am Diana's mom (Workshops 3 and 4). The kids had a blast and learned a lot, thank you. We would like to gain access to see what you did. Can you please tell us how to do that? Thanks again."

All sessions are recorded in audio and video formats. Then, the data are examined and analyzed using NVIVO 10 for Mac and Transana. We examine the process through which young people, researchers and families access digital content, as well as the everyday practices that allow it. Participants publish photographs and videos on Instagram, Vine or Vimeo. The products are organized using Aperture, a specific Macintosh software for organizing audiovisual productions.

We explore three levels of participation:

1. The children and their families participate on the Internet by receiving information and building knowledge, but without sharing it in that context. They are recipients of what others do. Consider, for example, how many people read online content but do not publish any of their own. They are active because they are interpreters of information, from which knowledge can be built, but they do not share it.
2. Participation is a two-way street. Knowledge is shared and people often recreate what others share. Many forms of expression are used in order to do this (multiple print and broadcast

discourses). Those people are active users in networked applications through which they share interests, knowledge and activities, both public and private.

3. Those who use the net are aware that communication is possible because someone turned everyday human discourse into a language which can be understood by computers. For example, some users are able to understand or even design specific applications.

METHOD

The project takes an ethnographical approach, combining online and offline participation.

The research, in taking an ethnographical approach, understands activity as a situated practice that puts both researchers and participants in the world and immersed in processes of construction of meaning. We also take an action-research perspective, combining narrative and analytical interpretations and trying to overcome the contrasts between them.

We combine this perspective with an online ethnographical approach, considering data obtained from the Internet in accordance with Rogers' proposal in his work *Digital Methods*. He proposes three principles: (1) to consider elements of the Internet such as links, tags or other digital objects; (2) to take into account that these elements can be combined (e.g. post, repost, etc) in particular cultural and social contexts; (3) to use the analytical tools provided by the network; for example, in this particular project: <http://iconosquare.com/viewer.php>

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

As mentioned, the workshops take place in two institutions: Fundación Telefónica and Matadero. Young people aged between eight and 13 and their families participate in both environments. The organizational scheme of the sessions is similar, although the content is not the same. At a formal level, the schema of the sessions is as follows:

- There is prior planning of the workshop by the research team, previously discussed with officials of the partner organizations.
- There is prior and subsequent dialogue with the families about the development of the workshop and other questions concerning the media usage of children and adolescents, for example, the participation of young people in social networks and digital environments. There are two levels of parental involvement: passive observer and active observer.
- Large group sessions. *Introductory*: We introduce exploratory questions where children respond actively at *specific moments during the workshop*, organized to reflect on performed productions. Conversations refer to possible audiences for children's productions and the broadcast content of the messages. *Final moments*, including evaluation of the session. Researchers, parents and children participate.
- Small group sessions in which the children are divided according to age, expertise, and mutual friendship. Creative activities take place when young people, families and researchers produce photographs and videos and share them on the Internet (Instagram and Vine). The children and parents have the support of researchers and audiovisual technicians (professional TV cameras and photography). These groups visit the spaces and exhibitions in which the sessions are developed to create their messages. Finally, the children write up the negative and positive aspects of the workshop on the iPad in small groups.

WHAT NEEDS SPECIAL ATTENTION?

1. There is a difference between parents and children when it comes to approaching technology and digital environments.
2. Families have to be interested and participate actively.
3. Young people are involved in the process, with ongoing monitoring during the workshop and post-workshop.



The research, in taking an ethnographical approach, understands activity as a situated practice that puts both researchers and participants in the world and immersed in processes of construction of meaning.

PROJECT IMPLEMENTATION DIFFICULTIES

1. We had some problems related to the introduction of innovative technology. For example, the team has 15 iPads, used by the children, as well as other mobile devices used by the researchers. All of them need to be updated after each session and their contents need to be downloaded.
2. The use of mobile devices combined with Apple TV for the kids to share their productions with the group is not always easy. The fact that at least 25 mobile devices or more are needed for sharing pictures, videos and so forth on the Internet is not an easy task in certain contexts.
3. Contact with the families can sometimes be hard as not all families have the same level of commitment.
4. Coordinating several levels of expertise among the participants.

CONCLUSIONS

The aim of this work is to offer collaboration environments related to leisure contexts in which young people and their families participate in situations mediated by interactive technology. Relationships in everyday situations, in real and virtual environments, are also a way to open the university to society.

Through this work, we define entertainment contexts centered on digital communities, and establish what motivates young people to publish content where the line between what's public and what's private becomes blurred.

Practices associated with diversified experiences where people live and interact, exploring the line between virtual and real life, are delimited.

How people interact with technology relates to the meaning-construction processes rooted in the motives, values and knowledge that guide young people's activities.

INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

Research group Images, Words and Ideas of the University of Alcalá

INITIATOR: Pilar Lacasa
Partner(s): Fundación Telefónica and Matadero de Madrid

CONTACT PEOPLE: Pilar Lacasa, Laura Méndez & Katusca Manzur
EMAILS: placasa.uah@gmail.com, lmendez.zaballos@gmail.com, sailemanzur@gmail.com

WEBSITE OF RESEARCH GROUP

<http://uah-gipi.org/>

PRODUCTIONS ON INSTAGRAM

<http://iconosquare.com/tag/instakids14/>

<http://iconosquare.com/tag/instateens14/>

Productions on Vine

<https://vine.co/tags/instateens14>

<https://vine.co/tags/instakids14>

Productions on Vimeo

<http://vimeo.com/album/3200931>

<http://vimeo.com/album/3219541>





DIGIKRIEBELS

('DIGITAL TICKLE')

DIGIKRIEBELS IS A PROJECT THAT FOCUSES ON VULNERABLE FAMILIES, IN PARTICULAR PARENTS OR GRANDPARENTS AND THEIR PRESCHOOLERS. DURING A COURSE OF FOUR LESSONS THEY ARE INTRODUCED TO THE WEBSITE WWW.DIGIKRIEBELS.BE, WHICH CONTAINS A COLLECTION OF EDUCATIONAL GAMES. IN THIS WAY A DIALOGUE ON MEDIA LITERACY IS INITIATED. IN THE LAST LESSON THE KIDS ARE INVITED TO PRACTICE TOGETHER WITH THEIR PARENTS OR GRANDPARENTS. THE LINK WITH THE CLASSROOM AND THE STEP TOWARDS PRIMARY SCHOOL ARE CONTINUALLY MONITORED SO AS TO ENHANCE THE PROSPECTS FOR A SUCCESSFUL EDUCATIONAL CAREER AND LONG-TERM IMPACT.

In addition we offer schools Digiboxes. Every Digibox is filled with digital materials and a series of guidelines for practical 'doing' activities to discover multimedia and explore what the digital world has to offer. The boxes are developed for preschoolers and their parents. Schools can borrow the Digiboxes for free to organize an active day full of multimedia workshops for (grand)parents and their preschoolers. The Digiboxes are used as a teaser to trigger children and their parents to discover their digital talents, and also as a method to keep the project and the multimedia theme warm after the Digikriebels course has ended.

AIMS: Digikriebels offers (grand) parents from vulnerable families both information and training. It aims to support them in their role as educators in a world filled with multimedia. More specifically, the project has three goals:

1. To enhance the children's opportunity to enjoy a successful educational career (long-term impact)
2. To reinforce the relationship between school and home
3. To help parents to develop ICT and media literacy skills

TARGET GROUP(S): (grand) parents and preschoolers of vulnerable families

MEDIA AND METHODS

- Computer to support the parents; they are offered a safe space to practice and given insights into the developmental tasks of children
- Digiboxes are introduced to the parents, which include all kinds of digital media and multimedia tools like video materials, digital cameras, audio materials, Wii and games, digital schoolboard activities and tablets

DURATION OF PROJECT: Digikriebels provides five courses in five schools a year. The Digiboxes can be used all year long. The project has been running for 3,5 years.

RESOURCES NEEDED: one person who is responsible for the project management, good connections to schools, a teacher who is experienced in step-by-step guidance of low-literacy parents, and technical support

PROJECT DESCRIPTION

Digikriebels is a successful project that started in 2010. Since then we have improved it each year, having learnt from our experiences. During one project year we can offer a Digikriebels course in five primary schools, focusing on (grand) parents with preschoolers. Over four lessons they are introduced to the website www.digikriebels.be, which contains a collection of links to educational games. In the last lesson the kids are invited to practice together with their (grand)parents. Communication with parents takes a central role at school, because parental support and involvement promote educational success. In the third year of kindergarten, the transition to primary school is a recurrent theme for parents, children and teachers. By connecting this to the project, it is firmly embedded within the school's functioning. The link with the classroom and the step towards the first year of primary school are continually monitored so as to enhance the opportunity for successful educational career and long-term impact. By working with other partners in the immediate vicinity of the families, we prevent this initiative from failing or succeeding depending on the initiators'

efforts. From the beginning of this project we sought cooperation between partners. The project has been running for 3,5 years and the cooperation has operated very smoothly. Thanks to our partners' expertise we can set up and maintain an effective project. *Digipolis* offers the technical support and project management; *Centrum voor Basiseducatie* (adult education), provides a teacher experienced in step-by-step guidance of low-literacy parents; *Brugfigurenproject* is responsible for a direct link to the schools and smooth communication between all involved.

METHOD(S)

It is generally accepted that digital media are used at school as a digital tool, but using digital media as an educational tool to involve parents in the educational system and learning process of their children is a rather new development. In this project, the didactic use of digital media among deprived families is new, and schools integrate this in an innovative and inventive way. The link with the home situation is strongly underlined in our project.

The computer is the medium through which we support the parents. We offer them a safe space to practice and give them insights into the developmental goals of children. In this way we strengthen the parents' knowledge of and insights into their child's learning process. At the same time they improve their e-skills. Thus they have the chance to discover the possibilities of digital media as a learning tool. Practicing makes them more confident in using this medium. Working together with their children also stimulates the children in a positive way.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

Because the media landscape is constantly evolving, we want to give schools and parents the chance to discover the opportunities that digital media can offer them to help their children practice educational skills. Therefore, in addition to the courses, we offer schools Digiboxes. Each Digibox is filled with digital materials and a series of guidelines for practical 'doing' activities to discover multimedia and explore what the digital world has

to offer. By providing the Digiboxes, we introduce, next to the computer, all kinds of digital media and multimedia tools. In the Digiboxes there are video materials, digital cameras, audio materials, Wii and games, digital schoolboard activities and tablets.

Children discover together with their parents the opportunities of digital media in a fun way. Parents see that their children get more skilled in different educational subjects (mathematics, language, etc) by experimenting with multimedia, which is challenging and engaging. At the same time parents discover the educative advantages of digital media and become more self-confident when using digital media, which contributes to the children's digital support and education at home.

WHAT NEEDS SPECIAL ATTENTION?

The home environment is the most determining factor in the upbringing of a child. Parents (and grandparents) have a very important role in supporting their children's educational career. That is why the project Digikriebels focuses on parents with young children. We want to get them involved in the world of educational digital media to give them more opportunities to support their children in making the transition to the first grade of primary school. We believe it is very important to get parents involved from the beginning. We want to give them the self-confidence and skills to support their children in learning different educational subjects (mathematics, language, etc) and to use digital media as a tool to practice educational skills.



"Digikriebels is all about learning, getting curious and being happy"

PROJECT IMPLEMENTATION – DIFFICULTIES AND SOLUTIONS

Three biggest challenges:

1. The most vulnerable families are often the most difficult to reach.

➔ We work together with the school and people who are close to the vulnerable families. The families trust them and in this way they are invited to participate. It is essential to do this.

2. Language (not speaking Dutch) and illiteracy

➔ The lessons are given by a professional adult-education trainer experienced in working with people who have poor (digital) literacy skills. We also hire translators to make the lessons accessible for people who do not speak Dutch.

3. Too many schools want to participate (2015: 15 applications, but only five schools can participate)

➔ No solution found (yet :-)

By working with other partners in the immediate vicinity of the families, we prevent this initiative from failing or succeeding depending on the initiators' efforts.



INFORMATION ABOUT PROJECT ORGANIZATION

INITIATOR: Digipolis: Digitaal.Talent@Gent
Digipolis (www.digipolis.be) is the inter-municipal ICT services organization (governmental, strictly non-commercial) for the two largest cities in Flanders (Belgium): Ghent and Antwerp. Digitaal.Talent@Gent is a strategic program that initiates and coordinates projects in the city of Ghent with local stakeholders in order to work towards e-inclusion in a sustainable way. It involves cooperation between the City of Ghent and the Public Centre for Social Welfare of Ghent (OCMW) conducted by Digipolis. The strategic program is a best practice in Flanders and Belgium. See Mariën, I., Van Audenhove, L. (2012) *Towards a multi-stakeholders approach for digital inclusion: A case study of Ghent's 'Digitaal.Talent' policy program* (<http://tinyurl.com/digitalinclusion2012>).

PARTNER ORGANIZATIONS

- **Centrum voor Basiseducatie, Leerpunt Gent-Meetjesland-Leieland vzw** (www.cbe11.be): organizes courses that focus mainly on the participant, to enhance their self-reliance on the social, educational and/or professional level. Adults can acquire and improve basic skills needed to function and

participate independently in our society. The center's main goal and duty is to increase literacy in Flanders. Founding date: 1990.

- **Brugfigurenproject** (www.pbdgent.be/Brugfiguren/Algemene%20info): reinforces the connection between school, home and neighborhood to strengthen communication. Founding date: 1997.

CONTACT DETAILS

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Sara Van Damme is an educational expert. She graduated from the University of Ghent and has specialized in ICT and e-inclusion. She has been working for Digipolis since 2010, first as a project leader and then taking on the function of e-inclusion program coordinator.

LINK TO WEBSITE OR SOCIAL MEDIA

www.digikriebels.be



MEDIA UKKIE DAGEN

2014

IN 2014 MEDIWIJZER.NET ORGANIZED THE THIRD EDITION OF THE MEDIA UKKIE DAGEN. THIS CAMPAIGN FOCUSES ON PARENTS AND PROFESSIONALS, AND SUPPORTS THEM IN EDUCATING THEIR CHILDREN FROM AGES 0-6 YEARS ABOUT THE MEDIA. THE SLOGAN OF THE 2014 CAMPAIGN WAS: 'DO YOU RAISE YOUR CHILD OR DOES THE MEDIA?' ('VOED JIJ JE KIND OP OF LAAT JE DAT OVER AAN DE MEDIA?'). THE CAMPAIGN TOOK PLACE FROM 9-18 APRIL.

Mediawijzer.net organized four activities during this campaign:

- The development and opening of the Media Ukkie Pavilion – Media Ukkie Land – at Beeld en Geluid, the Dutch Institute for Sound and Vision
- Symposium Media Education
- Media Ukkie Award
- A repeat of the 'Iene Miene Media' research project

In addition, the website (www.mediaukkie.nl), a poster, a pamphlet and local activities were important tools to communicate with the target group.

AIMS: The aim of the Media Ukkie Dagen is to offer parents and professionals information about both the opportunities that the media offer in raising their children, and their limitations.

GOALS

- To show parents where they can go with their questions regarding

media education

- To get 20% of the daycare institutions to consider including media education in their educational policy
- To persuade municipalities to motivate their local daycares and similar institutions to improve their media education
- To get 15% of parents, caretakers, pedagogical staff and aid workers to get to know one of the communication tools (research, publication, poster) during De Media Ukkie Dagen
- To achieve an increase of 10% in the proportion of daycares that include media education in their educational policy

TARGET GROUP(S)

Primarily:

- Parents and child care workers of children aged 0-6 years
- Pedagogical staff and management at daycare institutions (daycares, primary school)
- Aid workers (Centra voor Jeugd en

Gezin/Youth and Family Centers (CJGs), family doctors, etc)

Secondarily:

- Media creators of children's media
- Policymakers (municipalities and Vereniging van Nederlandse Gemeenten / VNG – Association of Dutch Municipalities)

MEDIA/ACTIVITIES

Development and opening of the Media Ukkie Pavilion at Beeld en Geluid – 9 April 2014

The creation of a new pavilion – Media Ukkie Land – in the Experience in Beeld en Geluid, which focuses entirely on children from ages 4-6 years and their parents. De Media Ukkie Dagen 2014 started simultaneously with the opening of the new pavilion. Young children and their parents are invited inside the pavilion to experience how the media use temptation techniques to influence children.

Symposium Media Education – 15 April 2014
Symposium for policymakers and

pedagogical staff to demonstrate how the brain of a young child works, and how and in which situation or context media education can aid in the development of a young child.

Media Ukkie Award – 15 April 2014

The Media Ukkie Award is a Dutch award for the best app for children aged 0-6 years.

Repeating the 'Iene Miene Media' research project

New research on the media usage of the youngest children for this and the results of earlier studies were analyzed to map the developments and enable continuous monitoring in the future. <http://www.mediaukkies.nl/over-de-media-ukkie-dagen/onderzoeken>

ALSO:

Website: www.mediaukkies.nl

Poster: http://www.mediaukkies.nl/media/83357/poster_media_ukkie_dagen_-_printversie.pdf

Pamphlet: http://www.mediaukkies.nl/media/85606/pamflet_media_ukkie_dagen_voor_professionals_-_printversie.pdf

Research on what daycares are already doing in the area of media education: <http://www.mediaukkies.nl/voor-professionals/onderzoek>

Local activities organized by libraries and CJGs

METHODS: Advocacy campaign targeted at a broad audience (see above)

DURATION OF PROJECT: The Media Ukkie Dagen campaign lasted 10 days. The website and materials remain available for the entire year. Media Ukkie Land remains open for visitors the whole year.

PROJECT DESCRIPTION

A family without media is unimaginable. Babies, toddlers and preschoolers are able to swipe easily and effectively through the apps



(for children) on tablets and smartphones. In addition, parents use media on an intense and daily basis, making media use more appealing for children. To use the media properly, however, is something children have to learn, just like they have to learn other skills.

Research on the effects of media usage on young children is still in an early phase. Not much has been discovered or proven academically. It is known, however, that the media usage of young children does not always correspond with the development stage they are in. A child's brain from 0-2 years develops mainly through sensory experiences like touching, moving, feeling and tasting. These skills can only be gained in the physical 'real' world. The media cannot replace the role the parents and educators have in this development stage.

INSIGHTS COMMUNICATION TARGET GROUPS

- Parents and educators are unsure about what is sensible for children and what is not, or they are not aware of the chances the media can offer.
- The supply of clearly defined information on media education is fragmented and it is unclear what information is available and where it can be found.
- Pedagogical staff were not raised at a

time of omnipresent media and are in need of a crash-course.

- Municipalities have influence over the daycares' educational policy.

CONDITIONS/LIMITATIONS

- Due to a small budget we depend on intermediaries to connect with parents, educators and aid workers.
- Parents don't visit daycares daily; most of the attention has to be generated through the website.
- We have to take advantage of existing initiatives.
- The days are meant to enable our partners to plan their activities in their organizations.
- It's a challenge to generate free publicity for the Media Ukkie Dagen.

STRATEGY

- To stimulate parents and educators, and create self-awareness of their responsibilities regarding media education
- To offer a clear source of information
- To guide parents

COMMUNICATION MESSAGE

- Parents should think about how they want to integrate media in the upbringing of their children and should take responsibility for this.

- Media can play an important role in raising young children, as long as this is done in a sensible manner. We help parents and pedagogical staff from daycares by advising them on positive content.
- It is important that daycares include media literacy in their educational policy and think about their choices regarding media literacy.
- Municipalities should motivate daycares to do the above.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

Many parents wonder how they could adapt their media usage when they are around young children. To help them we developed a poster. It has been distributed (4,000 copies) among daycares and CJGs during the campaign.

The poster includes four tips (based on the book *Speel Digiwijs* ('Play Digitally Smart')):

Tip 1: Discover together what media can offer. Children learn the most by doing things together with their parents/caretakers.

Tip 2: Know what media are appropriate. When choosing an app, check to see if it fits into the development and living environment of your child.

Tip 3: Create connections between the media and the real world. Imitate what you have seen or done in a game and make the experience lifelike.

Tip 4: Lead by example.

Children copy their parents' behavior. Media are fun, but also show them there is more to the world than media.

Print a copy of the poster: http://www.mediaukkie.nl/media/83357/poster_media_ukkie_dagen_-_printversie.pdf

WHAT NEEDS SPECIAL ATTENTION?

Media Ukkie Land has been developed specifically for children from 4-6 years. The educational content of the new pavilion in the Experience in Beeld en Geluid is targeted at the parents of children in that age group.

Media Ukkie Land stimulates the awareness of parents and child care workers about the temptation techniques used to influence children. This is done objectively and no judgments are conveyed in the experience. By tempting children in the pavilion with the same techniques used on television, Beeld en Geluid wants to give an insight into the media's workings. To create awareness and recognition is the most important goal that Beeld en Geluid wants to attain.

PROJECT IMPLEMENTATION DIFFICULTIES

- Too little time (7 to 8 weeks) to create a more in-depth campaign; we had to organize a lot in a short time-span.
- We had difficulties in effectively bringing the elements from the different sources together in the content and the message. We depend on the input of parties such

as Bureau Jeugd en Media, Sardes, NJI and Digidreumes.

- To get all the parties (i.e. municipalities) involved for a long period

WHAT COULD BE IMPROVED?

We try to target multiple target groups (parents and educators). This fragments the attention and message. When you focus on one target group you can create depth in the campaign.

INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

INITIATOR

Mediawijzer.net, the Dutch center of expertise in media literacy

PARTNER(S)

Mediawijzer.net is an expertise center that links the activities of various organizations in the area of media literacy and promotes cooperation between them. There are five organizations at the center's core:

- ECP, an information society platform
- Kennisnet, an expertise center for ICT in education
- Netherlands Institute for Sound and Vision, NIBG
- NTR, a public broadcasting company
- Institute for the Public Libraries Sector, SIOB

ADDITIONAL PARTNERS:

Nederlands Jeugd Instituut, Sardes, Digidreumes en Bureau Jeugd en Media

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THE INTERNET FARM

THE PURPOSE OF THE INTERNET FARM PROJECT IS TO INITIATE CHILDREN OF KINDERGARTEN AND PRIMARY-SCHOOL AGE INTO IMPORTANT RULES OF INTERNET USAGE, WHILE SUPPORTING THE NECESSARY, VERY ACTIVE ROLE OF (GRAND)PARENTS AND EDUCATORS IN EMPOWERING MINORS TO USE INTERACTIVE MEDIA ETHICALLY, CONSTRUCTIVELY AND SAFELY.



Through five engaging stories taking place on an animal farm, children become aware of important issues online, such as protecting personal data, avoiding strangers online, stopping online hate speech and cyberbullying. Even if children in this age group are not yet allowed to use many popular social networking services or sites (SNSs), the project targets SNSs as a big part of children's online activities; one out of three Greek minors under the age of 13 has an SNS profile (mostly on Facebook), which is in many cases unprotected and reveals personal data on a massive public scale. On the other hand, one out of two Greek parents allows their children to have an SNS profile and use it at any time, without any restrictions, and lacks serious knowledge about their children's exposure to harmful online content, cyberbullying or defamation.

AIMS

- to empower children from a very young age in using the Internet, and in general interactive technologies, responsibly, ethically and safely
- to empower educators and (grand) parents in their – in many cases very difficult – active role concerning the online lives of the children, in order to promote critical thinking and awareness concerning interactive media within their classroom and the family
- to support educators and (grand) parents in an easy and entertaining way – while triggering good discussions among the school community or the family members – in evaluating each member's online behavior, and in setting and explaining rules of responsible usage

TARGET GROUP(S)

- Children of kindergarten and primary-school age
- Educators of such children
- Parents and grandparents of such children

MEDIA: illustrated 128-page fairytale book, interactive theatre play, songs

METHODS: The methodology is based on three pillars: problem identification, solution analysis, and knowledge evaluation, using a most effective way that children have been learning throughout the centuries: fairytales, and allowing minors to contribute with enthusiasm to the project's scope and success.

DURATION: The duration of the project is flexible, and can be defined by each class and educator, while also depending on the children's age and background knowledge, reaching up to 20 hours of teaching. Within the family, the messages provided by the book and the theatrical play can become the basis for creating a long-lasting 'family contract on Internet use'.

RESOURCES NEEDED: In school, the project can be implemented by one educator per class. At home, it can be implemented by the parents and grandparents, being the leaders and the guiding force of the project.

PROJECT DESCRIPTION

The Internet Farm project uses a 124-page illustrated fairytale book and a one-hour theatrical play, with songs promoting media literacy and online safety.

Through five engaging stories taking place on an animal farm, children become aware of the following crucial issues: receiving emails from strangers, revealing personal data on online quizzes, meeting up with people they've met online, publishing personal pictures online, racism on the Internet, reliability of online information, identifying ways in which strangers approach children online, cyberbullying, publishing other people's pictures, manipulating pictures, and ethical Internet use. The two most important issues – protection of privacy and treating online 'friends' always as strangers –

"We want our kids to be safe. Today we received many important messages, repeatedly, so they could be impressed into the children's minds."

Parent

reoccur and are discussed more than once in the stories above.

The main characters in the tales are two children, Nicky and Nicholas, who, along with their dog Hercules, take care of the farm. They also have a trusted ally, Powell the owl, a wise counselor and guide. The children assume the role of real-life parents. Hercules stands for a trusted family friend who knows what's proper and what's not when it comes to surfing online, thus protecting, when necessary, the underage users. The wise owl assumes the role of the educator who has his/her own way of guiding the kids towards the right sort of information and knowledge, and helps them develop critical thinking.

Educators, parents and grandparents are invited to read these stories along with their children, attend the theatrical performances with the children, and afterwards discuss any issues that may have come up. In this way they can get their kids thinking about, and sharpen their capacity to recognize, similar issues that arise in their own online adventures, now and in the future. To further empower and support carers and pedagogues to evaluate their children's critical thinking and maturity concerning media use, there is a short "Let's see what we've learned from our story" section at the end of each book chapter.

The theatrical performance is 'mobile', in that it can be set up and performed in any theatre, school, or suitable premises.

METHOD(S)

The project chose 'active and participatory learning' as its didactic method, allowing the minors to get involved to a greater extent and thus acquire more knowledge, compared to standard teaching methods. The method is based on three pillars: problem identification, solution analysis, and knowledge evaluation, and uses a most effective way whereby children have learnt throughout the centuries: fairytales. This allows the minors to contribute with enthusiasm to the project's scope and success.

In the stories, Nicky and Nicolas are the heroes. The farm animals surf online without critical thinking, and the two children guide their beloved animals in their

online adventures. Thus, the participating kids do not feel they are 'told what to do' by adults, sometimes in a rather prohibiting manner. They want to become like the fairytale heroes, strong and knowledgeable. Through the power of art, the children easily comprehend that the Internet is part of our daily lives and a great tool, but that as a tool it has to be used with critical thinking. Carers see how art conveys in a pleasant way crucial messages that they sometimes struggle to promote to their children, triggering interactive discussions among the family and within the class.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

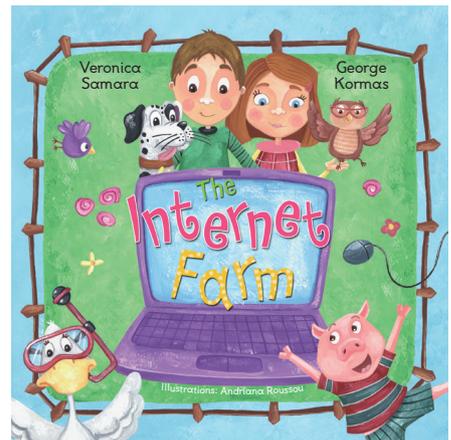
The project is polymorphic and multilevel, and combines qualitative and quantitative methods. It can run as a whole within the family, or be used in the classroom. In this respect, there are several paths for project exploitation and evaluation:

"I will go home and change my passwords immediately. Today I understood how important they are!"

Primary-school girl

At family level – evaluating the children's understanding. At the end of each book story, there is a short "Let's see what we've learned from our story" quiz, allowing (grand)parents to trigger discussion with their kids and evaluate their assimilation of the promoted messages.





After the theatrical performances: The children are called on stage to share what they learned from the play, revealing dazzling facts about how much they actually know about online media, and how fast they are able to assimilate knowledge. In parallel, parents are interviewed about the impact of the performance on them and their children.

At school level: It's a four-step process to implement the project, and to evaluate the project's impact on the children's online behavior. The duration can be decided by the educators involved, and vary according to the children's age and background knowledge:

- The educators conduct in the classroom a short questionnaire on online media use, in view of the Internet Farm project implementation.
- After the theatrical play and/or dramatized narrations of the book stories within the classroom, the educators use the quiz on each story for their first ad hoc evaluation.
- Educators implement internal projects: story, theatre play, song, poster; thus,

the Internet Farm is exploited for the children and by the child creators, allowing the educators to evaluate in a second qualitative step the degree of knowledge assimilation and dissemination (such as peer-to-peer).

- The educators conduct a second short questionnaire, which – in relation to the first findings – allows them to measure their pupils' behavioral change (e.g. deletion of online 'friends', use of privacy settings).

WHAT NEEDS SPECIAL ATTENTION?

To fully exploit the messages provided on online safety, it is important to pay special attention to the ages of the children: a child aged six years needs online privacy to be explained in a different way from one aged 10, who may even already have a Facebook profile. Also, before running the project in the school classroom, it is important to investigate if any of the children have been victims of, e.g., cyberbullying. If this is the case, they need to be given attention first when internal projects are conducted, so that they are empowered to open up and discuss their experience.

PROJECT IMPLEMENTATION DIFFICULTIES

So far, our project has been run without any difficulties. The innovative aspect of using art – which, since ancient times, has been used as a tool in the transmission of ideas, values and lessons – gives the power to simplify complex issues, so that they become understandable and manageable by children.

WHAT COULD BE IMPROVED?

The project has reached a stage of maturity where it can be used 'as is', without any further improvements from our point of view.

INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

INITIATOR: Safer Internet Hellas

PARTNER(S): (a) Digital Imaging and Prevention Unit, (b) Chiliodentri

CONTACT PERSON: Dr Veronica Samara

ADDRESS: Kleisthenous 17, 10552 Athens, Greece

LINKS TO WEBSITE AND SOCIAL MEDIA: www.saferinternet.gr; <https://www.facebook.com/saferinternet.gr>; <https://www.twitter.com/saferinternetGR>



NECIO

PLAYING ONLINE TOGETHER

MEDIA AND NEW TECHNOLOGIES ARE A GROWING PRESENCE IN CHILDREN'S LIVES. THEREFORE IT IS CRUCIAL THAT PARENTS BE ACTIVELY INVOLVED IN ENSURING THE ONLINE SAFETY OF THEIR CHILDREN AND IN NAVIGATING THEIR MEDIA EDUCATION. "NECIO – PLAYING ONLINE TOGETHER" IS A PROJECT FOR CHILDREN, THEIR PARENTS AND EDUCATORS. IT PROVIDES VARIOUS TOOLS FOR CHILDREN AND ADULTS SO THAT THEY DISCOVER THE ONLINE WORLD TOGETHER. IT INCLUDES A WEBSITE WITH EDUCATIONAL GAMES, SONGS AND OTHER ACTIVITIES AND WORKSHOP SCENARIOS THAT ARE CARRIED OUT IN KINDERGARTENS. IN RESPONSE TO THE INCREASING USE OF MOBILE DEVICES AMONG CHILDREN, THE CONTENT HAS BEEN ADAPTED AND FURTHER DEVELOPED AS AN APPLICATION.

The Necio application for Android mobile devices (smartphones, tablets) includes games that introduce the players to the mobile environment, and teach them to navigate it effectively, as well as games and activities promoting online safety.

AIMS

- Increasing understanding among parents of media activities and online challenges that children face
- Engaging and supporting parents in the active media education of their children
- Equipping parents with knowledge and information about online safety and the online world
- Providing parents and preschool personnel with tools and aids to talk about the online world and discover it together with children
- Raising awareness among parents and preschool personnel about online threats and online safety
- Providing an opportunity and

suitable environment for children to learn about different aspects of being online

- Teaching children how to use computers and the Internet effectively
- Teaching children how to stay safe online
- Providing a platform where children and parents can discover the Internet together
- Empowering parents and caretakers to address the topic of media use

TARGET GROUPS: The main target groups are children aged three to seven, their parents and caretakers. The project also addresses professionals (mainly preschool) working with young children.

MEDIA: Website and application

METHODS

The methods used in the project –

website content, application, lesson scenarios – focus on learning through play and introduce new experiences through different tools. The intellectual and cognitive benefits of playing have been well documented; therefore all the resources in the Necio Playing Online Together project are highly engaging and interactive, encouraging children to explore, experiment, learn from mistakes, and progress at their own speed. The content includes educational games, animations, songs, audiobooks, exercises, workshop scenarios, printable worksheets, etc. The resources have been developed with the participation of children.

Duration: The project started in January 2012. The final date of the project is not scheduled. The application was developed in 2014/2015. **Resources needed:** Specialists involved in the project included pedagogues, psychologists, a sociologist and a speech therapist.



PROJECT DESCRIPTION

Children are exposed to advanced technology such as tablets, e-readers, smartphones, and computers at an early age, and their media use grows quickly. The first steps in the world of virtual media provide a great opportunity to teach young Internet users about the mechanics of the new media and basic principles of online safety. In 2012 the Nobody's Children Foundation (NCF) launched the interactive project "Necio – Playing Online Together" for preschoolers, their parents and educators. The aim of the project is to educate children aged three to seven about online safety and to increase parents' involvement in the online activities of their children.

The main feature of the project is a website, www.necio.pl, where friendly robot Necio teaches children how to use computers and the rules of online communication, and also guides them through basic rules of online safety such as: not trusting strangers and online content, and talking with parents about anything that is disturbing.

The content has been designed by early-

childhood psychologists and experts in the field of new technologies. It is developmentally appropriate for the target group and responsive to the ages and developmental levels of children. It proposes many activities that are presented in a play-like fashion (learning through playing) and matched to the attention span of the target group. The content of the website is appealing and interesting; it can be navigated by pre/non-readers, and offers opportunities to make choices, thus encouraging children to use their imagination. It also promotes skills recommended by early-learning guidelines.

The website allows and encourages parents to actively participate in all the activities. It provides an opportunity and tools to address different online issues. Parents are provided with information about the Internet use of preschoolers. At each step, the importance of parents in educating children to use online technology safely is highlighted. The content of the website was both adapted and further developed as an application for mobile devices.

Part of the project is designed also for preschool teachers. An educational set was developed, based on which five thematic educational workshops for children can be conducted. Additionally, teachers can prepare with their pupils a show about online safety. Educational packages include: lesson scenarios, multimedia such as an audiobook and songs, printable materials such as posters and workbooks for children. All materials can be downloaded for free at www.dzieckowsieci.pl.

METHOD(S): The project is based on the methodology of 'fun pedagogy'. Games attractive to children transmit information about safe use of mobile devices. The website Necio.pl features educational computer games and animations, an educational story available in audiobook form, songs about online safety, and educational exercises. The project creators prepared five thematic educational workshops for preschool children. The application focuses on learning through play and encouraging children to explore, identify, negotiate, take risks and create meaning.

The first steps in the world of virtual media provide a great opportunity to teach young Internet users about the mechanics of the new media and basic principles of online safety.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

During the app development, most of the time was devoted to detailed work on the tool itself.

The project team worked on the application conceptualization and content, consulting with specialists, focusing the app with children and making necessary adjustments.

WHAT NEEDS SPECIAL ATTENTION?

In 2014 NCF conducted a study, "Identification of Parents' Needs on Mobile Applications for their Children". The research shows that parents value most the applications that combine education with entertainment. The biggest risk during work on the application is having excessive educational content in it. It is important for the app to have the right proportions of information/education and games.

PROJECT IMPLEMENTATION DIFFICULTIES

The difficulty that occurred during the project was difference in the stages of development of the target group. The application is meant to be used by children between three and seven years of age. It is difficult to create app content that is understandable and attractive for both the youngest children and those slightly older.

WHAT COULD BE IMPROVED?

An improvement that could be made would be a restriction in the age of the app recipients so that the educational message could be skillfully adjusted to the specific needs of the age group. It is also important to add games to the app repertoire that are interesting and appealing to children.



INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

INITIATOR: Nobody's Children Foundation

PARTNERS: Orange Foundation (main partner), Safer Internet, European Commission, Yummy

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FLIMMO
**TELEVISION
THROUGH
A CHILD'S
EYES**

STRIVING BEYOND SIMPLE RECOMMENDATION OF CHILD-FRIENDLY PROGRAMMING, THE FLIMMO PROJECT DEVELOPS PRINT BROCHURES, ONLINE AND MOBILE RESOURCES AS WELL AS PEDAGOGICAL WORKSHOPS TO HELP PARENTS GUIDE THEIR CHILDREN SAFELY THROUGH USE OF TELEVISION.



"After fighting all sorts of 'battles' with our son (6 years old) we (and especially my son) would like your opinion, since my son apparently only trusts experts. Our son absolutely wants to watch the series Power Rangers. We believe this program to be not especially appropriate for his age (or for children in general). What do you as experts have to say about the series? We look forward to your answer!"

Email, 25.06.2004

The messages and nuances of television programming that the younger generations take for granted may cause parents confusion or distress, since television as a medium has changed in leaps and bounds. This can lead to tense disagreements in the home about how television should fit into family life. FLIMMO seeks to help parents understand their children's television viewing and processing habits by giving them assistance in making informed decisions about the many sources of entertainment that television offers today. In 18 years of operation over 12,000 reviews of television programs and 1,700 educational articles have been published, and more than 60 editions of the FLIMMO brochure have been distributed all over Germany. These brochures – cost- and advertisement-free to all interested parents and educators – are essential to bring about initial contact with the project. In combination with the online and mobile content, they provide practical and profound know-how for media education in the family.

AIMS

- Bring parents closer in touch with a child's perspective on television, in order to understand how to best accompany and moderate their children's television viewing
- Promote a healthy enjoyment of television for kids without unnecessary 'babying' or interference with parents' best judgment
- Address the general questions and relieve worries parents have about television viewing options
- Provide parents with reviews of a vast range of television programs and with recommendations on age-appropriate shows
- Promote parents' overall television/ media literacy and thereby also that of their children

TARGET GROUPS: Parents of children of 3 to 13 years of age, pedagogical staff

MEDIA: FLIMMO content is distributed via printed brochures, the Internet and an app for different mobile operating systems. The cost- and advertisement-free brochure is published three times yearly, with 250,000 to 560,000 copies per issue. It is distributed to roughly over 20,000 educational institutions and other family-centric locales and organizations throughout Germany, where families can get FLIMMO. The project website and app are updated continually to inform parents about the upcoming 'TV program of the week'.

METHODS

- Publishing articles on children and their use of television and how parents best accompany and moderate their children's television viewing
- Evaluating and analyzing child and adult TV shows (11 channels and their programs between 6am and 10pm)
- Drawing on research from related and relevant fields concerning children, and their use of and perspective on television
- Surveying child television viewers throughout Germany regularly

DURATION OF THE PROJECT: FLIMMO started in 1997 with the brochure and website, and has expanded continuously since. In 2013 an application for mobile devices was introduced.

RESOURCES NEEDED: a publisher who ensures the financial means and communication with all project partners, as well as coordinating distribution and marketing operations; a qualified institution that assures the conceptual and academic foundation and background of the project, and also produces the content involving media educators from diverse academic disciplines; also involved: a design agency, a print company, a distributor, and technical service providers.

PROJECT DESCRIPTION

FLIMMO is an educational guide based on a research initiative paying special attention to empowering parents to understand the messages transmitted by informational and entertainment programs the same way their children do. FLIMMO examines all forms of television shows viewed by children aged 3 to 13. This includes shows made for a mature audience but watched by younger viewers alike. The project strikes a balance between addressing parents' justifiable concerns about television and taking into account that children can benefit from television in a number of ways. FLIMMO is based on the belief that parents already have the potential to promote media literacy to their children, but still need relevant and profound knowledge to make well-informed decisions in moderating their child's television viewing.

To this end, the project's surveys and explorations into current research provide the basis for a variety of pragmatic texts, which are accessible through the World Wide Web, the FLIMMO app, and a printed brochure. They examine a wide range of issues concerning the content of television programs, children's television use and understanding, and parents' questions and worries about TV. Past topics include television depictions of (dark) comedy, the challenges associated with serial thrillers, pedagogical highlights found in individual, featured programs, and general tips for parents on screen-time, to name but a few. More than 12,000 short reviews evaluate television programs, using three categories:

- Programs with entertainment and educational value, with a lack or complete absence of problematic material, and themes accessible to at least one of FLIMMO's target age subgroups (3-6, 7-10 and 11-13 years old) are assigned to the category *Kinder finden's prima* ('Kids think it's great').
- In contrast, programs that are too challenging, unsettling or frightening

for children are assigned to the category *Nicht für Kinder* ('Not for kids').

- Programs that may be thematically suitable for and enjoyed by most children but contain potentially harmful morals and messages are assigned to an intermediate category: *Mit Ecken und Kanten* ('Rough around the edges').

METHODS

To provide parents with relevant and trustworthy information, FLIMMO draws on a variety of methods. The most important are:

- FLIMMO surveys children throughout Germany on a semi-annual basis. Over the past 15 years, 28 surveys have been circulated to parents and their children throughout Germany. The results provide firsthand insights into children's views on general TV topics, or on specific shows or series, such as Teletubbies, Star Wars, or the German casting show *Deutschland sucht den Superstar* (original: *Pop Idol*). The findings are a very important basis for FLIMMO, especially for maintaining and updating the catalogue of evaluation criteria.
- FLIMMO keeps a constant finger on the pulse of research in related fields. The project evaluates the most recent and relevant research carried out in the areas of media pedagogy and media

"I'm always so excited to surf your websites! In fact, I just now took a look at what's running on television and what I can trust my child with. To me, watching less television and being selective about content is very important!"

Email, 29.08.2003

competence, as well as other disciplines focused on children's development and media consumption. At the same time, experiences from fieldwork with children and families in pedagogical contexts are taken into account.

EXEMPLARY DESCRIPTION OF PARTS OF PROJECT

- To keep a constant eye on children and their understanding of television, FLIMMO conducts surveys of children's viewing habits. The starting point for the research is the child and his/her

The screenshot shows the FLIMMO website interface. At the top, there is a navigation bar with the following links: "FLIMMO sieht fern", "FLIMMO hilft durchblicken", "Übers Fernsehen hinaus", "Über FLIMMO", "Presse & Kooperationen", and "Mein FLIMMO". A "Login" button is also visible. Below the navigation bar, there is a "Highlights der Woche" section featuring a large image of a group of children and a smaller image of a girl. A text box next to the image reads "Die rote Zora" and provides details about the program: "Kika, 07. Februar 2015, 15:00. Nach dem Tod seiner Mutter ist der zwölfjährige Branko ganz allein auf sich gestellt. Seine Rettung ist die Bande der roten Zora, eine Gruppe von Waisenkindern, die durch kleine Gaunereien den Oberen...". At the bottom, there are sections for "Aktuelles TV-Programm" and "Sendungsarchiv". The "Aktuelles TV-Programm" section lists the next program: "Dienstag, 03.02.15" with "Wickle und die starken Männer" (11:15 - 11:40, Animationsserie, Kika) and "Johnny Test" (11:15 - 11:40, Zeichentrickserie, Nickelodeon). The "Sendungsarchiv" section has a heading "Was bedeuten die Rubriken?" and lists "Kinder finden's prima" (Von Sendungen in dieser Rubrik sind Kinder angehtan. Auch wenn nicht alles den Geschmack der Erwachsenen trifft. "Kinder finden's prima".) and "Mit Ecken und Kanten" (Sendungen in dieser Rubrik werden von Kindern).



"I barely have any experiences from my own childhood with the programs I find today. Your advice helps me greatly with that. The overviews are short and accessible."

Email, 13.01.2008

experiences. Child-centric research needs special consideration of the child's world and experiences. Conducting surveys with children thus requires sensitively selected and age-appropriate methods. For surveys with children aged 7 to 13 years, we usually conduct one-to-one interviews in which we use questionnaires including both closed and open questions. Depending on the subject and research object, focus groups are sometimes used as well. For younger children, creative and playful methods are applied, taking their limited language skills into account: mixing tasks such as asking children to draw a picture relevant to the topic, or using puppets or dolls in role-play games, and observational methods. Also, we rely on proxy respondents such as parents or pedagogues.

- Although it is not inherently part of FLIMMO's content production, part of the project consists of seminars and workshops on issues of media literacy regarding children's television viewing. A total of 14 pedagogically oriented workshops, seminars and parent evenings were organized in 2014. These events take place as a by-product of the

project's reputation as a trustworthy pedagogical source, and are almost exclusively contracted by parent groups and educators who want to dig deeper into the issues. This personalized form of pedagogy also manifests itself through responses to individual enquiries via telephone or email from parents and educators, which FLIMMO regularly encourages and responds to (for examples, see the quotations accompanying this article).

- In 2009 FLIMMO introduced a new web service for educators at all levels (www.flimmo-fachportal.de). The website provides basic knowledge on media literacy and practical media work with children and parents. Also available are collections of articles based on the above-mentioned surveys and the main topic of each FLIMMO brochure to enable educators to work with their target groups on the particular subject.
- The project's founding organization *Programmberatung für Eltern e.V.* also organizes promotions at the start of each new school year all over Germany by giving parents of first-graders a free copy of the most recent FLIMMO edition.

WHAT NEEDS SPECIAL ATTENTION?

The significant difference between FLIMMO and other 'watchdog' family-centric outlets of media literacy and analysis is the special approach the project has adopted, as suggested in the project's title FLIMMO – Television Through A Child's Eyes. The project thrives on its constant consideration of the child's thought processes, contemporary perspectives (both social and scientific) on television viewing, and current trends of media convergence.

PROJECT IMPLEMENTATION DIFFICULTIES

- The demand for the free brochure is so great that it cannot be met, due to the increasing expense of printing and distributing. Therefore – and in general – it is important to find other ways to disseminate FLIMMO content.
- There is a need for different forms and ways of addressing so-called hard-to-reach parents, to involve and support them in guiding their children's (and their own) television use by taking their distinct and complex life backgrounds into account.

WHAT COULD BE IMPROVED?

- As of now FLIMMO's content is published in German only. This might be a barrier for German citizens with

other native languages, but a simple translation would not meet the needs of these parents. Therefore we see the necessity for developing a way of meeting the requirements of this target group in order to eliminate any language or cultural barriers and provide multilingual access to FLIMMO.

- Online media libraries and time-delayed or mobile TV are changing habits of media consumption. This has to be taken into account through identifying and implementing new ways of dissemination. This could help to reach (more) families through different and contemporary channels.

INFORMATION ABOUT THE ORGANIZATIONS THAT RUN THE PROJECT

INITIATORS

FLIMMO is published by the non-profit association *Programmberatung für Eltern e.V.*, founded at the initiative of the *Bayerische Landeszentrale für neue Medien, BLM* (Bavarian Regulatory Authority for Commercial Broadcasting) in Munich in order to promote media literacy and competency together with other regional media authorities and other expert partners throughout Germany.

The association has entrusted Munich's *JFF – Institute for Media Research and Media Education* with the supervision of FLIMMO. The JFF has been investigating through research and practical experience since 1949 how younger generations deal with media. Combining empirical research and educational practice is characteristic of the working methods of the *JFF*. Research results form the basis of educational schemes for educational, developmental and cultural work with children and adolescents. These research activities are reciprocally supplemented by educational practice.

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LINK TO WEBSITE AND SOCIAL MEDIA

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MAKER-SATURDAYS FOR FAMILIES

HANDICRAFT SCHOOL ROBOTTI'S MAKER-SATURDAYS GIVE FAMILIES THE OPPORTUNITY TO EXPLORE ELECTRONICS AND PROGRAMMING THROUGH ART. MAKER-SATURDAYS ARE A NON-STOP WORKSHOP THAT BOTH CHILDREN AND ADULTS ARE WELCOME TO TAKE PART IN.

THE MAIN GOAL OF OUR PROJECT IS TO EMPOWER CHILDREN AND ADULTS WITH UNDERSTANDING OF AND INSIGHTS INTO OUR DIGITALIZED WORLD. WE THINK THAT THE BEST WAY TO AVOID THE DIGITAL DIVIDE AND INEQUALITY IS TO GIVE PEOPLE THE CHANCE TO EXPLORE DIGITAL TECHNOLOGIES WITH THEIR OWN HANDS. IN MAKER-SATURDAYS, PARTICIPANTS ARE INTRODUCED TO DIGITAL AND ELECTRONIC MANUFACTURING.

HANDICRAFT SCHOOL ROBOTTI IS THE FIRST MAKERSPACE IN FINLAND JUST FOR CHILDREN, AND ALSO PROVIDES CONTINUOUS WEEKLY TEACHING FOR CHILDREN. MAKER-SATURDAYS ARE ONE TYPE OF SHORT WORKSHOPS GIVEN BY ROBOTTI. THEY ARE CONSTRUCTED AROUND A THEME AND FAMILIES CAN COME AND WORK ON A GIVEN PROJECT TOGETHER.



AIMS

Handicraft School Robotti's Maker-Saturdays aim to make it easy for children and their parents to come and learn something that might be new to both. Media literacy work mainly seeks to give people tools to dissect and analyze media streams. In a similar fashion, we want to add code literacy to this endeavor.

Code literacy is the dissection and analysis of digital technologies' underlying nature. By code literacy, we do not just refer to the actual code, but to all of the digital technology, from electronics to software development. Digital technology's operating models are not immutable laws of nature, but rather plastic models whose control is in our hands. The code does not reflect objective truth, but rather constructs laws in digital life. Without understanding how these laws are formed, we are not able to wholly participate in the discourse of our digital life.

We think that basic understanding of the code is needed to understand our surrounding structures. We need to learn how to read and write the programmed world. Robotti's Maker-Saturdays enable people to learn these skills in a maker-culture-inspired environment.

We are not aiming to raise a generation of engineers, but critically thinking, reflective and aware citizens. To achieve this goal, Handicraft School Robotti

started organizing easy, approachable and open family Saturdays where children and parents can learn through fun electronics projects that combine science and art, and take the first steps towards deeper understanding of the digital world.

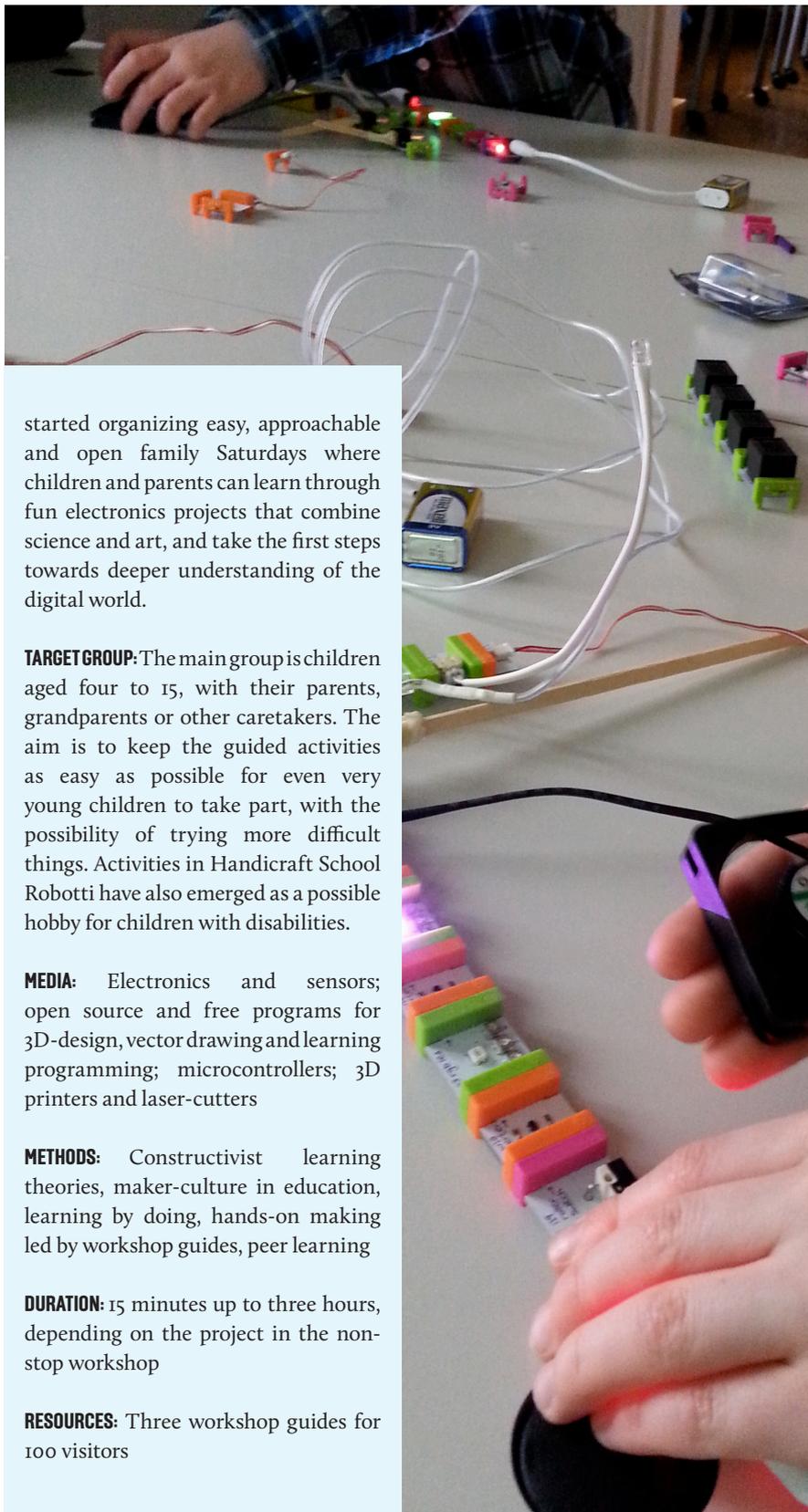
TARGET GROUP: The main group is children aged four to 15, with their parents, grandparents or other caretakers. The aim is to keep the guided activities as easy as possible for even very young children to take part, with the possibility of trying more difficult things. Activities in Handicraft School Robotti have also emerged as a possible hobby for children with disabilities.

MEDIA: Electronics and sensors; open source and free programs for 3D-design, vector drawing and learning programming; microcontrollers; 3D printers and laser-cutters

METHODS: Constructivist learning theories, maker-culture in education, learning by doing, hands-on making led by workshop guides, peer learning

DURATION: 15 minutes up to three hours, depending on the project in the non-stop workshop

RESOURCES: Three workshop guides for 100 visitors



PROJECT DESCRIPTION

Maker-Saturdays' focus is on families. We welcome any kind of family to come and work together with their children. We have weekly themes, and our instructors help each family through the project. We also welcome independent projects, which we hope will increase as families acquire more skills in the area. We want to see what children can do with their parents with digital technology when given the space and tools to do it.

Our weekly projects focus is on different areas of digital technology, in order to create a wide assemblage of basic knowledge on digital technology. The first projects have been LED-postcards, which combine traditional art and craft with electronics. Even this sort of simple project helps the children – and parents – to understand a little bit about electronics, while also giving them ideas about how to use the learnt techniques in further projects.

One of the main concepts in our workshops is to use materials that are easily attainable and affordable, making it possible for the families to continue this work at home. The same applies to the digital technologies; we aim to use only open-source hardware and software, making it easier for the families to get the same tools. Naturally 3D-printers and laser cutters are not in everyone's reach, but the software to design the models is.

One of the core ideas in Maker-Saturdays is to promote digital technology empowerment, while enabling creativity to flourish in the digital as well as analogue realm. This means not just consuming digital media, but also creating it. Our grassroots-level approach gives children and their parents concrete, immediate and tacit knowledge of the construction of the digital world.

METHODS

We rely solely on learning by doing. We build knowledge out of experimentation, exploration and creativity. We use art

education as a way to loosen the often strict and rigid understanding of technology. Art allows exploration and mistakes in a way that is beneficial and also fun. Learning by doing also leads to learning by teaching.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

On Maker-Saturdays children and adults are welcome to pop into the non-stop workshop anytime they want. Depending on the theme, the workshop can be planned around one short project, or be a never-ending task. One example is our scrap workshop, where participants disassembled electronic gadgets and toys, fixed them if possible, or constructed installations or sculptures while understanding how the components and pieces work. In our Halloween workshop, those willing to try it out got to learn to solder (the youngest were four-year-olds), while the rest used art materials to connect the wiring. After the workshop, the participants can also try out and get familiar with other materials and machines such as the 3d printer, LittleBits components or laser cutter.

WHAT NEEDS SPECIAL ATTENTION?

The aim is not to teach engineering skills or to necessarily build a working product, but to enable open-ended exploration of the digital world.

PROJECT IMPLEMENTATION DIFFICULTIES

Even though many manufacturing methods and programming have become more affordable and easier to use in the past decade, there still is a learning curve to gain basic understanding of digital technologies. Difficulties arise in getting people past that first step.

WHAT COULD BE IMPROVED?

The next step for the project is to give participants the opportunity to make their own projects in an environment that has the proper tools for manufacturing, providing people to guide them if they need help.



INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

Handicraft School Robotti is a non-profit organization launched in 2012 and based in the Art Centre Little-Aurora in Espoo, Finland. As well as the short workshops, it provides weekly teaching for children in electronics and programming, with an arts-based approach.

INITIATORS

Tomi Dufva, doctoral student, Department of Art Education, Aalto University of Art, Design and Architecture
Roi Ruuskanen, MA in Art Education

PARTNER

Art Centre Little-Aurora, Espoo, Finland

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MEDIA LAB

MEDIA LAB IS AN EDUCATIONAL CENTER THAT PROVIDES MEDIA LITERACY AND DIGITAL INCLUSION EDUCATION TO YOUNG PEOPLE, FAMILIES, AND SENIORS. THE PROGRAMS ARE IMPLEMENTED THROUGH SEVERAL WORKSHOPS DESIGNED TO EMPOWER PARTICIPANTS TO BE CRITICAL THINKERS, TO DEVELOP THE ABILITY OF EXPRESSING THEIR IDEAS, AND TO BE CREATIVE PRODUCERS OF NEWS CONTENT FOR PRINTED AND ONLINE VERSIONS.



The challenge is simple: “Make your own newspaper”. Participants produce their own newspaper in a multidisciplinary news office, writing the daily news following the rules of journalism, with the support of trained and specialized staff. Specific workshops are provided, dedicated to different themes such as Science, Europe, Environment and History. Media Lab also develops family workshops; after a brief presentation on how to produce media content, the family members together search and discuss online news and produce a newspaper page from their point of view.

—
“A rich experience for the students and also for us”

**Maria Oliveira, Teacher
 (workshop report, 16/05/12)**
 —

AIMS

Establishing a connection between the newspaper and the educational community, promoting journalism, and empowering young people with the skills to interpret and create media content. Media Lab also facilitates the analysis of media and how to use media for multi-disciplinary learning on different curricula themes, while complementing the ambition to develop technological skills. We aim to provide or promote:

- access to media content
- media awareness
- research habits and critical thought
- tools to empower participants to produce media content
- opportunities to create a more participant and responsible society

TARGET GROUP(S): Young people from basic school levels up to university are the main target groups of Media Lab. Teachers, adults, seniors and families are also targets.

MEDIA: Printed and online media, videocast, podcast, photojournalism, social media

METHODS

Formal classes: theoretical classes, media, etc.
 Informal training: thematic sessions with experts and trainers
 Practical training while doing their own work: a front page or a four-page newspaper, blog, videocast or podcast

DURATION OF PROJECT: Throughout the year, except for August, since 2010

RESOURCES NEEDED: Project leader, web-developer, and team of trainers depending on the number of participants at the workshops; one computer per participant; auditorium with multimedia equipment; white-board, and color printers

DESCRIPTION OF PROJECT

PROGRAMA PARA FAMÍLIAS (WORKSHOP FOR FAMILIES)

Media Lab – Diário de Notícias provides students and families with an exciting new dimension in media literacy, and allows them to get to know the world of newspapers in an interactive way, using modern technologies.

The project, launched in November 2010, is located at the headquarters of Diário de Notícias, the 150-year-old Portuguese newspaper, in Lisbon, and Jornal de Notícias, in Oporto. Media Lab targets young people aged six to 21 years, families, and seniors. The project won in 2011 the World Association of Newspapers (WAN) prize in the category “Making the News”.

Through ‘learning by doing’, the participants learn, read, search, interpret and select content, as well as perform interviews. They also write and film and edit videos in order to create their own news content: one- or four-page newspapers, blogs, videocasts or podcasts.

All the content produced by the participants is uploaded to the online Media Lab platform, and is immediately available to be looked at, and shared with family and friends through social networks. After the visit, participants can also develop a school or neighborhood newspaper, or blog, by using a web tool available on the Media Lab web platform, for free.

METHOD

The ‘learning by doing’ method has proven to be very attractive to families, which explains the strong participation. It also opens an opportunity for newspapers to get involved with the families and the educational community.

Programa para Famílias has proven to be a positive experience as an intergenerational workshop, since it:

- gives family support and orientation concerning media content
- enriches the dialogue between children and parents as regards ‘news’
- transforms the intergenerational exchange of opinion into an amusing activity

- gives them skills to deal with the rapid media evolution
- raises media awareness, bringing into discussion ‘my news ... your news ... our family news’

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

- After the welcoming, which includes an introduction to the famous newspaper Diário de Notícias, the families receive in the auditorium a formal theoretical class on media content production, as well as on media contents about media
- On the occasion of some ‘national events days’, speakers are invited to talk to participants about that theme. After the presentation, the participants write about the theme and what they have learned. They act as reporters of the day and its activities.
- Working in pairs, parents and children or adults and young friends search the daily news online.
- They discuss, select and explain their choices.
- They rewrite the news, applying their critical sense, and reveal their points of view in their own newspaper template.
- The newspaper is locally printed, and uploaded to the online Media Lab platform.

WHAT NEEDS SPECIAL ATTENTION?

- Monitors must have communication skills.
- To create the impression of a real newsroom, the participants must have limited time to finish the work, and news should be of a general nature. They must choose news from different sections of the newspaper they are consulting. Girls tend to choose social news, and boys sports news. The news must be discussed and the participants choose which is the most important to the family.
- All underage participants must have parental approval for releasing images of themselves.

Through 'learning by doing', the participants learn, read, search, interpret and select content, as well as perform interviews.





"Very positive this newspaper initiative in organizing the news workshops, in a time where the students only see the world and don't read the world ..."

Teacher, Secundária Stuart de Carvalhais (about a regular workshop, 2012)

PROJECT IMPLEMENTATION DIFFICULTIES

- Sometimes it's hard to find financial support or financial partners.
- You have to use the right form of communication to get the attention of the target group – parents and other people responsible for children.

WHAT COULD BE IMPROVED?

With good financial resources we could add more and better technological tools, such as interactive tables, film and editing soundrooms, tablets and smartphones. Also, trainers and instructors should have contact with other international projects and practices.

INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

INITIATOR: BrandMeaning is the agency responsible for the concept, development, implementation and contents of Media Lab. BrandMeaning creates and manages communication projects. The company's activity focuses on two fields:

- the conceptualization, development, implementation and management of educational and social responsibility projects
- the conceptualization of educational projects, involving mainly corporate social responsibility policies, which aims to train young people on how to build a responsible society.

PARTNER(S)

Diário de Notícias (Lisbon) and Jornal de Notícias (Oporto)

The project benefits from the institutional support of several official and private organizations, including:

- The Portuguese Ministry of Education, UNESCO NC, the European Parliament Information Office, the Portuguese European Commission Office, CIEJD, GMCS, PORTDATA (Francisco Manuel dos Santos Foundation), the Gulbenkian Foundation, and the Ciência Viva Agency.

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LINKS TO WEBSITE AND SOCIAL MEDIA

Site <http://medialab.dn.pt>
Facebook <https://www.facebook.com/pages/MediaLab-DN/152426561466158>
YouTube <https://www.youtube.com/user/CanalMediaLab>
Blog <http://medialabdn.blogspot.com>





MEiFA

MEDIA WORLDS IN FAMILIES

TEACH PARENTS – ENCOURAGE CHILDREN:
A PROJECT TO INCREASE MEDIA LITERACY OF THURINGIAN FAMILIES

Media is an important subject and an inherent part of family life. Children use media without anxiety, but have problems when it comes to using media in a critical and responsible way. For this reason parents and grandparents have to support them. This is only possible if (grand)parents are able to evaluate media changes and risks within their family life. MEiFA tries to improve the media literacy of all family members, especially of the (grand)parents: teach parents and grandparents – encourage children.

AIMS: MEiFA wants to increase the media literacy of all family members: children, parents and grandparents. The project initiates and improves communication about media between the different generations, seeking to establish mutual understanding about different habits and preferences, and concerns about the media. MEiFA creates a common experience for children and (grand)parents during creative media productions. It empowers (grand)parents to participate in children's media world by teaching them how to use media technologies such as computer games, email, Skype and social networks. It also shows (grand)

parents the fascination, possibilities and risks of different media types, as well as suitable media products for children and teens. Based on this knowledge, MEiFA projects enable (grand)parents to raise their children to be responsible, aware and active media users. Furthermore, MEiFA qualifies professional educators of children and youth as well as family clubs to advise or support families in media issues.

TARGET GROUP(S): All family members – from children (preschool up to teens) to parents and grandparents

MEDIA: All MEiFA offerings include all types of media (television, movies, photography, computer and online games, Internet, Web 2.0, mobile phones, smartphones, etc).

METHODS: Workshops for families or children and their parents or grandparents, focusing on media education or on creative media productions

DURATION OF PROJECT: The project is financially supported by the Ministry of Social Affairs of Thuringia on a yearly

basis. As there's growing demand for strengthening media literacy in the digital age, it is hoped that the financial support for the project is sustainable and enduring.

RESOURCES NEEDED: Since 2009, an average of two employees (each 20 hours/week) have worked for MEiFA. They plan, prepare for and run media literacy events throughout Thuringia, create educational material and content, and document the course of the project. They are also responsible for public relations.

PROJECT DESCRIPTION: Workshops and events for families are the main offering of MEiFA. During these, children and (grand)parents jointly explore different media types; learn more about the opportunities and risks of several media offers, and learn strategies for using media with awareness and securely. Because of this common activity, families start to talk about their media preferences or concerns and see each other as contact persons for this subject. These family projects focus either on education or creative media productions; e.g. the workshop 'Fit for Facebook, WhatsApp & Co.', 'Game Get-Together' and 'Cartoon Course'. While

"This workshop will introduce our participants to modern forms of media in a competent and qualified manner, ensuring that they feel comfortable in their usage of it, whilst also reducing any uncertainties they may have. In addition we will show them how to use modern media creatively within a family setting."

Leader of a multi-generation center, where a MEiFA project took place

workshops take place at a particular time in an extracurricular facility, MEiFA also takes part in festivals for families. At these events MEiFA provides creative media activities for families, such as producing a cartoon or a flipbook. This is always combined with an information stand, where parents and grandparents can take away booklets relating to media education. During these events MEiFA reaches out to and supports families who would not participate in workshops because of low interest or lack of time.

METHOD(S): The project aims to foster media literacy for both parents and grandparents by hosting workshops with a broad variety of topics and active work with media (film, audio, web, photography, games, etc). The

main emphasis of these workshops is the sharing of information between those of all ages about the fascinating media world.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

The workshop 'Fit for Facebook, WhatsApp & Co.' lasts from 90 to 180 minutes depending on what the participants are interested in. It focuses on the fascination and risks of using the World Wide Web, and especially social media platforms such as Facebook and messaging programs such as WhatsApp. The main topics are cyberbullying, data security, tips against online trickery, and important rights such as copyright and rights to one's own pictures. The main method is open discussion with the children and their parents about their own use and their



experiences. Other interactive methods seek to get the participants to rethink their media use. For example, the parents and their children have to complete a social media profile and can choose which data (address, hobbies, family pictures, etc) they would post on their profile and which not. While discussing this, they reflect on their digital behavior.

Another interactive workshop element is working with open-ended scenarios in comic style to illustrate some Internet-based risks. The participants have to find a possible ending, and suggest tips to reduce the risks. It's important not just to give a lecture but to get the members of the workshop participating so that they keep the facts in mind for future application.

WHAT NEEDS SPECIAL ATTENTION?

The project's main focus is on sharing knowledge and experiences about the media among the different generations. Fundamental goals include the fostering of media competence and sustainable handling of the media, especially in families.

"It's inconvenient to deal with unknown stuff like Facebook and WhatsApp, but it is right. As parents we have to know what our children do online and why they are doing it. I will try to pay more attention and accompany my child by exploring his media world."

Mother who participated in MEiFA activity



PROJECT IMPLEMENTATION DIFFICULTIES

The main difficulty is to activate both children and (grand)parents together. On the one hand, parents' schedule is very tight, and parents often are prejudiced against new-media offerings. On the other hand, children hold prejudices against their parents; e.g. they think that their parents don't know anything about the digital world that children live in and use every day.

Another problem is to reach the families, because many families aren't organized in static groups or organizations, and MEiFA can't run the workshops at their homes. That's why the participants themselves have to know that media literacy is important, and engage in the events and workshops that MEiFA offers.

WHAT COULD BE IMPROVED?

As of today the project is staffed by just two part-time media educationists. Due to high and growing demand for the workshops offered, we'd like to suggest sustainable and ongoing stable financial support for the project.

INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

INITIATOR: Since 1 April 2009, MEiFA has been a project of Landesfilmdienst Thüringen e.V., a registered association and center for media literacy, media services and adolescent and adult education, founded in 1990.

PARTNER(S): MEiFA is financed by the public trust FamilienSinn and the Thuringian Ministry of Social Affairs.

CONTACT PEOPLE: Current project staff – Anne Hensel, Anja Fischer and Stephanie Müller (MA, media educationists)

EMAIL: meifa@landesfilmdienst-thueringen.de

LINK TO WEBSITE: www.meifa-thueringen.de (a new website is being developed; the link will automatically transfer to the new website when it's completed)

EXTRAMEDIA

EXTRAMEDIA IS A MEDIA EDUCATION PROJECT, RUN BY THE CENTRO ZAFFIRIA, WHICH IS INTENDED FOR FAMILIES LIVING IN SANTARCANGELO, POGGIO TORRIANA AND VERUCCHIO (EMILIA-ROMAGNA, ITALY). FAMILIES CAN TAKE PART IN FREE ACTIVITIES, ORGANIZED IN THE AFTERNOONS, FROM OCTOBER TO MAY. WORKSHOPS, MEETINGS, SCREEN-FREE WEEKENDS AND OTHER SPECIFIC ACTIVITIES, IDENTIFIED TOGETHER WITH THE LOCAL GOVERNMENTS INVOLVED IN THE PROJECT, ARE AIMED AT INCREASING THE AWARENESS OF THE RELATIONSHIP BETWEEN TECHNOLOGY, MEDIA AND FAMILIES.

AIMS: Supporting families in educational activities related to media and technologies

TARGET GROUP(S): Families with children aged from 0 to 10 years

MEDIA: All

METHODS: Workshops (for adults only or children and adults together), face-to-face instruction, study-actions on 'How do I use media and technologies?' with families with children aged three to six years.

DURATION OF PROJECT: A continuing project, it was begun five years ago and it has been run over nine months of each year.

RESOURCES NEEDED: The project involves workshop leaders who are skilled users of media and have a good knowledge of media education pedagogy and didactics, media educators and people serving as mediators for families (i.e. teachers or professionals involved in public services aimed at families, as librarians, social workers, educators). Extramedia permanently engages three media educators experienced in workshops, who often work in team with professionals in charge of the public services offered by the municipalities involved in the project as librarians, museum workers and teachers.

PROJECT DESCRIPTION

The project investigates how families can deal with media education to help children to use media in a more creative, personal and structured way, and to support adults in various ways. Special one-to-one training seminars have been organized to highlight specific aspects that parents might see as a source of possible problems and conflicts. Many workshops have also been organized for children and families to work together on 'rules', resulting in comparison between the different points of view of adults and children, as well as in mediation based on positive arguments pointed out by both. During 'screen-free weekends', Centro Zaffiria has promoted socialization activities for families focusing on media and on more constructive and creative ways of using media. The screen-free weekends are aimed at helping parents to better understand the potential of media education and to explore the relationship between family members and technology, rituals that became an integral part of daily life, consumption habits, and quality of use. The new version of the project also focuses on the size of the 'extended community' through a specific study-action titled 'How do I use media

and technologies?' The study involves a nursery school with children aged three to five years and their families. The project includes different educational activities conceived and implemented together with school teachers as well as a number of educational activities carried out by parents at home. Regular exchanges elicit suggestions, questions and remarks made by the family members about the project itself or a specific activity. Each family receives a colored notebook with questions about the different activities, aimed at promoting analysis and development of a more conscious educational relationship with the media. On the other hand, school teachers are supported by Centro Zaffiria to organize workshops for children and discussion groups. The notebook is also a good tool for exchanging information between families and schools.



METHOD(S)

Centro Zaffiria uses the Bruno Munari® method, learned on a specific three-year training course. The method, developed by the artist and designer Bruno Munari, an expert in visual communication, provides:

- A detailed approach to the learning space
- A study of manual activities, techniques, surfaces and composition rules that are given to the child to independently create images and visual stories
- A study of innovative materials
- Tips on how to use tools from the world of crafts, visual communication and objects of daily use
- A first step of research and experimentation; a second step of planning images and visual compositions
- The acceptance of mistakes as a new creative opportunity
- The importance of limits and restrictions to creativity
- The production of wonder and discovery

The adult suggests a 'playing action' to start the workshop and every child starts using tools and materials to discover potentials and limits.

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

Teachers welcome children in the classroom. At 9:30 they begin with an educational activity called 'The Corner' – children have to sit in a circle and share their opinions about a short story or a specific topic introduced with a question. Centro

Zaffiria has developed several stories – often supported by pictures – that teachers can read to the children. These stories are aimed at stimulating debate among children, helping them to express their ideas and opinions. Children are therefore invited to a space where they can work together with professionals from Centro Zaffiria to represent 'with their hands/ in a manual and practical way' the ideas expressed in 'The Corner'. The experiences children have at school are backed up by home activities. Parents go through daily rituals and situations in which the family members use media that sometimes give rise to conflict (i.e. going to sleep, having lunch or dinner, coming home from school, waiting at a restaurant, enjoying free time at weekends). They have to try, on the one hand, to understand the role of the media for their children and to build a daily space for media usage, and on the other hand, to organize alternative activities.

WHAT NEEDS SPECIAL ATTENTION?

An aspect we pay special attention to is the interaction between families, living spaces and local communities. The media provide a wider view than a family – which actually is at the heart of the project. The involvement of schools, libraries, museums and other (public) spaces allows the project to promote media education as a tool to support the creation of coherent communities.

PROJECT IMPLEMENTATION DIFFICULTIES

We always have to choose among different positive and necessary actions, according to their importance, since the available resources are limited and it is not possible to finance all the activities at the same time.

WHAT COULD BE IMPROVED?

Access to the project by families who are in need of the educational support offered should be easier. Most of the families that



"My daughters and I made a deal: every page they read in a book of their own choice gives them the right to spend one minute watching TV or using a computer. If they read 20 pages they can watch a cartoon for 20 minutes."

Parent

take part in the activities are aware of the importance of media education, while those that are not too keen on participating often ignore the relationship between media and people – in some cases, these families have problems, live in difficult conditions or, simply, don't feel the need to undergo media education.

INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

INITIATOR: Centro Zaffiria

PARTNER(S): Centro per le famiglie, Municipalities of Verucchio, Santarcangelo, Poggio Torriana

CONTACT PERSON: Alessandra Falconi

CONTACT: zaffiria@comune.bellaria-igea-marina.rn.it

LINK TO WEBSITE: www.zaffiria.it

"It would be really great if Mom and Dad could stop using that computer or tablet for a while!"

Child



JUNIOR AND SENIOR ACADEMY

JUNIOR AND SENIOR ACADEMY (JASA) IS AN ALL-DAY EVENT ORGANIZED BY THE FACULTY OF MASS MEDIA COMMUNICATION, UNIVERSITY OF SS. CYRIL AND METHODIUS IN TRNAVA (SLOVAKIA) AND IMEC – INTERNATIONAL MEDIA EDUCATION CENTRE, WHICH IS PART OF THE FACULTY. THE AIM IS TO CREATE A SUITABLE CONCEPT FOR THE DEVELOPMENT OF SENIORS' MEDIA LITERACY, INTERGENERATIONAL DIALOGUE AND SHARING OF BOTH MEDIA AND LIFE EXPERIENCE WITH THE TEENAGER GENERATION. IN THE PILOT VERSION OF THE ALL-DAY EVENT, SIX RELATED JUNIOR-SENIOR PAIRS PARTICIPATED (GRANDSON/GRANDDAUGHTER AND GRANDMOTHER/GRANDFATHER). THE PAIRS WENT THROUGH A SERIES OF TASKS FOCUSED ON DEVELOPING MEDIA SKILLS AND GETTING TO KNOW THE MEDIA WORLD. THE PROJECT FOLLOWS EXTENSIVE RESEARCH ON THE MEDIA LITERACY LEVEL OF SLOVAK SENIORS. CONCERNING ENHANCING SENIORS' MEDIA COMPETENCIES, THE PROJECT BENEFITS FROM PREVIOUS WORK IN THE UNIVERSITY OF THE THIRD AGE IN THE MEDIA EDUCATION PROGRAM.

AIMS

- Support of intergenerational relations between grandparents and their grandchildren by raising their awareness of critical and conscious use of various media
- Exchange of experience between juniors and seniors in relation to reasonable and ethical behavior both in the Internet world and real life

TARGET GROUP(S): grandparents (aged 55+) and their grandchildren (aged 10-19 years)

MEDIA: TV, video, photography, Internet, smartphones, tablets, radio

METHODS: An all-day event designed as an excursion into the media world; a combination of learning-by-doing and a social learning process

DURATION OF PROJECT: one day

RESOURCES NEEDED: Depending on the number of tasks, approx. 12-13 lecturers are required (teachers, postgraduate students or skilled volunteers)

PROJECT DESCRIPTION

Junior and Senior Academy (JASA) is an all-day event that aims to create a suitable environment for seniors' media literacy development. The means to create and develop such literacy is intergenerational dialogue and relationship-building with the teenage generation. Six junior-senior pairs participated in the pilot version of the all-day event. The participants had to be related: grandson/granddaughter and his/her grandmother/grandfather.

The junior group consisted of students from the Angela Merici secondary grammar school in Trnava (Slovakia). The organizers have been cooperating with this school in the area of media education for a long time. Students interested in the project convinced their grandparents to participate with them in an interesting event in a modern multimedia HD studio run by the Faculty of Mass Media Communication UCM in Trnava. The studio was established through EU structural funds. It is fully and professionally equipped with technology and devices from all spheres of the media news world (TV studio, editing room, production, radio studios, photography atelier, editorial board of a print medium, and media archive).

Teachers and postgraduate students prepared for these junior-senior pairs (i.e. grandparent with his/her grandchild) an all-day program designed as an excursion into the media world. The task for all the pairs was to participate in all 11 stations located in the building, which houses individual parts of the multimedia HD studio. At each station the pairs were expected to complete together a series of interesting, creative tasks.

"The event is a great opportunity to share experiences and emotions between generations"

Maria, senior participant

Activities at the individual stations were designed to promote team spirit and to draw out the potential of the intergenerational share of information and skills related to the media world. Our research on media literacy with seniors and teenagers, which we carried out in 2013, found that the media competencies of these two groups are significantly different. Seniors have rich experience with traditional media (TV, radio, print media, etc), while the junior generation is exceptionally skilful in and has rich user experience with digital media. In the JASA project we decided to use the media experiences of both age groups and inspired them to share them with each other. In our research, we found out that both seniors and juniors have serious deficiencies in terms of taking a critical approach to media and evaluating content. Thus the ambition of the JASA project is to provoke discussion in both groups about the world of media and their influence on individuals and society in general.

METHOD(S)

A combination of learning-by-doing and the social learning process is used in the JASA project. Grandparents and their grandchildren learn mutual communication, how to solve various problem situations, and how to share their experience and emotions. Together they participate in creating various media products, get acquainted with the work in a TV and a radio studio, and also have the option of getting a taste of the work of various media professions (e.g. cameraman, soundman, scriptwriter, editor, TV director, radio host, reporter, photographer, etc).

EXEMPLARY DESCRIPTION OF ONE DAY/PART OF PROJECT

During the all-day event the junior-senior pairs took part in the following activities:

1. Media Quiz

In an improvised TV studio, a junior-senior pair took part in a quiz. They had to answer 10 media-related questions, with a balanced representation of traditional (e.g.

TV, radio) and new media (Internet, mobile communication). The quiz thus stimulated senior-junior cooperation.

2. 'Our Recipe'

An independent fanpage on Facebook named JASA was created in advance. The task for the junior-senior pair was to write together in electronic form a recipe for a favorite meal, dessert, cake, etc. There was a digital camera available in the room so that the participants could also take a picture of themselves (selfie) and post the picture along with the recipe on the JASA Facebook fanpage.

3. Time Travel

Each pair visited a room with randomly placed media devices from various periods of the last century and the early years of this century, chosen to cover various periods in media development. The task was to organize these objects on a timeline – i.e. specify a decade during which they were used. The objects included a TV camera from the 1980s, a typewriter, a video recorder cassette, a voice recorder with an MG tape, a floppy disc, cameras from different periods, an HD video camera, a hard disc, a tablet, and many others.

4. Radio Studio

We used rooms in the radio studio for this task. Each senior-junior pair were guests in a radio program led by a professional host. He had a short moderated discussion with the grandparents and their grandchildren. At the end of the discussion there was a short quiz; the guests had to identify the sounds the host presented to them; these sound samples were chosen to cover media technologies used in different periods (e.g. dialing sound of a corded telephone), the signature tunes of both series and radio programs both current and from a few decades ago (e.g. well-known signature tunes of traditional media), and sounds used in dubbing (e.g. untypical sound such as that of a windscreen wiper).

5. We Confess

The aim of the task was to experience

performing in front of a TV camera. At the same time we wanted the participants to share the feelings they had for each other – grandparents for grandchildren and vice versa. The seniors and juniors performed in front of the TV camera separately and did not know anything about the other's statements. We used such an approach so as to avoid mutual influence. A trained host gave each interview participant questions she had prepared in advance. We shot individual interviews with all JASA participants and used them in the final part of the event, when all participants had a chance to see the confessions of their relatives.

6. Writing a Report

Another series of tasks was oriented towards practical media production. The aim was to allow the participants to experience how a TV report originates, what it is influenced by, and what conditions must be fulfilled to present the report on TV. Each pair had to write jointly a report about the JASA event they were participating in. They were able to consult with a trained postgraduate student about any questions or problems they had. The student gave them information about the structure of a report, what should be avoided or emphasized, etc.

7. In Front of the TV Camera

Having written the report, each pair moved on to a professional TV studio. Their task was to perform as a presenter duo, and present their report to a camera, using a reading device. Trained postgraduate students and teachers assisted them and gave them advice on proper performance in front of a TV camera. They also explained to them how to behave in a TV studio and what rules to follow.

8. News Editing in Editing Room

With the assistance of trained HD studio staff, the senior-junior pairs learned the basics of writing a TV report and edited their TV report in order to be able to present it in a TV broadcast. They got familiar with the basics of using individual technologies and with the work of an editor and TV director.

9. Take a Selfie

In this task each pair was provided with two devices for taking pictures. Modern digital technologies were represented by a tablet, and older technologies by a classic mechanical camera with film. The senior was asked to take a selfie using a tablet, and the junior to use the camera into which she or he first had to insert the film. This task required and demonstrated the most mutual cooperation. Without an intergenerational exchange of know-how, the pictures would not have been taken.

10. Moderated Group Discussion in TV Studio

In the final part of the event, all the participants gathered in the TV studio to take part in a moderated group discussion. They had an opportunity to present and share their impressions and emotions regarding the JASA event, their preferred media, what they liked or disliked about media production, etc. The discussion also covered the question of how to avoid unwanted media influence. The recorded TV discussion they participated in was given to them on a DVD.

11. Awarding of Diplomas for Participation in the Junior and Senior Academy

In the final part, there was also a joint presentation of the ‘confessions’ that the participants had performed in front of a TV camera (see 5. ‘We Confess’ above). Seniors and juniors shared their experience and emotions, and the event organizers were provided with feedback from the participants. Finally, there was a diploma-awarding ceremony for participation in the Junior and Senior Academy.

WHAT NEEDS SPECIAL ATTENTION?

JASA is a unique, attractive and untraditional event that should strengthen intergenerational relationships between grandparents and their grandchildren, and promote their media literacy. One result may be a reduction in the generation gap. It is necessary to take into account the proper selection of participants; they should be relatives (grandparents and their grandchildren).

PROJECT IMPLEMENTATION DIFFICULTIES

The role of seniors participating in the project is to share their life experience and values with the generation of teenagers. The aim is to bring the pairs of grandparents and grandchildren closer, to enhance their media literacy and help them to learn to perceive media and the world around us from the perspective of different generations. The most difficult task is to convince the potential participants that the event is appropriate for them and that they do not have to worry about anything.

WHAT COULD BE IMPROVED?

Many seniors and juniors have serious deficiencies in terms of taking a critical approach to media and evaluating their content. Thus the ambition of the project should be to provoke in both groups more intensive discussion about the world of media and their influence on individuals and society in general.



INFORMATION ABOUT THE ORGANIZATION THAT RUNS THE PROJECT

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ELFI DE VOS works as Educational Officer for Jekino, a Belgian organization that promotes children's films and film education. She is responsible mostly for developing workshops, study guides and film projects. She organizes the MakingMovies festival, for films made by children. She holds a Master's in Film (Royal Academy, Ghent). Previously she combined her freelance film projects with facilitating workshops for Jekino. She has worked with

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Since 2010 in collaboration with the Union of Municipalities of Valmarecchia, Zaffiria runs the project Extramedia, winner of the Evens Foundation Prize for best project on media education in Europe for 4-8 year-olds. It offers workshops on mass media and technology for children and families. She holds a Master's in Narratology and Media Storytelling, and in the educational method Bruno Munari. She collaborates with the University of Bologna in the field of media education.



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She has coordinated research projects on media literacy, young people and media, television for children, among others. At the request of the Ministry of Education, she elaborated with others the "Guidelines for Media Education: Pre-school, Basic and Secondary Education" (2014).



TIM VERBIST, a cultural anthropologist by formation, has been working for the Evens Foundation for over a decade. He developed and is in charge of its Media Program. It supports high-quality journalism (e.g. through the StreetSchool for journalists in Paris & the Evens Prize for EU Journalism), but its main focus is on initiating and supporting projects that enhance media literacy in Europe. The best-known of its activities in this field is the awarding of the biennial Evens Prize for Media Education. Other projects are "MediaCoach" training sessions in Belgium, "Turn On. Youth and Media" in Poland, magazine publishing and grants for media literacy work. Tim is also director of the Media Meets Literacy conference, Warsaw, spring 2015.

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