

Media & Learning News

InRealLife, what the internet does to our children



[InRealLife](#), the new documentary from Beeban Kidron, has been released in UK Film Theatres. InRealLife asks what exactly is the internet and what is it doing to our children? Taking us on a journey from the bedrooms of British teenagers to the world of Silicon Valley, filmmaker Beeban Kidron suggests that rather than the promise of free and open connectivity, young people are increasingly ensnared in a commercial world. Beeban Kidron will open the [Media and Learning Conference](#) on 12 December in Brussels. During the conference, she will join forces with Belgian Oscar-winning film director Stijn Coninx to discuss the role of film in education.

New EU Initiative on Opening up Education

The European Commission has unveiled 'Opening up Education', an action plan to tackle digital problems hampering schools and universities from delivering high quality education and the digital skills which 90% of jobs will require by 2020. To kick-off the initiative, the Commission launched a new website, [Open Education Europa](#), to allow students, practitioners and educational institutions to share free-to-use open educational resources.



Winners announced in 2013 International E-Learning Awards, Academic Division



The International E-Learning Association (IELA) Academic Awards Ceremony took place on 26 September in Kazan (Russia) during the ICL Conference. The winner in the E-Learning Category is "iLearn-Pedes" submitted by the Children's Hospital of E. Ontario and the University of Ottawa, Canada. "Design of Mobile Learning - a blended course for K-12 teachers" by KTH Royal Institute of Technology in Sweden is the winner in the Blended Learning Category. More information available [here](#).

New Innovating Pedagogy 2013 Report available

The Innovating Pedagogy series of reports explores new forms of teaching, learning and assessment for an interactive world, to guide teachers and policy makers in productive innovation. Produced by the Open University in the UK, this second [report](#) proposes ten innovations that are already in currency but have not yet had a profound influence on education.



Join the Romanian media literacy platform



ActiveWatch Romania helps children and young people living in socially disadvantaged areas to develop media literacy and production skills. ActiveWatch works with children to support their own interests and cultural preferences, to understand their own territory and identity and to be able to express and share their own social and cultural experiences with the help of video and online activities. Teachers, educators and professionals in Romania and from abroad are

invited to join the open mediaSIS Romania [Facebook group](#) to share their experiences with media education and promotion of media literacy.

Featured Articles

Screening Literacy: film education for all

By Mark Reid, BFI (British Film Institute), UK

In 2012 a consortium led by BFI (British Film Institute) carried out a survey of film education provision across all EU, EEA and aligned European nations. It was the first and largest survey of its kind, sponsored by the European Commission as part of its commitment to raising the profile of film literacy and film culture across member states.



Mark Reid

Much important ground work had been done already: teams led by Jose Manuel Tornos and Paolo Celot have surveyed broad distributions of media literacy (media literacy publications of the European Association for Viewers Interests can be found [here](#)) but the focus for us was on film and we use the word 'film' as a short-hand for audio-visual, or moving image, literacy.

We began with an important definitional change: the tendency in policy circles had been to imagine film literacy as a viewing competence only. We suggested an amendment that made film literacy a viewing and making activity, just as traditional literacy combines both reading and writing:

"Film literacy is the level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyse its content, cinematography and technical aspects; **and the ability to manipulate its language and technical resources in creative moving image production**".

The new definition has been adopted by the European Commission, and we believe represents a significant change in the way film literacy is conceived.

Our second emphasis has been to imagine film literacy, in parallel to traditional print literacy, on an entitlement basis. We followed the definition of literacy pioneered by UNESCO in the early 1990s that cast literacy as "the capacity to participate fully in a society and its cultures". We believe that being literate in the 21st century entails the entitlement to participate fully in all the cultures around the moving image; in fact, because the moving image is so ambient in society, we believe that not having the full range of competence in relation to the moving image represents a deficit in people's ability to access their rights as citizens. This "participatory" definition of film literacy we suggest is a bigger commitment than imagining film literate people as merely audiences.

As for the outcomes of the research itself, we summarised our findings into the "What, Why, Where, How, and Who" of film education in Europe. 30 out of the 32 countries surveyed supplied profiles of film literacy coverage in their jurisdiction, and we compiled over 50 case studies of practice, under headings such as school, after-school, audio-visual industries, professional development. And we made 14 recommendations, covering models of film education, support for trans-national programmes, professional development, copyright and education licensing, and the kinds of support for film education offered by national education agencies and the audio-visual industries.

The report, country profiles, and case studies are all available online at: www.bfi.org.uk/screeningliteracy



Editor's note: Mark will be presenting and discussing the outputs of this study at the [Media and Learning Conference](#) on 12-13 December in Brussels.

The Podcast Project: a tool for fun and sustainable language learning

By Ina Silvia Gray, University of Wismar, Germany

A bad night's sleep, a nervous stomach and sweaty hands. This scenario that students typically face before their obligatory English exam may be a thing of the past at the University of Wismar, Germany. Since June 2012, over 90 students from various degree programmes have produced podcasts - or vodcasts - as part of their assessed course requirements in the ESP module (English for Specific Purposes). The result? Involvement, enthusiasm and students who confess to enjoying their learning. And what's more, engaging and educational teaching and learning material for the following courses.



Ina Silvia Gray

The project was kick-started by our increasing frustration with the lack of stimulating, authentic teaching and learning material in the field of ESP. Motivated by the success of a method called 'learning through teaching', in which students address a certain topic and give so-called mini-lessons for their peers, we started wondering whether students couldn't also create tailor-made language learning content themselves.

How ESP podcasts are produced

Groups of two to four students are tasked with producing a ten-minute video podcast. It has to feature both specific vocabulary and skills practised in the English course, such as negotiating, managing discussions, intercultural communication etc. Students are free to choose the podcast's format: whether they decide on news productions, talk and reality shows, role-plays and educational lectures – the main objective is for the podcast to be both educational and engaging.

To prepare, students gather information on content and language, create a storyline and practise dialogues. Using props, pictures, background images and sound effects to enrich the impact, the story is adapted as a screenplay and outlined in a storyboard.



For the podcast recording, we are lucky enough to be able to offer students a real studio experience on our production site for e-learning applications (PELA). Many students use the studio to record their podcasts, where

they get a 90-minute recording slot as well as support in the post-production process. But you do not need a studio to produce impressive results. We have seen some great productions from students using just a smart phone!

Finally, students are asked to reflect on the results: they provide feedback on their peers' podcasts and submit a written analysis of their own.

Grading creative group work is not easy. But clear structures and transparent criteria go a long way. We are using a concept for product

assessment, which differentiates between information, subject-specific quality, which in this case is mainly the language, and design, which is the creative aspect. We also apply a mix of individual and group assessment.

Benefits

For me personally, there are two extremely valuable aspects of the project. First there is the educational and fun value of tailor-made teaching and learning content for future generations of students, as the material produced can be reused again. Secondly, and perhaps most importantly, students really enjoy the project, as these two comments show:



"This exciting and fun project combines many aspects: text, speaking, organisation, preparation and group processes. We are still talking about the project many months later and enjoy the memories."

"My time at university has been enriched by the experience of the podcast production."

Do you agree with neurobiologist Gerald Hüther when he says: "The brain's shape and design are a result of how it is used with enthusiasm", I am hopeful that the podcast project offers students a tool for sustainable and enjoyable learning.

Editor's note: On 10 October Ina Grey will be one of the speakers in the MEDEAnet webinar on the topic of "Media-supported language learning". To register directly click [here](#).

Rec:ALL – LeCTo, An Innovative Lecture Capture Tool

By Predrag Pale and Juraj Petrović, Department of Electronic Systems and Information Processing, University of Zagreb, Croatia

LeCTo, an innovative lecture capture tool, consists of two separate applications: an on-line, browser-based player, and an off-line, platform-independent recorder, designed to simplify recording and reproduction of lecture captures.



Predrag Pale

Juraj Petrović

Why is LeCTo so special?

What differentiates LeCTo from a large number of free and commercially available lecture capture solutions are at least three important properties: the supporting concept of a rich lecture capture (RLC), its architecture, and the way in which it facilitates the improvement of collaborative learning materials.

The concept of RLC came about from an analysis of the practical implications of dominant learning theories and models, which showed that a lecture capture should include not only a video and audio recording of a lecturer [1] and the desktop [2] of his computer, but also additional lecture contents (ALCs). ALCs refer to identified students' learning needs and include: links [3] (taking students to additional online resources or prior knowledge materials on the learning subject), quizzes [4] (to help students assess their own knowledge before continuing with the lecture), FAQs [5] (to at least partly compensate for the lack of direct interaction with the lecturer), textual materials [6] (to offer a different representation of the learning contents or a lecture transcript/subtitles), or web pages [7]. All

ALCs are divided into smaller segments of contextually related information, which are presented during the course of a lecture capture just and only when they are needed. This means that the time course of



every RLC is divided into segments [8] (like presentation slides or chapters), and every one of those segments has its own links, quizzes, FAQs, textual materials or web pages that are synchronized automatically.

To simplify storing and manipulation of the RLC once it is created, LeCTo's architecture ensures that all of its ALCs and corresponding video materials are stored in separate files and each file can be stored literally anywhere online, independently from other files comprising a lecture (capture). Files can be either publicly available (on any of the numerous free online storage services) or hidden on private systems requiring passwords. All that is required to play a LeCTo RLC is just a Player Set-Up file (PSU), defining the URL of each file composing the lecture as well as size and position of the window displaying the file content.

The lecturer can prepare all ALC materials before recording the lecture in PowerPoint. The LeCTo recorder will extract all ALCs from a PPT file and store them in separate files. A LeCTo plug-in for PowerPoint will detect slide transitions and record their time, slide number and title in a separate file. They will be used during the play-back for random access and ALC synchronization.

LeCTo also provides its users with a simple and efficient way for personalising or improving the ALCs of a lecture. Any ALC file can be edited using simple built-in editors on the LeCTo Player's web page, and then later uploaded and consumed together with the RLC it was designed for. This way, LeCTo enables his users to improve ALCs related to a given RLC, keep them up to date, or adapt them for a specific group of users and their needs. Once they are ready to be used, they should just be uploaded and registered in the PSU file that will be used to start the RLC.

To sum up, LeCTo can provide support for the creation and reproduction of lecture captures enriched with synchronized additional lecture contents. It is based on a rich lecture capture model derived from current learning theories and models. It allows users to place and consume their RLC contents from anywhere online, and it also enables them to edit additional lecture contents to better fit the user's needs. LeCTo is available for free. Learn more about LeCTo on www.lecto.org.

Editor's note: If you want to find out more about LeCTo, follow the next REC:All [webinar](#) with Predrag Pale "Lecture Capture: Creating your own customised solution" which will be held on 8 October 2013, 16:00 CET.

This article is part of our dedicated series on lecture capture provided by the Lifelong Learning project

REC:all. More information about the REC:All Project can be found [here](#).

Tools of the Trade

The New McLaren's Workshop App

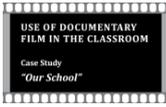
"McLaren's Workshop" is a creativity app for the iPad that allows students to practice classic animation techniques that were pioneered by legendary Canadian filmmaker [Norman McLaren](#). The app uses three basic animation techniques:



paper cut-out, etching on film and synthetic sound creation. The app also gives access to 51 films from McLaren's collection, including 11 documentaries about McLaren's techniques. Every documentary starts with some inspirational images that helps to spark students' creativity and that get them acquainted with the medium. The basic McLaren's Workshop app comes as [a free app](#). However extensions of the app with different modules available for the iPad only come at a cost.

Resources of the Month

This section includes a selection of resources from the Media & Learning [Resources Database](#).

- The [Open Video Project](#) collects and makes available a repository of digitised video contents for the digital video, multimedia retrieval, digital library, and other research communities. 
- [MLOL](#) (MediaLibraryOnline) is the first Italian network of public digital libraries. It is a portal that provides free access to music, film, e-book, newspaper, audiobook, big data, content for e-learning. 
- [The Use of Documentary Film in the Classroom](#) illustrated with the help of "Our School" – a film that documents Roma children's segregation in Romanian schools. 
- [Webcast Portal](#) is a website where you can find links to webcasts of conferences and public meetings in different domains of interest organised by the European Commission. 

MEDEA News

Final line-up of Conference Keynotes announced

Further keynote speakers for the [Media and Learning Conference](#) have been announced. They are international teacher trainer and educational video producer Russell Stannard; Belgian Oscar winning film director and film literacy adviser Stijn Coninx and renowned author and cultural commentator Derrick de Kerckhove. They join film and documentary director Beban Kidron; media literacy expert and renowned academic Renee Hobbs; British author of children's and young-adult novels Aidan Chambers; MOOC innovator Sian Bayne from the University of Edinburgh; educational innovation expert and lead researcher Yves Punie from the Institute for Prospective Technological Studies (IPTS) and European media literacy



research expert José Manuel Pérez Tornero, from the Autonomous University of Barcelona.

Join a pre-conference event before the Media & Learning Conference

As well as a full 2-day programme on 12-13 December, the [Media & Learning Conference](#) gives you an opportunity to join one of three pre-conference events on 11 December:

Future Classroom Lab Visit

Discover six different learning spaces, each highlighting different aspects of learning and teaching. This visit will help you rethink physical space, resource allocation, the changing roles of students and teachers and how to support different learning styles. Find out [more](#).

Games@School Info & Demo Event

Examples from the iMinds project [Games @ School](#) (G@S) will be used to illustrate and demonstrate innovations in the domains of authoring, adaptive content and feedback, user and market insights, and legal and distribution issues, find out more [here](#).

REC:all Lecture Capture Workshop

This full-day workshop brings together educators, administrators and suppliers to exchange useful ideas on the future of lecture capture. During the day you can expect a series of case studies on up-scaling and large-scale integration of lecture capture from practitioners world-wide, discussion rounds and expert sessions on copyright, translation and storage. More details available [here](#).



Record number of entries to the MEDEA Awards

The number of online entries received by the MEDEA Awards secretariat has increased again from previous years with 342 online entries received by the deadline on 30 September. These entries come from 37 different countries and were submitted by a variety of different producers ranging from teachers and trainers who are actively using media to support their learning activities to well-known educational production facilities. Judging will take place in October involving over 100 experts and practitioners. Finalists will be announced at the beginning of November and will be invited to take part in the [Media and Learning Conference](#) on 12-13 December in Brussels where the winners will be announced.



MEDEAnet webinars on media supported learning in October



MEDEAnet will organise two interesting webinars on media supported learning this month.

In the first webinar on 10 October entitled "[Media-supported language learning](#)" Ina Gray & Kieran Donaghy will describe how media (like podcasts, animations, movies)

can be used to enhance language learning. They will provide concrete advice on how to integrate media in language teaching.

A second webinar will be held on 11 October: "[Multimedia eBook creation in schools](#)". This session will be held in German and led by Andreas Sexauer and Maurice Florêncio Bonnet who will explain how you can help students develop their own multimedia eBooks in class and how they can become publishers themselves.

Related Awards Schemes & Events Workshop on social media for cross-border European projects



A two day workshop entitled "Using Social Media to Foster Collaborative Work in Multi-Disciplinary CrossBorder Projects" is being organised on 7-8 November in Coventry, UK. This workshop will bring together a panel of European Project Managers who are using different social media tools to successfully support cross-border collaboration in the field of education and training. They will share valuable lessons learned on how to use social media to generate a sense of community and to promote cross-border collaboration. To find out more, visit this [site](#).

MEA, Moving Images in the curriculum

MEA, the Media Education Association announced its next conference on Saturday 23 November at the BFI South Bank in London. The theme is "Moving Images in the curriculum". MEA invites participants to pitch their own suggestions for potential workshops. More information on [themia.org.uk](#).



INTED2014 (8th International Technology, Education and Development Conference)

The 8th International Technology, Education and Development Conference, INTED2014 will be held in Valencia (Spain) on 10-12 March 2014. INTED provides an opportunity for project teams to present their projects and share experiences in the field of teaching and learning methodologies, educational projects and innovations and new technologies applied to Education and Research. The deadline for abstract submission is 5 December 2013. To submit your abstract and for more information about the conference visit [inted2014.org](#).

60SecondScience Video Competition

Create a short video that explains an invention, an experiment, a science concept or an idea and participate in the 60SecondScience Video Competition. This competition aims to celebrate the "ability to better understand the world around us". The competition is open and you could win a share of the 10.000 US Dollars prize money. Registration closes on 14 November 2013. For more information visit the [website](#).



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