Media & Learning News

New Taskforce for European Regulators on Media Literacy

EPRA, the European Platform of Broadcasting Regulatory Authorities, has set up a new Taskforce for Media Literacy which met for the first time last May in Luxembourg. The Taskforce's first objective was to produce guidelines, as a kind of "check-list", on how to establish a national Media Literacy Network. The overall aim of this informal group is to exchange information and provide informal support and guidance to members of the EPRA network on media literacy related matters. Read more about this taskforce here.

New survey from Kaltura reveals 20% increase in lecture capture use over last two years

Video technology provider Kaltura's 2018 State of Video in Education report reveals a sharp increase in higher education institutions' use of lecture capture, up from 65% in 2016 to 79% this year. This global survey also shows a strong appetite for capturing more than just standard lecture hall classes, with 10% of respondents already capturing over half of all classes wherever they take place, and 31% keen to follow suit. The use of video by students for assignments is on the rise, up to 69% from 59% in 2017. Video feedback on student assignments is also growing and is now used by 35% of institutions, up from 27% last year, perhaps due to the growth in remote learning. "Video-based learning experiences continue to expand and improve. It's great to see the variety of use cases and the broader distribution of the various video tools - both in the hands of professors and students" according to Kaltura's Co-founder, President & General Manager - Enterprise & Learning, Dr. Michal Tsur.

Public Entity on Audiovisual Communication and Media Literacy launched in Greece

The Ministry of Digital Policy Telecommunications and Media in Greece recently launched a new National Centre of Audiovisual Media and Communication (EKOME S.A.) to promote and foster initiatives in all sectors of the audiovisual industry, highlighting it as one of the economy's key development components. The mission of this centre is to create the necessary infrastructure to boost entrepreneurship and attract foreign direct investments in the Greek audiovisual sector; to operate as a centre for the creation of a national audiovisual and digital archives policy and to develop a framework for promoting media and information literacy in Greece. More specifically, EKOME S.A. plans to become a media and digital literacy creative hub, where exchange of know-how and good practices will cater for all citizens. Find out more by visiting the EKOME website or contacting Irene Andriopoulou at info@ekome.media.

Featured Articles

Developing Risk Assessment Skills in Media

by Dr Helen Jackson and Philip O'Neill, Ulster University, UK

Helen Jackson

Philip O'Neill

Academics from the School of Communication & Media and a creative digital designer from the Office for Digital Learning at Ulster University have developed "Risky Business", a digital learning resource to enable students studying media, to develop and foster mindful practices and active decision making about health and safety issues that arise from their student project work.

Students undertaking media production courses in the School of Communication and Media at Ulster University are required to produce production-based audio and video content to support the development of their film, animation, radio and interactive media projects. In order to access and use equipment to carry out this audio and visual development work, students are required to complete a Risk Assessment Form to identify the hazards that may arise through the course of the audio-visual production work, and indicate the measures that they will undertake to mitigate against these hazards.

Academics working on this project, Dr Helen Jackson and Dr Jolene Mairs-Dyer, identified that students often approach the Risk Assessment Form as a means to an end: its only purpose is to gain access to equipment. The risk assessment process therefore was found to be in some instances, a 'tick-box' exercise in which the student applied a very limited level of deep reflective thinking. Consequently, the breadth and depth of detail in the student's risk assessment exercise was often not proportionate to the level of the intrinsic hazards that might arise during their production work.

In order to intervene in these learner behaviours, 'Risky Business' was developed to offer a step-by-step interactive approach to the risk assessment process. Working with creative designer Philip O'Neill, an interactive framework for learning about risk was developed, beginning with the identification of project risks, then taking the user through the process of implementing preventive actions, and finally to monitoring and reporting risks.

Three key areas of information underpin the digital resource. In the first key area of information (Look), the student can access a number of video interviews with media professionals that highlight the significance and importance of the risk assessment process within the media industry.

The second area of information (Learn) uses video to create stories that identify for the learner good practices in relation to carrying out a risk assessment exercise. The approach in the development of this content was to map out "The Wrong Way" and "The Right Way" scenarios against a range of pertinent learning indicators. Creating a set of storytelling scenarios that mirror the real-life hazards that students will encounter in the course of their production projects, it is anticipated that this approach to content development will enable students to develop

deeper critical thinking in relation to the risks and hazards that may arise in their own media production projects.

The third area of information (Locate) provides links and guidance on how to find additional information that can help them complete an effective risk assessment exercise. This section also invites students to identify and post links to other Risk Assessment resources that have informed and influenced their learning in these aspects.

After engaging with the educational resource, the student should be able to effectively and competently manage the risk assessment aspect of their media production projects. This includes the ability to identify the risks associated with their specific media production project, identify the preventive actions needed to mitigate against these risks, and understand how to monitor and report risks that arise during the media production project. Watch a demo of "Risky Business" here.

Editor's note: Helen and Philip were the winners of the 2018 MEDEA Award for User-Generated Educational Media for Risky Business and are pictured here receiving their prize at the Awards Ceremony held on 14 June 2018 in Leuven as part of the Media & Learning Conference.

Digital Accessibility in Higher Education

by Nanne Roos Vonk, handicap + studie, The Netherlands

A quiet revolution is taking place in colleges and universities worldwide. No, people aren't beating down the schools' doors, but there is an important paradigm shift under way because educators and university leaders are embracing technology; more specifically, video. From lecture capture to micro learning, video technology is a key driver of advancements in higher education. But what drives the successful use of video on campus? How do you facilitate a campus-wide shift to leveraging video strategically? More importantly, how do you instil a strong video culture on your campus?

The Dutch expertise centre handicap + studie deals with studying with a disability in higher education. Digital accessibility is one of the areas on this the centre focuses. Ten percent of students in higher education have a disability and actually experience obstacles during their studies. This includes students with, for example, dyslexia, psychological problems, physical disabilities, autism or ADHD. Digital accessibility is important for a number of these students. The proper organisation of this access can make the difference between being successful or unsuccessful during their studies.

Screen reading software for students with visual impairment or dyslexia must be able to handle the online systems used in higher education. A blind student should be able to use all digital learning materials, register for courses and read the timetable. A text alternative must also be available for pictures and graphics for these students. Deaf and hearing-impaired students need subtitles with educational video materials. All students, but certainly students with dyslexia, Autism or ADHD benefit from websites and intranets that are well organised, and which use clear texts.

Many people are responsible for the online content in higher education, this makes these adjustments in access complex. Both teachers and students put documents, presentations and other materials online. The duty of subtitling a video or creating a text alternative can be a deterrent. In the

case of access, a frequently heard argument is: this takes a lot of the time of teachers, who are already very busy. However, the development of automatic subtitling means that subtitling can be quickly done. And remember, in order to obtain the same information as fellow students, not all details of a picture or a graphic are usually required in a text alternative for a blind student. It suffices if the main conclusion or message is included. A teacher has to ask him or herself: what does a student really need to know?

Expertise centre handicap + studie can support educational institutions in the organisation of digital accessibility. It is important to know your students as well as the institution. In this way, good access to learning materials should and can be ensured when a deaf or blind student follows a specific course. At the same time, no time and effort are needed for subtitling for example, when there is no deaf or hearing-impaired student in the course. In addition, it is important to make the general website and online systems accessible to every student.

Attention to digital accessibility is on the increase. This is due to a new European directive on this subject. Individual member states must have transposed this directive into national legislation by September 2018. This legislation requires government and semi-government organisations to organise digital access well. Higher education is strictly excluded here, but attention is also being paid to this subject by educational institutions. In addition, there is other legislation. For example, the Equal Treatment Act for people with a disability or chronic illness in the Netherlands. In this, educational institutions are obliged to ensure digital accessibility.

Furthermore, the UN Convention on the rights of persons with disabilities has been in force since 2006. Many countries around the world have ratified this treaty, including almost all European countries. The UN Convention states that digital services must be equally usable and accessible to everyone.

All students will benefit from attention to digital accessibility and making websites and learning materials accessible.

Innovators, Technicians and Researchers Share their Experience of Video in Higher Education

by Kamakshi Rajagopal, Independent, Belgium

The Media & Learning 2018 Conference on Video in Higher Education was organised by the Media & Learning Association and LIMEL, KU Leuven on 14-15 June 2018 in STUK in Leuven and involved 283 participants from 22 countries who came together to discuss the integration of video into colleges and universities. This year the decision was taken to devote the Media & Learning Conference entirely to the topic of Video in Higher Education. The reason for the decision lies in the fact that more than half of all universities across Europe have integrated video into their services in recent years and yet there are few opportunities for those concerned with this development to meet and learn from one another.

During the opening session, Lana Scott from MITx in the US described the lessons learned from several years of conducting MOOCs at MIT. Describing analysis of video as looking for patterns in little nuggets, she emphasised the need to combine active and passive forms of learning. Lana advocated the use of short videos to engage the targeted audience, as well as the importance of informal, energetic presentations. Her summarising thought was that video should never be developed in isolation from other course materials, but rather be part of a larger whole. Rob Lipps from Mediasite looked at the issue of adoption of video technologies by teachers and faculty. He drew attention to the success of policies at higher education institutions on video: not only which video technologies are rolled out, but also how they are embedded within the institute is important. Opt-out policies lead to greater adoption than opt-in policies. Policies on who owns the video also give clarity to faculty on their use. Automatic publishing and engagement around the video through polling or chat also increase adoption.

With the recent introduction of the General Data Protection Regulation (GDPR), there was quite some interest in data protection and copyright across Europe. Bartolomeo Meletti from Learning on Screen in the UK and Anna Mazgal from Wikimedia in Germany, walked us through several aspects of this legislation.

Jeanine Reutemann from Leiden University in the Netherlands, sparked off an interesting debate with her research on the use of video in MOOCs. A staggering 75% of the nearly 900 video's she investigated had talking heads, leading her to question what makes the performance. Jeanine took the audience to a deeper understanding of good and appropriate video. Good video depends on understanding where a teacher's natural performance strengths are, as well understanding the difference camerawork can make. It requires that we understand the difference between changeable body image and unchangeable body scheme. It requires the understanding of embodied language through gestures. Piet Desmet from KU Leuven, in Belgium, gave us some insight into the activities at the KU Leuven, through

his perspective as a vice-rector, teacher and researcher. He underscored the strategy of the university with the emphasis on "Going Digital". This is exemplified in the development of Micromasters programmes, the development and implementation of collaborative technology-enhanced learning spaces (through the TECOL project) and the use of Video analytics.

Jörn Lovischach, FH Bielefeld, Germany, talked about making Educational Video addictive. He explored the phenomenon of binge-watching and its underlying drivers (such as escapism, fandom, seeking cognitive challenges and seeking sensations), its parameters and its limits. He wondered why students binge-watch MOOCS or educational video before exams.

The parallel sessions addressed a variety of different themes. The first concerned the relationship between video and assessment. Several speakers presented examples where student-generated video was used as assignments for assessment. Students are sometimes critical of this, as

making the video required a different skillset from the core subject (including technical understanding and understanding of copyright). Another point of discussion concerned the quality of videos and how these videos could be assessed. Parallels were drawn with other forms of collaborative work, where self-assessment and peer assessment of the process and the outcomes could be used. User-generated video also come back as an instrument to create societal change, where community centres and schools could be changemakers.

A second theme in the conference is the steadily growing use of Virtual Reality, Augmented Reality and 360° video in higher education. Experiments were presented where the quality of the image was improving together with the way images are presented to the student. The training value of these technologies is still being explored. Some technologies such as auto-stereoscopic

screens improve the interaction and communication between students and between the student and the professor. Other technologies such as a VR experience or 360° video are more immersive, but this sometimes complicates interaction with the professor and peers, or explanation by the professor.

A third theme concerned the use of video as a vehicle for citizen science and citizen knowledge building. Joasia van Kooten and Sebas Muñoz, Leiden University, the Netherlands presented an interesting Learning Experience Design around the Mind of the Universe which was described in a recent edition of this newsletter. Through this project, a Dutch public broadcaster, together with partners in academia and civil society, tried to bridge a link between science, society and critical thinking. Citizens were invited to reflect critically with the scientists on contentious topics such as advances in genetics and artificial intelligence.

Another central theme concerned the use of ad-hoc video to support learning. The increased accessibility to create videos allows teachers to use the medium for a variety of goals. deeper explanation, additional content, etc. A first outcome showed that video fulfils many goals of faculty and the institution. Institutionally organised lecture capture allows the creation of an institution-wide learning object repository. Ad-hoc created video on the other hand gives lecturers the means to delve deeper into a topic, for explanation; or for discussion topics that lead away from the core curriculum content. A deeper

understanding of the use of video in higher education therefore goes hand in hand with an understanding of its (educational) purpose and its underlying didactical principles.

Finally, a core message that came across throughout the programme was that there are many different students: for some students video works, for others, it does not work. In face-to-face situations, teachers can adapt the content delivery to the students, based on their vocal and passive feedback. In video, this is not possible. It was generally agreed that to understand video in higher education better, the practice community and researcher community needed to be more nuanced in describing and discussing the contexts in which video is being used.

You can download the full report of the conference here and find pictures and other materials on the conference website.

## Tools of the Trade

Finding FOSS without the fuzz

by Mathy Vanbuel, ATiT, Belgium

Everyone loves free and open source software (FOSS) but we all know that it's not so easy find reliable software. All too often, searches for, say an audio editor, end with some honeypot sites where lots of free software are promised, but where it is not clear what the status is of the downloads you pick up there. How can you know whether there is malware or spyware hidden in the download files, or how to avoid the bundled extra bits of software (Virus scanners for example) that you don 't need and don't want?

FossHub is an initiative from FOSS evangelists and volunteers (unfortunately it is not possible to put names or faces on the people behind FossHub) who seem to be passionate about providing downloads and hosting for free projects. The result is a repository where you can find software in the categories from Anti-Malware and Audio Editors, Graphic Apps and Media Players to Utilities and Video Editors. When you search for example for video editors, FossHub comes up with 6 results, including Avidemux and Handbrake, which I would not necessarily consider a fully functional video editor, but it remains certainly a valuable find. There are no pop-ups or spyware, and only rarely will you be disturbed by advertisements. FossHub has the ambition to become one of the most trustworthy places when it comes to free software. It does not compare in size to SourceForge yet, but it seems to give a slightly less chaotic feeling. It is free here.
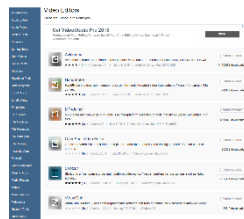
Editor's note: we provide information to the best of our knowledge. We do not accept any responsibility for the use of this or any other service or software we discuss.

Media & Learning Book Review

Discovering Media Literacy: Teaching Digital Media & Popular Culture in Elementary School

by Renee Hobbs & David Cooper Moore and reviewed by Sally Reynolds, Media & Learning Association, Belgium
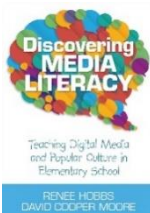
This is not a new book and was published first in 2013, yet is still has a lot to offer primary and elementary school teachers as we start a new school year. In the first part of the book which is written in a simple, easy to follow style, Renee and David put forward their basic arguments as to why digital and media literacy matter. The second and third parts describe a set of strategies including lesson plans that can be used with children aged 9 to 11 and then with younger children in the primary grades. In the fourth part they tackle the potentially difficult topic of staff development where they include a description of the different types of programmes that can be introduced to support the 5 competencies that are at the heart of the book, those of Access, Analysis, Composition, Reflection and Taking Action. Part 5 includes lots of useful extras and you can go to the Media Education Lab website for even more materials.

This book is published by Corwin/Sage, ISBN: 978-1452205632

Media & Learning Association News

Fight disinformation with media literacy on 13 November in Brussels

The Evens Foundation and the Media & Learning Association are jointly organising a one day practice oriented event on propaganda, disinformation and fake news on 13 November in the Centre for Fine Arts BOZAR in Brussels. This event is supported by the European Commission and will include a choice of workshops showing you hands-on tools and methods aimed at educators and teachers working not only in formal education, but also in informal settings including youth clubs and libraries. During this event you will find out more about a range of different initiatives from all over Europe including the Mind over Media platform for analysing contemporary propaganda, FactBarEDU which brings fact-checking into the classroom to empower future voters and EMELS – a hands-on media literacy standard with resources for youth workers. Confirmed speakers and experts include Renee Hobbs, Media Education Lab in the US and Mikko Salo, Faktabaari in Finland. Sign up here to find out more.

Resources of the Month

Recently added resources in the Media & Learning Resources Database:

- Best presentation creation tools is a good source of tools (Keynote, Google Slides, Prezi, Haiku Deck, VISME and Pictochart) and advice.
- The EUN YouTube channel includes videos featuring best education practices, as well as recordings of workshops and lots more.
- Teachrock helps teachers engage students by connecting the history of popular music to classroom work across disciplines.

Awards Schemes & Events

Videomed 2018 – open for entries

The annual Videomed competition for medical videos is now open for entries. Participation in the Festival is open to physicians, health care professionals, individuals or companies (public or private). First prize is €3000, deadline for entries is 10 September. All films must be in Spanish (Castellano) or subtitled in Spanish. Find out more on the competition website.

GAPMIL Awards 2018

The Global Alliance for Partnerships on Media and Information Literacy is calling for nominations for the GAPMIL Global MIL Awards 2018. The Awards recognise significant work and contributions in the field of Media and Information Literacy (MIL). The deadline for submissions is 12 September, find out more here.