

Media & Learning News

British Pathé launches new facility for schools



**BRITISH
PATHÉ**
1896-1976

British Pathé, the world famous newsreel archive company, has launched a new educational resource for schools called British Pathé Education. This new service allows subscribing schools instant and unlimited access to download films from the entire archive, the ability to view films free from all advertising and access to curriculum based LearnSpaces created for teachers by teachers. British Pathé is considered the finest film and newsreel archive in the world, spanning from 1896 to 1976 and contains over 90,000 individual film items and 12 million stills. For more information about this new service, and to view a demo, visit the British Pathé [website](#).



BaKaFORUM announces winners

BaKaFORUM | 2011
on educational and societal TV and Media



The winners of this year's "Cross-Media Competition" at the BaKaFORUM were announced during the BaKaFORUM conference held in Basel, Switzerland on 27-29 January. They were: "HIGHRISE – Out My Window" by NFB Canada, winners of the Cross-

Media Prize for School and Youth Education; "The Anxiety Monster" by UR, Sweden, winners of the Cross-Media Prize for Adult Education; "13 at War" by NTR, The Netherlands, winners of the BaKaFORUM Youth Jury Prize; and "Let's Play Please" by Doordarshan, India winners of the International BaKaFORUM Proposal Prize. You can read more about these results on the BaKaFORUM [website](#).

Manifesto for Media Education Launched in UK

Pete Fraser and Jon Wardle at The Centre for Excellence in Media Practice (CEMP) in the UK have set a project entitled 'A Manifesto for Media Education'. The manifesto project is an attempt to develop a shared understanding, as well as some shared reasons, for media education. They hope that by the



end of the project (which will start life as a website and then result in a book) they will have a better, more sustaining understanding of media education. To kick-start the manifesto they asked a few media educators to provide them with their view on the purpose of media education (media studies/practice/production and media literacy). On the website you will find contributions from leading researchers in this field including Professor Henry Jenkins, Professor Natalie Fenton and Professor David Gauntlett. Visit the [website](#) to find out more.



Visit the [website](#) to find out more.

Demise of Teachers TV in the UK

Along with many other well-known UK agencies active in the education and training sphere including Becta, the popular teachers' channel Teachers TV has fallen foul of cutbacks in UK spending. From the end of March this terrific source of free education videos and resources aimed at the professional development of teachers will no longer be available. Despite its popularity and the many awards and plaudits it has received, it seems that the British Government was not prepared to continue to underwrite its activities. Visit the [site](#) to view the many resources and materials that are still available.



Featured Articles Guernica's Children

Paul Bottelberghs is a broadcaster (VRT) and media philosopher. He is one of the founders of Ambrosia's table, which works on media emancipation and which built the 'Platform for Media Knowledge' (INgeBEELD IV) with the Flemish Ministry of Education and Training that is now available to schools in the region. One of their more recent projects is called 'Guernica's Children' which featured in Paul's popular keynote presentation during the Media & Learning Conference 2010. We invited Paul to tell us more about this project which is an inspiring example of working with digital archives in the classroom.



Paul Bottelberghs

Paul: "The initiative for this project was taken by Ghent Police, and was further developed by Ambrosia's table. Each year the police in Ghent select a theme on which they work. In 2010, this theme was 'Youth' and in that context, they ran a contest about peace as a way to foster cooperation amongst schools, in which the winning class could participate in the initiative 'Kids' Guernica'.

Kids' Guernica is an international artistic movement initiated by Art Japan Network in which children around the world are asked to create a painting about peace and cooperation. In this painting they are invited to use the



Guernica painting by Picasso for inspiration. The pupils of the 5th year secondary education of the St. Vincent Institute in Ghent won the contest and were invited to take part.

The involvement of children in the project drew together several aspects of the curriculum related to peace and cooperation which meant that the children could work on the project during class time devoted to several different subjects. The Guernica painting has as its theme the story of how the Basque city of Guernica was destroyed by German and Italian bombers

on April 26, 1937 during the Spanish Civil War. From a general historical perspective, this bombardment is important because this is the first terrorist bombing of a civilian target in Europe. Guernica is also important from an artistic viewpoint as it is perhaps one of the most important paintings of the 20th Century. On the human level, this event resulted in change for thousands of people. As a result of the bombing of Guernica, many children from the city had to go abroad for safety and many of them never returned home, sometimes resulting in massive trauma for all concerned. Múgica Manuel Gonzalez is the son of one of those children from Guernica who travelled to Ghent and never left.

In this project Manuel, who is a member of the Ghent police force, worked with the children and using archival material taught them about the Civil War, the bombing of Guernica and Picasso's painting. For this he used archive video material from Flemish digital archive resources which included broadcasting archives and the archives of museums and libraries. At the same time, he also told them the very personal story of his father using his own family's archives, and described the impact that migration has had on him and his children. This meant that the theme of peace and cooperation became very real and moving for the pupils. Amongst the pupils taking part was a boy from Sierra Leone whose father was killed in the civil war in his country, and who had also arrived all alone in Ghent. This created a connection and a growing awareness that in fact all children are in some ways the children of Guernica. The pupils worked together in the Courthouse of Ghent to create their own painting which is huge - almost 4 x 8 metres in size - and which hung in the main shopping centre of the city for a while.



Guernica's Children brought a lot of different teaching threads together; a general history lesson about the Spanish Civil War and the beginning of World War II, the creation of a piece of art based on the Guernica painting by Picasso, coupled with the personal story of Manuel and his father and eventually the creative partnership of students around the canvas that they themselves have painted."

Find out more from this [site](#).

Public Service Broadcasters' efforts to exchange programmes

Once almost the sole supplier of educational television material, public service broadcasters all over the world are under pressure to cut costs and become more efficient. The result has been the demise of educational television in practically every region of the world with whole departments lost along with a body of experience, know-how and content to the regret of many practitioners and stake-holders in the educational sector.

However changes in our media landscape have also meant that many public service broadcasters are now looking for new ways to maximise their efforts and one of these is by setting up mechanisms to exchange programmes. This development may have an impact on the educational

sector as much of the material that is proposed for exchange is potentially of educational value and of high production quality.

We contacted Henrik Hartmann from Nordvision, an initiative which aims to strengthen Public Service Television in the Nordic region and an initiator of the Global Exchange which is aiming to strengthen cooperation amongst public service broadcasters worldwide to tell us more about these developments.



Henrik Hartmann

Henrik: "Public service broadcasters all over the world are facing considerable financial challenges and are expected to produce more public service content on more platforms at the same time. These challenges are constantly growing, and meeting them calls for a new approach to international cooperation among public service broadcasters. Collaboration around digital global content and programme exchange is one approach that could lead to more unique and cheaper public service content.

Experiences from the Nordic TV - and media cooperation; Nordvision, shows that programme exchange has doubled in the last



10 years, driven by the need for public service programmes to be made as cheaply as possible and made possible due to our new digital distribution system.

Cooperative efforts by Nordvision and the other regional television and media partnerships (such as the EBU) have until recently concentrated on knowledge sharing and traditional co-productions. But the Nordvision partnership has witnessed a fall in the number of co-productions over the last couple of years, and on the other hand an explosion in programme exchange among the partners.



The straitened finances of public service broadcasters are probably the most important single cause of this, and it is a trend that looks set to continue. Corporations do not wish to risk their limited resources on international co-productions. Conversely, Nordvision, the Nordic television and media partnership, is experiencing a dramatic increase in the need for cheap or even gratis public service content, and one consequence of the introduction of our new digital distribution system (Nordif2) is that we are also witnessing growth in the number of programmes being exchanged, with benefits to all parties.

Nordif2, the Nordvision partnerships new digital distribution system, makes uploading programmes for screening quick and easy; it is also quick and easy for Nordvision partners to download programmes in broadcast quality (with the associated supplementary material: programme descriptions, press releases, music listings, etc).

This means that we have created a digital platform for the distribution of public service content that makes it easy to search, preview and obtain 'free' programmes and other relevant public service content from the Nordic partners via our shared system. In 2009, the first year of Nordif2, Nordvision partners offered each other over 1100 unique programmes (c. 550 hours of television). In 2010 we experienced an increase of 35% in programme exchange summing up to and generating 2,780 programmes in the five partners (imagine if we were more partners...).

The next digital step in our partnership will be a 'pilot project' between two of the partners giving each other access to their own archives. This is where things get really interesting, because Nordvision partners will be able to search in each other's archives for the cheapest, best, most relevant clips if they can't find them in their own archives. This way the Nordvision digital platform will become part of the editorial production process.

The third step, also a digital 'pilot project' which we are working on, is a Nordic public service content research archive. Since April 2010 we have gathered all the 'EPG information' (programme information, which is sent out to viewers when the broadcast signal is digital) issued by the Nordvision partners into a single shared database. Together the five Nordic partners have 17 digital tv-channels.

By January 2011 we have already more than 78,000 programme titles with metadata. This joint Nordic research archive database is searchable, and its structure would make all the unique public service programmes produced by the partners accessible for sale or even better, for free exchange, within the Nordvision partnership. This Nordic research archive could be useful for programme schedules and programme makers in the future; a kind of a Nordic 'YouTube' for (unique) public service content."

Public service broadcasters need global alliances

"I think it is time to take stock of the position of public service broadcasters against the background of the financial and technological changes we have witnessed in the last few years. The time is also ripe to develop new visions as to how regional and continental television and media organisations (the EBU, ABU, Nordvision etc) can be of more tangible benefit in the new media landscape.

The next step in this evolution has been the establishment of the Global Exchange, bringing together TAL – Television America Latina (200 partners), RAI Education (Italy), ERNO – South East European Network (11 partners), and Nordvision. To find out more about developments in Global Exchange, visit our [website](#).



The need for more, cheaper, unique public service content is huge. There are all kinds of social or creative networks already helping to meet it: they share content, develop content, and distribute it. Surely public service broadcasters can get in on the act!

The ultimate goal of public service broadcasters must be to have access to the huge variety of existing public service content. Although we live in a world in which the cultural and dramaturgical differences are manifold, the standard of moving images produced today is now of such high quality in most parts of the world that the time is ripe to take the first step."

For more information about Nordvision visit their [website](#). Nordvision cooperate to strengthen Public Service Television in the Nordic region. The partners, DR, NRK, RUV, SVF, KNR, KVF, UR and YLE, co-produce, exchange programmes and know-how, generating 4000 TV programmes on a yearly basis.

Evolution of Life

The winner of the MEDEA European Collaboration Award in 2010 was Evolution of Life produced by CNDP in France. The CNDP is a publishing arm of the French Ministry of Education, specialising in the editing and production of teaching materials of all kinds in the form of books, reviews, CDs and DVDs and increasingly delivering content online.



We invited Andrew Wilson who heads the web design team at the Centre national de documentation pédagogique (CNDP) in Poitiers, France to tell us more about this production.

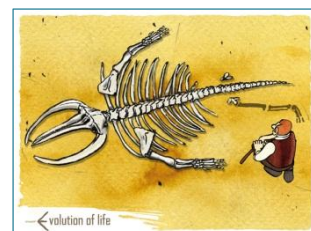
Andrew: "Science teachers have long bemoaned the relative lack of quality materials to help their students engage with the subject in the classroom. Fewer students are choosing to specialise in scientific subjects, and the challenge of getting students interested in often complex but important concepts has made committed educationalists increasingly frustrated.

Recognising this fact Dr Yannick Mahé of the Centre national de documentation pédagogique (CNDP) in France, set out in 2007 to create a platform for the presentation of high quality animations, videos and simulations on the subject of evolution. Together with Dr Pleuni Pennings from Ludwig Maximilians University in Munich, Germany, the two began to assemble their various teams, including talented illustrators and designers such as Gilles Macagno. The project began to take shape coinciding with the 200th anniversary of Charles Darwin's birth, and the 150th anniversary of the appearance of his seminal work On the Origin of Species in 2009. Sponsorship funding from the Volkswagen Foundation was established and so <http://www.evolution-of-life.com> was born.



Dr Yannick Mahé

Yannick, a biologist by vocation, but having broadened her studies to include training in 2D and 3D animation in order to make movies explaining scientific issues for a broader audience, told me at our first meeting: 'I wanted to make the fascinating and exciting scientific concepts of evolution come alive, and be accessible to a larger audience. With animated videos, documentary sequences, and interactive online simulations I want the website to appeal not only to young people, but to their parents too.



The video animations, presented in a choice of three languages, explain evolutionary concepts and evolutionary biology as a modern and relevant science. The origin of life, for example, is viewed through the eyes of a water molecule called Piccolina. The documentaries are suspenseful scientific whodunits, with real scientists going on real quests for the truth,

rather in the same way that a young Charles Darwin made his voyages in the Beagle back in the 1830s. The online simulations provide the opportunity for the website user to interact with the website, to change certain parameters in an ecosystem and to observe the results, for example the effect of altitude on the temperature at which water boils.



'It's all designed so that students of all ages can work at their own pace, and get really involved in the subject,' she continued.

The international Franco-German production brought together animators, illustrators, musicians, voice artists, web designers and developers in a cross border operation where most did not meet physically, but in a spirit of creativity and enthusiasm for the project which was palpable. Thomas Cussonneau of the CNDP was the graphic designer responsible for the visual concept of the site, and for the interactive simulations: 'It was a great experience to work with a colleague who is so committed to the communication of these important concepts,' he told me 'and a joy to collaborate with a team so full of ideas and ready to debate.'

From the outset, the site was designed to be simple to navigate, free for all to use as they wish, and with an impeccable level of accessibility. It was also important for Yannick to accompany each element of the site with the validation of an expert in the field. The website garnered the MEDEA European Collaboration Award in 2010 and other nominations, but ultimately it is the verdict of the audience that counts, and judging by feedback received and comments left on the YouTube and DailyMotion pages, the site is a real hit with users."

Tools of the Trade DIY 3-D Video Continued

Mathy Vanbuel: "In our previous issue, we introduced you to the history and basics of 3-D or stereo video. 3-D video or stereoscopic video is the technology for creating an illusion of depth in a (in reality 2-D or flat) image by presenting two flat images that are somewhat offset one to the other, separately to the left and right eye. The brain of the viewer recombines the two images into a single image which appears to present the object in 3 dimensions. Two notes of warning: firstly, it must be said that not all viewers can effectively see 'in stereo', according to research carried in Berkeley University 1 out of 25 people do not see the 3-D effect. Secondly, viewing 3-D images while in motion may cause nausea, fatigue or discomfort.

This month, we would like to demonstrate how to record your own 3-D videos without having to spend a great deal of money. But before we move to 3-D video, let's start with simple and creative ways to do 3-D photography.

The first and simplest way is to use a single camera and take one picture first, then shift the camera about 6.5 cms left or right and then take the second image. This works of course when you can move the camera horizontally without changing its vertical or horizontal angle and when the subject is not moving. When you are trying to photograph moving objects,

it is better to use a dedicated 3-D camera with 2 lenses, but unfortunately those are not widely available or they are rather expensive. Exceptions are the Fuji FinePix REAL 3D W3 (about 400 Euros) which we described briefly last month and the Sony Bloggy 3D HD (price unknown, available in the shops from May 2011 onwards) which records 3-D still and moving images in HD. But there are cheaper options that allow you to take your shots with your own camera.

The Hong Kong based company Loreo has been manufacturing accessories for the creative photographer since 1990, notably 3-D conversion lenses that turn ordinary single lens reflex cameras (analogue as well as digital) into 3-D cameras by taking two images and directing them through a single lens side-by-side on the film or on the sensor. Loreo is also producing cheap viewers that allow the photographs to be viewed as stereo photographs side-by-side.



Loreo Deluxe 3D Viewer

In addition, there is another way to make a 3-D camera by using two SLR cameras (preferably identical) mounted on a twin camera rig or a bracket, spaced in order to create the inter-lens distance of about 6.5 cms, with a mechanism to fire off both cameras at the same time. It is recommended to synchronise both shutters and flashes of the cameras.

This side-by-side method is extremely simple to create and cheap, but viewing the results can be difficult or uncomfortable without the appropriate optical aids (more about viewing 3-D in one of the following issues of this newsletter).

Creating 3-D video footage using two cameras is as simple as that. Use two (preferably identical) video cameras that are small enough to be positioned side-by-side and with a inter lens distance of around 6.5 cms. This can be easily achieved by mounting the two cameras aligned in parallel on a metal bar with two screw holes about 6.5 cms apart, make sure the metal bar can be fixed easily and securely on a tripod. Camera settings should be identical: lenses, gain, shutter speed, iris and white balance should all be set to identical values on both cameras (or on auto if both react identically to the automatic measurements they take). In order to synchronise both recordings later in the editing room, it may be worthwhile to use a film clapper (or when you don't have one, just use your hands to clap) like in the old days: 'silence, sound, camera, clapper and action!'

The aural and visual clue of the hands (or clapperboard) clapping makes it easy to synchronise both left and right images in the editing phase.

Recording in 3-D is just as simple as recording in 2-D. However, there are a few tips and tricks that are worth keeping in mind when shooting. Create scenes with layers of depth: add a foreground and a background to your subject, for example, position your actor between trees. Avoid objects that are immediately in front of the camera: they will make the viewer cross-eyed.

Of course, all this depends on the subject: educational video programmes sometimes do not allow for that amount of control and direction. For example, recording a surgical operation (an excellent educational use of 3-D video) requires short camera to subject distances (sometimes indeed less than 1 metre). Our formula below will be of help at that moment.

$$\text{Distance (camera - subject)} \div \frac{\text{Distance (viewer-screen)}}{\text{Inter Pupillary Distance}} = \text{Inter Lens Distance}$$

Next month, we will look at editing and processing still and video images in 3-D."

MEDEA News

MEDEA Awards 2011 website is now open

You can submit your entry to the MEDEA Awards from now until the deadline for receipt of entries on 16 September 2011. The [website](#) for the awards provides all the information you need to make a submission and the online submission process means that you can follow the progress of your entry online once you have submitted it.

This year there are two main categories, the category for user-generated educational media and the category for professionally produced educational media and an overall MEDEA Award will be given in each category for the first time. In addition there will be special awards given in two categories, the award for European Collaboration and the award for Educational Media Promoting Volunteering. A special Jury Award may be given at the discretion of the MEDEA Jury. In addition to the English language, the site will accept entries in French, German, Italian, Polish and Spanish from March onwards. We look forward to receiving your entry!



Related Awards Schemes & Events

OECD video competition launched



As part of OECD's 50th Anniversary celebrations, a video competition for young people has been launched. If you are, or you know someone, aged between 18 and 25 and like making short videos, OECD is interested in hearing what you think "Progress is". Three lucky winners will be selected and invited to Paris in May, all-expenses-paid, for a special screening of the videos at the OECD Forum. Videos should be no longer than three minutes, made in English or French (OECD's two official languages) and submitted by midnight (Paris, France time) on 1 March 2011. Find out more from the OECD [website](#).

Educational Media Manifesto - No education without media!

Several educational media institutions in Germany published the Media Education Manifesto "No education without media", in March 2009 and are now planning a nation-wide media education congress called "No education without media!" which will take place in German on 24-25

March 2011 at the Technical University of Berlin. This manifesto, signed by over 1,200 individuals and entities, calls for a lasting and sustainable mainstreaming of media education in all areas of education. Find out more from the manifesto [website](#).

Learning on Screen Conference & Awards 2011

The BUFVC Learning on Screen Conference & Awards 2011 will be held at the British Film Institute (BFI) on London's South Bank on 24 March 2011. This year, in a break from the traditional two-day event, the 2011 Learning on Screen Conference & Awards will take place within a one-day programme. The [Learning on Screen Awards](#) celebrate and reward excellence in the use of moving image and related media in learning, teaching and research.



Educational Media and Digital Competences Conference in Spain, 13-15 October

The Educational Media and Digital Competences Conference in Segovia will bring together researchers and practitioners of education and communication in a discussion forum open to all stakeholders in Spanish, and to propose actions and strategies related to media literacy. This event will include both online and face-to-face elements. For more information, visit the congress [website](#).

European Forum for Video Education 2011

The next European forum for Video Education will take place in Vienna from 19th - 21st October and will be integrated within the Media Literacy Award 2011. More information about this event will be available shortly on the [Viducate](#) website. The Media Literacy award is given for the best and most innovative educational media projects in European schools. For more information about this award, visit the MLA [website](#).



Contributions open for Media & Learning Conference

The 2nd Media & Learning Conference will take place on 24-25 November 2011 in the Flemish Ministry of Education and Training Headquarters in Brussels. Following on from the success of last year's conference, the themes this year are: future trends and developments in media-supported learning; digital and media production skills and competences including media literacy and use and re-use of existing media resources in education and training at all levels. A public call for contributions has been launched and the deadline for submissions to this call is 1 June 2011. For more information, visit the conference [website](#).



Contact information

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