Media & Learning News

April 2011 Issue

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Workshop on animation taking place in Ireland

The first MEDEA2020 workshop will be held alongside the annual EdTech conference organised by the Irish Learning Technology Association (ILTA). This conference takes place in Waterford Institute of Technology on 1-2 June 2011. This workshop on animation takes place over 2 days. The first part, aimed at beginners, takes place before the conference on 31 May and will provide an overview of different animation techniques and will include hands-on practice with different tools. The second part of the workshop, aimed at more advanced users, takes place as part of the EdTech programme on 2 June. More information is available from the EdTech website shortly.

TES looking for English Language online resources

The Times Educational Supplement, or TES as it is better known, is one of the UK's largest suppliers of educational materials. TES is also home to a vast library of 60,000 free teaching resources in English, all created by teachers to share with others. These resources are organised according to study level from age 5 through to age 16. TES is looking for partners interested in exchanging suitable learning resources in English in a partnership aimed at maximising the visibility of online teaching materials for everyone. For more about TES Resources, visit their website. If you would like to discuss partnership with TES, contact Paul Ashton at paul.ashton@tsleducation.com.

Launch of Iraqi Educational TV

UNESCO announced the launch of Iraqi Educational TV at the end of February. This service is available on Nile-Sat, a regional satellite service. UNESCO's Iraq office has played a pivotal role in the creation of Iraqi Educational TV by designing quality distance learning tools and developing The School Curricula Website. The website consists of digitalised textbooks, educational TV lessons and interactive web-based lessons. Designed to serve Iraqi students primarily, the broadcasts and website could also be used in other countries to serve students unable to attend school, internally displaced peoples, refugees, home-based lessons for women, and people with special needs. More information is available from UNESCO.

Serious Game supporting Nurse Training

CLinIC is a Serious Game that focuses on communication between nursing staff and patients. During the game, you have to choose between several different courses of action in which you address parameters like "patient satisfaction", "quality of communication", "relationship with the patient" and "time management" behind the screen. Your decisions will determine the rest of the story! CLinIC has been developed for the Neurologische Klinik GmbH Bad Neustadt/Saale, Germany, within the context of the MIRROR project. This European project is creating a set of simple applications, designed to stimulate an employee's reflection during a training session. Find out more from the MIRROR website.

Featured Articles

Et si c'était toi? Video tackling student bullying

By Joëlle Keipes, Lycée Technique du Centre (LTC), Luxembourg

"Et si c'était toi?" was the winner of the User-Generated Content Award sponsored by SMART Technologies in the MEDEA Awards 2010. It is a film produced during the training of Laurence Streitz who is studying at the University of Luxembourg to become a social worker.

The story was written by very committed students from the "Lycée Technique du Centre" (Luxembourg), who were helped by their French teacher Anne-Marie Delvaux and the social workers Nancy Holtgen and Joëlle Keipes. These students also acted in the film.

The film is about two teenagers who are victims of different kinds of violence and shows how they try to get out of their misery. Suicide, mobbing, bullying and violence are some of the different topics which could be discussed in class. Pedagogical materials, including theoretical explications and interactive exercises, have been developed by a group of social workers and psychologists. They provide guidance on how to work with students. Exercises such as "myths and reality", roleplays, analysing some scenes of the film with the help of pictures, miming feelings etc. create a trustworthy atmosphere in which the young share their feelings and personal experiences.

I asked the class involved what they thought of the experience and here is what they said "This film is our first cinema experience. Thanks to it we have had the opportunity to discover the various steps you need to make a film. We believe that our message has been well understood by the viewers and that the topic about violence has been clearly presented. For Cynthia and Tania, the two main actresses, it was not easy to express their feelings (emotions) because they were a little bit intimidated by the camera and by the others watching them. It was also difficult to remain serious and concentrated. What matters is that we are satisfied with the final result and that this experience was fun as well as instructive."

Laurence who directed the film also gave her impressions "The short film as well as the pedagogical material is the result of a great collaboration. I would like to thank all those people who have given me the opportunity to be actively part of LTC life. Special thanks to the students of the class
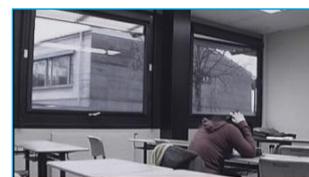
3IF1 who have participated with all their heart and conviction. It is important that this film is used to make the young aware of the violence problem and to prevent it. In order to help (support) this unique occasion the Centre de psychologie et d'orientation scolaires (CPOS) together with a committed team have willfully proposed to work on the creation of pedagogical material."

This project started in 2009 and we are now working on various other ideas linked to violence. If you would like to find out more about this film and related work, then do contact me: joelle.keipes@ltc.lu.

Legal re-use of audiovisual media

By Kati Hyyppä, Sanna Marttila, TAIK, Finland and Wietske van den Heuvel, EUscreen

The License to remix! video remix workshop was organised in the context of the EUscreen project and the Remix Helsinki initiative last November in Helsinki, Finland. The workshop promoted creative, legal re-use of audiovisual media, and archival content in particular. Eleven young adults

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participated in the one-weekend event, creating remixes with video editing programs and VJing equipment. Sanna Marttila and Kati Hyyppä, researchers from the Aalto University's School of Art and Design, who organised the workshop in collaboration with their colleague Andrew Gryf Paterson, also interviewed the participants in order to obtain insight to emerging remix practices and challenges in legal remixing.

The workshop was overall a positive experience and showed that people are interested in using archival audiovisual materials creatively. However, the interviews with the participants revealed that it is not currently easy to find legal, relevant video and audio content for creative works. Licenses and terms of use are also experienced as confusing, and it is hard to determine which materials can be mixed together. The findings of the workshop thus highlight the need for an easy access to archival videos as well as clearly expressed terms of use.

The results of this workshop were presented during an internal IPR workshop organised by the EUscreen initiative at the Netherlands Institute for Sound and Vision (NL) on March 16, 2011. During this workshop, partners from the EUscreen consortium discussed the IPR limitations they face when providing

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access to audiovisual content. These limitations still cause difficulties for partners and it affects their content selection policy. One of the goals in

EUscreen is to develop examples of how a less restrictive legislation like Creative Commons (CC) licenses can create better and more meaningful access to audiovisual content. This is especially beneficial for students, teachers, researchers, media professionals and other users who need to be able to re-use audiovisual content. In order to facilitate this, EUscreen will provide access to a limited collection of CC-licensed material during the next two years of the project. The workshop also showed that all partners see the potential in offering this kind of access

and that they would be happy to open up their content more, if only they could.
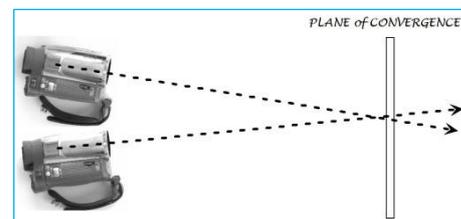
Tools of the Trade
DIY 3D Video? Part 4

By Mathy Vanbuel, ATiT, Belgium

In previous sections of this series, we introduced the basics of production and post-production in 3D. In this section, we provide you with a short summary of dos and don'ts of 3D video. And to start with the most important advice of all: if you don't need 3D video, don't use it and stick to 2D… Why? Viewing 3D video is more straining for the eye than 2D, and requires a slower pace from the viewer, who needs significantly more time to take in 3D images. The greater editorial control and the ability to direct the viewer's attention more rapidly and effectively with 2D video are reasons not to choose for a supposedly richer 3D viewing experience. Moreover, due to the higher production and post-production requirements, costs will increase compared to 2D by more than 25%.

However if you are still planning to produce 3D, here are some tips to get you started. Build up your image in layers: put subject, set parts and background in zones of different distances to the camera. Avoid objects that are positioned too close to the camera, a minimal distance of 1 meter is more comfortable to the eye. Keep the interocular or inter-lens distance

as close as possible to 65 mms. This distance is equal to the distance between the left and right eye, and the eyes and brain use it as their reference to estimate distance and size of perceived objects. Using a larger interocular distance

will diminish the apparent size of the object in front of the stereo camera, using a smaller interocular distance will make objects seem larger.

In more or less the same way, you can modify the convergence between left and right lenses by rotating both cameras towards each other. This will

shrink or enlarge the scale of the space in which the subject moves: familiar objects that are placed far beyond the plane of convergence will

grow large compared to the screen, the same object placed far in front of the plane of convergence, will look very small. The space in which the subjects move will by consequence seem to shrink or expand, an unwanted effect when making realistic 3D videos; this however can contribute to a dramatic viewer's experience in other videos.

While it is not so difficult to correct convergence somewhat during editing and in that way control the representation of space, the interocular distance cannot be compensated for during

the post-production process. Therefore it is very important to set this distance between lenses accurately from the beginning of the recording. Regarding convergence between the left and right camera, you can decide to set both cameras parallel so that the point of convergence lies infinitely far away, or behind, on or before the main subject of the recording. This will coincide with perceived distance to the screen on which the video is viewed, and consequently, 3D videos that are produced for display on small screens will make viewing uncomfortable on large screens while videos produced for large screens will demonstrate very little 3D effect when displayed on a small screen.

In our next section in June we will discuss the different ways in which 3D can be viewed and displayed.

Why Subtitle?

By Theo Kuechel, University of Hull, UK

The practice of overlaying moving images with text, in the form of subtitles or captions, has been around for a long time. Initially used to provide a text translation of a film or video, or to help those who are deaf or suffer from loss of hearing interpret audio; subtitles and captions are coming under renewed scrutiny by educators and educational researchers because of the ways they can extend learning.

Whilst the immediate benefits of subtitles for translation and accessibility are obvious, there are other ways in which subtitles and captions can enhance learning. Recent research by Brij Kothari in India suggests that Same Language Subtitling (SLS) led to *"an incremental but measurable contribution to decoding skills, across the group that generally saw the subtitled TV program (as compared to those who did not)" (Kothari, B J. Reading Out of the Idiot Box, 2004).*

Kothari found that by adding karaoke-style subtitles to television and film song broadcasts it increased reading and engagement by a neo-literate audience; developing their literacy skills as they joined in with the songs. In fact this is a technique used by Lisa Stevens, a UK primary teacher, in the example illustrated below.

Karaoke style SLS, added to Spanish video to help English Primary School children learn Spanish (created by Lisa Stevens)

Previously subtitling has been a specialist skill and not within the reach of most educators, because it required dedicated technicians and professional level hardware. This changed over the past few years with the emergence of a number of Web 2.0 tools and services designed to allow users to create and add subtitles to online video.

Subtitling online video, using *Cloud*-based software, is simple and the results are available immediately. Giving students real practice with subtitling and captioning video, allows teachers to provide them with meaningful cognitive tasks that provide many benefits including, greater engagement with subjects, language and media that allow them to developing higher order thinking skills. The outcomes can lead to:

- Better understanding when learning another language
- Build digital literacy skills of combining different digital media
- Develop media literacy including a deeper understanding of the videos they are subtitling
- Teachers can create language learning resources, and also use videos in another language in their subject
- Coding and timeline based work to develop IT skill
- Collaborative work between schools in different countries

One innovative platform and service that educators may wish to check out, or even become involved with; is Universal Subtitles, which offers users the opportunity to add subtitles, captions or translations to online video hosted on a number of platforms including YouTube, Vimeo and Blip TV. This opens the door to an almost unlimited supply of videos to use.

The tools are easy to use and do not require any software to be downloaded and are well supported by tutorial videos. When the teacher or student has found a video they wish to subtitle, they simply enter its URL on the Universal Subtitle page. They are then able to type along with the video, pausing as necessary. Syncing and fine-tuning is easy and precise, accomplished simply by tapping on the keyboard.

When a user has added subtitles to a video they can publish and share it either by providing a URL or embedding it on a website, Virtual Learning Environment (VLE), wiki or blog using the *embed code* generated by Universal Subtitles. If teachers or students are not sure where to find educationally appropriate video, then Watchknow.org would be a good place to start. WatchKnow is teacher-moderated and currently features over 20,000 curriculum-focused videos (and growing) which should offer plenty of scope for subtitling activities.

Because it is based on open source software, built using Javascript and HTML5 instead of proprietary software like Flash, and it supports video in H264 and HTML5 formats; Universal Subtitles users are not dependent on any one video host, platform, or format.

MEDEA News
New MEDEA National Contact Point in Austria

Education Group was formed by the merger of BIMEZ and education highway on 1 January 2011, thus uniting two organisations with expert knowledge in the field of the use of media in education. A major focus of the organisation is set on increasing media literacy among children and young people.

Education Group not only makes a large number of high-quality educational media resources available to all Upper Austrian schools, it also

provides teachers with teaching materials on media education and offers seminars/workshops on the use of media in the classroom.

The organisation also has expert knowledge regarding the in-house production of educational media, providing schools and educators with comprehensive media packages, videos, interactive teaching materials and other digital resources.

Education Group has been taking part in numerous regional, national and European projects in the field of ICT and school education carrying out educational research, promoting ICT in education and conducting pre- and in-service teacher training projects.

Related Awards Schemes & Events

Inclusive Higher Education! European Competition for Equity

The EquNet campaign aims to provide a platform for people to express their views and their activities regarding equity issues in European higher education and to raise awareness about best practice. They have launched the EquNet Competition as a way to recognise excellence in ensuring and improving access to higher education in the widest sense for socially, geographically, physically or otherwise hindered or disabled people, encouraging their involvement and motivating those who may help them. Entries are welcome in both the visual/audio-visual category and written category, participation is free and the deadline is 10 May, 2011. More information from the EquNet website.

Terra di Tutti Film Festival 2011

This annual competition is open to documentaries, animation and social fiction dealing with southern world countries, development issues, environment and climate change, migrations and fight against poverty. The call for entries closes on 15 May, 2011. Terra di Tutti Film Festival featuring documentaries and social cinema from the Global South will take place in Bologna (Italy) 6-9 October, 2011. For information and subscription visit the Terra di Tutta website.

Serious Games Conference in Milan

The second LUDUS conference on serious games, education & economic development will take place 25-27 May, 2011 in Milan, Italy. This conference is organised by Politecnico di Milano, University of Milan-Bicocca and imaginary s.r.l. This conference combines presentations with practical workshop sessions, more information available from the conference website.

One Minute Video Competition for young people

Do you have something to say? Are you older than 12 and younger than 21? Then the organisers of the one minute junior competition invite you to make your own one-minute video and enter this competition. Get your views across by making a video lasting exactly 60 seconds - the style it completely your own choice. It could be a music video, a film, a short documentary, an animation, a cartoon or something completely different. The deadline for entry is 1 June, 2011. There are three categories in this competition: the open category, the inside-out thematic category and the personal category. You can find out more from the competition website.

Youth Video Festival on Migration, Diversity & Social Inclusion

Building on the successes of the past two years of PLURAL+, a youth video festival on migration, diversity and social inclusion, the United Nations Alliance of Civilizations (UNAOC) and the International Organization for Migration (IOM) again invite the world's youth to submit dynamic and forward-thinking videos focusing on these issues. A prestigious international jury will select three winners in three age categories (9-12, 13-17, 18-25). Each winner will be invited to New York, all travel expenses paid, to present their work at the PLURAL + 2011 Awards Ceremony on 10 November 2011. The deadline for video submission is 1 July, 2011. Find out more from the PLURAL+ website.

A Conference for young European reporters

The city of Antwerp in Belgium has been designated European Youth Capital for 2011 and in this context the Evens Foundation and its partner StampMedia are organising a conference in Antwerp for young European reporters from 27 to 29 October, 2011. The organisers are inviting 100 young journalists (in-the-making) between 18-26 years old and from all over Europe to take part in reflection and debate on the future of news broadcasting and the challenges they face, using a series of provocative questions as their starting point.

The conference will consist of a series of lectures, debates and workshops around these themes. Key experts are being invited to shed light on contemporary media and share their insights and recommendations. Interested candidates should submit their applications online at www.YoungPress.eu, before 15 June, 2011.

Contact information

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