



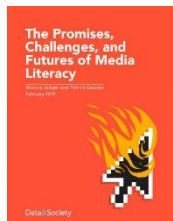
## Media & Learning News

### Ever heard of spaced learning, intergroup empathy or learning with internal values?

If you are interested in exploring the very latest trends in teaching and learning, then you would do well to read the [Innovating Pedagogy 2017 report](#) from the British Open University which puts forward ten innovations that are already in existence but have not yet had a profound influence on education. Written by a group of experienced practitioners, this report explores new forms of teaching, learning and assessment for an interactive world, to guide teachers and policy makers in productive innovation.



### The promises, challenges, and futures of media literacy



This new Data & Society report addresses the *fake news* problem by evaluating the successes and failures of recent media literacy efforts. In the report, authors Monica Bulger and Patrick Davison argue that contemporary media literacy programmes have demonstrated positive outcomes, particularly in the case of rapid responses to breaking news events, connecting critical thinking with behaviour change,

and evaluating partisan content. However, they also say that media literacy efforts continue to struggle with a lack of comprehensive evaluation data, with some research showing programmes can have little-to-no impact for certain materials, or even lead to harmful overconfidence in assessing media content. Read the full report [here](#).

### Opencast Community Summit 2018 Vienna

On 14 to 16 February, Academic Moodle Cooperation (AMC) hosted the Opencast Community Summit 2018 in Vienna. Participants shared their experiences and views on the Opencast ecosystem for open, affordable, flexible and scalable video management. Topics addressed include cloud based solutions, camera tracking, capture and player development, interaction, translation, automatic subtitling and analytics. The recordings of the talks/presentations are [online now](#). Opencast is a community of institutions, individuals, and corporate organisations interested in open media for learning, Opencast now offers one of the larger lecture recording systems out in the field. (Image: Patrick Fiala)



### EC adopts new measures to boost the European dimension of education



The European Commission recently adopted 3 key measures to boost key competences and digital skills, as well as the European dimension of education. They are a Council Recommendation on Key Competences for Lifelong Learning, a Digital Education Action Plan and a Council Recommendation on common values, inclusive education and the European dimension of teaching. Read the full press release [here](#).

## Featured Articles

### Head or Tails – The two Sides of Educators #Performance in #Camerawork

by Jeanine Reutemann, Centre for Innovation, Leiden University, The Netherlands



Jeanine Reutemann

On the face side of the coin, there is the speaker. The Roman rhetorician Marcus Fabius Quintilian stated around 50 B.C.: "It is often the case that the same language is free in one speaker, foolish in another, and arrogant in a third". As ancient as this quotation is, it still resonates today and becomes almost comically obvious when watching certain videos of educators,

performing as so called Talking Heads. One speaker might be shy and freezes while talking, a second nervously twitches his facial muscles and a third may wiggle his legs and hands, slightly hyperactive. Or as Felix Seyfarth from HSG, St. Gallen coined it in a recent interview: "Some [speakers] are more successful, because they have a better handle on the camera/studio situation. In particular for scientists it is difficult not to get superficial, jovial or flippant when confronted with the demand to stick to five or six minutes, express themselves extremely precise, without reading off, but yet scripted and with an academic aspiration for the knowledge to be transferred."

But there is another side to this coin: behind the camera. The speakers often work with a media designer (film maker), yet it is rare to find discussions mentioning the interference of the universities' broadcast studio production set-up with the speaker's performance. The following fictitious dialogue is composed entirely from sentences captured as transcripts from several educational video production events at different universities:

*Film maker: "You can't move, otherwise you get out of my depth of field."*

*Educator: "This is really difficult! My brain has to rethink all the time."*

*Film maker: "Try to stand upright!"*

*Film maker: "Shoulders back!"*

*Film maker: "Don't wiggle around!"*

*Educator: "I guess I'm learning to swim"*

The dialogue exemplifies several issues found in university studios around the world. The first quote shows how educators are put into a tight space, often even demarcated by invisible borders. In that unfamiliar space, they are put into an even more unfamiliar situation with a camera, sometimes a green screen, lights in their face or Wacom tablets they need to control while talking. And while the instructions on their body posture coming from the media designers behind the camera are generally well meant, such feedback can make the situation even more unfamiliar for educators: The feedback addresses the unconscious *bodyschema* of the speaker, but not the *bodyimage* and therefore, it can be assumed that he or she is not able to control such intrinsic movement patterns without highly controlled cognitive focus. As a result, the gestures and body posture of the speaker becomes quiet unnatural, and this awkwardness in turn becomes embodied in their cognition (self-referential gestures), throwing the already confused educators off even more. They are indeed learning to swim.

But we are not condemned to a never-ending flood of awkward educational videos. There is a well-established body of knowledge within media and film studies as well as applied film making. We know that a different media design can completely alter the appearance of a speaker. A different reading



of Quintilian's statement suggests that we can find the right language for a speaker, and in the same way we can find the right media design. Each speaker brings his or her own qualities, potentials and restrictions: there is no 'one-style-fits-all' approach to video media design. However, various universities take exactly this route, building expensive one-for-all studios, often featuring nothing but a flimsy green screen. A green screen is a powerful trick tool and if the educator needs to ride a dragon through the clouds, it certainly is the best choice. Yet most other shots can be realised more authentically without such tricks.

Every educator who embarks on this, needs to practice speaking in front of the camera. And let's be frank, even with training, it is a very difficult thing to learn. As Chris Boebel from MIT said in a recent interview: "How good are they on camera? First of all, there are some people; you just love to watch them perform. And then there are other people, like, 'not really'."

But media designers in universities are far from perfect, too. While some of us choose to minimise our own workload by forcing every speaker into the same standardised format, media designers can engage with speakers and their topics on a deeper level, becoming co-designers, who help to transform the educator's knowledge into the audiovisual medium instead of just reproducing a presentation on video. This is where the potential of media design for educational video really lies.

To paraphrase Quintilian: "It is often the case that the same video style is free in one speaker, foolish in another, and arrogant in a third" and while I wish I could ask Quintilian himself for his opinion on this interpretation in a Roman tavern over an amphora of wine, unfortunately today's virtual reality and artificially intelligent chat bots are not quite up to that task just yet. Educational media design remains a dynamic field with many avenues to explore as technology advances.

*Editor's note: You can read more about Jeanine's work [here](#). Interviews with Felix Seyfarth and Chris Boebel are included in (forthcoming) Spring 2018: "Media Design Expertise for Videos in Higher Education – a Collection of Interviews with Lecturers, Filmmakers and Communication Experts from the Fields of Science Teaching, Media Design, Gesture Studies and Digital Education". Jeanine will be giving a keynote presentation entitled "Video Killed the Lecture Star – A Journey from Video to Mixed Reality. #affordances; #performance; #camerawork during the Media & Learning Video in Higher Education Conference taking place 14-15 June in Leuven.*

## Broad-based cooperation and long-term policy development – the cornerstones of Finnish Media Education

by Lauri Palsa, National Audiovisual Institute, Finland



Lauri Palsa

In today's mediated culture, media literacy is a civic competence; important to every citizen from an early age. Media education plays a key role in achieving this goal. In Finland, media education is broadly supported and developed by actors from different sectors of society. And it is this perspective of cooperation in respect to policy development that has become one of the most notable features of the Finnish media literacy field.

One of the most visible examples of Finnish media education is the annual Media Literacy Week, which is celebrated in over 2000 local institutions, such as kindergartens, schools, libraries, youth work centres and museums.

This variety of actors illustrates the multifacetedness of media literacy and how it is related and meaningful from various different perspectives. Media literacy week takes place in February and is part of the global Safer Internet Day celebrations. The key to this broad perspective is cross-sectoral cooperation. Media Literacy Week is planned and carried out together with over 50 organisations from different sectors of society. This annual theme week brings together the public sector, NGOs and civil society as well as businesses and industry.

### Media Literacy Week



However media education and the development of media literacy are not dependent on a specific theme week. Media education and its benefits are viewed in a very broad way in Finnish policies. Ensuring a stronger position for media education is one of the strategic aims of the Ministry of Education and Culture. The Ministry promotes media literacy through allocating resources, providing relevant information and developing legislation, including educational, cultural, youth and art policies. Finland is one of very few countries with a governmental media education authority. The [National Audiovisual Institute \(KAVI\)](#), with its Department for Media Education and Audiovisual Media (MEKU), has the legal task of promoting media education, children's media skills and the development of a safe media environment for children.

From the perspective of media education in practice, the most important policy documents are the different [curricula](#). Promoting media literacy starts at a very early age in the Finnish education system. National Core Curricula for Early Childhood Education and Care, Pre-Primary Education and Basic Education include transversal competence areas called Multiliteracy and Information and Communication Technologies (ICT). The curriculum for Upper Secondary Education includes cross-curricular themes Multiliteracy and Media as well as Technology and Society. Competences related to Media literacy are practiced across different subjects as part of these wide competence areas. In these competence areas, media literacy plays an important part. For example Multiliteracy highlights the importance of multimodality, and critical abilities both to interpret and to produce different media. In the curricula, ICT is seen both as the target of and as a tool for education. In the competence area of ICT, information skills and exploratory and creative learning are emphasised. Media culture is seen as an important resource and environment for learning across the disciplines. In the curricula for Vocational Upper Secondary Education, media and information literacy competences are mainly integrated in mother tongue and ICT in mathematics and science subjects. Special attention is paid to work related media competences.



As well as kindergartens and schools, libraries are also very active players in the Finnish media literacy field. In 2017 the possibilities for media education in the libraries was strengthened when the new Library Act came into effect. The aims of the new act are, for example, to promote the diverse literacy skills of people, active citizenship, democracy and freedom of speech. These topics are all integral parts of the aims of media education and media literacy.

Multifacetedness of media literacy is one the major strengths of this diverse field but it also bring challenges. To take these into account, it's important to have opportunities for mutual discussion about the interconnected aims



of actors from different fields, to find ways for prolific cooperation, to keep up with developments in media culture, to discover innovative and inclusive ways as to how media literacy can be developed and also to ensure that the scope of media literacy does not disregard certain people and leave them in an unequal position. Media literacy is a civic competence and it is for all.

## Student film-making as a tool for enhanced learning

by John Murray and Tiernan Henry, Earth & Ocean Sciences, School of Natural Sciences, National University of Ireland Galway, Ireland



John Murray

The visionary film director Stanley Kubrick once commented that if it can be written or thought, it can be filmed.

Irrespective of subject area, a significant component of university curricula currently falls between these two approaches for recording and processing knowledge, yet the concept of using film as a medium to visually present or document this information remains relatively underutilised.



Tiernan Henry

The potential for film-making as a mechanism for enhancing student learning and communication skills has been explored on the undergraduate module *History of Life* at the National University of Ireland Galway (NUI Galway) since 2011, and has produced some very positive results. Final year science students

are tasked with working in small teams to produce a short documentary-style film relating to a significant theme covered on the course. The module itself is very broad in terms of scope – it opens by taking a look at the conditions which led to the origin of life on the primitive Earth some three and a half billion years ago, and from there it moves progressively towards the present, through a succession of significant events, including the appearance of complex animals, the rise of the first forests on land, the evolution and demise of the dinosaurs, before finishing with the emergence of our human ancestors in the past few million years.

The student teams research, script and then storyboard their chosen study topics. Following filming, the post-production phase involves assembling and editing the film and then uploading it to a special channel created for the *History of Life* module on Youtube. All of the past student films are available [here](#) (grouped into playlists according to year). The fact that the finished films are uploaded to the web carries certain copyright implications in terms of accompanying imagery and music. Students are made fully aware of this, and thus are required to think very creatively about how they wish to communicate their message. To date these student-produced films have gathered over 60,000 views on Youtube.



The initial idea for this relatively novel teaching approach was seeded by academic staff participation in the postgraduate certificate in teaching and learning in higher education, which is delivered by the Centre for Excellence in Learning and Teaching (CELT) at NUI Galway.

The value of this teaching approach is that it engages all of the major learning domains. *Cognitive skills* are enhanced through acquisition, analysis and communication of knowledge, and *practical (psychomotor) skills* are honed through the deployment and use of technology. The

students develop team-working skills and they find the learning experience to be really enjoyable: positively impacting on the *affective domain*. It is markedly different to other practical classes and continuous assessment exercises they routinely complete during their undergraduate careers in science, and for this reason the experience is memorable. Many include the weblink to their particular Youtube films on their academic CVs, and anecdotal evidence suggests prospective employers and postgraduate supervisors have found this a useful resource.

The students who make these documentary short films have no prior training or background in either media studies or film-making, yet this has never proven a limitation. Energy, imagination and enthusiasm are all that are required. As an example, [this student-produced film](#) from 2017, illustrates just how admirably they can rise to the challenge:

The *History of Life* module at NUI Galway has a very strong narrative thread developed throughout and encompasses a very broad swathe of geological time, making it an ideal platform from which to develop and tell what are essentially short stories or vignettes exploring the evolution of life on Earth. This film-making approach would work equally well though in many other subject areas, where there is need to visually communicate a message. The only requirement is lots of imagination!



*Editor's note: John will be giving a presentation about the History of Life project during the Media & Learning Video in Higher Education Conference.*

## Tools of the Trade

### Another free Open Source video editor...

by Mathy Vanbuel, ATIT, Belgium



Where are the days that video editors were expensive and demanding regarding hardware resources? OpenShot is another free & open-source (GPL version 3.0) video editor. It is a real entry level editor for those that want to take their first steps in putting videos together. It is intuitive,

very easy to use, quick to learn but nevertheless sufficiently powerful and feature-rich to not disappoint the video beginner.

The editor feels familiar as it uses a common interface: you start your project by dragging and dropping your video, audio, and other assets directly in the editor's file manager window. OpenShot has an unlimited number of tracks or layers with no distinction between the type of layer (audio, video, title). The editor has the usual collection of video effects (reverse play, slow motion or speed-up video, remove and replace backgrounds, adjust brightness and colours...).

The audio editor has a waveform generator that helps in fine editing the audio track. The title generator is template based and generates even flying text, 3D animated titles and other effects. OpenShot is really user friendly, anyone can learn it in minutes. On our test computer it worked well but rendering the previews was a bit difficult, so playing back the videos during the edit to check your work, was sometimes frustrating. Available for free in almost all EU languages for PC, Mac, Linux. Here is the [website](#).



## Media & Learning Association News

### Media & Learning Conference agenda about to launch

First highlights of the conference agenda were recently announced and include talks by Lana Scott from Massachusetts Institute of Technology in the USA and Jeanine Reutemann from Leiden



Video in Higher Education

University in the Netherlands along with discussions about topics like the impact of GDPR and access laws on video-based service providers in higher education. Innovative practices will be presented by experienced video innovators including Nathalie Charlier from KU Leuven in Belgium and Janne Lämsitie from Oulu University of Applied Sciences in Finland. We are also delighted to announce that Echo360 and Kaltura have signed up to support the conference by becoming Silver Sponsors. Registration is now open [here](#).

## Media & Learning Book Review

### Positive Peace in Schools: Tackling Conflict and Creating a Culture of Peace in the Classroom

by Hilary Cremin and Terence Bevington, reviewed for Media & Learning by Wim Van Petegem, KU Leuven, Belgium

"I was threatened by a pupil wielding a hammer." This quote came from a teacher in the BBC's series called Victoria Derbyshire in 2015. Such incidents do not only happen in fiction television series, but are unfortunately all too often reality in our schools, or even worse, as we just recently experienced in the US again.

Positive Peace in Schools is a book that offers background on how violence and peace, especially positive peace, exist and are (or should be) dealt with in schools. Theoretical perspectives are given on where conflict and violence come from in a postmodernist world. Is it the children themselves? Or is it more the environment, the teachers, the institution, or even the broader community, including the media that are a driving force for violence? Different types of violence are considered in this respect: Direct violence is understood as physical or psychological acts of aggression; structural violence emerges from aspects of an organisation that is not treating its members in a just or equitable way, and cultural violence is innate in the values of a society that enables structural and direct violence (both structural and cultural violence are called indirect violence). When addressing these types of violence in schools, the authors present a basis for education in peace-keeping, peace-making and peace-building. Peace-keeping is about keeping peace by securing safety; peace-making is about making peace in the aftermath of a conflict; and peace-building is about forward-looking and preventive actions to avoid violent situations. The authors developed their own model, called iPEACE, to achieve a status of positive peace in schools, both in a responsive and proactive way. The acronym stands for (in the responsive version) identify conflict, Pick the right strategy, Enable voices to be heard, Attack problems not people and Acknowledge feelings, Create options and Evaluate; or (in the proactive version) identify what peace-building means, Plan for peace-building, Enable multiple and holistic perspectives, Accept complexity and diversity, embrace Creativity, Evaluate and grow.

The last part of the book is of a more practical nature. It illustrates with some case studies how iPEACE is introduced in a couple of schools (although the book is meant for an international audience, only UK examples are given). And

it also gives a few practical tools, especially games, as inspiration for teachers (and others) to promote mindfulness, inclusion and wellbeing,

When reading this book, you first of all get interested in the philosophy, the concepts and the tools for building conflict literacy and installing a culture of positive peace in your own institution. Moreover it sparks reflection on the relation with media and learning. The book introduces the media as a potential amplifier for violence due to extensive attention for conflict situations – the same is true for violent games. And it points to the fact that young people nowadays are natives of the virtual world and social media, while their teachers are not always with them, it is a potentially disturbing environment, to say the least. One can wonder whether media literacy for both learners and teachers is the answer here, and if so, how can it indeed contribute to the implementation of the iPEACE model? When the authors describe their model, the C is about 'creation, creativity', and in their explanation they refer to digital media (amongst others). One could not agree more with them: rather than blame the (digital) media, they can come in handy for education on peace-keeping, -making and -building. In this respect, it is a pity that in the last part of the book with the practical examples no reference is made to the digital world. Of course, the games presented are great fun when played in the real, physical, face-to-face world. But, wouldn't it be an idea to embrace digital tools to support some of the games, and why not a complete digital game? Last but not least, one should not forget that also in the digital media world, conflicts (and violence) may pop-up, e.g. in virtual teams. How could the processes of peace-keeping, -making and -building as described in the book be applied in the virtual world? Is it possible to create a culture of positive peace in the virtual classroom? Maybe this could be the title of a new book...

The book is published by Routledge, ISBN 978113823564.

## Resources of the Month

Here is a selection of resources recently added to the Media & Learning Resources Database:

- [Creating a Video with 3D Models](#) from the Rapid E-Learning Blog shows you how to create a video with 3D models in PowerPoint.
- [8 Web tools for creating video lessons](#) from Educational Technology and Mobile Learning lists easy tools that teachers can use.
- [Horizon Reports](#) from The New Media Consortium are now archived and freely available in LearnTechLib.
- [Digital Storytelling](#) resources to help you get started with digital storytelling across the curriculum.

## Awards Schemes & Events

### Open Education Week 5-9 March

Open Education Week is a celebration of the global Open Education Movement. Its goal is to raise awareness about the movement and its impact on teaching and learning worldwide. Register your resource or event on the Open Education Week [website](#) and help promote Open Education wherever you are!



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