

# Model for Successful Media Education

Findings from the analysis of the practice of the *media literacy award [mla]*

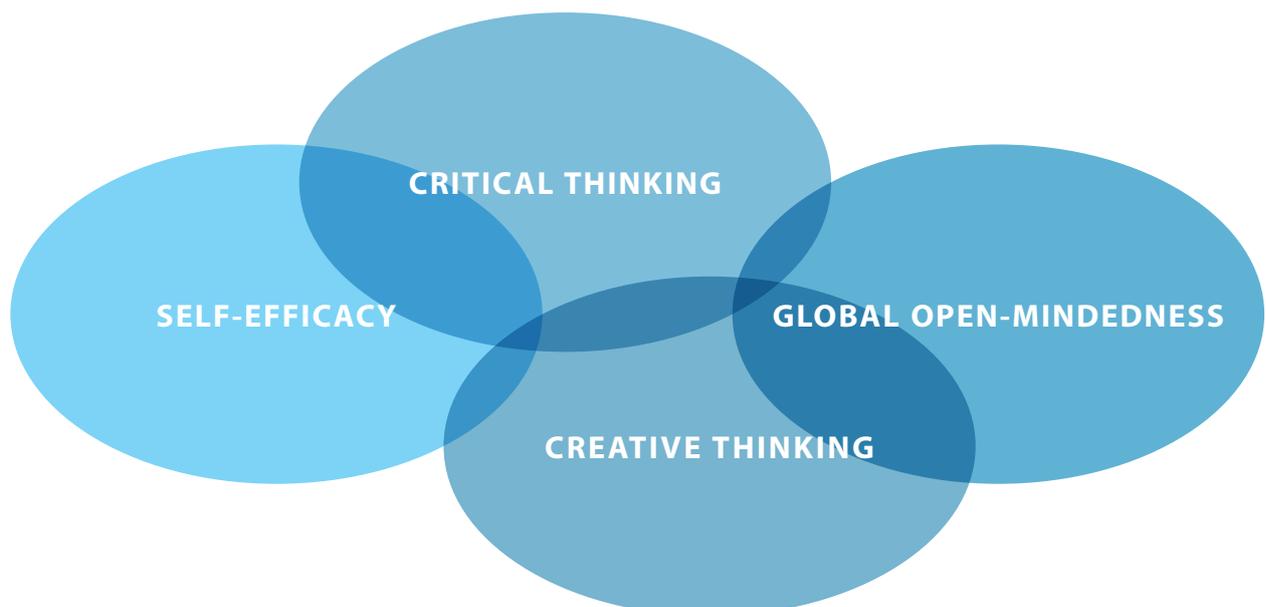
Dietmar Schipek, Renate Holubek



Since the 2001/02 school year, the *media literacy award [mla]* has been awarding prizes to best practice projects from European schools. We have evaluated and archived for research purposes around three thousand media projects that have been sent in since then. Every year the most creative teams are given a media literacy award [mla]. We have constructed a model for successful media education from these years of experience and would like to present it here.

**Acknowledgements** We would like to thank all those who have collaborated, and continue to collaborate, in the *media literacy award [mla]* project but in particular the teachers for their commitment and dedication as well as their creativity, patience and criticism. Together with their pupils they have shown what is possible.

## media literacy award [mla]: Success factors in media education



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### Success factors in media education

**SELF-EFFICACY** The concept of self-efficacy is the term used to describe the expectation of being able to successfully carry out a particular activity because of one's own skills. *Enabling self-efficacy experiences* is, therefore, very important to the learning process.

**CRITICAL THINKING** is a creative tool that is indispensable to the learning process and personal development. Constructive, well thought-out, supportive and challenging criticism must first be learned and experienced a number of times. *This requires guidance and empowerment* because this way of thinking is not something innate.

**GESTALTUNGSKOMPETENZ** (Creative Thinking) processes call for creativity and critical thinking. In this context we take creativity to mean the "combination of information in new ways". This means that the focus is not on the genuinely creative act, but on problem-solving skills that can be encouraged through learning special creative techniques. *Creativity can be learned.*

**GLOBAL OPEN-MINDEDNESS** Interactive reading and problem solving in conjunction with computers influences our communication and thus our actions. With a digital window on the world we are literally globally open, and not only in the sense of data security and the private sphere. What is meant here is a global openness of mind in the sense of furthering tolerance as the appropriate attitude of mind. This implies that in a *globally integrated world we have to continuously reacquire and renegotiate behavioural security.* The ability to tolerate ambiguity is helpful here.

### Introduction

Taking the general motto "media skills are identical with the ability to think critically" (Joseph Weizenbaum) the best media projects by European schools have been honoured since the school year 2001/02 with a *media literacy award [mla]*. Every year up to four hundred projects are submitted, around 90% of which come from Austria. The competition, initiated by the Austrian Ministry of Education, is one of the most important media literacy initiatives in Europe.

Since the start of the project, [mla] award winners have been determined by a selection process lasting a number of weeks. Media project submissions are judged using a project description (including a description of the learning processes), an accompanying questionnaire about the project and a catalogue of criteria based on the governmental policy statement relating to media education. In addition, each project is given multi-level consideration by an editorial board (pre-jury which is nominated by the Media Education Steering Committee of the Ministry of Education<sup>1</sup>. The final evaluation of the nominations by the pre-jury is undertaken by the (annually changing) members of an external jury. Award

winners are presented on the [mediamanual.at](http://mediamanual.at) platform and thus made available to a wider public. In addition, selected projects are presented in a blog accompanied by a description and a video.<sup>2</sup> Each autumn the best projects receive their awards at a three-day media festival, *mla:connect*, specially organized for the purpose. The individual project teams are invited to present their results and to discuss them with the [mla] community. A meeting of experts is integrated into this festival. This is open to all interested educationalists so that views and information can be exchanged. Participants can reflect on their practical experiences in the World Café where the main question is: "How can media education be successful in an everyday school environment?" The results of these sessions are also published on [mediamanual.at](http://mediamanual.at). Seen as a whole, it is a feedback loop intended to promote public discourse, to inspire new and innovative media projects, and to motivate other teachers who have not carried out projects to become active with their pupils.

After more than ten years of accompanying educational practice in Austrian schools, it appeared to us to be time for a re-framing. So in summer 2012 we examined the

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whole project critically in order to interrogate its systemic effectiveness and to accurately delineate future aims. The objective of this survey was to make the success factors visible and to draw them back into the social activity areas by means of the feedback loop (media festival, specialist meetings, public relations work) described above so that sustainable, long-term quality for teachers is ensured.

### Theory and Practice

For the interim results after ten years, we searched through the collected projects and the data archive for illuminating insights. That means that we analysed both project results and learning situations (media products, didactical approaches, project descriptions) on the basis of the questions defined in the catalogue of criteria (see appendix).

**Our assessment was that the projects which were less successful were less likely to have failed on the basis of the complexity of the endeavour than on the relative absence of basic understanding of the concept of critical thinking.**

Our main question here was to determine how far critical thinking had been employed. We arrived at an assessment that suggests that the projects that were not as successful as they might have been did not fail because of the complexity of the chosen endeavour (such as lack of power of creative expression) but, rather, because of a lack of basic understanding of the concept of critical thinking. We drew the conclusion that during work on the media projects, too little attention was paid to critical thinking.

### Testing the Potential for Success in Media Education

Since the start of our consultative activity in the area of practical media education we have been sympathetic to one view that is often expressed by teaching staff. This is that, in effect, the production of cultural meaning in media education is a particularly difficult concept to implement practically in schools. From the theoretical and systemic point of view, cultural production of meaning and school practice represent two different interactive and communication systems. Nevertheless,

both are cognitively open and can thus learn from each other. Our approach: we undertake interdisciplinary reflection — from scientific, artistic, technical and socio-political standpoints while also employing our experience of our media education work. Our systemic approach means that we are primarily interested in the strengths, resources and skills of the social system that is our consultative subject. In short, we are interested in success factors.

We must not forget that we are all media pioneers exploring new territory. We have knowledge that this territory exists and can conjecture about it, but we are unable to grasp the entirety of what it contains. In this sense we are *Early Adopters*<sup>3</sup>. The *media literacy award [mla]* opens up an opportunity for schools to engage in networked learning-by-doing. As a simple and open operating system, every approach and every result is available for anyone who is interested. It thus offers the manifold heterogeneous approaches by the individual media pioneers—who, in practice, generally saw themselves as lone fighters—a network, and often, also, the motivation to integrate media education into their teaching. The *mla:connect* media festival made it possible to be able to see colleagues' work in the area of media education each year and to discuss it with those of a like mind.

**The media literacy award [mla] opens up the opportunity of networked learning-by-doing in schools.**

### New Directions – Learning in a Network Society

In the second half of the 1990s, Spanish sociologist Manuel Castells described a new paradigm in his three-volume work "The Information Age: Economy, Society, and Culture"<sup>4</sup> i.e. the network which, in his view, has advanced to become a phenomenon that encompasses our whole society. Terms such as information society, knowledge society and network society have had significant influence on numerous European Union initiatives since then. Examples can be found in the "Lisbon Strategy" and the successor initiative, "Europe 2020"<sup>5</sup>, an economic programme proposed in 2010 by the European Commission. Additionally, the "Digital Agenda for Europe" was initiated with the aim of "obtaining a sustainable economic and social benefit from an internal digital market based on fast to ultra-fast

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internet and interoperable applications"<sup>6</sup>. Over and above these economic policy recommendations, the European Commission (at the instigation of the European Parliament) became active in educational policy in 2009 recommending that "media literacy in the digital world is a precondition for a more competitive audio-visual and content industry and for an integrative knowledge society"<sup>7</sup>.

### Media literacy has been defined by an expert group as follows:

- "Media literacy represents the competence to:
- Access the media
  - Understand and to have a critical approach towards different aspects of media content
  - Create communications in a variety of contexts.
- Media literacy relates to all media: television and film, radio and recorded music, print media, the internet and all other digital communication technologies. It is a competence that is not only fundamental for the young generation but also for adults and elderly people, for parents, teachers, and media professionals. The Commission considers media literacy to be an important factor for active citizenship in today's information society."<sup>8</sup>

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The definition of media literacy quoted above is from 2009 and corresponds with the [mla] model. The EU definition is directed at control systems (governance) but does not explain how learning is to be structured in order to enable pupils to acquire the media skills described.

From our analysis of the numerous media projects we have arrived at the conclusion that media literacy requires a framework that enables experiences of self-efficacy, conveys the know-how for critical thinking, demands creative competence in solving problems and is characterized by an open-minded and tolerant attitude that encourages tolerance and empathy in a global framework.

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### Self-efficacy

The concept of self-efficacy refers to the expectation that a desired activity can be successfully carried to its conclusion alone, using one's own skills. Here it is necessary to clarify the external and internal conditions that must be present in order for people to experience themselves as self-efficacious.<sup>9</sup> The theory of causal attribution assumes that the cause a person ascribes to an event is partially responsible for how a person reacts to the subsequent consequences of the event. This can be reduced to the formula "Yes, I can". For instance, a pupil who considers the attributes of their success as internal and stable, i.e. they can be ascribed to their own abilities, will feel it differently to one who considers the attributes as external and variable, as the result of chance, for instance. Neuroscientist Manfred Spitzer also emphasises the connection between self-image, self-affirmation and sustainable performance: "What someone thinks of themselves is by no means irrelevant. Whoever thinks badly of themselves is actually anticipating their own failure. They become stressed and really do fail. This downwards spiral is to be found in everyday school reality: 'I'm fat, so I'm unathletic'; 'I'm a girl, so I'm bad at math'; 'I'm originally African, so I'm stupid and lazy' are typical of this kind of preconception. These have been proven to have a negative effect on the corresponding performances."<sup>10</sup>

Enabling experiences of self-efficacy are thus an important factor in the design of the learning environment. The crux of the matter is, therefore, to create interactive learning scenarios and challenges that make students curious. "In a stimulating learning landscape pupils direct the learning process themselves, autonomously choosing the learning pathways and content

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that interests them. Their teachers provide methodological arrangements which encourage and support the independent learning process. This dialogical learning is accompanied by phases of pause and reflection, giving feedback and further orientation. The results of learning are made visible and at the same time acknowledged.<sup>11</sup>

### Critical thinking

Critical thinking is a creative tool that is indispensable for both the learning processes and personal development. Constructive, reasoned and supportive criticism has to be learned and experienced. Since this way of thinking is not innate, it requires guidance and empowerment. "Critical thinking is a way of thinking (valid for all subjects, subject matter, or problems) in which the person increases the quality of their thinking by taking personal responsibility for following the inherent structures of knowledge and testing it against intellectual norms."<sup>12</sup>

Media education presupposes critical thinking: "Critical thinking is thinking that questions assumptions."<sup>13</sup> *Critical thinking* (CT) is a pedagogical movement that can be traced back to the US American philosopher and educationalist John Dewey. *Critical thinking* implies cultivating two major skills, problem solving strategies and argumentation analysis. A classic exercise of the latter would be assessing a report written from various points of view<sup>14</sup> — for instance, on the question "Am I allowed to eat meat?"; seen from the standpoints of a livestock farmer and a vegetarian.

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In the 1920s, teaching staff in the US began to integrate film materials into their teaching in order to further *critical thinking* and the *communication skills* of their pupils. Nowadays, in schools across the US, *Critical thinking* is taught "across the curriculum", that is, as a matter of teaching principle CT should be practiced in every subject.<sup>15</sup>

In contrast to the US, where John Dewey introduced

the pedagogical practice that relied more on critical thinking within a critical educational theory,<sup>16</sup> Europe in the 1920s moved towards a media education aimed at understanding and criticising films and with inculcating "taste". However, it cannot be assumed that in the Anglo-Saxon countries media education was spared the influence of conservative educational approaches.<sup>17</sup> At this time critical thinking in Austria—but not only here—had few proponents, either in the area of school education or that of public discourse. After 1945 Austrian society was duty-bound "To protect children and young people not only from memories and the past, but also from new temptations. So while general opinion was that society could only 'recuperate' by instilling the 'good and beautiful', there was also a feeling in Austria of an overwhelming threat from the temptations of the (US American) culture industry."<sup>18</sup> The historical dimension clearly shows that after the Third Reich experience, with its perfectly staged media propaganda, conservative educational positions had a strong influence on the media education discourse. This only began to loosen up slowly in the 1980s. For a long time attempts to integrate practical media work in the schools pushed its creative aspects disproportionately. The aim being here was to escape from the "instructional" situation and create more attractive learning arrangements. The 'critical' aspect of *Critical thinking* was left out of consideration. It was only with the introduction of the *media literacy awards [mla]* programme which was based on criteria derived from the federal media education decree, that a critical and creative media practice started to become visible in Austrian schools. Two accompanying studies on the *media literacy award*<sup>19</sup> provide clear evidence of this. In our information age media literacy also includes the skills of finding and assessing the value of information — being able to differentiate between facts and opinions, to point out the flaws in an argument and its concealed assumptions.

Whether someone proves to be media literate or not depends on the concrete ability to tackle life situations. In our network society these are becoming increasingly structured so as to make creative competence of central importance for almost all areas of life. But how are good decisions to be made? How can reasonable communication take place? Competence in critical thinking would certainly be very helpful here. It is the ability to apply universal intellectual norms and criteria when one wishes to test the quality of a chain of thought (problem, the facts of an issue, situation), mastering the rules of

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forming fair judgments ... If we want to evaluate media projects in the light of critical thinking (CT), the appropriate standards have to be made explicit.

### Universal Norms for Critical thinking<sup>20</sup>:

**Clarity:** *Can this thought be better expressed? Can one give an example? Can what is meant be illustrated, visualized?*

**Accuracy:** *How can this be checked? How can one find out if it is true? How could one verify or test it?*

**Precision:** *Can one be more specific about the subject? Can further details be cited? Is it possible express oneself more precisely?*

**Relevance:** *How is this connected to the problem? What effect does this have on formulating the issue? In what way does this move the issue forward?*

**Depth:** *Which factors are making this a difficult problem? Where are the complex aspects of this question situated? Which tough nuts have to be cracked?*

**Networks:** *Does one have to look at it from another angle? Does one have to take into account other points of view? Is it necessary to find a new approach to the problem?*

**Logic:** *Does it make sense, both as a whole and in its individual parts? Do beginning and end fit together perfectly? Are the statements comprehensible, proven and substantiated?*

**Focus:** *Is the most important issue being addressed? Is the central idea at the focal point of the interest? Of the facts that have been presented which are decisive?*

**Fairness:** *Is there a (concealed) self-interest in the issue? Is the standpoint of others appreciated, received with empathy, and given positive and sympathetic consideration?*

### Creative Thinking

This competence includes shaping, planning and creativity but also competence in problem solving. Creative thinking is to be understood as a creative process whereby the work of the person(s) using it develops, forms or modifies a structure, process, situation, idea or object. This also includes social structures and art. "Design" is used here as it is understood in both English and French. It stands for the processes involved in "forming", "constructing", "planning / sketching / drawing" and not only for the results of the design process.

**Design processes require creativity and critical thinking. In this context we consider creativity to be the "re-combination of information". That means that the focus is not on the genuinely creative act, but on problem-solving abilities that can be stimulated by learning special creativity techniques.**

### Learning Creativity

Design and shaping processes require creativity and critical thinking. In this context we consider creativity to be the "re-combination of information".<sup>21</sup> That means that the focus is not on the genuinely creative act, but on problem-solving abilities that can be furthered by special creativity techniques. In other words: creativity can be learned. This represents a challenge when schools are oriented on the pure acquisition of knowledge and give too little space to creativity or, perhaps, limit it to the subjects of music and language teaching. It is, therefore, not surprising that a significant number of the [mla] projects can be placed in this category.

It would be preferable that 'design' be understood as a process of forming "in which plans, concepts, constructions and forms come into being, realized in sketches, drawings and models".<sup>22</sup> This is put into practice in British schools in subjects such as "Design and Technology" or "Design and Art". Within the framework media education teaching principles both "Design and Technology" and "Design and Art" can be realized as multi-disciplinary and project-oriented subjects.<sup>23</sup> We can also see here interfaces for the implementation of basic education in informatics.<sup>24</sup> Unfortunately, creating innovative settings for learning is often not as easy in practice as might be the case, as teachers at the specialist conferences report every year while at the same time pleading for "the do-able to be done".<sup>25</sup>

Creativity demands the courage to fail. Errors make the discovery of something new possible and they enrich the process of learning. Fear of failure and the fear of making mistakes prevent us from bring new ideas into play and from keeping a look out for appropriate solutions to a problem. However, generating solutions to problems is indispensable in all areas of life.

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### Phases of Creative Processes

The paths of creative design and problem solving can be summarized thus<sup>26</sup>:

- Formulation of the problem (recognition, analysis, understanding)
- Dealing with the problem (determining the state of knowledge, partial solutions, stagnation)
- Relaxation and change of perspective (inputs, effects on the level of the unconscious)
- Generating ideas (intuition, generating ideas from problem-related assumptions)
- Working up the idea (idea check, work-up, communication)

### Creative Thinking Requires Design Thinking

*Design Thinking*<sup>27</sup> is a method of solving problems and developing new ideas. It includes the above-mentioned short introduction to the phases of the creative process. Here, "wild ideas" are always welcome, and negative evaluations and judgments are not. The entire process is an interdisciplinary one. Successful structuring of design processes requires analytical thought which contributes to the decision-making process. However, creativity cannot evolve without the expectation of self-efficacy. And without creativity neither *Design Thinking* nor *Critical Thinking* is possible. In practical terms they are mutually dependent.

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**In order for pupils to experience themselves as competent in design and self-efficacious they have to practice critical thinking, understand the phases of the creative process and learn to apply them so as to develop their creative potential.**

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### Competence in Creative Thinking Requires Critical Thinking

Carrying out a successful media project requires pedagogic skill to design it. In order for pupils to experience themselves as design competent and self-efficacious they have to practice critical thinking, understand the phases of the creative process, and learn to apply them so as to develop their pre-existing creative potential. Critical thinking cannot be learned in a crash course. Critical thinking is a life-long task and a characteristic of a reflective personality that is competent in decision-

making and creative thinking. It is astounding that *critical thinking* is almost completely absent from both teaching and practice in Austria and unfortunate that there is very little teaching material about it in German.

### The Media Competent Subject

In our digital age the knowledge society demands flexible individuals capable of making decisions, orientating themselves on problem solving, people who are media competent and able to act independently. The British media educationalist David Buckingham examined the term *Media Literacy* from this point of view:

"In this context, it would be possible to interpret media literacy as a familiar neo-liberal strategy. In a deregulated, market-driven economy, the argument goes, people need to be responsible for their own behaviour as consumers. Rather than looking to the government to protect them from the negative aspects of market forces, they need to learn to protect themselves. What does it matter if Rupert Murdoch owns the media, if we are all wise and critical consumers?"<sup>28</sup>

Buckingham then asks:

"What next?", and concludes:

"In my view, there is now an urgent need to sharpen our arguments, and to focus our energies. There is a risk of media literacy being dispersed in a haze of digital technological rhetoric. There is a danger of it becoming far too vague and generalised and poorly defined - a matter of good intentions and warm feelings, but very little actually getting done. [...] The school is the key public sector institution that ought to support the rights and actions of citizens; and despite the predictions of some technological enthusiasts, it is not going to disappear any time soon."<sup>29</sup>

The *media literacy award [mla]* offers teachers the opportunity to structure settings for learning in which teams develop and implement their project ideas. During this process individual pupils have an opportunity to declare their interests, develop their potential and creativity, learn to think critically and to express their own opinion. And they are encouraged to take part in society.

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### Global open-mindedness

#### Globally linked and thus open-minded

The locally situated individual is globally linked and thus "open-minded". Most of us have smart phones, those small pocket computers with which we interact—in and out of synchronization—in social networks. And we use numerous applications to initiate learning processes. We do this every time we query a search engine in order to solve a problem. If information lacks a hierarchical administration—is no longer fenced off within institutions and libraries and available to many people directly and globally—this might cause concern in schools and science institutions where, for instance, it makes it easier to see who is making a higher quality offer. Seen from this perspective one can begin to imagine just how radically the digital and cybernetic culture might change our society and learning.

#### What is meant by open-mindedness here is, in particular, tolerance as an attitude of mind in a globally-linked world in which we have to continuously reacquire confidence in our behaviour.

Reading via computer has changed the way we read. Texts, diagrams, images, sound and videos play a big role in our everyday communication. The search engine is our main multimedia reader and it often accelerates the process of reading. But in any case it changes the narrative by linking modular information packets making them visible and comprehensible and using a logic that is under our control. With this window on the world we are literally open-minded, open to the world, and not only in relation to data security and privacy. What is meant by open-mindedness here is, in particular, tolerance as an attitude of mind in a globally-linked world in which we have to continuously reacquire confidence in our behaviour. Tolerating ambiguity, that is, the ability to perceive contradictions, culturally determined differences, or equivocal information and not assign them a negative value, is helpful in this context. The pedagogical answer to the globalization process is global learning. This is aimed at bringing about empathy and an openness to the world and uses open-ended pedagogic concepts such as project-based learning and other open forms of learning.

#### Everything is in continuous change: competence in uncertainty

More and more people have access to more and more information. To differentiate between accurate and false information is becoming increasingly difficult. Thus, because authority is increasingly being replaced by authenticity and transparency of argument, and these need to be validated, we are being forced to learn to think in probabilities. The new media are flooding society with such a surplus of meaning that, with our dearth of tools and structures to reduce the complexity, we can only cope with the situation practically, through intuition.

#### Because authority is increasingly being replaced by authenticity and transparency of argument, and these need to be validated, we are being forced to learn to think in probabilities.

The introduction of computers will have consequences that are just as dramatic as the introduction of writing and printing. It is within the bounds of possibility that the promised network-based democratization will lead to a test of intense social stress. "If and when it becomes established, the structures of the next society will be focussed on finding the next step and from there to dare a glance at the prevailing conditions found there. It will no longer rely on a social order based on status and hierarchy or the order of states and their functions. It will be a temporal order which is distinguished by the event-like nature of all its processes, where each event is defined as the next step in terrain which is, per se, uncertain."<sup>30</sup> In this context German sociologist Dirk Baecker posits that we will have to develop "competence to deal with uncertainties".

#### Inclusion

The term "inclusion" also illustrates the idea of network thinking and acting. It is the categorical imperative of our time. Social inclusion is only reality when each person is accepted as an individual and can participate fully in society. This is possible when the presence of deviations and differences are consciously perceived but neither questioned by the society nor seen as something special, that is, when participation is possible in all areas of life and everyone can move without barriers."<sup>31</sup>

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### Summary

Media competence remains a variable which is determined to a significant extent by factors of self-efficacy, critical thinking, design competence and cosmopolitanism. Educational interventions are always attempts to get closer to the issue. The success of education depends on the skill of the educators, the pupils' willingness to learn and the willingness of the schools and school partners to innovate.

Considering the media projects over the whole time span of the study there is a gratifying developmental

process in evidence. Over the years the projects have not only become more complex there has been a noticeable and continuous increase in quality too. However, it is also clear that too little attention is being paid to the fundamental understanding of critical and creative thinking. Our hypothesis: If critical and creative thinking is integrated into every subject that is taught, the chances for successful media education to be established as a teaching principle would be considerably enhanced.

### APPENDIX

The [mla] projects were assessed using the five-stage Dreyfus model of skill acquisition<sup>32</sup> and evaluated on the basis of the criteria listed below. These criteria are derived from the basic ministerial executive order for media education, Gerhard Tulodziecki's model of media competence,<sup>33</sup> and the reference model for basic informatics education.<sup>34</sup>

#### Catalogue of Criteria for the *media literacy award [mla]*

- Does the project encourage the participants' communication and judgement skills?
- Does the project encourage creativity and pleasure in one's own creations?
- Does the project serve subject specific goals (content for special subjects)?
- Does the project lead to a critical and reflective use of media?
- Are role expectations and individual communication needs and deficits examined?
- Are the structures, formal potential and effectivity of each kind of medium dealt with?
- Is there reflection on the fact that identical content can be presented in various ways and as a consequence have a different effect?
- Does the project reflect on clichéd depictions of social and gender-specific roles?
- Does the project combine practical activity with critical reflection?
- "Media are never neutral information containers" — are terms such as truth and authenticity dealt with?
- Is the project appropriate to the age of the participants? — is the project oriented on participant's experiences and possibilities (in their everyday world)?
- Does the project link specialist and interdisciplinary aspects?
- Is the ability to express feelings and thoughts verbally and non-verbally expanded by the project?
- Did the project enable participants to gain design experience?
- Was it possible to link design and practical experiences with cognitive understanding?

#### Which competences were central to the realization of the project?

- Pupils can select and use the media on offer.
- Pupils are able to design and distribute their own media contributions.
- Pupils are able to understand and evaluate their own media designs and those of others.
- Pupils are able to recognise and process media influences.
- Pupils are able to see through the conditions of media production and judge them.
- Pupils are able to evaluate the consequences of their behaviour in virtual (game) worlds.
- Pupils are able to name and describe the risks of using information technology and know how to deal with them.
- Pupils know the risks of dealing with people they meet only in the internet.

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- Pupils know that transactions can also be carried out in the internet and the risks attached to them.
- Pupils know that they leave traces in the internet and are identifiable though these and they also know how to behave appropriately.
- Pupils can create their own web identity and judge the meaning of these manipulations.
- Pupils are aware of their basic rights and responsibilities with regard to their own data and that of others.
- Pupils are able to make use of information technology for networked learning.
- Pupils can write emails and participate in forums for the purposes of exchanging information, discussion and collaborative work.
- Pupils are able to use social networks sensibly and responsibly.
- Pupils are able to make goal-oriented searches using appropriate search parameters about information and media in the internet which is provided by various services and media.
- Pupils are able to enumerate, and use, the criteria for the reliability of sources of information.
- Pupils are able to make information from the internet available to others and take into account copyright laws and the need to cite their sources.
- Pupils are able to use and modify data from the internet in other applications.

### Footnotes

- 1 Initiative BMUKK (Federal Ministry of Education, Art & Culture) on media education and information on the steering committee see: [www.bmukk.gv.at/schulen/unterricht/prinz/medienpaedagogik.xml](http://www.bmukk.gv.at/schulen/unterricht/prinz/medienpaedagogik.xml) (last accessed 5 Feb 2013)
- 2 See: [www.mediamanual.at/blog](http://www.mediamanual.at/blog) (last accessed 5 Feb 2013)
- 3 Early Adopter: [http://en.wikipedia.org/wiki/Early\\_adopter](http://en.wikipedia.org/wiki/Early_adopter) (last accessed 5 Feb 2013)
- 4 Castells, Manuel: The Information Age: Economy, Society and Culture, Volumes I-III. Original editions published 1996, 1997 and 1998 (Blackwell). [The second edition is major re-write with changes in excess of 40% (trans.)]
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- 6 European Commission: Digital Agenda for Europe: <http://ec.europa.eu/digital-agenda/en> (quote on p. 3) (last accessed 5 Feb 2013)
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## Model for Successful Media Education

Findings from the analysis of the practice of the *media literacy award [mla]*

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