Mapping of media literacy practices and actions in EU-28

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Foreword

In a digital environment where the boundaries between the responsibilities of the various media players are in continuous development, it becomes increasingly important to ensure an adequate level of awareness amongst viewers. Working on their literacy, whether in the form of media education curricula in schools or of extracurricular actions aimed at improving their digital skills, can be a determining measure in order to ensure that existing protection tools are effectively used, but also to improve users' level of consciousness when it comes to online behaviours.

"Media literacy" is a wide concept that, according to the definition elaborated by the EU Media Literacy Expert Group (MLEG),[1] "includes all technical, cognitive, social, civic and creative capacities that allow a citizen to access, have a critical understanding of the media and interact with it". Media and information literacy actions responding to this definition are quite widespread across Europe and there are various studies available on national policies across Europe.[2] What has been missing so far is a systematic mapping of media literacy practices and actions across the EU.

The European Commission has considered such a mapping necessary for identifying good practices and for promoting the transfer of knowledge between member states, and has asked the European Audiovisual Observatory (EAO), part of the Council of Europe in Strasbourg, to produce a report on the most significant media literacy projects of national or regional coverage carried out since January 2010.

Clearly, when providing for such an exercise, there are inevitable methodological limitations, which are related to various factors:

- the absence of a common evaluation framework in order to make effective comparisons between a diverse range of media literacy projects;

- the absence of a universally accepted definition of media literacy, which results in differences in how this concept is understood;

- the absence of a common notion of what is "significant", which means that a multitude of cultural, social, and political factors are relevant in shaping how the level of significance is understood.

There is therefore neither a ranking nor an evaluation in the collection of these projects in the report, but rather a classification according to a set of parameters in order to allow for their comparability. Without having any ambition to provide a complete picture of the media literacy landscape across

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[1] The European Commission brings together stakeholders in media literacy in an Expert Group on Media Literacy which meets annually to identify, document and extend good practices in the field of media literacy, facilitate networking between different stakeholders, with the aim of cross-fertilisation, explore synergies between different EU policies and support programmes and media literacy initiatives. For more information, see https://ec.europa.eu/digital-single-market/en/news/meetings-media-literacy-expert-group.

[2] See forthcoming Frau-Meigs D., Velez I., and Flores-Michel J. (eds), Public Policies in Media and Information Literacy across Europe: Cross-Country Comparisons, Routledge, London, 2017.

Europe, the sole purpose of this report is to provide a snapshot of some trends in media literacy projects carried out by stakeholders in the 28 EU member states, with a view to highlighting some of the most diverse, interesting and innovative ones in the hope of encouraging future collaboration across Europe.

A special thank you goes to Prof. Divina Frau-Meigs, of the University of Sorbonne Nouvelle, who is also member of the Advisory Committee of the EAO for the very helpful comments received on the methodological aspects at the start of our work and for the feedback provided on the draft comparative report.

Our thanks also go to the national members of the MLEG, for their input on the national factsheets, which has helped us detect possible mistakes in the interpretation of the national responses and allowed us to rectify these where necessary. Paolo Celot, secretary general of EAVI, also deserves acknowledgement for his valuable comments throughout the process.

And last, I would like to warmly thank the author of the report, Martina Chapman, Director of Mercury Insights, who has examined all the data gathered by the EAO and transformed it in a comparative analysis. Her dedication throughout the process has been of inestimable value to produce this mapping within the limited timeframe we were given.

To allow this data collection to survive the lifetime of a report, it would of course be valuable to repeat the exercise on a periodical basis. This way it would also be possible to verify if the idea of inspiring future activities across Europe has been turned into reality.

Strasbourg, December 2016

Maja Cappello
Head of the Department for Legal Information
European Audiovisual Observatory

Executive summary

Considering the remit of the European Audiovisual Observatory (EAO), the report "Mapping of media literacy practices and actions in EU-28" is focused on projects relating to media services delivered on electronic communication networks, both linear and non-linear, and on information services where pertinent, whereas press, radio and off-line media are excluded from the report's scope. Considering the existence of specific studies on actions related to school curricula, the European Commission has asked to include only media literacy actions that have taken place outside schools.

In preparing the report, the EAO has collected information through a questionnaire elaborated in close cooperation with the European Commission and involved national experts in each EU country (two for the two communities in Belgium) for the gathering of the responses. The pool of national experts has been drawn from universities active in media literacy research, regulatory bodies with responsibility in this area, specialist media literacy centres, and independent experts. They have been asked to identify twenty significant media literacy projects in their country and to provide more analytical information on the five most significant of them, which have been used for a case-study research.

The questionnaire was circulated in April 2016 and touched upon the identification of the following information:

- the main _stakeholders_ engaged in media literacy projects (academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, and civil society), the nature of their _engagement_ (statutory or non-statutory) and their _networks_;

- the types of _projects_ in which the identified stakeholders have been involved (research, resources, campaigns, provision of funding, networking platforms, policy development, and end-user engagement);

- the media literacy _skills_ to which these projects have been devoted (creativity, critical thinking, intercultural dialogue, media use, participation, and interaction);

- the _scale_ of the projects (local, national, European) and the _time_ period of activity;

- the degree of _significance_ of the projects according to a set of parameters (the size of the target audience, the total budget or cost of the project, the success of the project (outcomes/impact compared to objectives), the level of public awareness of the project, and the level of engagement by the target audience).

The responses from the national experts were collected between May and September 2016 and cross-checked with the members of the EU Media Literacy Expert Group (MLEG). As to the main findings, which were presented at the yearly meeting of MLEG in November 2016, they can be summarised as follows:

- Of the 939 identified main media literacy stakeholders, over a third were categorised as "civil society" (305), followed by "public authorities" (175) and "academia" (161). Over two-thirds of them do not have a statutory responsibility in this area and base their involvement on a

different motivation. 189 networks were identified and the vast majority of them (135) are operating at national level.

- Since the level of activity differs a lot between countries, of the maximum of 580 projects (20 possible projects for each of the 29 respondents, but not all of them were able to detect 20), only 547 were identified. The most common project type is "resources" (173); the second is "end-user engagement" (107). These two together account for more than half of all analysed projects, showing that providing front-line support to citizens is a priority.

- As to the addressed media literacy skills, "critical thinking" was the clear winner, being dealt with by 403 of the 547 projects, followed by "media use" (385). This trend is also confirmed by the case-study analysis of the most significant 145 projects, which also feature projects on "intercultural dialogue" (46 of 145), including skills around challenging radicalisation and hate speech online.

- Concerning the scale, over one-third of the analysed projects (228 of 547) were the result of "cross-sector collaboration" and the vast majority of them were of national importance (409), with 95 categorised as regional and 43 as European. This trend was confirmed by the case-study analysis, with 16 countries showing projects that were mainly the result of a cross-sector collaboration.

- Regarding the degree of significance for the top 145 projects, on the one hand the most common audience group concerns "teens and older students", and this despite the exclusion of curricular-based projects. On the other hand, only 7 projects had as target group "older people".

All findings are analysed in the comparative report with text and graphs, which take into account both all featured projects (547) and the case-study projects (145). The report is accompanied by a set of annexes:

- Annex 1 provides national summaries showing the findings of the responses concerning each of the 28 EU member states;

- Annex 2 contains the list of the 547 featured projects;

- Annex 3 summarises the 145 case-study projects;

- Annex 4 contains the original responses from the 29 national experts, which are accessible in separate files available on the website of the European Commission.

Acknowledgements

The data used in the report was provided by a pan-European team of national experts.

The report and the national factsheets were authored by Martina Chapman, Mercury Insights.

Pool of national experts for the collection of data

AT	The Austrian submission was provided by Prof. Dr. Christine W. Trültzsch-Wijnen, Salzburg University of Education Stefan Zweig (Pädagogische Hochschule Stefan Zweig).
BE	The Brussels-Wallonia Federation submission was provided by Patrick Verniers, Conseil Supérieur de l'éducation aux medias - President and Media Literacy Master degree at IHECS (Brussels journalism and communication school – Belgium. Contributors: Stéphane Hoebeke (RTBf), Geneviève Bazier (ONE), Michel Conde (Les grignoux), Jean-François Dumont (AJP), Elodie Depre (Lapresse.be).
	The submission for the Flemish region was provided by Leo Van Audenhove and Andy Demeulenaere, iMinds – Mediawijs.be, the Flemish Knowledge Centre on Media Literacy, Belgium.
BG	The Bulgarian submission was provided by Dobrinka Stancheva Peicheva, South –West University "Neofit Rilski" Blagoevfrad, Bulgaria.
CY	The Cypriot submission was provided by Antigoni Themistokleous, Radio Television Officer – Cyprus Radio Television Authority.
CZ	The Czech Republic submission was provided by Lucie Šťastná, Charles University in Prague, Faculty of Social Sciences, Institute of Communication Studies and Journalism, Smetanovo nabrezi 6, 110 00 Prague 1, The Czech Republic.
DE	The German submission was provided by Dr. Friederike von Gross, Dr. Ida Pöttinger and Jürgen Lauffer, Gesellschaft für Medienpädagogik und Kommunikationskultur in Deutschland (GMK).
DK	The Danish submission was provided by Anne Høj Nielsen, Consultant/Media Council for Children and Young People in Denmark.
EE	The Estonian submission was provided by Andra Siibak, Professor of Media Studies, Institute of Social Studies, University of Tartu, Estonia.
ES	The Spanish submission was provided by Maria Gaton Fraile, Collaborator of iCmedia.
FI	The Finnish submission was provided by Isabella Holm, Emmi Huhtanen, Arla Pitkämäki and Rauna Rahja from the Finnish Society on Media Education in Finland.
	In addition a wide range of partners were consulted, including but not limited to the National Audiovisual Institute, Save the Children Finland, and the School Cinema Association and the Media Educator's Network.

FR	The French submission was provided by Sophie Jehel, Associate Professor (maîtresse de conférences), CEMTI Centre d'études des médias, des technologies, et de l'internationalisation, Université Paris 8 – Saint-Denis.
GR	The Greek submission was provided by Irene Andriopoulou, Media Analyst, Independent Media Literacy Expert.
HR	The Croatian submission was provided by Igor Kanižaj, Ph.D. Assistant Professor, Faculty of Political Science, University of Zagreb. He is also vice-president of the Association for Communication and Media Culture.
HU	The Hungarian submission was provided by by Szíjártó Imre, Dr habil, Eszterházy Károly University, Hungary.
IE	The Irish submission was provided by Stephanie Comey, Senior Manager – Broadcasting Authority of Ireland.
IT	The Italian submission was provided by Dr. Maria Francesca Murru, Ricercatore a tempo determinato at Università Cattolica del Sacro Cuore, Milano.
LT	The Lithuania submission was provided by Kristina Juraite, Ph.D., professor and chair of the Department of Public Communication at Vytautas Magnus University in Kaunas, Lithuania.
LU	The Luxembourg submission was provided by Jennifer Schlechter, Sociologist/Service National de la Jeunesse – Centre Marienthal.
LV	The Latvian submission was provided by Viktors Freibergs, Associate Professor, Head of Communication Studies Department, Faculty of Social Sciences, University of Latvia, and Guna Spurava Head UNESCO Chair on Media and Information Literacy, University of Latvia.
MT	The Maltese submission was provided by Randolph Micallef, Deputy Head of Monitoring at the Broadcasting Authority in Malta.
NL	The Netherlands submission was provided by Mary Berkhout, Program Director Mediawijzer.net and Daniël Lechner, senior consultant to Mediawijzer.net.
PL	The Polish submission was provided by Agnieszka Kiełkiewicz-Janowiak, Agnieszka Iwanicka, Natalia Walter, Adam Mickiewicz University in Poznań.
PT	The Portuguese submission was provided by Luís António Santos, Maris José Brites, Marisa Mourão and Helena Sousa, Researchers at CECS – University of Minho.
RO	The Romanian submission was provided by Nicoleta E. Fotiade, Media Literacy Expert/Founder & Chair at the Mediawise Society.
SE	The Swedish submission was provided by Tobias Ruhtenberg, Lecturer, University of Boras, and Monika Johansson, lecturer at the University of Boras.
SI	The Slovenian submission was provided by Tanja Kerševan Smokvina, Founding Partner at MeGI, Slovenia.
SK	The Slovakian submission was provided by Norbert Vrabec, Assoc. Prof. The Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava.
UK	The UK submission was provided by Professor Julian McDougall and Dr Marketa Zezulkova, Centre for Excellence in Media Practice, Bournemouth University.

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1. Introduction

1.1. Project Objective

The objective of this research is to provide mapping and description of the most significant projects in the promotion of media literacy in the EU-28 member states, since January 2010, of national or regional coverage.

The results of this study provide a snapshot of some trends in media literacy projects across Europe with a view to highlighting some of the most diverse, interesting and innovative projects in the hope of inspiring and encouraging future activity and collaboration across Europe.

This report is not intended to provide a complete picture of the media literacy landscape across Europe, or across each of the EU-28 countries. In addition, the projects highlighted in this report are not presented in any particular order of importance or value. Each project has been selected by national representatives because of the project's significance in that country.

1.2. Key Findings

1.2.1. Civil Society plays a very active role in media literacy projects

Almost a third (305) of the main 939 media literacy stakeholders identified in the 28 EU countries were categorised as 'Civil Society' and all countries recorded main stakeholders coming from 'Civil Society.

The next most common categories were 'Public Authorities' with 175 stakeholders and 'Academia' with 161 stakeholders allocated to these sectors.

1.2.2. The majority of key media literacy stakeholders do not have a statutory responsibility around media literacy

Over two-thirds of the main stakeholders identified in this study do not have a statutory responsibility in this area and have some other motivation for being involved. It is likely that those motivations are likely to differ from sector to sector, if not from organisation to organisation. Although beyond the scope of this study, an exploration of what these motivations are could potentially inform further stakeholder engagement and collaboration.

1.2.3. A total of 189 main media literacy networks were identified across the EU-28 countries

Of the 189 networks identified, the vast majority of them (135) were categorised as operating at a national level.

1.2.4. The level of media literacy activity varies significantly across countries

While some respondents found it difficult to select only 20 projects, others were unable to find 20 projects that they rated significant enough for inclusion in this survey. As a result, the overall number of projects that were highlighted as 'most significant' was 547 out of a maximum of 580 projects.

1.2.5. Providing front-line support to citizens is a priority for media literacy projects

The most common project type is 'Resources' with 173 of 547 projects categorised as such. The next most common project type is 'End-user engagement' accounting for 107 projects. Combined, these two categories of projects account for over half of the 547 media literacy projects that were highlighted for this study, suggesting that providing front-line support to citizens is a priority for media literacy projects (outside the school system) and this is also reflected across a number of individual countries.

'Resources' is also the most frequent categorisation of project type across the 145 'Case-study' projects, and accounts for almost one third (48) of the projects. The next most common project type is 'Campaigns' with 26 projects categorised as such.

1.2.6. Skills linked to 'Critical Thinking' are the dominant skills across the projects in this study

Media literacy skills linked to 'Critical thinking' were addressed by 403 of 547 projects, while media literacy skills around 'Media use' featured in 385 of 547 projects.

Perhaps somewhat reassuringly, skills linked to the categories of 'Critical thinking' that are most closely associated with the evaluation of content are all addressed in over 100 of the 145 'case-study' projects while skills linked to online safety and security feature in over half of the projects (82).

The media literacy skill that features least in the 145 'case-study' projects is 'Intercultural dialogue', which was featured in 46 of the 145 'case-study' projects. This included skills around challenging radicalisation and hate speech online. Therefore, there may be potential for future media literacy projects to explore the whole area of 'Intercultural dialogue'.

1.2.7. Working in partnership is a key aspect of delivering a significant media literacy project

Over one third (228 of 547) of the featured projects were categorised as 'cross-sector collaboration', with every single country reporting some level of cross-sector collaboration.

In total, nine countries recorded that all five of their 'case-study' projects were a result of cross-sector collaboration and a further seven countries recorded that 4 out of 5 of their 'case-study' projects were a result of cross-sector collaboration. This clearly shows that there is a trend for cross-sector collaboration in relation to significant media literacy projects.

1.2.8. The majority of projects in the study were of national importance

The vast majority (409 of 547) of projects were categorised as being of national importance with 95 categorised as regional, and half that again (43) categorised as European/international. The relatively low level of European/international reach for the 547 featured projects might indicate potential for increasing pan-European collaboration on media literacy projects.

1.2.9. 'Teens and older students' are the most common audience group for the projects in the study

Although this study did not include curricular-based media literacy projects, 80 of the 145 'case-study' projects targeted the broad audience group of 'Teens and older students.

Half the projects that target teenagers and older students are aimed at parents (40 of a possible 80), which perhaps prompts questions about the level of media literacy support being provided to parents.

At the other end of the scale, only 7 of the 145 'case-study' projects target the audience group of 'Older People'. This finding might pose questions about the level of support available for older people to develop media literacy skills, especially in the context of increasing numbers of older people becoming digitally engaged and using online platforms and services.

1.2.10. Safer Internet Programme appears to have either funded, inspired or facilitated the development and/or delivery of significant projects in 22 of the EU-28 countries

International bodies including the European Union, Council of Europe, UNESCO, Nordic Council of Ministers, also different EU funding schemes, such as Creative Europe, Connecting Europe (CEF), Erasmus+ and others have been playing a major role in raising media literacy awareness, research, development of educational policies, and promotion of good practice.

For this study, financial information was provided for 89 projects and of these almost half (42) of the projects received some funding from the EU.

Of particular note was the Safer Internet Programme which, according to the data available in this study, appears to have either funded, inspired, or facilitated the development and/or delivery of

projects featured in this study in 22 of the EU 28 countries. A number of factors might contribute to this widespread participation, including:

- Access to funding
- An established network of 'nodes' to facilitate partnership-building
- Central themes and messages

2. Methodology

2.1. Project Scope

This project is focused on media literacy projects relating to media services delivered on electronic communication networks, both linear and non-linear, and on information society services where pertinent. Projects that were delivered by the Press (including online), radio, and off-line media were not the focus of this study. However in some instances projects involving these players as part of a network were included. Regional initiatives were described separately where relevant.

In addition to some of the more historically common media literacy themes of critical thinking, digital inclusion, online safety and the protection of minors, media literacy projects that promoted a healthy democracy; empowered people in a changing and increasingly complex media landscape; and, challenged radicalisation and hate speech online, countered political propaganda, and promoted fundamental rights were of particular interest.

Actions relating to school curricula were previously mapped by the European Media Literacy Education Study (EMEDUS).[3] Therefore it is the media literacy actions that have taken place outside schools that were focused on. This approach does not exclude some school related interactions.

Therefore this study should not be viewed as a complete or comprehensive picture of media literacy across Europe.

2.2. Project Methodology

2.2.1. Methodological challenges

When developing the project methodology a number of factors had to be taken into consideration such as:

- The absence of a common evaluation framework in order to make effective comparisons amongst a diverse range of media literacy projects.

- The absence of a universally accepted definition of media literacy resulting in differences in how media literacy is understood - both between and within countries.

- Defining what 'significant' means in this context, especially as cultural, social and political factors have the potential to shape how significance is understood and measured across different projects and countries.

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[3] http://fr.slideshare.net/MediaLearning/ml-2012-the-emedus-european-media-literacy-education-study-by-jose-manuel-perez-tornero.

2.2.2. Methodological approach

2.2.2.1. Creating a common understanding of media literacy

For the purpose of this project, media literacy will be understood as defined in the mandate of the EU Media Literacy Expert Group: "*Media literacy refers to all the technical, cognitive, social, civic and creative capacities that allow us to access and have a critical understanding of and interact with media. These capacities allow us to exercise critical thinking, while participating in the economic, social and cultural aspects of society and playing an active role in the democratic process*".[4]

This concept covers all kinds of media interactions (broadcasting, radio, press, the Internet, social media) and addresses the needs of all ages.

2.2.2.2. Data collection

In the absence of a common delivery network or evaluation framework for media literacy projects a single point of contact for each of the EU-28 member states was established to facilitate the collection of data.

These points of contact are described as the 'national experts' and were responsible for gathering the data related to their country and completing a standardised questionnaire between May 2016 and October 2016.

One questionnaire per country was completed with the exception of Belgium, where a questionnaire was completed for both the French and the Flemish speaking communities.

The pool of national experts was drawn from the following areas:

- Universities active in media literacy research,
- Regulatory bodies with a responsibility or interest in the area,
- Specialist Media Literacy Centres,
- Independent experts based on their experience in the area.

Some data could not be obtained for confidentiality reasons. This occurred most frequently in relation to project budgets and project outcomes.

2.2.2.3. Data analysis

In order to compare projects across countries, a set of standardised questions was created to provide a broad framework for the collection and analysis of data against specific criteria.

Each national expert was asked to provide the following information:

- Statutory and non-statutory stakeholders;
- Existing media literacy networks;

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[4] https://ec.europa.eu/digital-single-market/media-literacy

◼ The 20 most significant projects including details of Project Name, Project Type, Sector, Media Literacy skills addressed, Geographic reach, Timing, Reason and level of significance;

◼ More in-depth project summaries for the five most significant projects including information on the target audiences, budgets, stakeholders and project outcomes and evaluation.

2.2.2.4. Data Interpretation

The questionnaires were checked for missing information and a data table was created for each country and verified by each national expert to ensure the data was correctly interpreted.

Given the different contexts in which respondents were operating, similar projects have naturally been interpreted in different ways. For example, the EU Kids Online project and Safer Internet Day regularly emerged in the 20 most significant projects but not all countries categorised it in the same way in relation to project type or sector.

Question three and question four of the questionnaire investigated the media literacy skills that resulted from the selected projects. In question three, five categories[5] of common media literacy skills were provided with an additional option of 'Other'. In question four, nine categories of skills were offered, with an additional option of 'Other', providing additional data around the skills linked to 'Critical thinking' and 'Participation and Interaction'.

Some respondents did not directly address media literacy skills at an individual level because of the nature of the project (e.g. national research/mapping projects). In these instances all the options for media literacy skills (either five or nine, depending on the question) were selected during the analysis.

2.2.2.5. Understanding significance

A key feature of this research was looking at the 'most significant' projects in each country.

To help create a common understanding of what 'significant' meant in this context, respondents were provided with definitions, guidelines and broad criteria and were advised that 'significant' could relate to a range of measures such as:

◼ The size of the target audience

◼ The total budget or cost of the project

◼ The success of the project (outcomes/impact compared to objectives)

◼ The level of public awareness of the project

◼ The level of engagement by the target audience

◼ Or some other measurement that was relevant to that project.

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[5] The five categories of skills were:

Creativity: such as creating, building and generating media content.

Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

Intercultural dialogue: such as challenging radicalisation and hate speech.

Media use: such as the ability to search, find and navigate and use media content and services.

Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

The judgement of significance was, ultimately, up to the discretion of the national expert. Therefore, this study should not be considered to be an absolute list of the 'best' projects, but instead a selection of projects that were deemed 'significant' for a range of reasons.

2.2.2.6. Stakeholders

The information contained in this report on stakeholders is indicative, rather than exhaustive.

The main purpose of this stakeholder question was to identify which of the sectors were most active and whether any trends or patterns emerged, especially in relation to stakeholders with a statutory duty.

Depending on the media literacy infrastructure within each country, the number of stakeholders involved varied significantly and it was beyond the scope of this project to try and identify every single media literacy stakeholder in each country.

The national experts were asked to identify the *main* stakeholders involved in the promotion of media literacy and indicate which stakeholders had a statutory duty and which had a non-statutory duty in relation to media literacy.

In some countries, it was more difficult to identify the distinction between statutory and non-statutory responsibilities. Some respondents understood statutory as the obligation to do media literacy activities due to the status of the institution (by the law), and others included stakeholders who held a contract with public institutions. Some respondents also considered institutions dedicated to media literacy as having a statutory duty.

In a small number of instances, the categorisation of stakeholders into specific sectors required the national expert to make a choice because it could be argued that some organisations could be categorised as more than one sector. For example, the difference between online platform and audiovisual provider was not so straightforward in some cases.

2.2.2.7. Networks

Similarly, the purpose of the question on media literacy networks was to provide insight into the media literacy infrastructure that exists in each country and whether any trends or patterns emerged as a result.

Again, it should be noted that the information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network – and as we were asking about the main networks, some national experts will have had to use their discretion when deciding what was included.

2.2.2.8. Sectors

It is worth noting that in the 20 most significant projects, a specific sector was only identified if the project was not a cross-sector collaboration. This decision was made due to the volume of projects requiring analysis.

Respondents were also asked to identify the main sectors involved in the most significant media literacy projects.

It is worth noting that when identifying the main sector involved in each of the 20 most significant projects, the respondent was only allowed to select one sector. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' tab.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the long list of most significant media literacy projects.

However, all the sectors involved in the 145 case-study projects are identified.

2.2.2.9. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 most significant projects they had identified. Some projects naturally fell into more than one category (for example, Resources and Research).

In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented across the twenty most significant projects highlighted by the national experts.

2.2.2.10. Subjectivity and data verification

Given the nature of this methodology, it was anticipated that a certain level of subjectivity might emerge during the selection process for the most significant projects, and in the description of these projects.

To help mitigate this risk, the national experts were asked to engage with media literacy stakeholders from a range of sectors to ensure a wide range of projects were considered for the mapping activity. The sectors with which national experts were asked to engage were:

- Policy makers;
- Public authorities;
- Media regulatory authorities;
- Audiovisual content providers;
- Journalists associations;
- Civil society.

In addition, a two-step review process was initiated.

Based on the data supplied by the national expert, a National Summary was created for each country. The National Summary was sent to the national expert and, as the first part of the review process, they were required to verify the information contained in the National Summary and check for accuracy. At this stage, the National Experts also had an opportunity to edit or amend the information contained in the National Summary and, if desired, to add some context at the beginning.

The second step in the review process was to ask the relevant members of the EU Media Literacy Expert Group to review the National Summaries and comment on the accuracy and relevance of the information contained.

3. Findings

3.1. Stakeholders

Respondents were asked to identify the main media literacy stakeholders in each country and to also indicate the sector to which the stakeholders belonged.

Across the EU 28 countries, a total of 939 key media literacy stakeholders were identified. As shown in Figure 1 below, 878 of these stakeholders were categorised into seven broad sectors with another 61 stakeholders being categorised as 'Other'. The categories were:

- Civil society, which includes foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies and religion).

- Public authorities, which includes government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

- Academia, which includes academic institutions, universities and third level education providers.

- Audiovisual content providers, which includes broadcasters and on-demand providers (both public service media and commercial media) and content providers for online games and apps.

- Online platforms, which includes the owners and operators of online platforms (such as social media websites and search engines).

- Media Regulatory Authorities.

- Journalist Associations.

Of these 878 stakeholders, 305 were categorised as 'Civil Society'. The next most common categories were 'Public Authorities' with 175 stakeholder and 'Academia' with 161 stakeholders allocated to these sectors.

The 'Audiovisual Content Providers' sector accounted for 114 of the main stakeholders while 'Online Platforms' accounted for 64, and 44 Media Regulatory Authorities were identified as main media literacy stakeholders.

The sector with the smallest number of main media literacy stakeholders was 'Journalist Associations'.

Less than one third of the main media literacy stakeholders identified had a statutory responsibility in the area of media literacy. Therefore, over two-thirds of the main stakeholders identified in this study have some other motivation for being involved in media literacy. It is conceivable that those motivations are likely to differ from sector to sector, if not from organisation to organisation.

Although beyond the scope of this study, an exploration of what these motivations are could potentially inform further stakeholder engagement and collaboration.

Figure 1: Main media literacy stakeholders across EU 28 countries and the sectors represented
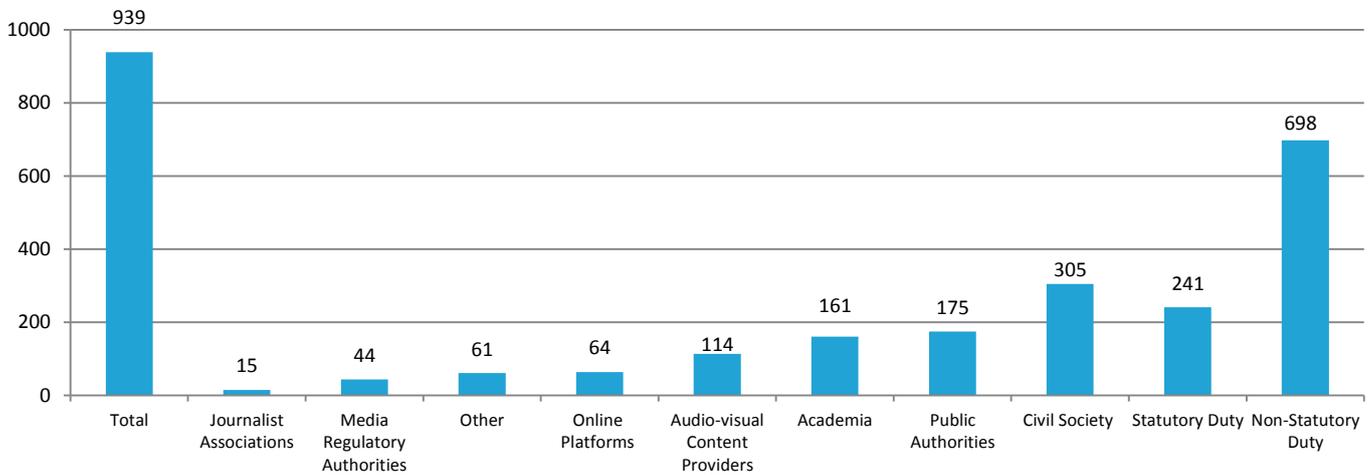
Source: 29 responses to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

When we look at the breakdown of sectors across the different countries the following picture emerges.

The number of main stakeholders categorised as 'Academia' varied from one (in two countries) to 17 in Poland. For 'Online Platforms', 12 countries had no main stakeholder categorised as such. The remaining countries varied from having one main stakeholder to nine (in Lithuania) from the 'Online Platforms' sector.

For 'Public Authorities', the number of main stakeholders range from one (in three countries) to 23 in Portugal.

The picture for 'Civil Society' stakeholders indicates a higher level of engagement for this sector. All countries recorded main stakeholders coming from this sector and only five countries recorded three or fewer. The mean number of main media literacy stakeholders coming from 'Civil Society' is eight and the highest recorded number comes from Spain with 42.

At the other end of the scale, only nine countries recorded main media literacy stakeholders categorised as 'Journalist Associations' – with the mean being two. However the overall number of 'Journalist Associations' in Europe is likely to make this a relatively small sector.

Three countries identified no main stakeholders from the Media Regulatory sector. 17 countries recorded one main stakeholder from the Media Regulatory sector and the largest number (nine) was recorded in Lithuania.

When considering these figures it is important to note the relative size of each of these sectors in each country. For example, there are a finite number of Media Regulatory Authorities in each country, usually only one or two with an interest in media literacy, therefore the figure of 44 Media Regulatory Authorities identified as a main media literacy stakeholder suggests a relatively high level of engagement by that sector.

The total number of 'Audiovisual Content Providers' who were categorised as main media literacy stakeholders across all of the EU-28 countries is 114. However, five countries account for over half of this number (64) and another five countries have no main media literacy stakeholders categorised as 'Audiovisual Content Providers'.

Looking in greater detail, we see that in 17 countries the number of main stakeholders categorised as 'Audiovisual Content Providers' is two or less. The definition of Audiovisual Content Provider included both public service and commercial media so this finding raises the question about whether there is more opportunity for cross-sector collaboration with 'Audiovisual Content Providers' especially when the promotion of media literacy is often within the remit of Public Service Broadcasters.

Respondents were not limited to the number of main stakeholders that they could include in the response and it was within their discretion to make that decision. However, all respondents were asked to consult with a range of stakeholders in their country as part of the decision-making process.

As illustrated in Figure 2 below, the number of main stakeholders identified in each country varied considerably. The smallest number of main stakeholders was recorded in Malta and Cyprus (eight) and the largest was in Finland (101). The mean number was 24.

Figure 2: Number of main media literacy stakeholders identified in each country
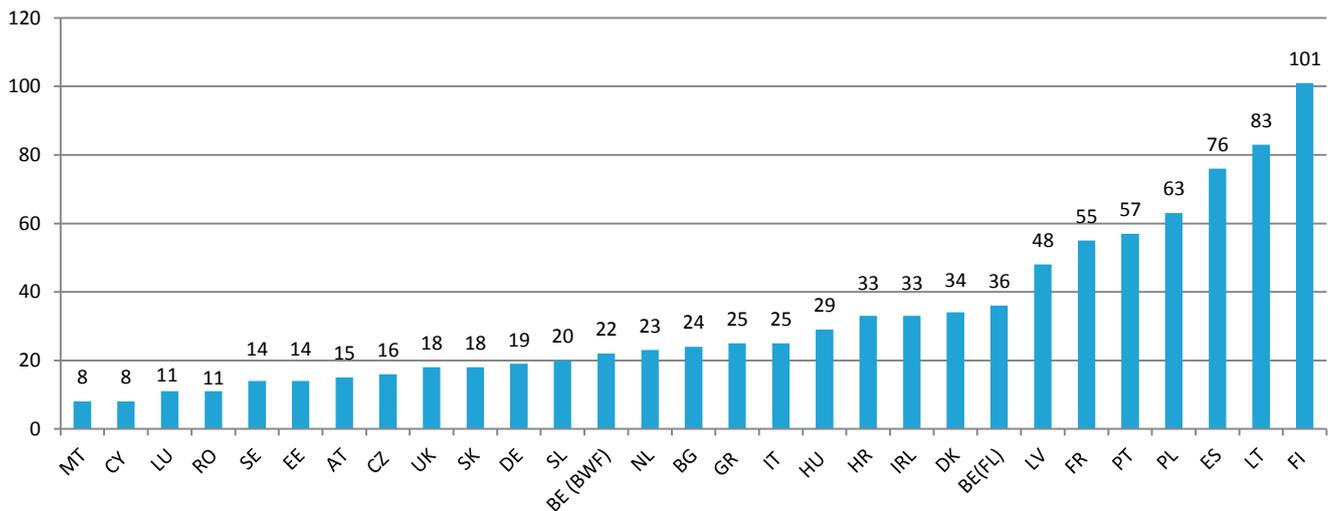
Source: 29 responses to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

3.2. Networks

Respondents were asked to indicate what kind of media literacy networks existed in each country with which stakeholders could engage, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was the discretion of the respondent to decide how that decision was made.

As some networks operate on a project-by-project basis, and media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Respondents identified a total of 189 media literacy networks that stakeholders engaged with across the EU-28 countries. (For the full list of networks in each country please refer to the National Summaries.) Of the 189 networks identified, the vast majority of them (135) were categorised as operating at a national level.

As shown in Figure 3 below, the number of networks reported varied widely across the sample. Three countries reported no media literacy networks in operation in their country. Almost half the sample (14) reported four or fewer networks. Seven countries reported that there were 11 or more main networks operating in their country. France recorded the highest number of main networks at 25.

Figure 3: Media literacy networks that stakeholders engage with
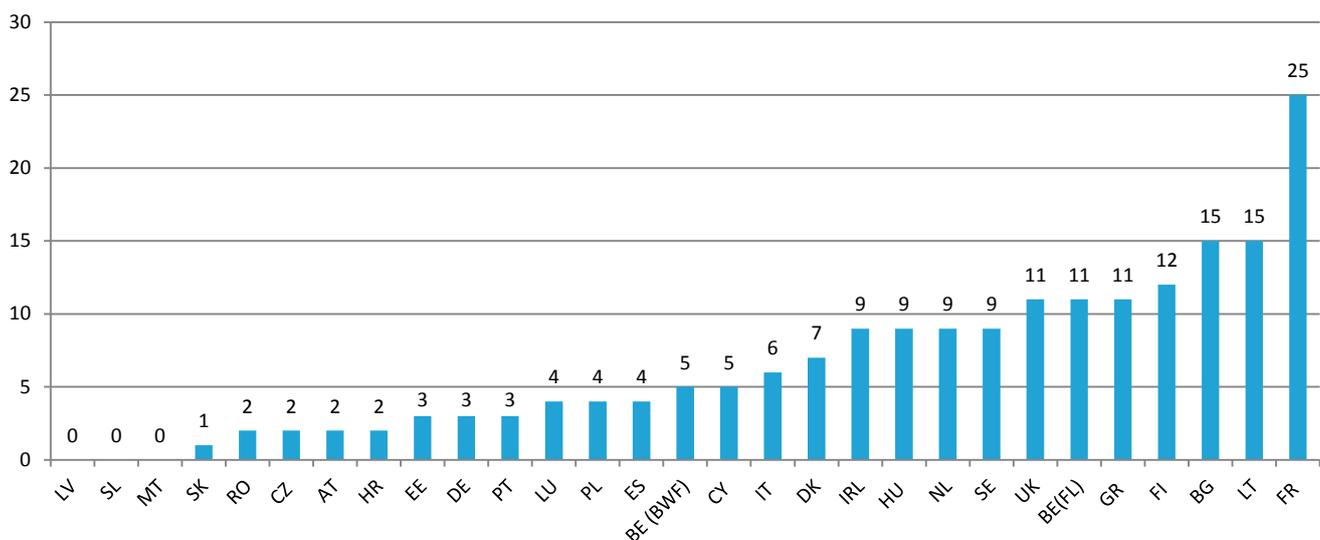
Source: 29 responses to European Audiovisual Observatory standardised survey

Q2: What kind of networks do the media literacy stakeholders in your country engage with?

Please describe these networks and include how these networks function, who manages the networks and whether they operate at a local, national, European or International level.

3.3. The 547 featured projects

3.3.1. Context

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

While some respondents found it difficult narrow their chosen projects down to only 20, others were unable to find 20 projects that they rated significant enough for inclusion. As a result, the overall number of projects that were highlighted as 'most significant' was 547 out of a maximum of 580 projects.

3.3.2. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 most significant projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

These categories were:

- Resources – includes all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

- End-user engagement - includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

- Research - includes significant qualitative or quantitative research on any aspect of media literacy, which has been published and/or is widely used by the media literacy practitioners.

- Networking Platforms - includes conferences, seminars, meetings, online and offline forums, newsletters and databases.

- Provision of Funding - includes the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

- Campaigns – this is usually a combination of awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns, and can include promotion across TV/radio/online and/or other forms of public engagement.

- Policy Development - includes major consultations, published reports and recommendations.

Some media literacy projects could be categorised into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented in the overall list of 547 projects.

Figure 4: Projects types across 547 featured media literacy projects
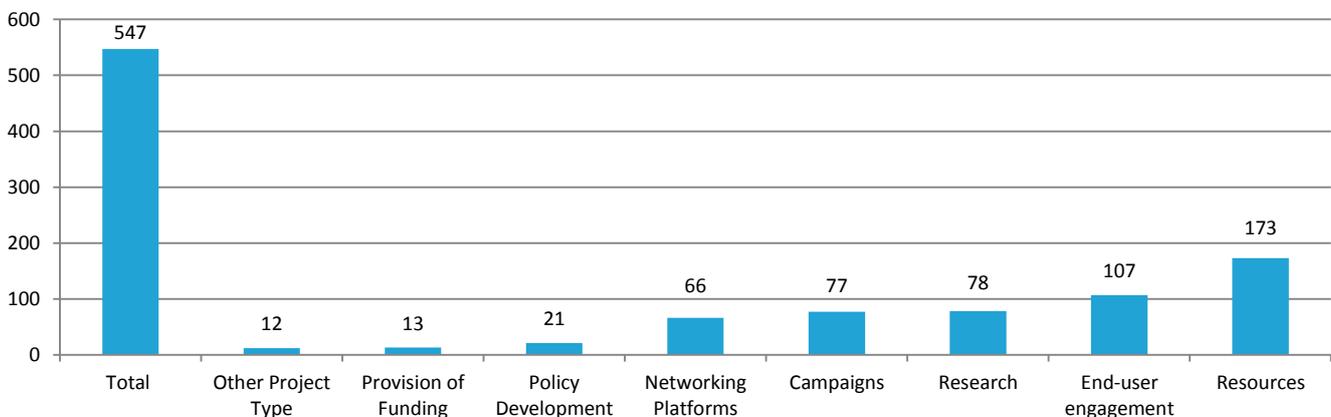
Source: 29 responses to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects which have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

As shown in Figure 4 above, the most common project type is 'Resources', with 173 of 547 projects categorised as such. The next most common project type is 'End-user engagement', accounting for 107 projects.

Three types of projects were categorised at similar levels; 'Research' with 78 projects, 'Campaigns' with 77 and 'Networking Platforms' with 66 projects.

At the other end of the scale we can see that only 13 of 547 projects were categorised as 'Provision of Funding' and 21 as 'Policy Development' across Europe, and 12 projects were categorised as 'Other'.

Combined, 'Resources' and 'End-user engagement' account for over half of the featured media literacy projects that were highlighted for this study, suggesting that providing front-line support to citizens is a priority for media literacy projects (outside the school system) and this is reflected across a number of individual countries also.

Looking specifically at the project type of 'Resources', we can see that it features strongly for a number of countries. In Belgium (BWF) it accounts for 12 of the 20 'featured' projects. In the Czech Republic and Italy, 11 of 20 projects are categorised as 'Resources'. In France, Romania and Denmark, half of the featured projects (10 of 20) are categorised as 'Resources'. In Spain and Greece the number of projects categorised as 'Resources' is nine.

A similar picture emerges for the project type 'End-user engagement', which accounts for 13 projects in Estonia, 11 projects in Luxembourg, 9 in Germany, and 8 in both the Netherlands and Croatia.

The most common project type in both Bulgaria and Latvia is 'Research', which accounts for 9 of the 20 featured projects in both countries.

3.3.3. Media literacy skills addressed by the 547 featured projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects in their country since 2010. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: i`nteraction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As Figure 5 below shows, three categories of media literacy skills were addressed by the majority of the 547 projects.

Media literacy skills linked to 'Critical thinking' were addressed by 403 projects while media literacy skills around 'Media use' featured in 385 projects.

The skills associated with 'Participation and interaction' were recorded in 323 projects while just under half of projects addressed media literacy skills linked to creativity (264).

Less than one third of projects addressed 'Intercultural dialogue' which includes topics such as challenging radicalisation and hate speech.

In Belgium (BWF) and the Czech Republic 'Critical thinking' was recorded as one of the media literacy skills linked to all 20 of the featured projects, while in Portugal 'Media use' was recorded as a media literacy skill addressed by all 20 of the featured projects.

Figure 5: Media literacy skills addressed by the 547 featured projects
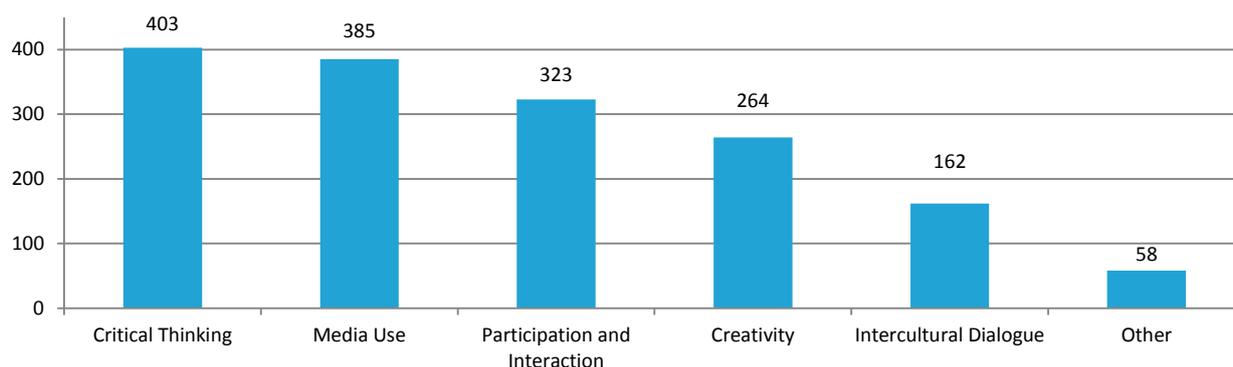
Source: 29 responses to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects, which have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

3.3.4. Sectors involved in the 547 featured projects

Respondents were asked to identify the sectors involved in the 20 most significant media literacy projects from the following list of categories:

- Academia;[6]
- Audiovisual content provider;[7]
- Public authorities;[8]
- Media regulatory authorities;
- Online platforms;[9]
- Civil society;[10]
- Cross-sector collaboration;[11]

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[6] Including academic institutions, universities and third level education providers.

[7] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[8] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[9] Including the owners and operators of online platforms (such as social media websites and search engines).

[10] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 547 most significant media literacy projects.

As shown in Figure 6 below, the majority of the featured projects were categorised as 'Cross-sector collaboration'. Every country reported some level of cross-sector collaboration, ranging from 15 of the 20 featured in Belgium (BWF region) to two projects in Spain. This suggests that working in partnership is a key aspect of delivering a significant media literacy project.

Nine countries recorded cross-sector collaboration across 10 or more of the 20 featured projects. They were: Belgium (15 in BWL and 11 in FL), Bulgaria (14), Poland (14), The Netherlands (12), France (12), Italy (12), Cyprus (11), Denmark (11), and UK (11).

When looking at the sectors with individual involvement in the featured media literacy projects, 124 of 547 projects were recorded as having 'Civil Society' involved in them – making it the most frequently recorded sector involved in the featured projects.

The next most frequently recorded sector is 'Public Authorities', accounting for 63 projects, closely followed by 'Academia' with 50 projects and 'Audiovisual Content Providers' with 44 projects. The two sectors with the least recorded individual involvement in the 547 projects were 'Media Regulatory Authorities' and 'Online Platforms'.

It is worth noting that some of the sectors with a relatively low individual involvement recorded may, in some cases, also have been involved in the cross-sector collaborations.

Figure 6: Sectors involved in the 547 featured media literacy projects
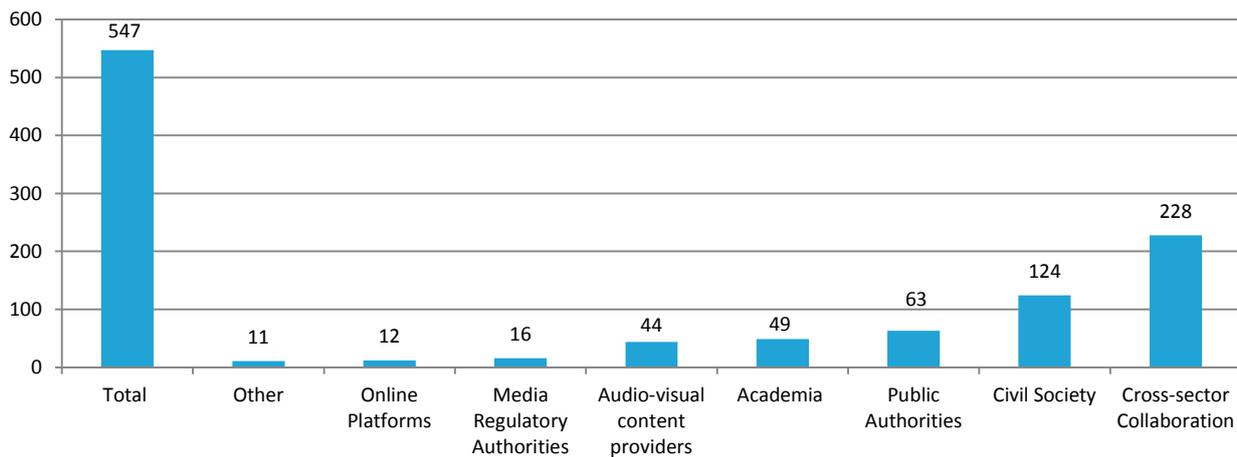
Source: 29 responses to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects, which have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[11] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

3.3.5. Geographic reach of the 547 featured projects

Respondents were asked to indicate the geographical reach for the 20 projects they selected as being the most significant in their country.

Figure 7 below, the vast majority (409) of these projects were of national importance, with 95 categorised as regional and half that again (43) categorised as European/International.

In most countries, the majority of projects were categorised as 'National', but there are four notable exceptions where half or more of the projects were categorised as 'Regional'. They are: Belgium (BWF) with 14 of 20 projects, the Czech Republic with 12 of 20 projects, Slovenia with 11 of 20 projects, Spain with 10 of 20 projects, and Austria with 6 of 10 projects.

Greece recorded the highest number of 'European/International' projects with 7 of 20, while both the UK and Latvia recorded 6 of 20 projects each and France recorded 5.

The low level of European/International reach for the 547 featured projects might indicate potential for increasing pan-European collaboration on media literacy projects.

Figure 7: Geographical reach of the 547 featured projects
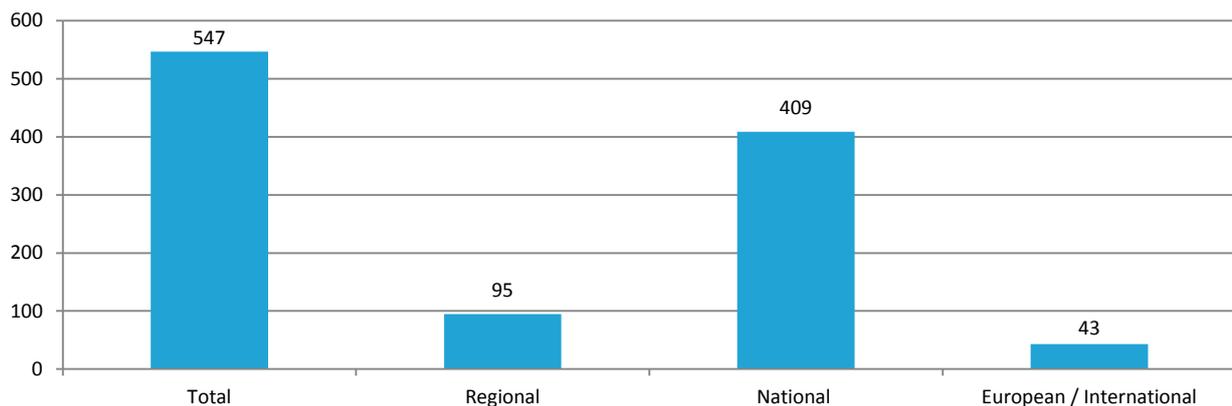
Source: 29 responses to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

3.4. The 145 'case-study' projects

Each respondent was asked to select five projects from their initial list of 20 most significant projects and provide more detailed information about these 'Case-study' projects.

3.4.1. Project Types across the 'case-study' projects

As was the case with the 547 featured projects, 'Resources' is the most frequent categorisation of project type across the 145 'Case-study' projects and, as shown in Figure 8 below, accounts for almost one third (48) of the projects.

In Italy, four of the five case-study projects were categorised as 'Resources' while in Belgium (BWF), Belgium (FL), the Czech Republic, Denmark, Sweden and Romania, 'Resources' account for three of the five case-study project types.

The second most common project type is 'Campaigns' (which was the fourth most common project type across the 547 featured projects). All five case-study projects from Portugal are categorised as 'Campaigns'.

The project type 'End-user engagement' was selected for 24 'case-study' projects. Two countries (France and Slovenia) had the highest recording of this project type with three projects each categorised as 'End-user engagement'

20 'case-study' projects were categorised as 'Research' with 14 submissions categorising at least one project as 'Research'. Only one country recorded four of its five 'case-study' projects as 'Research' – that was Bulgaria.

13 'case-study' projects were categorised as 'Networking Platforms' and 11 submissions categorised at least one project as such. Three countries recorded two projects as 'Networking Platforms' – the Czech Republic, Greece and Poland.

As with the 547 'featured' projects, 'Provision of Funding' and 'Policy Development' are the least common project types across the 145 'Case-study' projects, with only five and six projects categorised as such, respectively.

Ireland recorded two of its 'case-study' projects as 'Provision of Funding' projects, with Austria, Estonia and Malta recording one 'Provision of Funding' project each.

Malta recorded two of the six 'Policy development' projects with Belgium (BWF), Germany, Latvia and Lithuania also recording one 'Policy development' project each.

Figure 8: Project Types across 145 'Case-study' projects
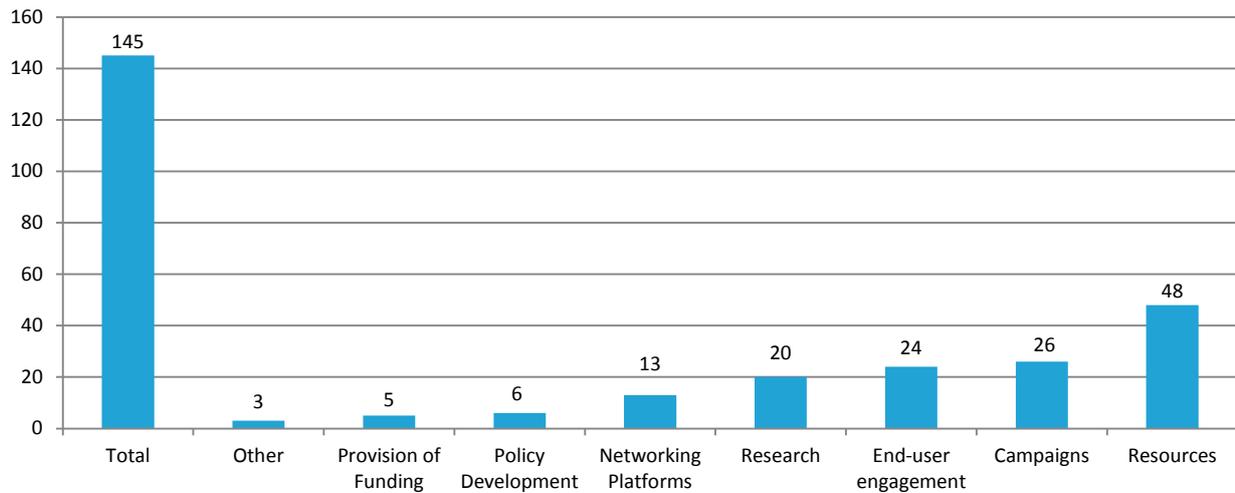
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4B: Please classify the project by marking one of the following categories.

3.4.2. Media literacy skills addressed by the 'case-study' projects

As highlighted in Figure 5 above, the most commonly recorded media literacy skills addressed by the 547 featured projects were 'Critical thinking' followed by 'Media use'.

This trend is even more pronounced across the 'case-study' projects. Figure 9 below shows 135 of the 145 recorded skills across the 'case-study' projects linked to 'Critical thinking' and 111 of the recorded skills linked to 'Media use'.

All countries reported that skills linked to 'Critical thinking' were addressed by at least four of the five 'case-study' projects, but only two countries reported that media literacy skills linked to 'Intercultural dialogue' were addressed by four of the five 'case-study' projects.

While it is tempting to suggest that the relatively low levels of reported skills linked to intercultural dialogue around might be a result of the relatively recent focus on challenging radicalisation and hate speech online through media literacy (c2012), it is important to note that before a link was established between intercultural dialogue and challenging hate speech and radicalisation, intercultural dialogue was associated with fighting stereotypes.

Therefore, there may be potential for future media literacy projects to explore the whole area of 'Intercultural dialogue'.

Figure 9: Media literacy skills across the 'case-study' projects (5 categories)
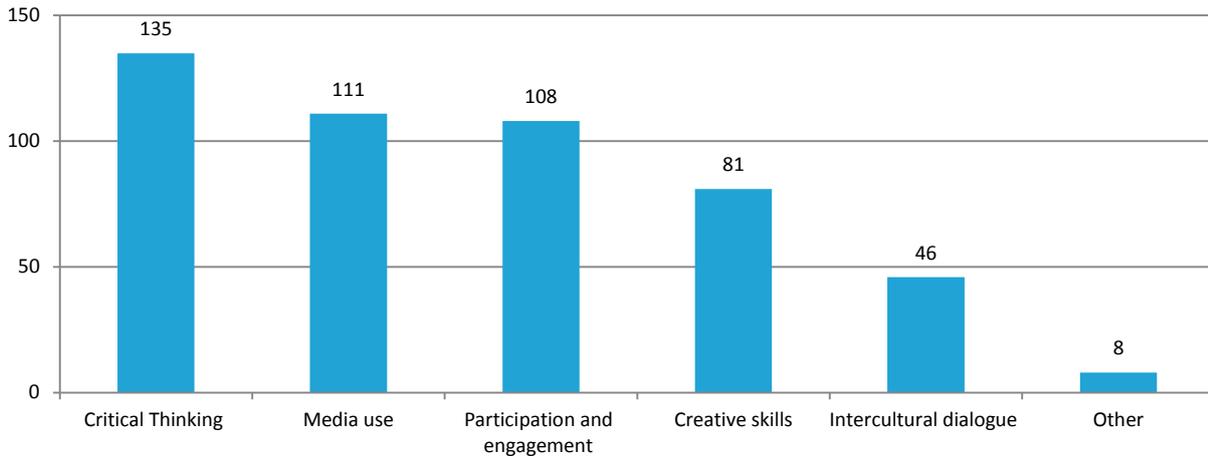
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

For the 145 'case-study' projects, respondents were asked to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate, and use media content and services.
- Critical thinking: Understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: Including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the 145 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.
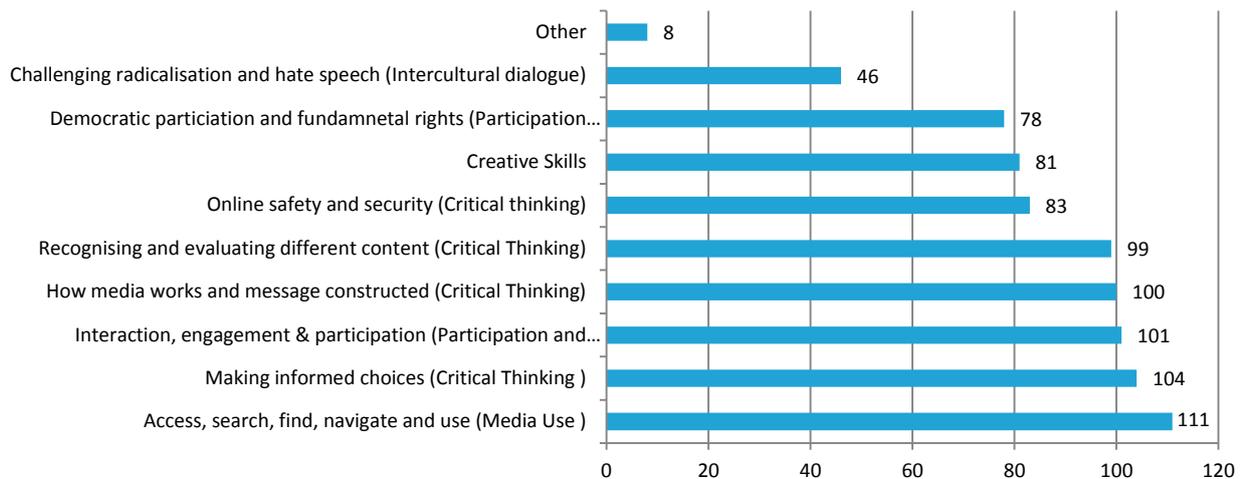
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 10 above shows, the skills linked to the 'case-study' projects promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Perhaps somewhat reassuringly, skills linked to the three categories of 'Critical thinking' that are most closely associated with the evaluation of content are all addressed in over 100 of the 145 projects. The fourth category of 'Critical thinking' skills (online safety) also features in over half of the projects (83).

Skills linked to 'Interaction, engagement and participation in the economic, social and cultural aspects of society through the media' are addressed by 101 of the 145 projects while skills linked to 'Promoting democratic participation and fundamental rights' feature in 78 projects.

The media literacy skill that features least in the 145 'case-study' projects is 'Intercultural dialogue', which was featured in 46 of the 145 'case-study' projects. This included skills around challenging radicalisation and hate speech online.

3.4.3. Sectors involved in the145 'case-study' projects

Respondents had the opportunity to provide in-depth information on the 145 'case-study' projects, including all of the stakeholders and sectors involved in the projects.

At an overall level, as shown in Figure 11 below, 108 'case-study' projects are a result of cross-sector collaboration, with Civil Society and Public Authorities involved in the majority of the 'case-study' projects.

Figure 11: Breakdown of sectors involved in all 145 'case-study' projects
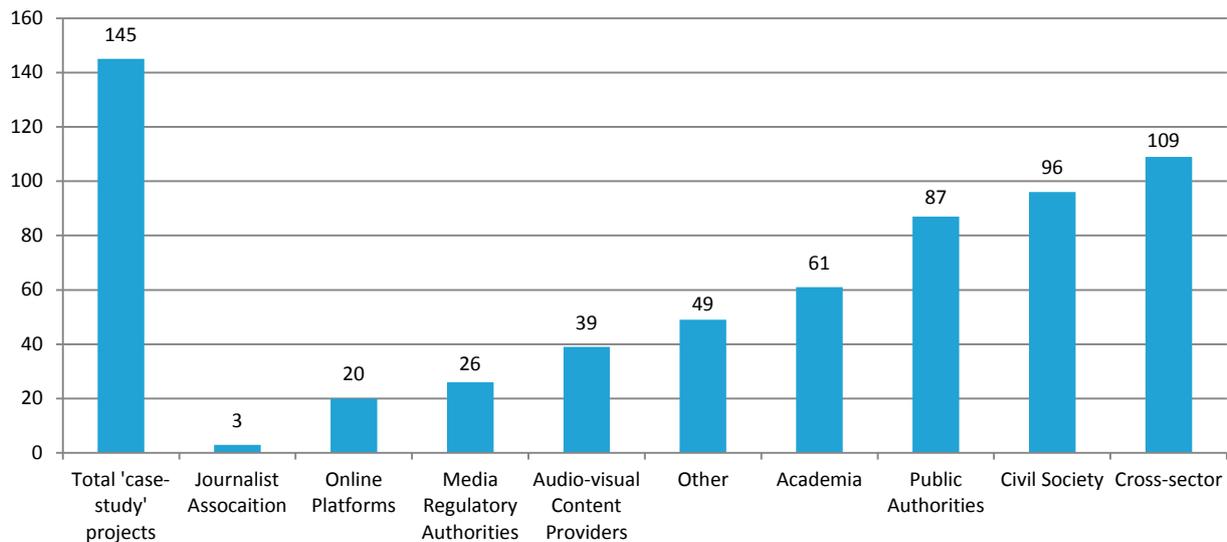
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

In total, nine countries recorded that all five of their 'case-study' projects were a result of cross-sector collaboration and a further seven countries recorded that four out of five of their 'case-study' projects were a result of cross-sector collaboration.

Four countries reported that only two or fewer of their five 'case-study' projects involved cross-sector collaboration. They were Croatia, Hungary, Spain and Sweden.

This clearly shows that there is a trend for cross-sector collaboration in relation to significant media literacy projects.

Figure 12 below shows the breakdown of the sectors involved in those 109 cross-sector collaborations.

Once again, 'Civil Society' is the sector that demonstrates the highest frequency of involvement with the 'case-study' projects and is involved in 83 of 109 cross-sector collaborations. This is followed by 'Public Authorities' who are involved in 78 cross-sector collaborations.

The 'Academic Sector' is involved in 53 cross-sector collaborations, while 48 stakeholders who were involved in cross-sector collaborations were categorised as 'Other sector'.

Of the 109 cross-sector collaborations, one third (37) involved 'Audiovisual Content Providers' and 24 projects involved 'Media Regulatory Authorities' while 19 included 'Online Platforms'.

Journalist Associations were involved in three of the 109 cross-sector collaborations on the 'case-study' projects.

Figure 12: Breakdown of sectors involved in cross-sector collaborations for 'case-study' projects
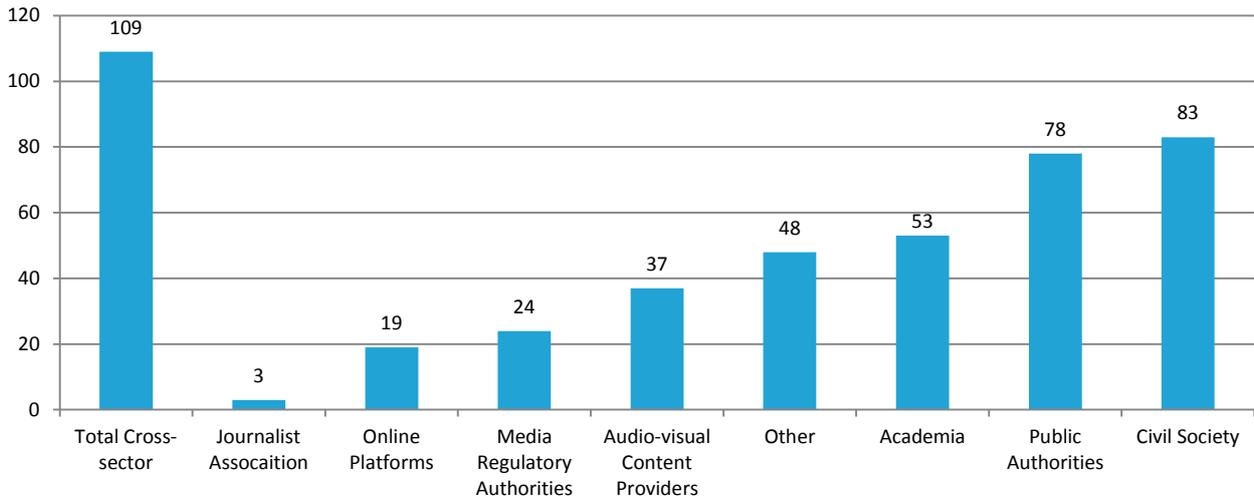
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

Figure 13: Individual sector involvement in 36 'case-study' projects with no cross-sector collaboration
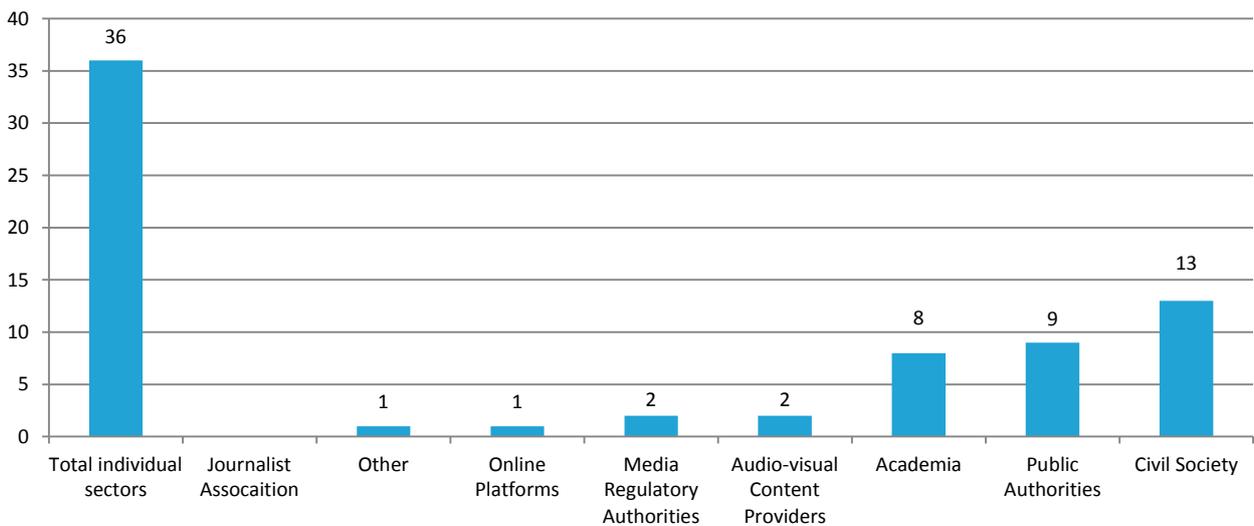
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

There were 36 'case-study' projects that were not recorded as cross-sector collaboration. Therefore, an individual sector was responsible for the project. Figure 13 above, illustrates the sectors responsible for those 36 'case-study' projects.

Once again, 'Civil Society' features strongly and accounts for 13 of these projects while 'Public Authorities' are responsible for nine projects and 'Academia' for 8 projects.

3.4.4. Geographic reach of the 145 'case-study' projects

As Figure 14 below shows, the geographic reach of the 145 'case-study' projects is similar to geographic reach of the 547 featured projects, in that the vast majority of projects fall into a 'National' category. Overall, close to half the sample (12 countries) reported that all of their 'case-study' projects were categorised as 'National'.

However, compared to the 547 projects, there is a significantly lower percentage of projects at a regional level. The highest number of 'case-study' projects categorised as 'Regional' was 4 and recorded in Belgium (BWF region). The highest number of 'case-study' projects categorised as 'European/International' was 3 and recorded in both Greece and Italy.

Figure 14: Geographic reach of the 145 'case-study' projects
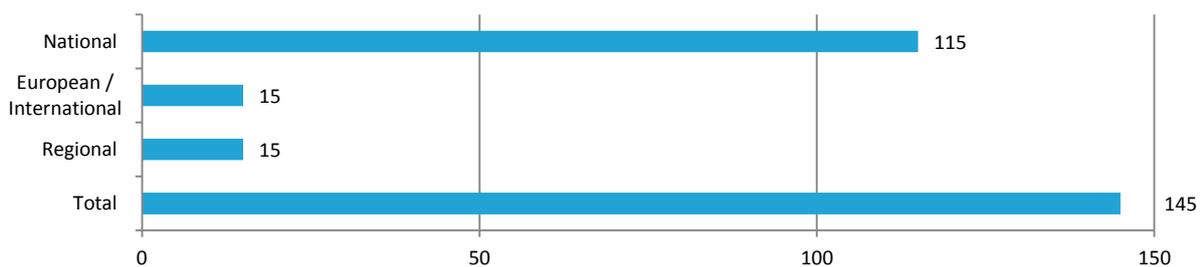
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4C: Please indicate whether the project was of National or Regional significance.

3.4.5. Audience groups for the 145 'case-study' projects

To get an understanding of the key target audiences for media literacy projects, respondents were asked to indicate the main audiences for the 145 'case-study' projects.

The responses have been grouped into five broad categories for illustrative purposes, although more detail on the specific audiences for each of the 'case-study' projects is available in the original country submissions in Annex 5.

Figure 15: Audience groups for the 145 'case-study' projects
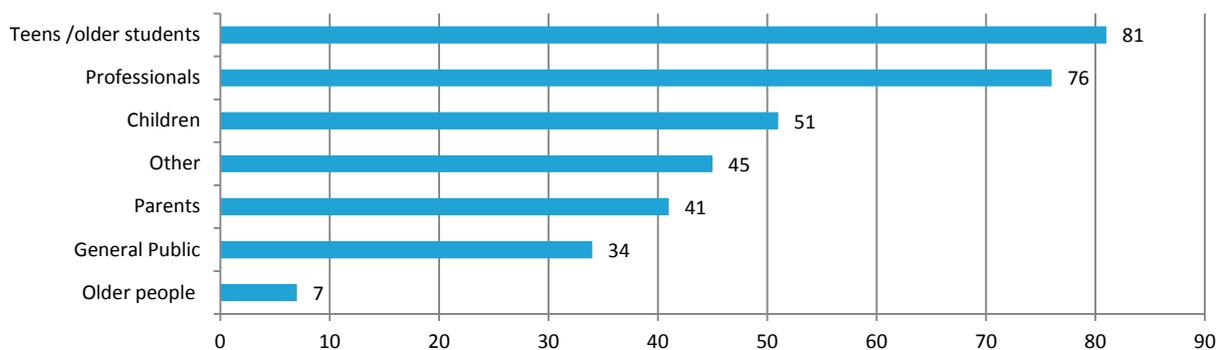
Source: 29 responses to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

What Figure 15, above, shows is that, although this study did not include curricular-based media literacy projects, 81 of the 145 'case-study' projects targeted the broad audience group of 'Teens and older students. All five 'case-study' projects from Greece targeted this audience. Five countries reported that four of their five 'case-study' projects targeted this audience: Estonia, Hungary, the Netherlands, Romania and Slovakia.

The next most common categorisation of audience was the 'Professionals' category (which included teachers, care-workers, youth workers and academics) with 76 projects addressing this broad audience. All five 'case-study' projects from Romania were categorised as targeting 'Professionals'. Four other submissions recorded that four of the five 'case-study' projects targeted the audience group of 'Professionals'. They were Belgium (BWF region), Denmark, Hungary and Sweden.

Over one-third of the 145 'case-study' projects targeted the broad audience group of 'Children' (51). Only one country, Denmark, recorded that four of the five 'case-study' projects targeted 'Children' and one country, Hungary, recorded that three of the five 'case-study' projects targeted this group.

Just over half of the number of projects that target teenagers and older students (80), are aimed at parents (41) which perhaps prompts questions about the level of media literacy support being provided to parents. The highest recorded number of 'case-study' projects addressing parents was recorded in Belgium (BWF region). Three other countries recorded three of their five 'case-study' projects targeting 'Parents' – Denmark, Hungary and Italy.

The audience group 'General Public' was addressed by 34 of the 'case-study' projects. Four countries recorded that three of their five 'case-study' projects targeted this group. They were the Czech Republic, Germany, Slovakia and Slovenia.

At the other end of the scale, only 7 of the 145 'case-study' projects target the audience group of 'Older People'. The five submissions that recorded targeting 'Older People' through the 'case-study' projects are Belgium (FL), Estonia, Greece, Luxembourg and Spain. This finding might perhaps pose questions about the level of support available for older people to develop media literacy skills, especially in the context of increasing numbers of older people becoming digitally engaged and using online platforms and services.

3.4.6. Funding for the 'case-study' projects

Respondents were asked to include, where possible, the annual and total budget of the project and relevant sources of financing.

Of the 145 'case-study' projects, information on the project budgets was provided for 70 projects. The budget for these projects varied dramatically, ranging from EUR 2000 to over 10 million. As Figure 16 below shows, the majority of the projects, for which financial information was available, had a budget of between EUR 10,000 and EUR 20,000.

In addition, partial information was provided on the sources of funding for another 20 projects. In total, some financial information was provided for 90 projects, and of these almost half (42) of the projects received some funding from the EU.

Figure 16: Breakdown of budget ranges for 70 'case-study' projects
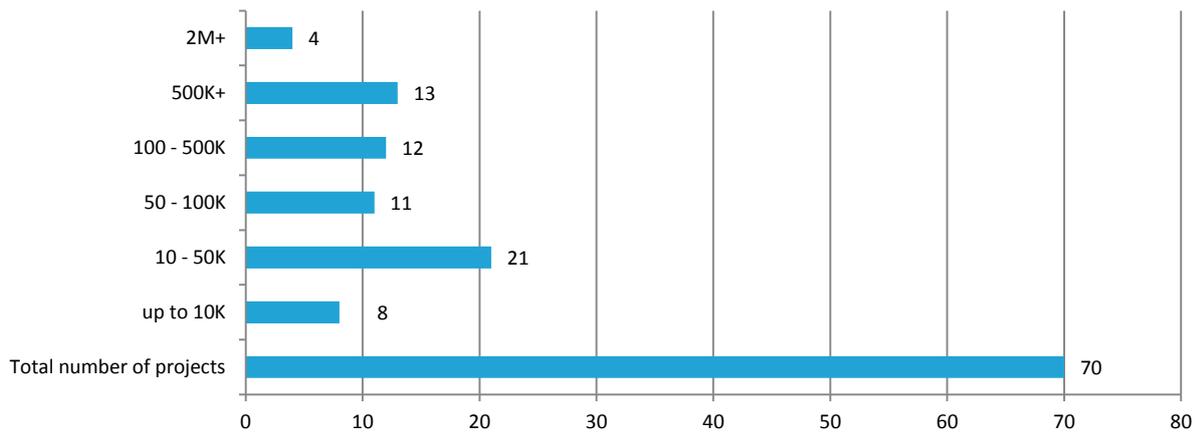
Source: 29 responses to European Audiovisual Observatory standardised surve

Q4D: Please include the duration of the project, the dates and, where possible, the annual and total budget and related sources of financing.

3.5. Trans-national and pan-European programmes and projects

3.5.1. Overview of trans-national and pan-European programmes

International bodies including the European Union, Council of Europe, UNESCO, Nordic Council of Ministers, and also different EU funding schemes, such as Creative Europe, Connecting Europe (CEF), Erasmus+ and others, have been playing a major role in media literacy awareness-raising, research, development of educational policies, and promotion of good practice.

The development of projects requiring a number of countries to be involved in the development and delivery of the projects is often a requirement of these programmes.

Of the 145 'case-study' projects, 15 projects reported an international aspect to the project. Three of the five 'case-study' projects from Greece and Italy, and two of Poland's 'case-study' projects had an international element. The other countries reporting an international dimension to their 'case-study' projects were: Austria, Cyprus, Estonia, Spain, France, Latvia, Slovakia and Slovenia.

Below are some examples of these projects:

The Mythos Project takes place in Pyrgos (Region of Western Greece), but its impact is international. It is the longest running multinational film workshop on youth audiovisual creation in Europe. It started in 2011 and since then, with the participation of 400 youngsters from 16 countries, 55 shorts films have been produced. The "Mythos Project" is implemented with the co-operation of the Dutch Student Festival NFFS (Nationaal Film Festival voor Scholieren) and coordinated by Olympia International Film Festival for Children.

Also from Greece is "Bookmarks - Combating Hate Speech Online through Human Rights Education", which is connected to the international "No Hate Speech Movement" of the Council of Europe).

The 'EUFORIA' project in Greece aims to create the infrastructure necessary to support and ensure the sustainability of Film Education in Greece. The project concentrates on developing an Action Plan to be realized by a trans-cultural network including Poland and Hungary, which provides valuable insight, methods of practice, experience and consultation to the Action Plan for Greece.

In Italy, the e-Engagement Against Violence project has been financed by the DAPHNE–programme 2012– 2014 and has involved seven European Countries (Austria, Belgium, Bulgaria, France, Italy, Slovenia and the United Kingdom). It combines research and provision of educational resources with the purpose of contrasting new right–wing populism and discrimination transmitted through digital media and social networks by promoting young people's awareness of violent media contents and empowering them through civic engagement, particularly through e–engagement based on media/digital literacy.

The Emedus project involved 27 EU countries in the coordination taking place in Spain.

In Cyprus, 'IndentifEYE: Children, Data and Emerging Identities' was identified as one of the five 'case-study' projects to emerge from Cyprus while the same project was not listed as either a 'featured' or case-study' project by either of the two other partners countries (The Netherlands and the UK).

Similarly, EAVI has produced a series of media literacy cartoons entitled 'A Journey to media literacy'. The first episode is available in the following 19 languages: English, French, Italian, German, Russian, Arabic, Swedish, Croatian, Polish, Macedonian, Turkish, Bulgarian, Lithuanian, Finnish, Portuguese, Spanish, Romanian, Catalonian, and Dutch. The second episode is also available in six languages and the third is about to be translated. Despite the international appeal of this project, it was not specifically identified as a 'featured' project or a 'case-study' by any one particular country.

By their nature, transnational projects involve partners from more than one country. The differing cultural, political and social priorities in each country influence what makes projects significant in individual countries. Therefore it is to be expected that some of the partner countries involved in trans-national projects will see the project as more significant that other countries might. Therefore, it is difficult to produce a complete picture of all of the countries involved in pan-European or trans-national projects, using the information in this study.

However it is possible to identify some common themes from the 'case-study' projects that appear to be of a trans-national nature:

- International Film Education and Festivals (MYTHOS, EUFORIA);
- Challenging Radicalisation and Hate Speech (No Hate Speech!, e-Engagement Against Violence, The Violence of information, BRICKS, PRISM);
- Children, Data and Emerging Identities (IdentifEYE);
- Online Child Safety and Resilience (Safer Internet Day, INHOPE networks);
- Research (EMEDUS, EU KIDS online).

3.5.2. EC Safer Internet Programme

The EC Safer Internet Programme has funded or part-funded 'Safer Internet nodes' across Europe. In the list of 547 featured projects, 15 'Safer Internet' projects were identified – one in each of the following: Austria, Belgium (BWF), Belgium (FL), Croatia, Cyprus, Germany, Hungary, Ireland, Italy, Latvia, Lithuania, Poland, Romania, Slovenia and Sweden. Eight of these projects are outlined in more detail in the case-study projects.

Six additional projects highlighted in the case-study section were linked to or funded by the EC Safer internet Programme such as 'Children, teachers and parents against hate speech and discrimination' in Bulgaria; 'Smartly on the Web' in Estonia; 'The Grocery Store' (To Pantopoleion) in Greece; the 'BeSmartOnline! Project' in Malta; 'Child in the Web' in Poland; 'The Sheeplive project' in Slovakia; and EU Kids Online, which was cited by 4 countries – Ireland, Cyprus, Latvia and the UK.

Safer Internet Day was also used as focus for projects to coalesce around. For example, the Danish project 'Online goes online' was launched on Safer Internet Day 2011 and 'So you got naked online?' was developed in conjunction with the Safer Internet Centre in Denmark. In Finland, the annual Media Literacy Week is timed to be in the same week as Safer Internet Day.

From the information available, the Safer Internet Programme appears to have either funded, inspired or facilitated the development and/or delivery of projects featured in this study in 22 of the EU 28 countries. A number of factors might contribute to this widespread participation including:

- Access to funding;
- An established network of 'nodes' to facilitate partnership-building;
- Central themes and messages.

4. Annex 1 - National Summaries

4.1. AT – Mapping Media Literacy in Austria – National Summary

4.1.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Austria with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.1.2. Context

Mapping media literacy in Austria is a challenging task due to the 'micro' nature of a lot of media literacy projects with a mostly regional or local range – making it difficult to identify the most relevant ones.

In Austria, several institutions or organisations are involved in media literacy projects, but this is along with their other responsibilities. There are only a few 'big players' in Austria and the *Ministry of Education* and *Saferinternet.at* (Austrian Insafe Awareness Node) are probably the most important ones.

There have been several attempts to create a national media literacy network with Medienbildung JETZT being the only successful one. Although this network is open for media educators from all over the country, it is in fact focused on the media literacy scene around Vienna.

As a general overview, Austria has approximately 15 main media literacy stakeholders,[12] spread across five of the sectors that were asked about in the survey.

As illustrated in Figure 17 below, five of these key stakeholders are categorised as 'Civil Society' and five as 'Audiovisual Content Providers.

Three stakeholders are categorised as 'Academia', one as Public Authorities' and one as 'Online Platforms'.

There are 3 key stakeholders in Austria with a statutory responsibility around media literacy. Two of these stakeholders come from Civil Society and one Public Authority (the Ministry of Education).

For a complete list of these stakeholders please see the full Austrian submission in Annex 4.

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[12] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

Figure 17: Main media literacy stakeholders in Austria, sectors represented and statutory responsibility

Source: Austrian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country with which stakeholders could engage, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was up to the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Two media literacy networks[13] exist in Austria. Medienbildung JETZT is categorised as a formal network and while it is theoretically national, it is mainly focussed around Vienna.The other network (OEFEB Sektion Medienpädagogik) is an academic association and is a section of the Austrian Association for Research and Development in Education (OEFEB – Österreichische Gesellschaft für Forschung und Entwicklung im Bildungswesen).

4.1.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

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[13] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

Table 1 below lists the 10 'featured' projects from Austria,[14] in no particular order of importance.

1	Media Literacy Award (MLA)
2	Mediengarten - Medienbildung im Kindergarten
3	MiVA - Medienbildung im Volksschulalter
4	Bewusst Mobil - Bewusstseinsbildende Mobilitätssoftware für Kinder und Jugendliche
5	Grenzgang 20.16
6	Saferinternet.at
7	Medienpädagogik – Was ist das?
8	Euregio Medientag
9	Radioigel
10	Barcamps and networking meetings of "Medienbildung Jetzt!"

4.1.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some media literacy projects could be categorised into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 18 below shows that five project types are represented across the ten[15] 'featured' media literacy projects delivered in Austria since 2010. Projects categorised as 'Research'[16] and 'Networking Platforms'[17] account for three projects each. Projects falling into 'End-user engagement'[18] represent two projects, while with projects categorised as 'Resources'[19] and 'Provision of Funding'[20] account for one project each. None of the most significant projects in Austria were categorised as 'Campaigns'[21] or 'Policy Development'.[22]

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[14] Ten out of a maximum of twenty projects were reported on in the Austrian submission.

[15] Ten out of a maximum of twenty projects were reported on in the Austrian submission.

[16] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[17] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[18] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[19] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[20] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[21] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[22] Including consultations, published reports and recommendations.

Figure 18: Ten 'featured' media literacy projects, categorised by Project Type
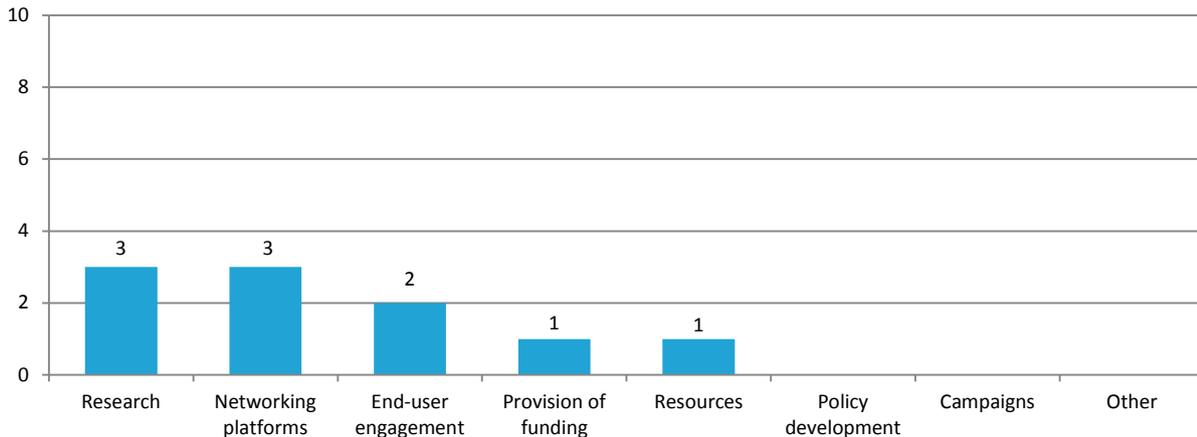
Source: Austrian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.1.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[23]
- Audiovisual content provider;[24]
- Public authorities;[25]
- Media regulatory authorities;
- Online platforms;[26]
- Civil society;[27]
- Cross-sector collaboration;[28]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

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[23] Including academic institutions, universities and third level education providers.

[24] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[25] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[26] Including the owners and operators of online platforms (such as social media websites and search engines).

[27] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[28] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 19 below shows, there are four sectors involved in the ten most significant media literacy projects in Austria. The 'Academic sector' and 'Civil Society' account for 2 projects each while 'Public Authorities' and 'Online Platforms' were involved in one project each.

Four of the ten 'featured' media literacy projects were a result of cross-sector collaboration.

Figure 19: The ten 'featured' media literacy projects in Austria categorised by sector
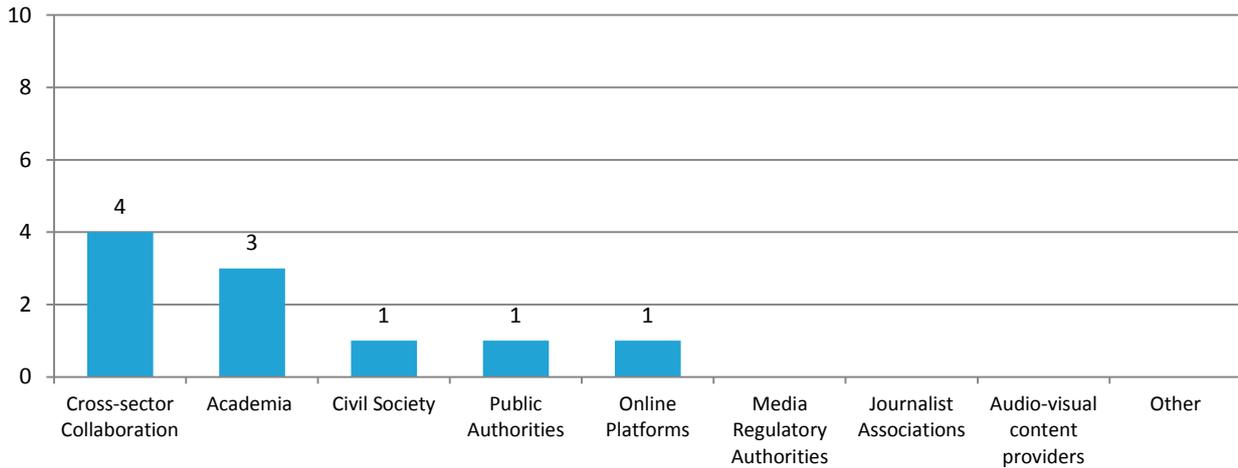
Source: Austrian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.1.3.3. Media Literacy skills addressed by the ten 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the ten 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content;

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks;

- Intercultural dialogue: such as challenging radicalisation and hate speech;

- Media use: such as the ability to search, find and navigate and use media content and services;

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights;

As illustrated in Figure 12 below, the most common category of media literacy skills was 'Media Use' with seven projects categorised as such. This is followed by media literacy skills linked to 'Critical Thinking', which features in five of the ten projects. Media literacy skills associated with 'Creativity' were

identified in four projects, while skills around 'Intercultural Dialogue' and 'Participation and Interaction' are found in three projects each.

Figure 20: Media literacy skills addressed by the ten 'featured' media literacy projects in Austria since 2010

Source: Austrian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.1.4. The five 'case-study' projects from Austria

Each respondent was asked to select five projects from their initial list of 20 most significant projects and provide more detailed information about these five 'case-study' projects.

4.1.4.1. Project types across the five 'case-study' projects

Each of the five 'case-study' projects from Austria represents a different project type. They are: 'Resources', 'Research', 'End-user engagement', 'Provision of funding' and 'Networking Platforms'.

4.1.4.2. Sectors involved in the five 'case-study' projects

In Figure 21 below, a more detailed picture of the five 'case-study' projects is provided and it shows that three of the five 'case-study' media literacy projects in Austria were a result of 'Cross-sector collaboration'. The sectors involved in three of the projects were classified as 'Other'.

The sector most active in the five 'case-study' projects is 'Academia' as it is involved in three of the five projects while 'Public Authorities' account for two projects and 'Online Platforms' and 'Civil Society' account for one project each.

Figure 21: The five 'case-study' media literacy projects in Austria, categorised by sector
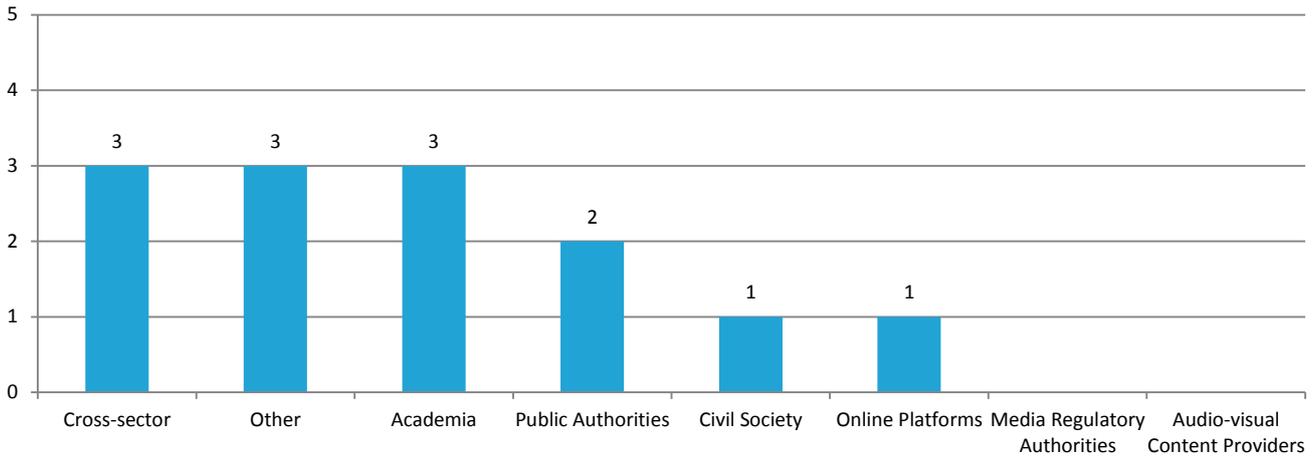
Source: Austrian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.1.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services;

- Critical thinking: understanding how the media industry works and how media messages are constructed;

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.

- Creative skills: creating, building and generating media content.

- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- Participation and engagement: promoting democratic participation and fundamental rights.

- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more deeply.

Figure 22: Media Literacy skills addressed by the five 'case-study' media literacy projects in Austria since 2010
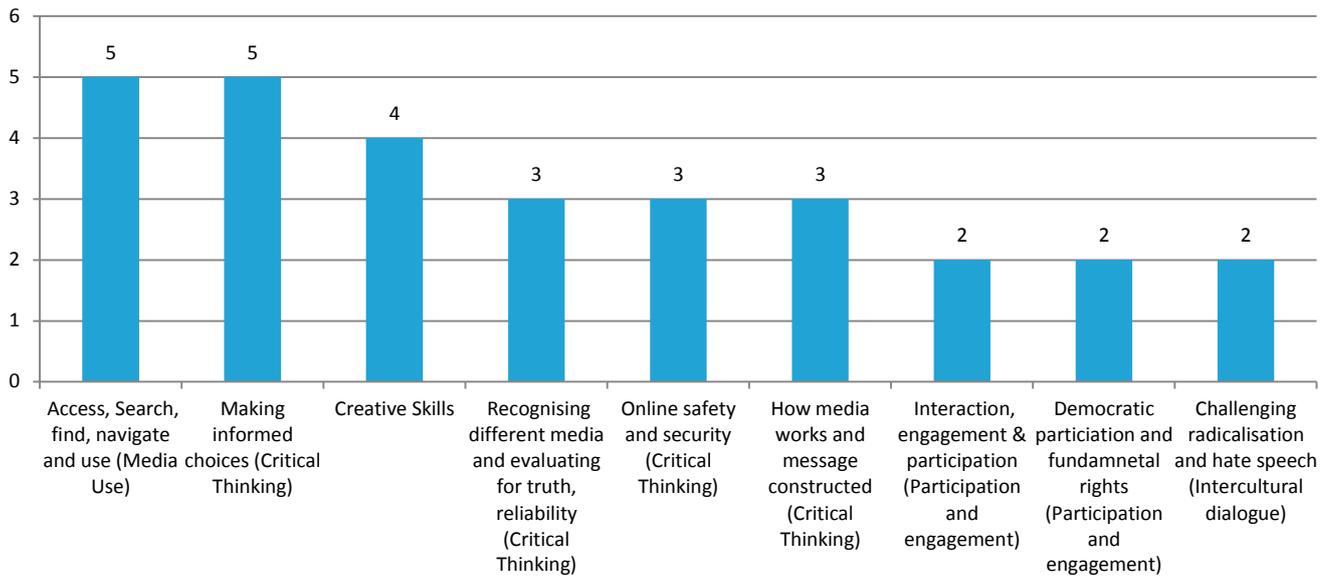
Source: Austrian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 22 above shows, the five 'case-study' projects promote a very broad range of media literacy skills with all of the skills referred to in the survey being addressed.

Two categories of media literacy skills were addressed by all five projects – 'Access, search, find and navigate' and 'Making informed choices' while 'Creative' skills featured in four projects.

Three categories of skills were addressed in three projects – 'Online safety and security', 'Recognising different media and evaluating for truthfulness' and 'How media works'.

The following categories of media literacy skills were each addressed by two of the five 'case-study' projects: 'Democratic Participation and Fundamental Rights'; 'Interaction, engagement and participation', and 'Challenging radicalisation and hate speech'.

4.1.4.4. Audience groups addressed by the five 'case-study' projects

In Austria, as shown in Figure 23 below, the most common target audience for four of the five 'case-study' projects was teenagers or older students.

Professionals were the second most common target audience, with three of the five projects targeting them. This category includes teachers, care-workers, youth workers, and academics.

Parents were targeted by one of the five 'case-study' projects and the general public was also targeted by one of the five projects.

Figure 23: Audience groups for the five 'case-study' media literacy projects in Austria since 2010
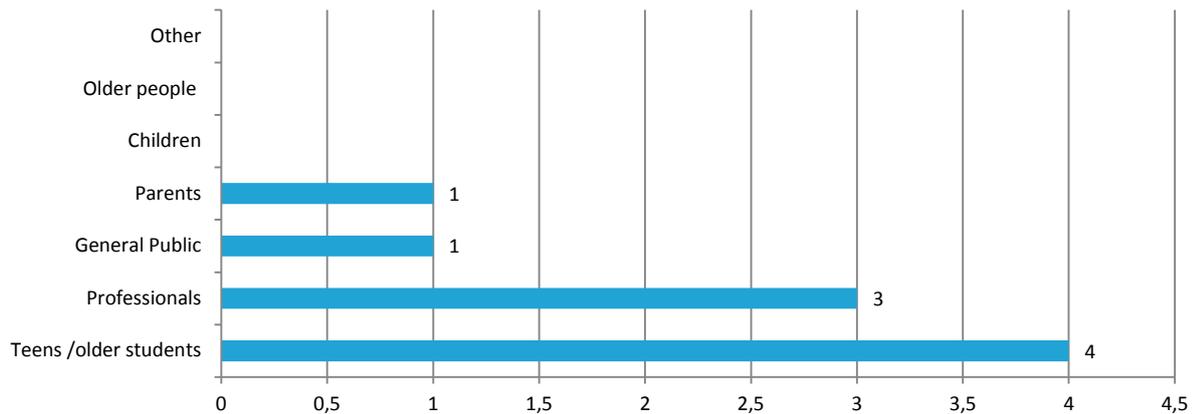
Source: Austrian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.1.5. Summaries of the five 'case-study' projects in Austria

4.1.5.1. Media Literacy Award

The Media Literacy Award is a youth contest funded by the Austrian Ministry of Education (BMBF) and is addressed to young people, schools and teachers all over Europe.

Projects in all media categories (video, audio, print, multimedia) can be submitted. They should be innovative, amusing, original, exciting and/or experimental. Everything is welcome e.g. from mini-dramas, experiments, research projects, social software, games etc. as far as it is an unusual media contribution. Contributions from inclusive schools and inclusive classes (where disabled young people are integrated) are explicitly welcome.

The winners are honoured in a special event. In addition, the Media Literacy Award also publishes best practice projects designed to inspire teachers and young people to start their own media literacy projects.

4.1.5.2. Bewusst mobil

Translated as 'being aware of your mobility', Bewusst mobil was a research project at the University of Vienna which was developed into an educational game for Smartphones which tracks your mobility in the area of and around Vienna and makes suggestions for environmentally sustainable mobility (e.g. you need not to take the car, the underground is next to you).

The app gives information about environmentally sustainable mobility and helps young people to reflect the personal mobility habits. As the app depends on tracking of smartphone data, the young people participating in that project also learned to reflect dealing with private data, which data are automatically tracked, how can tracking be prevented and be allowed for different apps.

4.1.5.3. Saferinternet.at

Saferinternet.at is the Austrian awareness node of the safer Internet programme of the European Union.

For Austria this project is very important because no other national campaign, governmental programme, NGO etc. has reached that many people in the country. Saferinternet.at is also the most important provider of educational materials for teachers and parents.

Through Saferinternet workshops at schools a huge number of young people as well as their parents and teachers were addressed in the last years. The focus of saferinternet.at is awareness building around the risks of online media.

4.1.5.4. Medienbildung Jetzt!

Medienbildung Jetzt! is a networking initiative that wants to unite single persons as well as institutions and organisations from the school sector as well as the educational sector out of school (e.g. street work, youth centres etc.).They organise 'BarCamps' and networking meetings in order to 1) promote media literacy education across Austria 2) to take part and react on public discourse regarding media 3) to promote a better integration of media literacy education in schools and in every educational setting.

Regularly the initiative publishes online petitions and policy documents and invites everybody for active citizenship and participation in the field of media literacy education. The overall goal is to empower every child and adult by making him and her media literate and demonstrating how media literacy enables active citizenship in a democratic society.

4.1.5.5. Radioigel

Radioigel was organised by the University of Education in Styria as well as the Salzburg University of Education Stefan Zweig. One outcome is the training of student teachers on how to conduct and manage media literacy projects in schools. Another outcome is the use of the student teacher's training radio/podcast gets used in schools as a learning tool.

In schools all over the federal provinces of Styria and Salzburg young people were invited to invent their own tales and to participate with those tales in a competition called "Story Award". A jury of teachers and student teachers selected the best tales, which were then recorded as a radio feature or a podcast.

The production of the audio files was made by the young people themselves with the help of the student teachers. All the files were collected on a CD and presented on a special event where all the participants got their "Story Award". From 2013 between 2015 3 Story Award events took place. They were planned as well as moderated by the young people – again with the help of the student teachers (that were supervised by their professors at the university).

4.1.6. Data compilation

This National Summary was produced based on data compiled by Prof. Dr. Christine W. Trültzsch-Wijnen, Salzburg University of Education Stefan Zweig (Pädagogische Hochschule Stefan Zweig).

For access to the full Austrian response please see Annex 4.

4.2. BE – Mapping Media Literacy in Belgium – National Summary

4.2.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Belgium with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.2.2. Context

In Belgium, educational and cultural matters depend on political powers of French-speaking Community for the French-speaking part of the country (Federation Wallonie –Bruxelles), and Dutch-speaking Regional Government for the Flemish-speaking part of the country.

4.2.2.1. Brussels-Wallonia Federation

In the Brussels-Wallonia Federation, media literacy activity started in the 1980's, mainly as an initiative of several civil society organizations, teachers and educators. Media literacy has grown to be of interest to a range of actors and organizations and was structured by different frameworks in the 1990's and 2000's. In the Brussels-Wallonia Federation, media literacy covers both formal and non-formal education, as well as the media sector.

In 2008 the High Council for Media Education of the French Community of Belgium (Conseil Supérieur de l'éducation aux medias) (CSEM) was established to ensure development and coordination of initiatives in order to promote and coordinate media literacy not only at school but also as a lifelong education and cultural matter and concern, addressing all the citizens from those in early childhood to elderly people.

As a general overview, there are approximately 22 main media literacy stakeholders[29] spread across five of the sectors included in the survey. As illustrated in Figure 24 below, around one third of these key stakeholders are categorised as 'Civil Society' (7 stakeholders) with six stakeholders being categorised as 'Academia' and four as 'Public Authorities'.

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[29] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement.

In this context, media literacy stakeholders involved solely on a curriculum basis or through formal education are not included.

In the Brussels-Wallonia Federation 14 main stakeholders were identified as having a statutory responsibility around media literacy.

For a complete list of these stakeholders please see the full submission from the Brussels-Wallonia Federation.
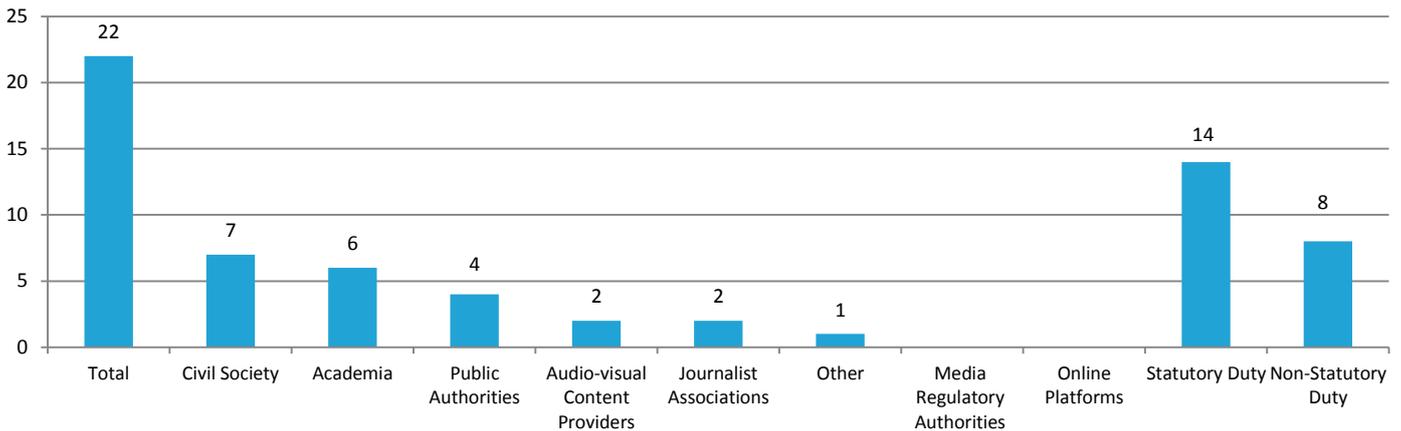
Source: Belgian (BWF) response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was up to the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are approximately five media literacy networks[30] in existence in the Brussels-Wallonia Federation and four are categorised as formal networks. They are:

- The High Council for Media Education of the French Community of Belgium (Conseil Supérieur de l'éducation aux medias) (CSEM) www.csem.be and http://www.csem.be/csem/rencontres/declaration_bruxelles;
- Belgian Better Internet for Kids ConsortiumWebsite: www.childfocus.be/fr/belgian-better-internet-consortium-b-bico-en;
- No Hate Speech movement www.lebij.be/inde5.php/no-hate/;
- UNESCO global alliance for media and information literacy;
- Centre jeunes et medias (French research network).

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[30] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

4.2.2.2. Flanders Context

Media literacy initiatives have a long history in Flanders. However, formally, media literacy policy started in earnest with the introduction of the *Concept Brief Media Literacy* (Conceptnota Mediawijsheid) from the Flemish Government in 2012, jointly developed by the Minister of Media and the Minister of Education. As a result, the Flemish Knowledge Centre for Media Literacy (Mediawijs.be) was established in 2013 to stimulate and coordinate media literacy initiatives.

The current Minister of Media has endorsed the importance of media literacy in the current media policy. Apart from the formalized policy at regional level, the Flemish media literacy field is highly decentralized. A study conducted in 2013 maps 222 organisations working on media literacy, with 132 organisations operating at regional level and 90 organisations operating at local level. About 25% of these organizations have media literacy as their main focus and 54% indicate that media literacy is only one of the activities and 19% indicates that it is a rather peripheral activity.[31] Many of the key initiatives in Flanders are therefore of a collaborative and networked nature.

As illustrated in Figure 15 below, there are around 36 main media literacy stakeholders[32] in the Flemish Region, spread across six of the sectors included in the survey. Just over one third of these key stakeholders are categorised as 'Civil Society' (13 stakeholders).

This is followed by 'Academia' with ten stakeholders and 'Public Authorities' with eight stakeholders. Three main stakeholders are categorised as 'Audiovisual Content Providers' while 'Media Regulatory Authorities' and 'Journalist Associations' both account for one main stakeholder each.

Four key stakeholders in the Flemish Region have a statutory responsibility around media literacy.

For a complete list of these stakeholders please see the full Flemish submission in Annex 4.

Figure 25: Main media literacy stakeholders in the Flanders Region, sectors represented and statutory responsibility
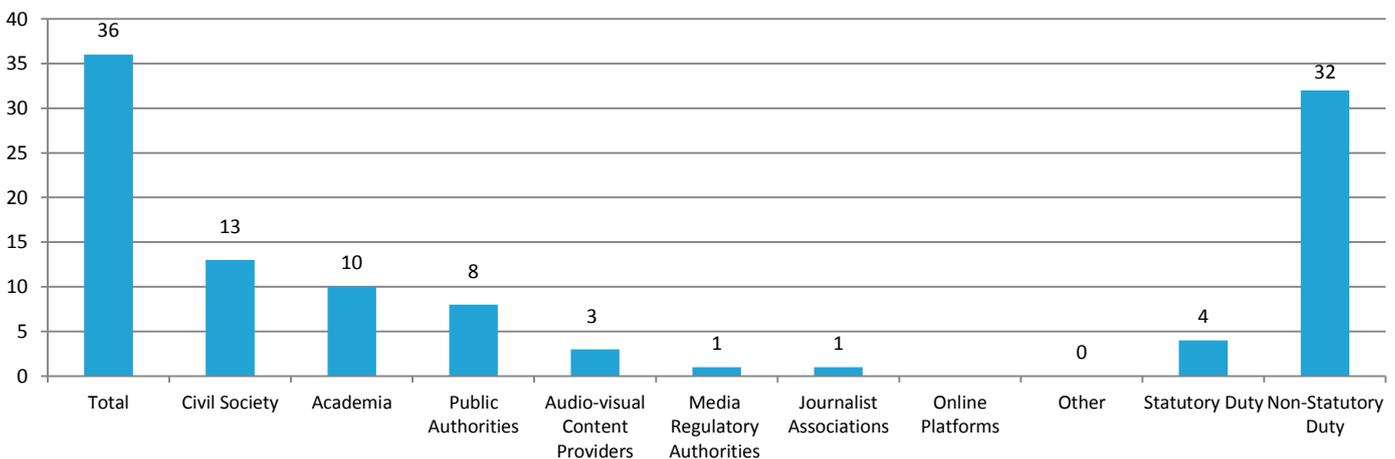
Source: Belgian (Flemish) response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

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[31] Bens, J., Segers, K., Boudry, L., Van Houcke, L. & Mariën, I. (2014) Werken aan mediawijsheid. Veldbeschrijving Mediawijsheid 2013. Brussel, Mediawijs.be.

[32] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was up to the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are approximately 11 media literacy networks in existence in the Flemish Region consisting of a mix of national and international networks. They are:

- Vlaams Steunpunt voor Nieuwe Geletterdheid;
- Mediawijs;
- The Network for e-inclusion for local authorities;
- The Commission for Youth Information;
- B-BICO: the Belgian Better Internet Consortium;
- Professional networks for local cultural workers;
- MEDEA: MEDIA & LEARNING ivzw;
- Telecentre Europe;
- Insafe and INHOPE;
- No Hate Speech Platform Flanders;
- EU Media Literacy Expert Group.

4.2.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 2 below lists the 20 'featured' projects from the Brussels-Wallonia Federation and the Flemish region of Belgium. Please note this list is not in any order of importance and does not indicate any particular rating.

Table 2: Names of the 20 'featured' projects in the Brussels-Wallonia Federation and the Flemish region of Belgium

	Brussels-Wallonia Federation	Flemish region of Belgium
1	Children and screens (Les enfants et les écrans)	VSNG
2	RTBf Strategic Media Literacy plan	Conceptnota Mediawijsheid
3	Open the daily newspaper (Ouvrir mon quotidian)	VRT Management Contract
4	Journalists in classrooms (Journalistes en classe)	Policy Brief Minister of Media 2014-19
5	Wide screen on blackboard (écran large sur tableau noir)	Mediawijs

6	Educationauxmedias.eu	Mediawijs Online. Jongeren en Sociale Media
7	Digital week (la semaine numérique)	MediaNest
8	E-engagement against violence	Mediacoach
9	E-media education lab	Digitale Week
10	Internet at home (Internet à la maison)	Safer Internet Center
11	Mediacoach training	VIAA
12	Vivre ensemble (living together)	Medialabs
13	BRICKS (Bâtir le Respect sur Internet en Combattant les discours de haine)	Apestaartjaren
14	"Çà tourne" (here running)	Vet op het net (Ketnet)
15	1 2 3 clic	Wie-online
16	"Ce qui nous regarde " – No Hate	EMSOC (User Empowerment in a Social Media Culture)
17	Bxl Bondyblog	SPION (Security and Privacy in Online Social Networks)
18	Belgian Better Internet for kids consortium (B-BICO)	AdLit (Studying minors' advertising literature)
19	Concours vidéo	AMiCA (Automatic Monitoring for Cyberspace Applications)
20	La quinzaine de l'éducation aux medias (2 weeks for media literacy)	Friendly Attac (Adaptive Technological Tools Against Cyberbullying)

4.2.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some media literacy projects could be categorised into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 26 below shows that five project types are represented across the 20 'featured' media literacy projects delivered in Brussels-Wallonia Federation since 2010. The most common category is 'Resources',[33] accounting for 12 projects.

The next most common category is 'Campaigns',[34] with four projects, while 'Networking Platforms'[35] accounts for two projects.

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[33] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

One project is categorised as 'End-user engagement'[36] and one project is categorised as 'Policy Development'.[37] None of the 'featured' projects in Brussels-Wallonia Federation were categorised as 'Research'[38] or 'Provision of Funding'.[39]

Figure 26: Project types across the 20 'featured' media literacy projects in Brussels-Wallonia Federation

Source: Brussels-Wallonia Federation response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

Figure 27 below shows that six project types are represented across the 20 most significant media literacy projects delivered in the Flemish Region since 2010. The most common categories are 'Resources'[40] and 'Research',[41] with 6 projects.

The next most common category is 'Policy Development'[42] with 3 projects, while 'Campaigns'[43] and 'End-user engagement'[44] account for 2 projects each.

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[34] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[35] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[36] End-user engagement includes grass-roots projects that provide support and information to end-users via face to face contact, phone contact or online contact.

[37] Including consultations, published reports and recommendations.

[38] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[39] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[40] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[41] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[42] Including consultations, published reports and recommendations.

[43] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[44] End-user engagement includes grass-roots projects that provide support and information to end-users via face to face contact, phone contact or online contact.

One project is categorised as 'Networking Platforms'[45] and none of the 'featured' projects in the Flemish Region were categorised as 'Provision of Funding'.[46]

Figure 27: Project types across the 20 'featured' media literacy projects in the Flemish Region
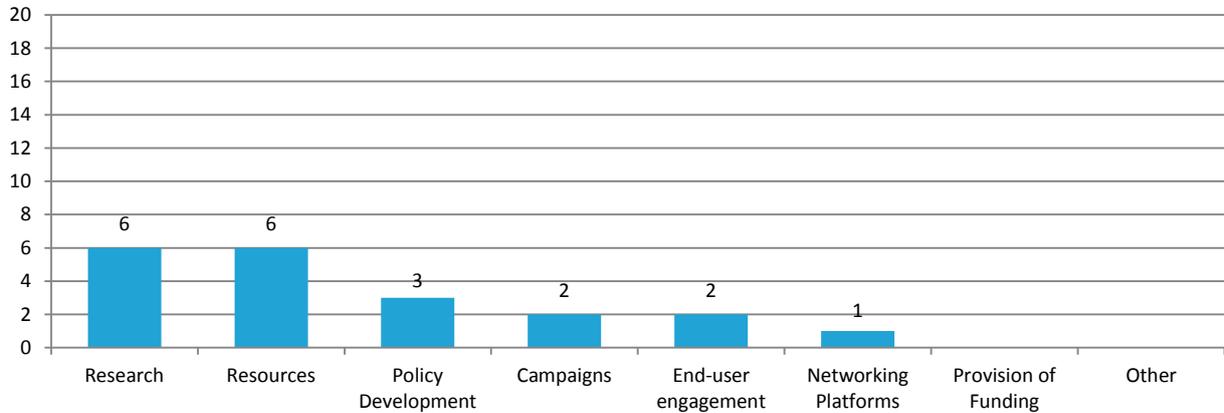
Source: Flemish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.2.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[47]
- Audiovisual content provider;[48]
- Public authorities;[49]
- Media regulatory authorities;
- Online platforms;[50]
- Civil society;[51]
- Cross-sector collaboration;[52]
- Other.

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[45] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[46] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[47] Including academic institutions, universities and third level education providers.

[48] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[49] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[50] Including the owners and operators of online platforms (such as social media websites and search engines).

[51] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[52] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects. In some cases, this may have resulted in a reduction in number of certain project types being represented.

As Figure 28 below shows, three quarters of the 20 'featured' projects in Brussels-Wallonia Federation were categorised as 'Cross-sector collaboration', equating to 15 of 20 projects, indicating that working in collaboration is an important aspect of the most significant media literacy projects.

Four other main sectors are represented across the 20 most significant media literacy projects in Brussels-Wallonia Federation. Two projects are categorised as 'Civil Society', while 'Public Authorities', 'Online Platforms' and 'Audio-visual Content Providers' each account for one project.

Figure 28: The 20 'featured' media literacy projects by sector
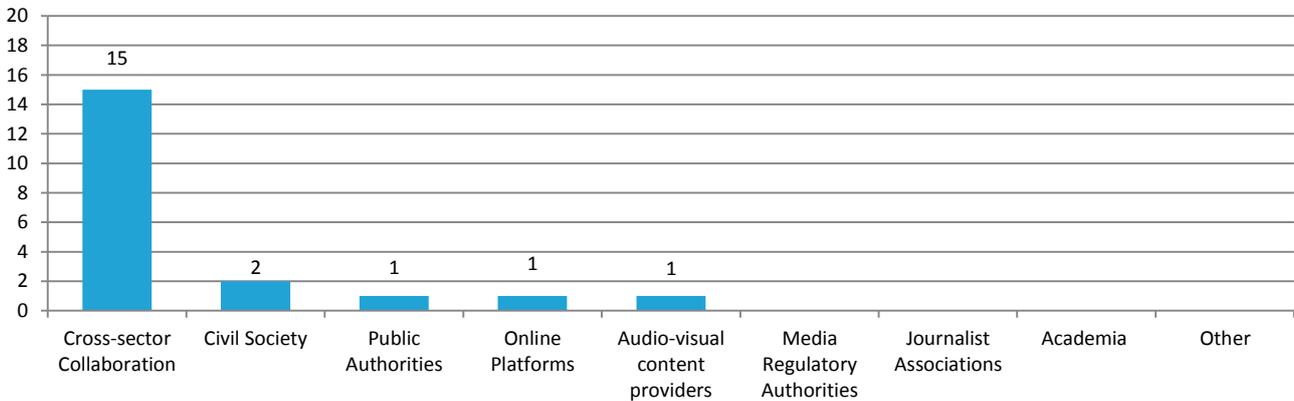
Source: Brussels-Wallonia Federation response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

Figure 29: The 20 'featured' media literacy projects by sector
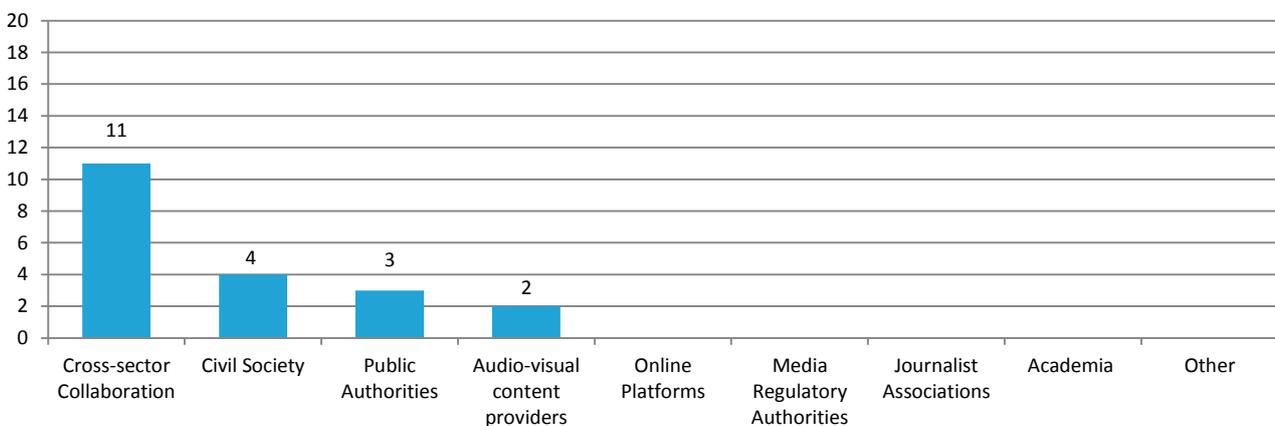
Source: Flemish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

As Figure 29 above shows, over half (11 of 20) of the 'featured' projects in the Flemish Region were categorised as 'Cross-sector collaboration'.

Three other main sectors are represented across the 20 'featured' media literacy projects in the Flemish Region. Four of the projects are categorised as 'Civil Society', while 'Public Authorities' account for 3 projects. Two projects were categorised as 'Audio-visual Content Providers'.

4.2.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 30 below, all 20 of the 'featured' projects in Brussels-Wallonia Federation addressed media literacy skills linked to 'Critical Thinking'. This is followed by media literacy skills focussed on 'Media Use' that were addressed by 16 projects.

Media literacy skills linked to 'Creativity' were addressed in 14 projects, while skills around 'Participation and Interaction' and 'Intercultural Dialogue' were each addressed by 10 projects.

Figure 30: Media literacy skills addressed by the 20 'featured' media literacy projects in Brussels-Wallonia Federation since 2010

Source: Brussels-Wallonia Federation response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

Figure 31: Media literacy skills addressed by the 20 'featured' media literacy projects in the Flemish region since 2010

Source: Flemish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

As illustrated in Figure 31 above, 18 of the 20 'featured' projects in the Flemish region addressed media literacy skills linked to 'Media Use'. This is followed by media literacy skills focussed on 'Critical Thinking', which were addressed by 16 projects.

Media literacy skills linked to 'Participation and Interaction' was addressed by 11 projects while 'Creativity' and 'Intercultural Dialogue' were addressed by 11 projects and 9 projects respectively.

4.2.4. The 'case-study' projects from Belgium

Each respondent was asked to select five projects from their initial list of 20 most significant projects and provide more detailed information about these five 'case-study' projects.

4.2.4.1. Project types across the five 'case-study' projects

Of the 5 'case-study' projects in Brussels-Wallonia Federation, three are categorised as 'Resources', one is categorised as 'Campaigns' and one as 'Policy Development'.

Of the 5 'case-study' projects in the Flemish region, three are categorised as 'Resources', one is categorised as 'Campaigns', and one as 'Research'.

4.2.4.2. Sectors involved in the five 'case-study' projects

In that collaboration 'Public Authorities' was the most prominent sector and was involved in all five projects.

All of the remaining sectors were involved in only one of the five most significant projects and 'Online Platforms' was not involved in any of the five most significant media literacy projects.

It is worth noting that due to the exclusion of school curricula activities, some sectors (such as Academia) may appear to be under represented.

From Figure 32 below, a more detailed picture emerges of the five 'case-study' projects in Brussels-Wallonia Federation and shows that all five projects were a result of 'Cross-sector collaboration'.

Within that collaboration 'Public Authorities' was the most prominent sector and was involved in all five projects.

All of the remaining sectors were involved in only one of the five most significant projects and 'Online Platforms' was not involved in any of the five most significant media literacy projects.

It is worth noting that due to the exclusion of school curricula activities, some sectors (such as Academia) may appear to be under represented.

A more detailed picture of sectors involved in the five 'case-study' projects is also provided for the Flemish region and Figure 33 below shows that all five projects were a result of 'Cross-sector collaboration'. Within that collaboration 'Civil Society' was most prominent and involved in all five projects.

Four projects involved 'Public Authorities' while 'Academia' and 'Audio-visual Content Providers' account for two projects each. One project involved 'Media Regulatory Authorities' and one project involved 'Online Platforms'.

Figure 32: The five 'case-study' media literacy projects in Brussels-Wallonia Federation, categorised by sector
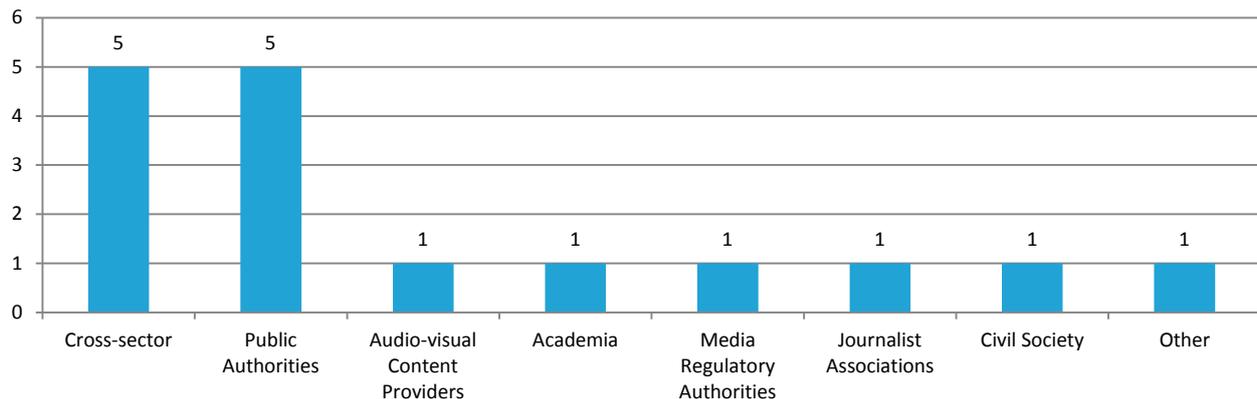
Source: Brussels-Wallonia Federation response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

Figure 33: The five 'case-study' media literacy projects in Flemish region, categorised by sector
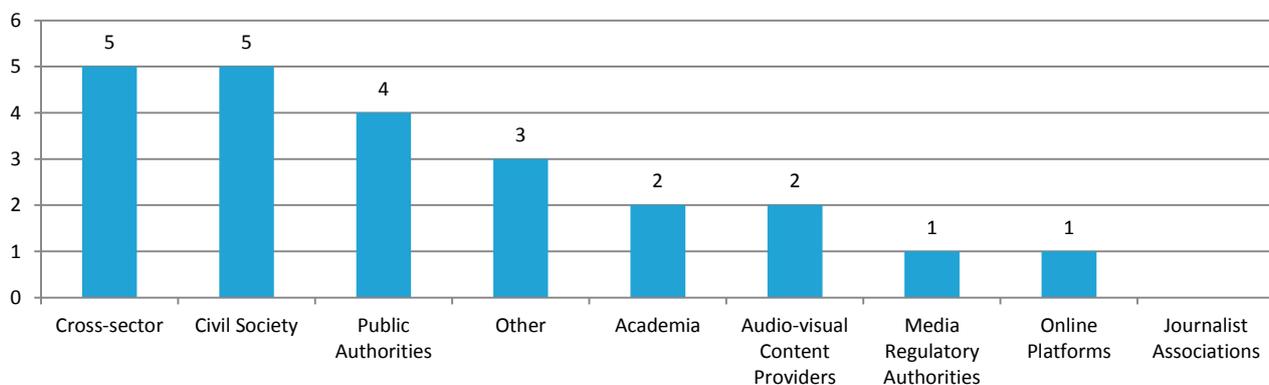
Source: Flemish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.2.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- ■ Media use: the ability to search, find and navigate and use media content and services.

- ■ Critical thinking: understanding how the media industry works and how media messages are constructed.

- ■ Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- ■ Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- ■ Critical thinking: recognising and managing online security and safety risks.

- ■ Creative skills: creating, building and generating media content.

- ■ Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- ■ Participation and engagement: promoting democratic participation and fundamental rights.

- ■ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 34 below shows, the five 'case-study' media literacy projects delivered in Brussels-Wallonia Federation since 2010 promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Media literacy skills linked to 'Making informed choices', 'How media works', and 'Recognising different media and evaluating for truthfulness' were addressed by all five of the most significant media literacy projects.

The skills linked to 'Access, search, find and navigate' were featured in four projects while skills around 'Democratic participation and fundamental rights' were promoted in three of the 'case-study' projects. The remaining four categories of media literacy skills were each a focus of two projects.

Figure 34: Media Literacy skills addressed by the five 'case-study' media literacy projects in Brussels-Wallonia Federation since 2010
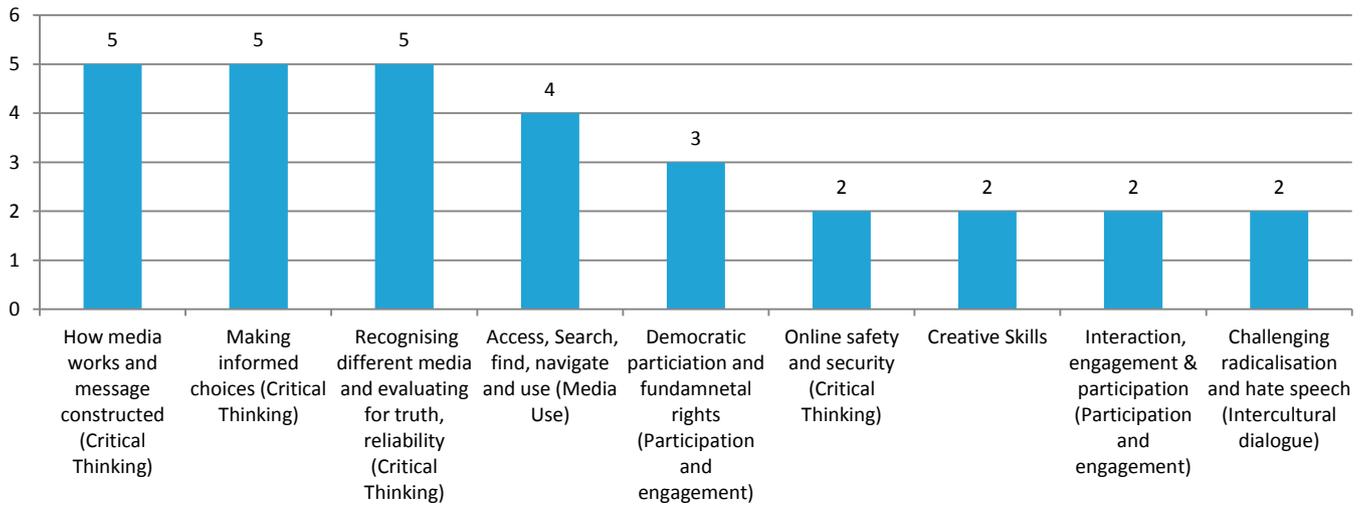
Source: Brussels-Wallonia Federation response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 35 below shows, the five 'case-study' projects from the Flemish region also promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Media literacy skills linked to five categories of skills were addressed in all of the 'case-study' projects. They were 'Access, search, find and navigate', 'Making informed choices', 'Recognising different media and evaluation for truthfulness', 'Online safety and security' and 'Interaction, engagement and participation'.

Skills linked to 'How the media works' and 'Democratic participation and fundamental rights' were addressed by four of the five 'case-study' projects while 'Creative Skills' featured in three projects.

Two projects addressed skills linked to 'Challenging radicalisation and hate speech'.

Figure 35: Media Literacy skills addressed by the five 'case-study' media literacy projects in the Flemish region since 2010
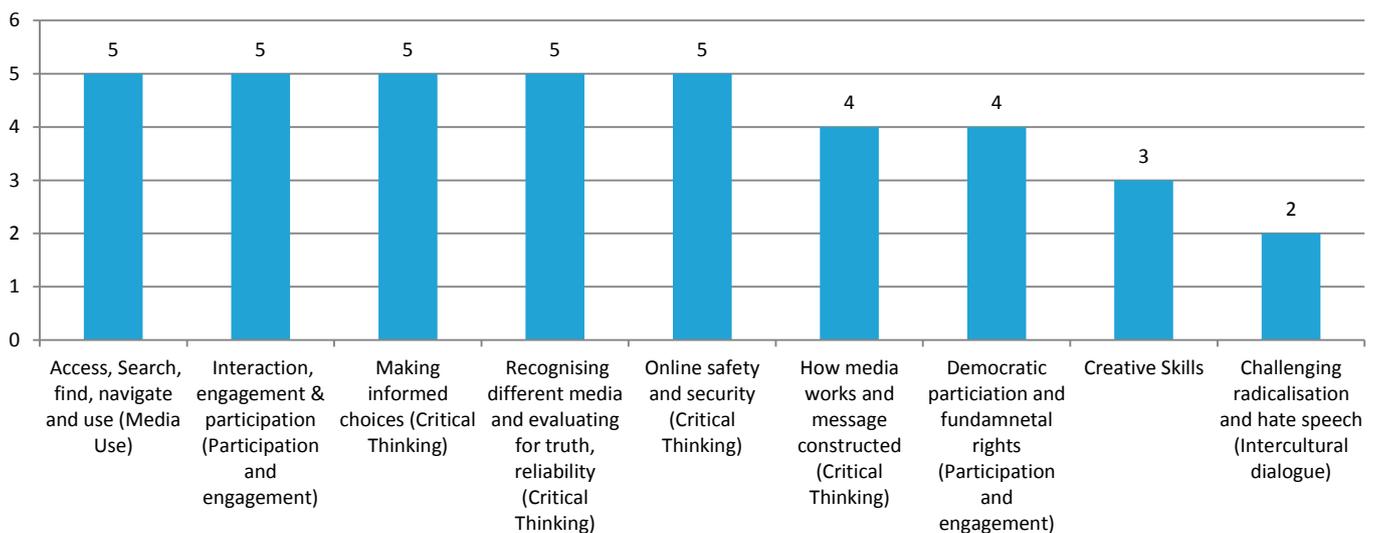
Source: Flemish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.2.4.4. Audience groups addressed by the five 'case-study' projects

In Brussels-Wallonia Federation, as shown in Figure 36 below, two audience groups were targeted by three of the five most significant projects. These groups were the 'Children' and 'Teenagers and older students'.

The remaining audience groups of 'Professionals' (including teachers, care-workers, youth workers and academics), 'Parents' and the 'General Public' were targeted by one project each. The audience group for one project was categorised as 'Other'.

It is possible that if media literacy activities within the school curricula had been included in this study, these audience groups would be reflected differently.

In the Flemish Region, as shown in Figure 37 below, the 'General Public' and 'Teenagers and older students' were targeted by three projects each. The remaining audience groups of 'Professionals' (including teachers, care-workers, youth workers and academics), 'Children' and 'Parents' were targeted by two projects each.

Two projects were categorised as targeting 'Other'.

Figure 36: Audience groups for the five 'case-study' media literacy projects in Brussels-Wallonia Federation since 2010
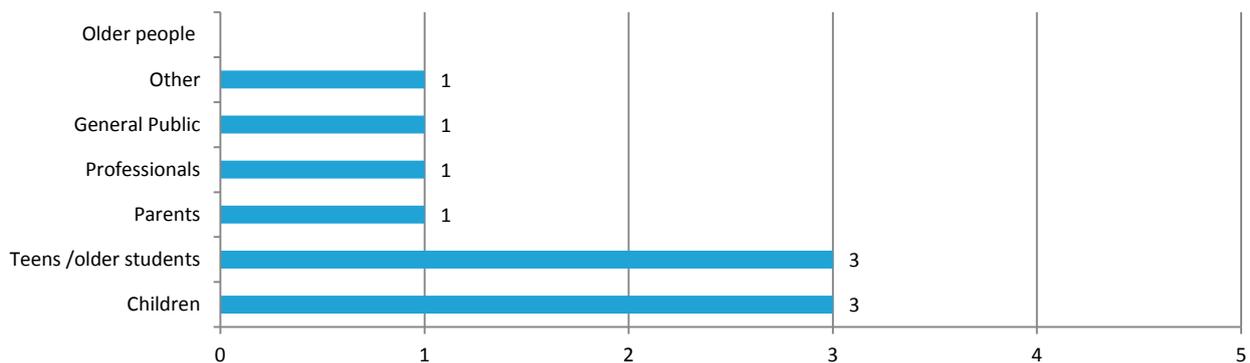
Source: Brussels-Wallonia Federation response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience.

Figure 37: Audience groups for the five 'case-study' media literacy projects in the Flemish region since 2010
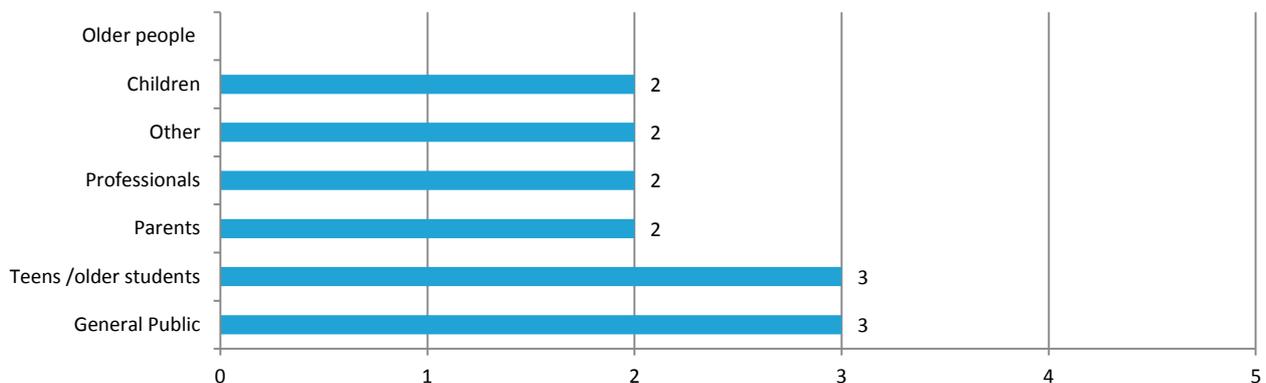
Source: Flemish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.2.5. Summaries of the five most significant projects in Brussels-Wallonia Federation

4.2.5.1. Les enfants et les écrans (Children and the use of ITC: an information campaign)

The Office of Birth and Childhood (Office de la Naissance et de l'Enfance, further referred to as ONE) is a public institution that develops birth and childhood policies and also has cross-disciplinary missions such as parenting support.

One of these missions is the organization of thematic information campaign for parents and professionals in the field of childhood and parenting about a topical theme or a specific question about health, education and child development via multimedia campaigns, websites and TV programs (available on YouTube). In addition, ONE creates, develops, adapts and publishes a wide range of brochures and posters about child development and child appropriate environments.

ONE developed an information campaign, based on research mapping parents' views about these issues, designed to provide knowledge to professionals and families (parents and children) so that they develop a critical understanding of the role of ICTs in the education of children outside the school environment.

4.2.5.2 "Ouvrir Mon Quotidien" ("Open my daily newspaper")

For two weeks in September all the primary and secondary schools in Fédération Wallonie-Bruxelles (FWB) receive all the French language daily newspapers for free. After two weeks of exploring newspapers, the school teachers decide if they want to receive, for free, all the newspapers and an educational resource called "Le journal de bord" developed by the experts within the CSEM.

The project helps students to become familiar with newspapers and help them compare and assess the diversity of the press publications, and also discover the several ways the information can be shaped and presented, study the daily papers content and the several features of a newspaper. The project also helps the students to develop their analytical capacities, their critical thinking and helps them develop informed personal opinions. It's also a modern way to educate for citizenship and promote freedom of press and speech.

4.2.5.3 Journalistes en classe – Journalists in classrooms

Eighteen years ago, AJP (Association des journalistes professionnels) launched an innovative media literacy initiative in Europe that offers to teachers the opportunity to invite a journalist into their classroom.

Before (and also after) the visit in the classroom, the teacher can plan activities focused around media education. Questions to the journalist can be prepared with the students, articles can be written, video sequences can be produced, etc.

This project runs throughout the academic year so teachers can chose when they want to invite a journalist in the classroom. AJP also produces educational resources for the journalists, the teachers, and the students.

4.2.5.4. Wide screen on Blackboard - Ecran large sur tableau noir

Every year, under the title "Écran large sur tableau noir" ("Wide screen on blackboard"), the arts center "Les Grignoux" (Liège, Belgium) proposes several movies shown during school matinées. This event has now expanded to many French-speaking cities of Belgium.

For these school matinées, the movie theatres taking part in this "Écran large sur tableau noir" project offer a very large range of high-quality movies at a very low price to elementary and secondary students and their teachers. These movies are chosen for their accessibility to a large audience of children and teenagers and for their cinematographic qualities or the interesting themes treated in them as well. The teachers taking part in these school matinées with their students will be given a free "Écran large sur tableau noir" educational booklet about the chosen movie.

4.2.5.5. RTBF Media Literacy Strategic plan

RTBF is the Public media service for the French speaking part of Belgium. It has a core business of informing, educating and entertaining people and it also has a duty to promote media literacy. Since 2014, RTBF have a published media literacy strategy: Le Plan stratégique d'éducation aux medias. This annual Plan is renewable after evaluation on a yearly basis. It consists in different actions combined in a 360° perspective.

The objective is to help audiences access any kind of platform, use it and be able to analyse and sort all kind of information/data/images/sounds they get through the press, radio, television, movies, Internet and other so called new or social media. Combined with the evolution of the technology (media convergence), the goal is also to contribute developing citizens who are active, creative, critical and participative. Citizens become media.

4.2.6. Summaries of the five most significant projects in Flanders

4.2.6.1. De Digitale Week

De Digitale Week is a week full of multimedia activity throughout Belgium. The central long term goal of De Digitale Week is to 'build an inclusive and creative digital society'. The aim is to guide the public towards educational initiatives in relation to digital media at the local level.

A high number of local organizations organize small and medium events around multimedia, e-inclusion and media literacy. On the Flemish side the geographic scope is Flanders and Brussels. However, there is a French-speaking counterpart initiative La Semaine Numérique, with which there is a rather loose co-ordination. The aim of the week is to attract and involve a high number of people in digital initiatives of all sorts. Apart from the local initiatives, the week boosts a large centralised campaign around a certain topic and workshops and a central conference on aspects of e-inclusion. Although De Digitale Week started as a movement related to digital exclusion and e-inclusion, it has thematically broadened and now also involves aspects of media literacy in relation to digital media.

4.2.6.2. EMSOC

The EMSOC project is a so-called SBO (Strategic Basic Research) project, financed by the Flemish IWT (Flanders Innovation and Entrepreneurship). The aim of an SBO program is to finance innovative research that will have a substantial economic or social impact in terms of new products, processes and services.

The goal of the EMSOC project was to critically assess the belief of the user being empowered in a social media culture. The research was structured according to three main areas of interest in society where user (dis)empowerment is taking place related to social computing:

■ Inclusion: There is no automatic link between social media and user empowerment as not all users are able, willing or even permitted to be involved and participate by means or through digital media.

■ Literacy: Not all users have the required capabilities to optimally use and apply social computing in their own life and work

■ Privacy: To what extent are users self-reflexive and sufficiently aware about changes in privacy and personal data, i.e. how their digital activities are being monitored, processed, analysed and commoditised by third parties.

4.2.6.3. MediaNest

MediaNest is a new project developed by different partners under the guidance of Mediawijs.be. MediaNest is a public website supporting parents (and grandparents) in their interaction with children in relation to media. The website for parents is the first dedicated website of Mediawijs.be which directly targets a specific audience.

In terms of content the project has three main topics: 1) growing up with media; 2) cyberbullying; 3) gaming. *Growing up with media* is the central topic of the new website for parents. The website needs to inform, interact and refer parents to information and solutions in relation to their questions on media literacy and children. It offers a balanced approach between answering questions of parents and providing information in relation to media and children. The website starts from a positive stance on media and parenting, but does also treat possible threats.

4.2.6.4. Mediacoach

A mediacoach is the reference person within his or her own organisation on media education and media and information literacy. He or she coaches his or her colleagues in this topic.

The Mediacoach training is provided for professionals or volunteers who work with children, young people or adults and who want to integrate media and information literacy in their practice. On the one hand the training provides a theoretical framework to start working with several digital media within the organisation. On the other hand it mainly focuses on realising concrete activities with or on digital media. Showing examples of good practice offers inspiration and the participants learn how to independently set up a project within his or her own context.

The training programmes have been funded by the Flemish Ministry for Education, the Evens Foundation and Mediawijs.be. There is also collaboration with the French speaking Mediacoach training in Belgium, organised by Média Animation.

4.2.6.5. Safer Internet Centre - B-BICO (Belgian Better Internet Consortium)

The Safer Internet Centre for Belgium is part of the Safer Internet Programme of the European Commission and has been run in Belgium by Child Focus, the Belgian Foundation for Missing and Sexually Abused Children, since 2002. Since 2002 Child Focus started a hotline, a helpline and the development of prevention material on online risks as the Safer Internet Centre for Belgium.

For several years one of the main focuses within this project was cyberbullying. Child Focus trained the volunteers of the League of Families (Gezinsbond vzw) to give workshops to parents. In recent years Child Focus focused more on abuse ('sextortion', child pornography etc).

Since 2012 at the European level there has been a shift from a 'Safer internet' towards a 'Better internet'. In 2015 Child Focus, CERT, Média Animation asbl, CSEM and Mediawijs.be started developing the Belgian Better Internet Consortium within this framework that has resulted in the development of the B-BICO 2 project.

BBICO2 aims to develop an additional online tool designed specifically to increase the visibility, accessibility and use by young people, so far underrepresented among the Helpline audience.

The Hotline pillar will benefit of a significant upgrade in terms of effectiveness following the set-up of the Notice & Take Down procedure within the Child Focus structure and operations.

4.2.7. Data compilation

The data relating to the Brussels-Wallonia Federation was compiled by Patrick Verniers, Conseil Supérieur de l'éducation aux medias - President and Media Literacy Master degree at IHECS (Brussels journalism and communication school – Belgium. Contributors: Stéphane HOEBEKE (RTBf), Geneviève BAZIER (ONE), Michel CONDE (Les grignoux), Jean-François DUMONT (AJP), Elodie DEPRE (Lapresse.be). For access to the full Brussels-Wallonia Federation responses please see Annex 4.

The data relating to Flanders was compiled by Leo Van Audenhove & Andy Demeulenaere, iMinds – Mediawijs.be, the Flemish Knowledge Centre on Media Literacy, Belgium. For access to the full Flemish response please see Annex 4.

4.3. BG – Mapping Media Literacy in Bulgaria – National Summary

4.3.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Bulgaria with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.3.2. Context

As a general overview, there are approximately 24 main media literacy stakeholders[53] in Bulgaria spread across four of the sectors discussed in the survey.

Figure 38: Range of media literacy stakeholders in Bulgaria and the sectors represented
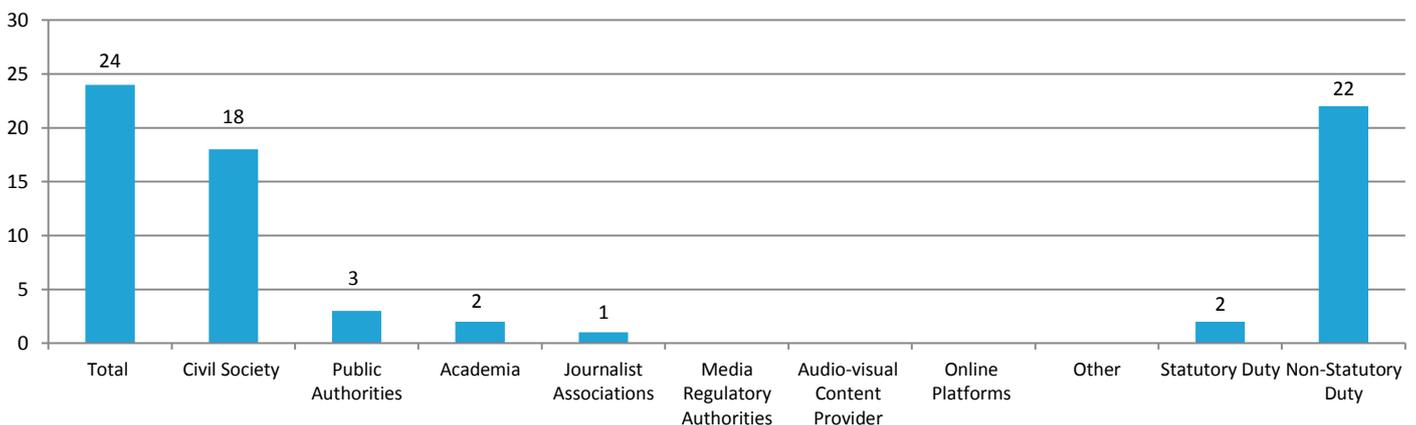
Source: Bulgarian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

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[53] The information in this report related to media literacy stakeholders is intended to be indicative, rather than exhaustive, and focuses on those that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

As illustrated in Figure 38 above, 18 of the main stakeholders identified are categorised as 'Civil Society', making it the largest category of main media literacy stakeholders in Bulgaria. This is followed by 'Public Authorities' with three stakeholders, 'Academia' with two stakeholders, and one stakeholder is categorised as 'Journalist Association'. For a complete list of these stakeholders please see the full Bulgarian submission.

There are two key stakeholders in Bulgaria with a statutory responsibility around media literacy. Both of these stakeholders are from the Public Authority sector.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and within the discretion of the respondent to decide how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There is no unified professional organisation in the field of media literacy in Bulgaria and there is no formal infrastructure for media literacy stakeholders to connect with one another on a professional basis. The only exceptions are some structurally related units represented by centres or network platforms created by foundations that are relatively independent but are linked among themselves in a network.

However, most stakeholders are also members of various professional European or international organisations and 15 media literacy networks were identified in Bulgaria as part of this study.[54] All of the networks operate at a national level and most of these informal networks also operate at a local and European/International level.

The list of networks, in no order of importance, is as follows:

- Association of European Journalists Bulgaria AEJ;
- Applied Research and Communication Fund;
- Association Roditeli (Parents Association);
- Bulgarian School of Politics "Dimitry Panitza";
- Digital kids foundation online platform" DigitalkidZ";
- Easy Communication Association;
- Global Libraries – Bulgaria Foundation;
- Platform AGORA – Active Communities for Development Alternatives;
- Institute for Creative Civil Strategies;
- Media development centre;
- "Media 21"Foundation, Bulgaria;
- Student Computer Art Society/SCAS/;
- Media literacy BG;
- European break;
- Ethnosy.

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[54] The information in this report related to networks is intended to be indicative, rather than exhaustive, as some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network.

4.3.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 3 below lists the 20 'featured' projects from Bulgaria, in no particular order.

Table 3: Names of the 20 'featured' projects in Bulgaria

| 1	The Violence of Information
2	Children, teachers and parents against hate speech and discrimination
3	New Media Literacy for Media Professionals
4	Development of information and digital literacy within the framework of civic education in Bulgaria
5	European Approach for Public Competency and Participation in a Digital Environment
6	Youth creative participation
7	SHARP – a Platform for Sharing and RePresenting
8	Mediator: Development of an Interactive Platform for Supporting the Independent and High-Quality Journalism and the Strengthening the Administrative Capacity
9	Youth and media in Southeast Europe
10	South-East European Partnership for Media Development
11	DigitalKidZ
12	A training program for children "Kiberskaut"
13	Quality of youth career guidance and nowadays media literacy
14	Extending working life /PAWT project
15	Library - unifying centre of the NGO sector and the community in region Kardzhali, Razgrad and Vratsa "
16	"Art Changes Lives" Project – Program, Sofia Municipality
17	European break Sv. Malinov
18	Media literacy, Bulgaria
19	Digital International Media Literacy eBook Project
20	Ethnocy

4.3.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some media literacy projects could be categorised into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 39 below shows that four project types were identified across the 20 'featured' media literacy projects delivered in Bulgaria since 2010. The most common category is 'Research',[55] with nine projects falling into that category. The next most common categories are 'Networking Platforms'[56] and 'Resources',[57] which account for four projects each. Three projects fall into the 'Campaigns' category.[58]

None of the most significant projects in Bulgaria were categorised as 'End-user engagement',[59] 'Provision of Funding',[60] or 'Policy Development'.[61]

Figure 39: The 20 'featured' media literacy projects in Bulgaria categorised by project type
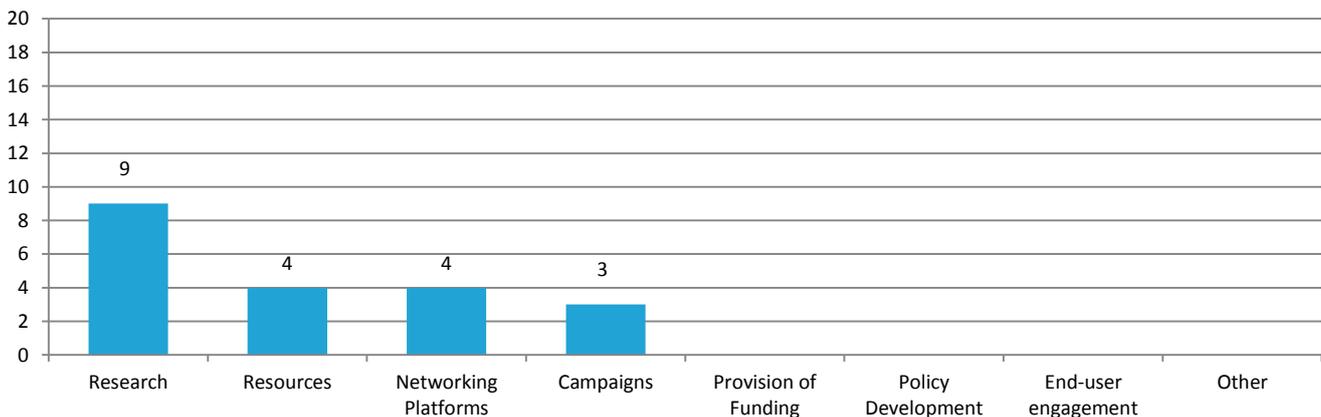
Source: Bulgarian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[55] Significant qualitative or quantitative research carried out on any aspect of media literacy which has been published and/or is widely used by the media literacy practitioners.

[56] Including conferences, seminars, meetings, online and offline forums, newsletters and databases.

[57] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, as well as information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[58] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[59] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[60] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[61] Including consultations, published reports and recommendations.

4.3.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[62]
- Audiovisual content provider;[63]
- Public authorities;[64]
- Media regulatory authorities;
- Online platforms;[65]
- Civil society;[66]
- Cross-sector collaboration;[67]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As shown in Figure 40 below, three main sectors are represented in the 20 most significant media literacy projects in Bulgaria.

The 'Civil Society' sector and 'Online Platforms' both account for two projects each with one project being categorised as 'Academia' and one as 'Other'.

In terms of working in partnership, 14 of the 20 'featured' media literacy projects in Bulgaria were a result of cross-sector collaboration.

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[62] Including academic institutions, universities and third level education providers.

[63] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[64] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[65] Including the owners and operators of online platforms (such as social media websites and search engines).

[66] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[67] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Source: Bulgarian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.3.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: Interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 41 below, the most commonly addressed media literacy skills were linked to 'Critical Thinking' and 'Media use', with these categories of skills accounting for 13 projects each. This is followed by 'Intercultural Dialogue' with 11 projects. Media literacy skills that fall into the categories of 'Creativity' and 'Participation and Interaction' were addressed by nine projects each.

Figure 41: Media literacy skills addressed by the 20 'featured' media literacy projects in Bulgaria since 2010

Source: Bulgarian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.3.4. The five 'case-study' projects from Bulgaria

Each respondent was asked to select five projects from their initial list of 20 most significant projects and provide more detailed information about these five 'case-study' projects.

4.3.4.1. Project types across the five 'case-study' projects

Across the five 'case-study' projects, the 'Research' category is most common with four projects, and one project is categorised as 'Resources'.

4.3.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 42 below shows that four of the five 'case-study' projects involve cross-sector collaboration. The 'Civil Society' sector and 'Academia' are involved in four of the five projects, while one of the projects has been classified as 'Other'.

Figure 42: The five 'case-study' media literacy projects in Bulgaria, categorised by sector
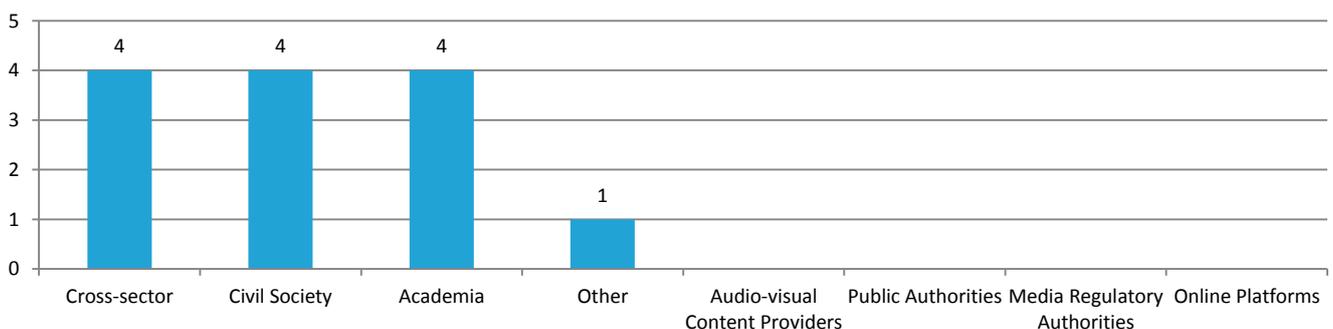
Source: Bulgarian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.3.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 43 below shows, the five most significant media literacy projects promote a very broad range of media literacy skills.

The critical thinking skills linked to 'Recognising different media and evaluating for truth and reliability' are the most commonly addressed media literacy skills and are promoted across all the five projects.

Four other groups of skills are promoted across four of the five 'case-study' projects; 'Access, Search, Find and Navigate', 'How media works', 'Making informed choices' and 'Creative skills'.

The media literacy skills linked to 'Democratic Participation and Fundamental Rights' and 'Interaction, engagement and participation' were addressed by three projects each. while 'Critical Thinking – Online safety and security' was recorded in two projects. One project addressed the media literacy skills involved in 'Challenging radicalisation and hate speech'.

Figure 43: Media Literacy skills addressed by the five 'case-study' media literacy projects in Bulgaria since 2010
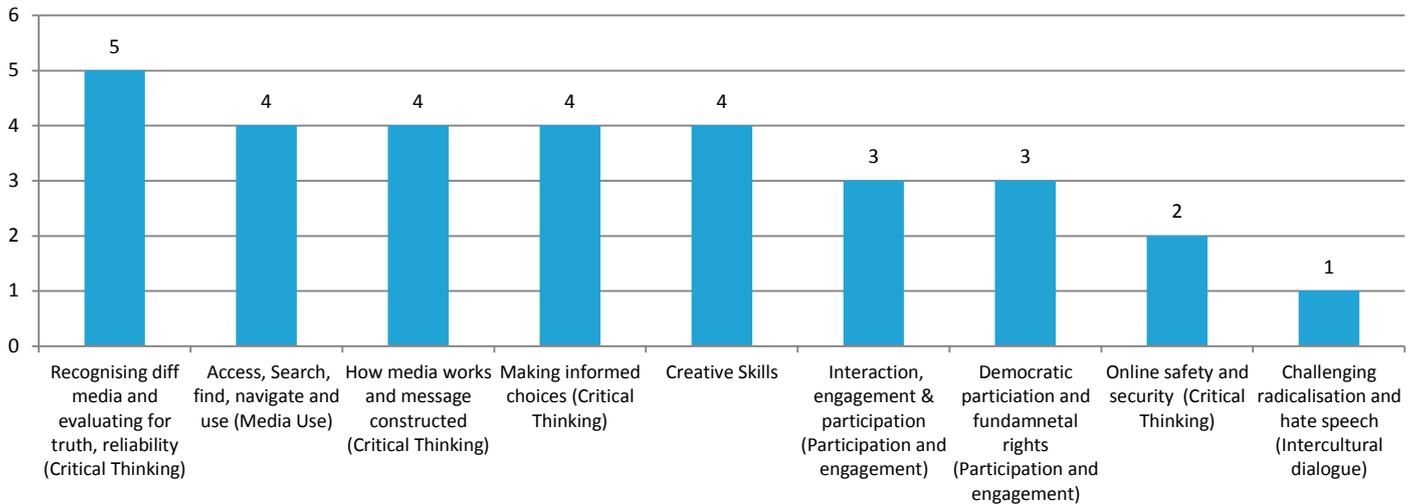
Source: Bulgarian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.3.4.4. Audience groups addressed by the five 'case-study' projects

In Bulgaria, as shown in Figure 44 below, three different audience groups were targeted by the five 'case-study' projects. The most common audience group for two of the five 'case-study' projects were 'Professionals'. This category includes teachers, care-workers, youth workers and academics.

The target audiences of 'Teenagers and older students' and 'Children' were addressed by one project each. The target audience for three of the five most significant media literacy projects in Bulgaria were categorised as 'Other'.

Figure 44: Audience groups for the five 'case-study' media literacy projects in Bulgaria since 2010
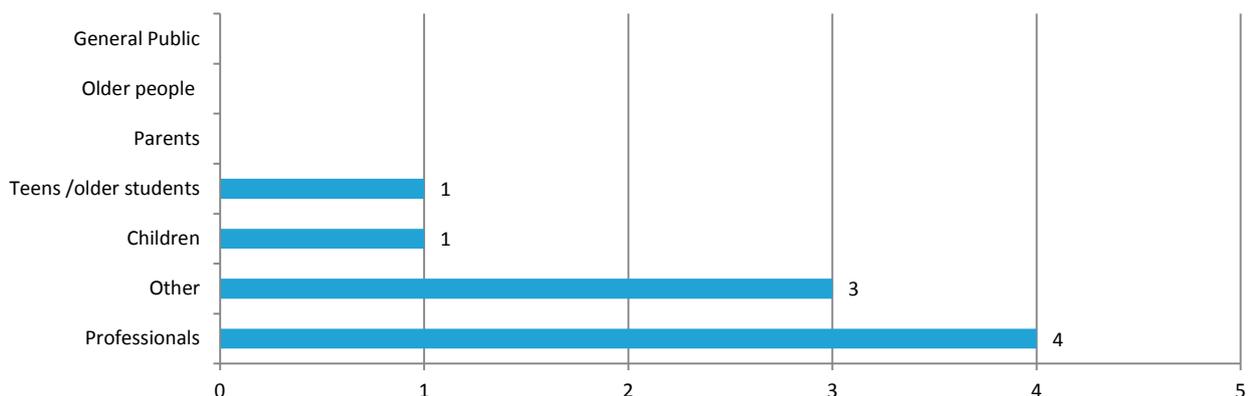
Source: Bulgarian response to European Audiovisual Observatory standardised survey

*Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.*

4.3.5. Summaries of the five 'case-study' projects in Bulgaria

4.3.5.1. The Violence of Information project

This project has been designed to contribute to the media literacy of youngsters and their creativity via developing new tools for youth trainers and youth workers by developing approaches and training materials in four thematic areas: research strategies; evaluating information; manipulation by information; Internet safety.

The Violence of Information project presents practical examples of how to use different portfolio systems in the youth work and explores examples of digital portfolio systems suitable for presentation purposes, communication purposes, career development, or assessment and self-awareness.

The Work Programme included not only traditional, but also innovative methods for organisation and preparation of events like virtual groups in social networks, gaming groups in online game environments, and others.

Last but not least the project has developed a concrete new toolkit including a resource website, four games, a manual and a database available free-of-charge for youth workers, trainers and leaders.

4.3.5.2. Children, teachers and parents against hate speech and discrimination

Children are exposed to hate speech from a very young age, due to their early entry into the digital world. Their encounter with a constant and normalized use of hate speech in the Internet comes at a time when they do not yet possess moral and psychological barriers towards the manifestation of ethnical, religious or gender-based discrimination. The project "Children, teachers and parents against hate speech and discrimination", carried out in two main stages, aims to counteract this tendency.

The first stage of the project implemented by the Bulgarian Centre for Safer Internet (SIC) has been devoted to the selection and development of 10 lesson plans for pupils at primary school. The developed methodology is also relevant to parents and teachers. The lesson plans have foreseen different extracurricular activities with joint participation of children, parents and teachers. In this way, parents can actively support the development of new skills of their children.

In the second stage of the project, the finalized lesson plans have been tested in four schools in Sofia (two of which have students from different ethnic backgrounds). The testing has provided valuable feedback utilized for the elaboration of relevant methodological guidelines to be presented to teachers in different primary schools.

4.3.5.3. New Media Literacy for Media Professionals

This two-year project explored the challenges of ICT and new media as channels and sources of information for media and communications professionals.

The project was designed to improve the quality of media and communication in the European public sphere via strengthening skills and exchange of best practices of professionals in media and communication, as well as of creators of content in general.

The project fostered skills development, facilitating discussion and exchanging of experiences while evaluating the role of the ICT and the new media in modern media environment and promoting the enormous opportunities they offer for professional realization.

4.3.5.4. Development of information and digital literacy within the framework of civic education in Bulgaria

The project aims at the development and boosting of media and information literacy in Bulgaria. The key project objectives include familiarization of students with media and information literacy, its goals, tools and opportunities for upward individual development.

The initial idea was to promote media and information literacy among teachers- to see how they would use the concept in their daily school practices. Ultimately it became the core around which a 3-year project has been designed and is currently being implemented by the Alma Mater Centre for Excellence in the Humanities at Sofia University.

4.3.5.5. European approach for public competency and participation in digital environment

The project studied European policies, approaches and preconditions for creating and upholding competencies for participation in the digital environment, as well as the presentations and disposition of young people towards sustainable and changing values to institutions in the European context.

The project was carried out on the basis of two types of analysis – theoretical and empirical - and resulted in extracting several coefficients for young generations: coefficient of acceptance, hostility, tolerance etc.

The whole theoretical framework has been based on the concept that ideas and realization of European policies for media literacy developed and implemented over the last few years in different European countries as well as by the European Parliament, is an important strategy for social participation.

The project studied the competencies of young people, connected with expressing an active position, criticism and behaviour in digital environment.

4.3.6. Data Compilation

This National Summary was produced based on data compiled by Dobrinka Stancheva Peicheva, South – West University "Neofit Rilski" Blagoevfrad, Bulgaria.

For access to the full Bulgarian response please see Annex 4.

4.4. CY – Mapping Media Literacy in Cyprus – National Summary

4.4.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Cyprus with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.4.2. Context

In Cyprus, there is no established national body to implement media literacy policies and as a result there is no strategic plan for media literacy.

Basic training activities are undertaken in school by the Cyprus Radio Television Authority and the Pedagogical Institute of the Ministry of Education and Culture, although these activities are not part of the school curricula.

As a general overview, there are approximately eight main media literacy stakeholders,[68] spread across four of the sectors that were asked about in the survey. As illustrated in Figure 45 below, four stakeholders are categorised as 'Civil Society', two as 'Academia' and one each as 'Public Authorities' and 'Media Regulatory Authorities'.

There is one key stakeholder in Cyprus with a statutory responsibility around media literacy, and this is the Cyprus Radio Television Authority from the Media Regulatory Authority sector.

For a complete list of these stakeholders please see the full submission from Cyprus in Annex 4.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent to determine how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

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[68] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

There is no significant or formal network in which the media literacy stakeholders engage, however there are a number of informal media literacy networks[69] in Cyprus including:

- Cooperation between the Cyprus Radio Television Authority (CRTA) and the Pedagogical Institute of the Ministry of Education and Culture (PI);

- Cyprus Community Media Centre (CCMC) is an NGO which operates as an umbrella body whose members represent a broad range of civil society organisations throughout Cyprus and coordinates various activities, trainings and projects and releases press announcements;

- The Future World Centre is another NGO which undertakes the implementation of various media literacy projects;

- Cyprus Safer Internet Center.

Figure 45: Main media literacy stakeholders in Cyprus, sectors represented and statutory responsibility
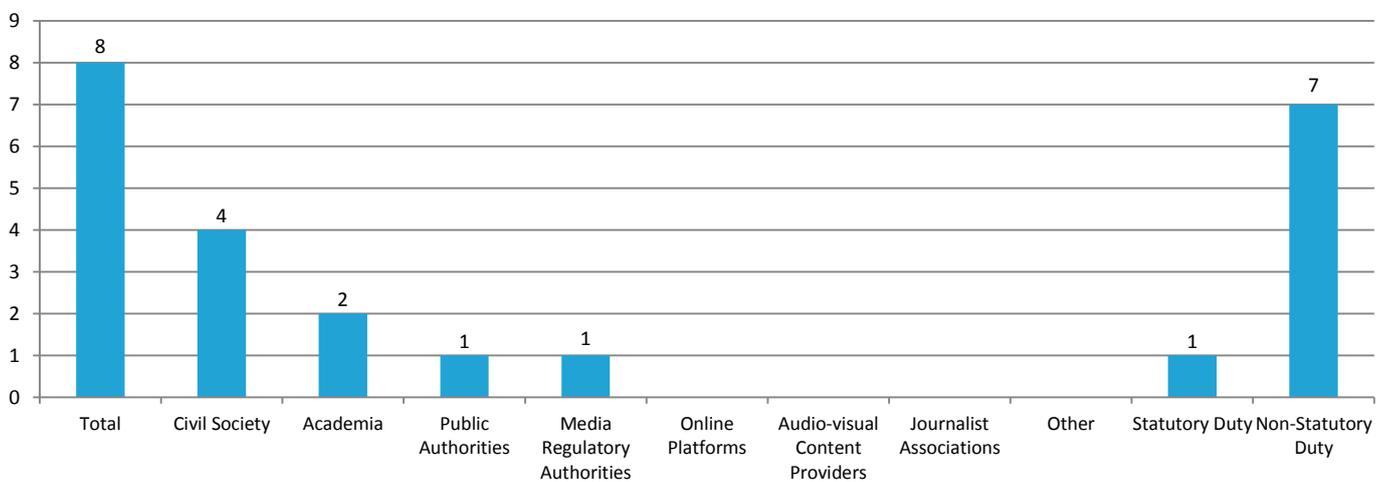
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.4.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 4 below lists the 16[70] 'featured' projects from Cyprus, in no particular order of importance or rating.

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[69] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

[70] 16 out of a maximum of 20 significant projects were highlighted in the Cypriot response.

Table 4: Names of the 20 'featured' projects in Cyprus

1	Experiential workshops on Media Literacy
2	Educational films: Media Literacy and TV is not an innocent game
3	Media Education (education for the mass media)
4	Emerging voices
5	EU Kids Online
6	Sim Safety game
7	Cyprus Safer Internet Centre "Cyberethics"
8	Cyprus Artefact Treasure (CAT)
9	MyCy Radio
10	Media and Information Literacy Policies in Cyprus
11	InetRisks
12	IndentifEYE: Children, Data and Emerging Identities
13	Cardiac
14	E-Hoop
15	UINFC2 – Engaging Users in Preventing and Fighting Cyber Crime
16	3CE – Cyprus Cyber Crime Centre on Excellence for Training, Research and Education

4.4.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some media literacy projects could be categorised into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 46 below shows that four project types are represented in the 16[71] most significant media literacy projects delivered in Cyprus since 2010.

Six projects are categorised as 'Resources'.[72] The next most common category is 'Campaigns',[73] with 4 projects. The categories of 'Networking Platforms'[74] and 'Research'[75] both account for 3 projects each.

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[71] 16 out of a maximum of 20 significant projects were highlighted in the Cypriot response.

None of the most significant projects in Cyprus were categorised as 'End-user engagement',[76] 'Provision of Funding'[77] or 'Policy Development'.[78]

Figure 46: 16 'featured' media literacy projects from Cyprus, categorised by Project Type
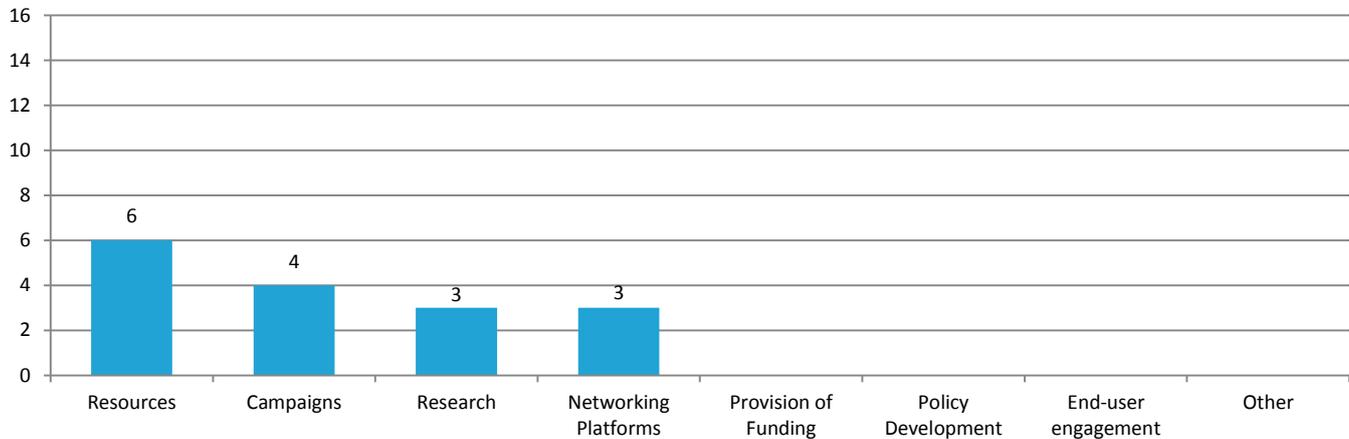
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.4.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[79]
- Audiovisual content provider;[80]
- Public authorities;[81]
- Media regulatory authorities;

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[72] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[73] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[74] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[75] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[76] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[77] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[78] Including consultations, published reports and recommendations.

[79] Including academic institutions, universities and third level education providers.

[80] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[81] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

■ Online platforms;[82]

■ Civil society;[83]

■ Cross-sector collaboration;[84]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 47 below shows, only two main sectors are represented across the 16 'featured' media literacy projects in Cyprus.

The 'Civil Society' and 'Academic' sectors account for 3 projects and 2 projects respectively.

By far the most dominant categorisation of project types is 'Cross-sector collaboration', with 11 of the 16 'featured' media literacy projects resulting from cross-sector collaboration and suggesting that working in partnership is an important feature of media literacy projects in Cyprus.

Figure 47: The 16 'featured' media literacy projects in Cyprus categorised by sector
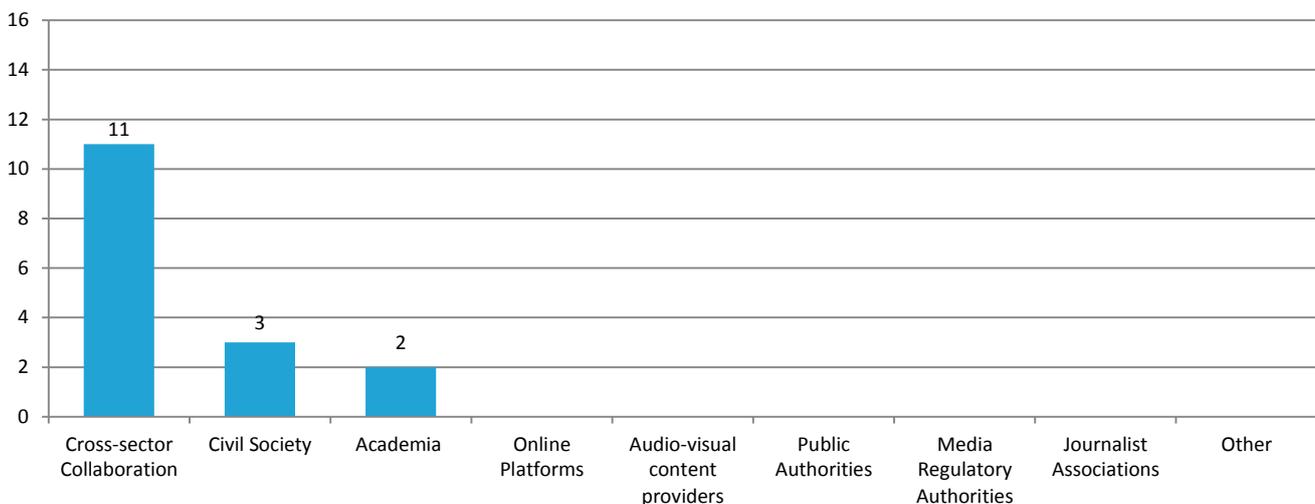
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[82] Including the owners and operators of online platforms (such as social media websites and search engines).

[83] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[84] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.4.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate, and use media content and services.
- Participation and interaction: Interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 48 below, 12 of the 16 most significant projects addressed 'Critical Thinking'. This is closely followed with 11 projects each addressing skills linked to 'Participation and Interaction' and 'Media Use'. Media Literacy skills that fall into the categories of 'Creativity', and 'Intercultural Dialogue' were addressed by 5 projects and 4 projects respectively.

Figure 48: Media literacy skills addressed by the 16 'featured' media literacy projects in Cyprus since 2010
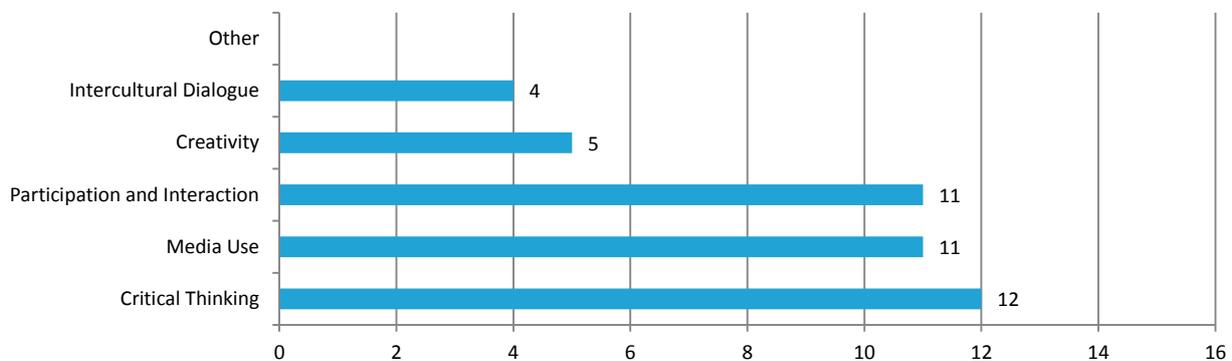
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.4.4. The five 'case-study' projects from Cyprus

Each respondent was asked to select five projects from their initial list of 20[85] most significant projects and provide more detailed information about these five 'case-study' projects.

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[85] 16 out of a maximum of 20 significant projects were highlighted in the Cypriot response.

4.4.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects are categorised as 'Campaigns', one as 'Networking Platforms', one as 'Resources', and one as 'Research'.

4.4.4.2. Sectors involved in the five 'case-study' projects

In Figure 49 below, we can see in greater detail the range of sectors involved in the five most significant projects. Unsurprisingly, it shows that all five projects were a result of cross-sector collaboration.

Within that collaboration, we can see that the 'Academic' sector is involved in four of the five most significant media literacy projects while the 'Media Regulatory Authorities', 'Civil Society', and 'Other' were involved with three projects each.

Two of the projects involved 'Public Authorities' while 'Online Platforms' and 'Audio-visual Content Providers' were each involved in one of the five most significant media literacy projects.

Figure 49: The five 'case-study' media literacy projects in Cyprus, categorised by sector
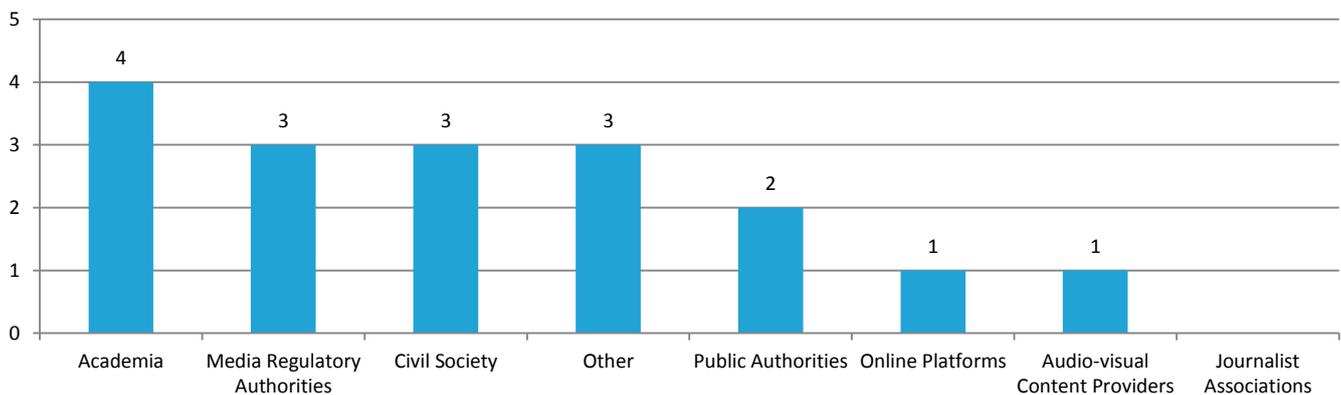
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.4.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.

■ Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

■ Participation and engagement: promoting democratic participation and fundamental rights.

■ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As shown in Figure 50 below, the five 'case-study' media literacy projects promote a very broad range of media literacy skills.

Media literacy skills linked to 'Making informed choices' and skills linked to 'Access, search, find and navigate' were addressed by all five of the most significant media literacy projects. Skills linked to 'Online safety and security' were covered in four of the five projects.

Three projects each explored the media literacy skills of 'How media works' and 'Recognising different media and evaluating for truth and reliability'.

Two of the five projects explored skills related to 'Democratic Participation and Fundamental Rights'.

The media literacy skills linked to 'Creative Skills' and 'Interaction, engagement and participation' were explored in one project each.

Figure 50: Media Literacy skills addressed by the five 'case-study' media literacy projects in Cyprus since 2010
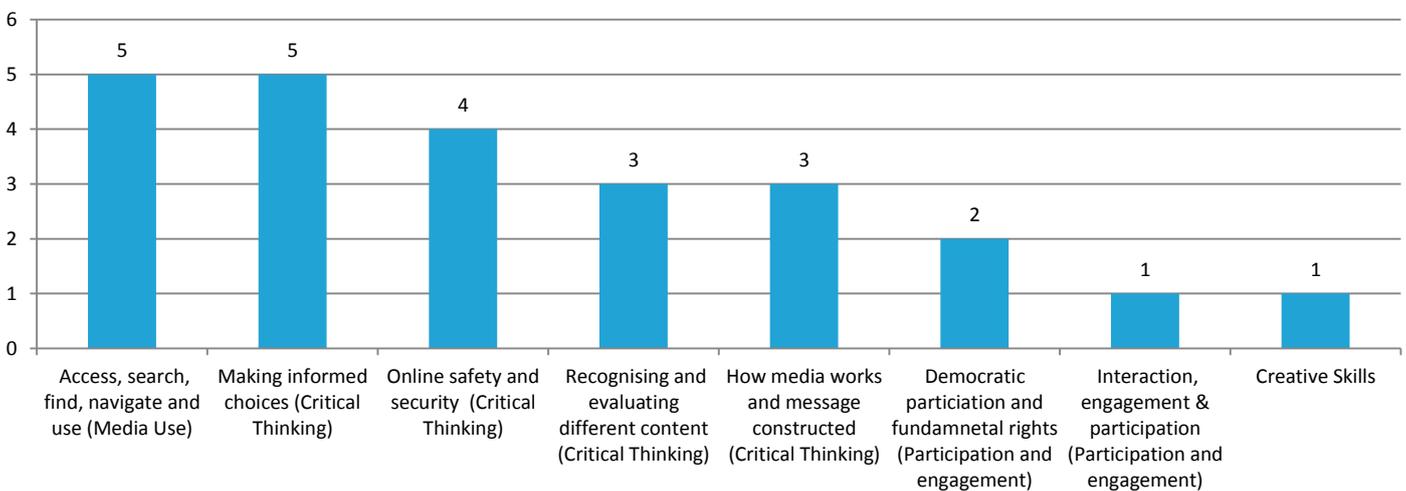
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project

4.4.4.4. Audience groups addressed by the five 'case-study' projects

In Cyprus, as shown below in Figure 51, 'Teenagers and older students' and 'Professionals' were each targeted by three of the five most significant media literacy projects. The 'Professionals' category includes teachers, care-workers, youth workers and academics.

The target audiences of 'Parents', 'Children' and the 'General Public' were each addressed by two projects.

The target audience for one of the five most significant media literacy projects in Cyprus was categorised as 'Other'.

Figure 51: Audience groups for the five 'case-study' media literacy projects in Cyprus since 2010
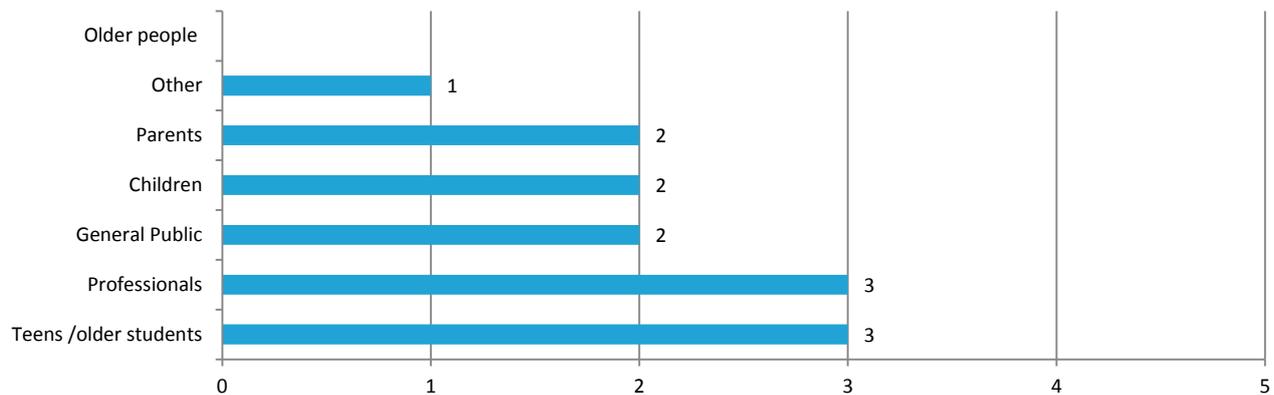
Source: Cypriot response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.4.5. Summaries of the five 'case-study' projects in Cyprus

4.4.5.1. Experiential workshops on Media Literacy

This project was a joint scheme, designed and applied by the CRTA and the Pedagogical Institute of Cyprus. It consisted of delivering specialized workshops related to media literacy in schools as an extra-curricula project separated in three categories:

■ Level 1 to Level 3 of Primary school;

■ Level 4 to Level 6 of Primary school;

■ High school (Level 1 to Level 3).

The workshop for Level 1 to Level 3 of primary school focuses on advertisement and particularly on food advertisement.

The workshop of the second group (Level 4 to Level 6 of primary school) refers, again, to advertisement and how media content, in general, contributes to the construction of public opinion and to the creation and perpetuation of stereotypes. Thus, in the context of the workshop it is attempted to deconstruct the stereotypes. The main topic of the workshop delivered at the high school (Level 1 to Level 3) is the critical evaluation of the content disseminated through the various forms of mass media. Students are expected to develop their critical thinking and to realize the significance of assessing the credibility and reliability of news and information that is distributed by traditional media and the Internet.

4.4.5.2. EU Kids Online

The EU Kids Online project aimed to enhance knowledge of European children's and parents' experiences and practices regarding risky and safer use of the Internet and new online technologies, and thereby to inform the promotion of a safer online environment for children. The project is funded by the EC Safer Internet Programme.

In the third phase (2011-14), the EU Kids Online network provides a focal point for timely findings and critical analysis of new media uses and associated risks among children across Europe, drawing on these to sustain an active dialogue with stakeholders about priority areas of concern for child online safety. (The first phase of EU Kids Online was in 2006 – 2009 and the second phase was in 2009 – 2011.)

Cyprus participates in the fourth phase of the EU Kids Online project run from 2014 – 2018.

4.4.5.3. CyberEthics

Cyprus Safer Internet Center "CyberEthics" operates with the co-funding of the European Union through the Safer Internet Programme, and it is comprised of an awareness node, hotline, and helpline.

CyberEthics is the National Representative of Cyprus at the European Network of Awareness Centers - Insafe and at the Worldwide Association of Hotline for reporting illegal content on the Internet - INHOPE. It collaborates with several stakeholders from the public and private sector in Cyprus, as well as with stakeholders from overseas focusing on ensuring a better Internet for all.

The Cyprus Safer Internet Centre has been active in Cyprus since 2006 and promotes the safer use of the Internet and serves the needs of all people on the island (i.e. also Turkish-Cypriots and other minorities). It addresses issues of child pornography, racism, and harmful contact, conduct and content. CyberEthics aims to engage actors from the government and civil society, thus contributing towards the eradication of cybercrime through informed actions of European citizens and public institutions that aim to change behaviours, mentality and attitudes, giving special emphasis to rural and less developed areas of the country.

4.4.5.4. IndentifEYE: Children, Data and Emerging Identities

IDentifEYE aims to teach children the value of data they share and encounter online by means of an Augmented Reality game. While in virtual reality games reality disappears, the Augmented Reality game preserves enough reality to sustain a link with the children's real lives. IDentifEYE aims to help children internalize the relationship between the data they and others share online and the identities that seem to emerge from these data. Once they understand how data lead to identities, it is expected that they are more aware of the risks of sharing personal information online.

The general objective of this project is not to prevent children from using the Internet or specific sites, or to instil fear in them, but rather to empower them to move around the Internet more consciously and therefore more safely. More specifically, this project aims to teach children the value of data, how to represent themselves online, how to be careful with handing out data and how to interpret data they encounter on the Internet. It is expected that the game should help children to protect themselves against theft of their identity and against contact with an unwanted third person.

The project involved 4 partners from 3 countries (Cyprus, the Netherlands, and the UK).

4.4.5.5. 3CE – Cyprus Cyber Crime Centre on Excellence for Training, Research and Education

3CE provides short-term, highly focused and specialised training seminars on cybercrime-related issues for public and private sector participants. Courses facilitate the exchange and diffusion of knowledge and expertise, familiarises participants with new technologies and tools, and improves their day-to-day activities related to the Cybercrime area.

University courses on Cybercrime developed and delivered to stakeholders provides better understanding of the legal and technical elements of cybercrime for scientists in the future. Courses are offered under creative commons licensing terms for LEAs worldwide.

3CE aspires to become an exemplary Centre of Excellence in the area of Cybercrime by conducting research in relevant fields, focusing particularly on areas dealing with forensic analysis, intrusion detection systems of critical information infrastructures, and legal aspects of cybercrime.

4.4.6. Data compilation

This National Summary was produced based on data compiled by Antigoni Themistokleous, Radio Television Officer – Cyprus Radio Television Authority.

For access to the full Cypriot response please see Annex 4.

4.5. CZ – Mapping Media Literacy in the Czech Republic – National Summary

4.5.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across the Czech Republic with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.5.2. Context

Media literacy is a topic that is undertaken by various players with different approaches in the Czech Republic.

For example, there are major academic initiatives in the domain of research and applied research as well as several civil society initiatives aimed at helping different groups of people in order to understand and effectively use media. At the same time, there are two key stakeholders with a statutory responsibility for, but limited engagement in, the field of media literacy. This position impacts on the potential for the third statutory stakeholder to create opportunities for collaboration and engagement.

As a general overview, there are approximately 16 main media literacy stakeholders[86] spread across six of the sectors included in the survey.

As illustrated below in Figure 52, just under half of these key stakeholders are categorised as 'Academia' (seven stakeholders) with two stakeholders being categorised as 'Civil Society'[87] and three as 'Public Authorities'.

Three main stakeholders in the Czech Republic have a statutory responsibility around media literacy, two of these stakeholders are categorised as Public Authorities (The Ministry of Culture, The Ministry of Education, Youth and Sports) and one for the Media Regulatory sector (The Council for Radio and Television Broadcasting).

For a complete list of these stakeholders please see the full submission from the Czech Republic.

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[86] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

[87] There are more civil society stakeholders working in the field. Two were selected to be representative.

Figure 52: Main media literacy stakeholders in the Czech Republic, sectors represented and statutory responsibility

Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it the discretion of the respondent to decide how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are no formal media literacy networks in existence in the Czech Republic. Some informal networks exist to facilitate cooperation between two or three players around a specific project or topic. For example, Seznam.cz has been cooperating with Pedagogical faculty of University of Palacký in Olomouc and the cooperation usually relates to projects on the topic of safer Internet and risk communication on the Internet.

4.5.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 5 below lists the 20 'featured' projects from the Czech Republic, in no particular order of importance or rating.

Table 5: Names of the 20 'featured' projects in the Czech Republic

1	Děti a média[88] (The Children and Media)
2	Vaše dítě, vaše televize, vaše zodpovědnost[89] (Your Child, Your Responsibility, Your Television)
3	Jak na internet[90] (How to Use Internet)
4	Zvyšování mediální gramotnosti v ČR[91] (Close Watch on the Media)
5	Pirátské vysílání[92] (Pirate broadcasting)
6	Multimédia a neslyšící. Mediální výchova a multimediální tvorba pro žáky se sluchovým postižením na středních školách ve Zlínském kraji[93]) Multimedia and The Deaf: Media Education and Multimedia Production for Students with Hearing Impairment in Zlín Region)
7	Mediální výchova – nástroj rozvoje klíčových kompetencí[94] (Media Education – The Tool for Developing the Key Competences)
8	Salesiánské mediální centrum, o.p.s.[95] (Salesian Media Centre)
9	Inventura[96] (Inventory)
10	Jeden svět na školách[97] (One World in Schools)
11	Šance pro Šluknovský výběžek[98] (The Chance for the Šluknov Region)
12	Regionální centrum mediální výchovy[99] (The Regional Centre for Media Education)
13	Rozpravy o českých médiích[100] (Discussions about Czech Media)
14	Tanecbook[101] (Dance-book (analogy to Facebook))
15	Mladí proti nenávisti on-line[102] (Young Campaign for Human Rights Online)
16	Senioři bezpečně on-line[103] (The Elderly Safety On-line)
17	Social Web Social Work[104]

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[88] Available at (in Czech): www.detiamedia.cz/.

[89] Available at (in Czech): www.rrtv.cz/cz/static/prehledy/medialni-gramotnost/televizni-kampan-rrtv.htm.

[90] Available at (in Czech): www.jaknainternet.cz.

[91] Available at (in Czech): www.mediapodlupou.cz/.

[92] Available at (in Czech): http://decko.ceskatelevize.cz/piratske-vysilani.

[93] Available at (in Czech): www.multimediaaneslysici.cz.

[94] Available at (in Czech): www.gymcaslav.cz/skola/projekt-esf/medialni-vychova-nastroj-rozvoje-klicovych-kompetenci.html.

[95] Available at (in Czech): www.medialnivychova.org/.

[96] Available at (in Czech): http://inventura.org/cz/kurzy.

[97] Available at: www.jsns.cz/cz/article/111/What_is_jsns.html?id=243.

[98] Available at (in Czech): www.lesnicka-skola.cz/?page_id=1765.

[99] Available at (in Czech): www.vysocina-medialne.cz/inde5.php/home.

[100] Available at (in Czech): http://rozpravy.fsv.cuni.cz/.

[101] Available at (in Czech): www.kvetnak.cz/download?id=1034&table=pagearticle.

[102] Available at (in Czech): http://protinenavisti.cz/.

[103] Available at (in Czech): http://seniori.bezpecne-online.cz/.

[104] Available at (in Czech): www.ncbi.cz/evropska-komise/projekt-socialweb-socialwork.html.

18	Podpora dalšího mediálního vzdělávání ve Středočeském kraji - Mediální komunikace komplexně a efektivně[105] (Further Media Education in the Central Bohemian Region)
19	E-bezpečí,[106] (E-Safety)
20	Letní žurnalistická škola Karla Havlíčka Borovského[107] (Journalism Summer School of Karel Havlíček Borovský)

4.5.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 53 below shows that three project types are represented across the 20 most significant media literacy projects delivered in the Czech Republic since 2010. The most common category is 'Resources',[108] accounting for 11 projects or 55% of the project types.

The next most common category is 'Networking Platforms',[109] with 35% or seven projects, while 'Campaigns'[110] account for 10% or two projects.

None of the most significant projects in the Czech Republic were categorised as 'End-user engagement',[111] 'Policy Development',[112] 'Research',[113] or 'Provision of Funding'.[114]

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[105] Available at (in Czech): www.medialni-svet.cz/tag/dalsi-medialni-vzdelavani/.

[106] Available at: www.e-bezpeci.cz/inde5.php/in-english.

[107] Available at (in Czech): www.letnizurnalistickaskola.cz/o-projektu/zakladni-informace/.

[108] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[109] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[110] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[111] End-user engagement includes grass-roots projects that provide support and information to end-users via face to face contact, phone contact or online contact.

[112] Including consultations, published reports and recommendations.

[113] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[114] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

Figure 53: Project types across the 20 'featured' media literacy projects in the Czech Republic
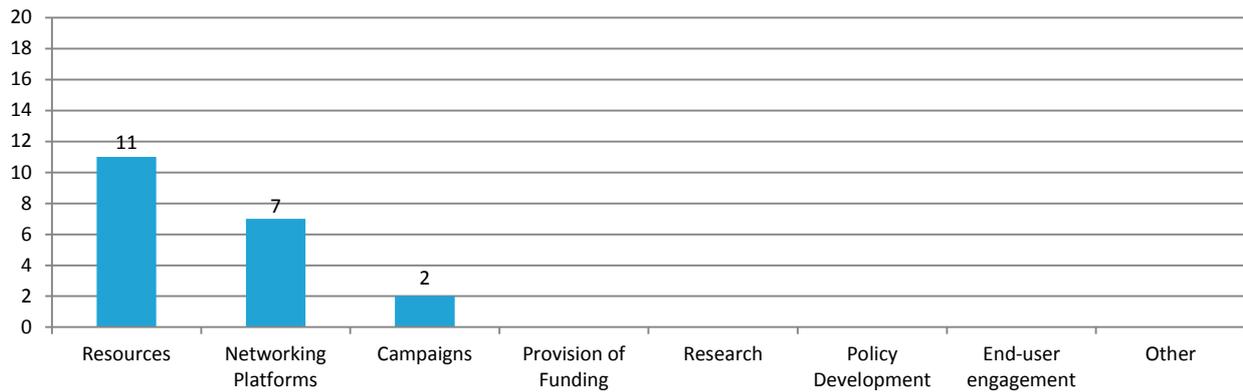
Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects which have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.5.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[115]
- Audiovisual content provider;[116]
- Public authorities;[117]
- Media regulatory authorities;
- Online platforms;[118]
- Civil society;[119]
- Cross-sector collaboration;[120]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

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[115] Including academic institutions, universities and third level education providers.

[116] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[117] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[118] Including the owners and operators of online platforms (such as social media websites and search engines).

[119] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[120] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

Figure 54: The 20 'featured' media literacy projects in the Czech Republic categorised by sector
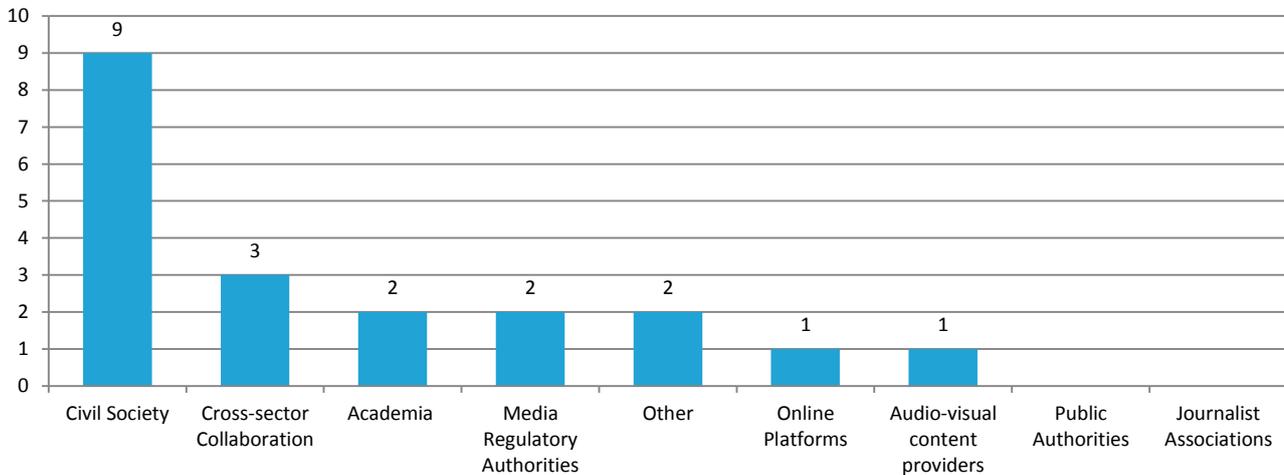
Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

As shown above in Figure 54, a broad range of sectors have been involved these projects in the Czech Republic. Almost half of the 20 'featured' projects were categorised as 'Civil Society' (9 projects), while 3 projects were a result of 'Cross sector collaboration'.

Two projects are categorised as 'Media Regulatory Authority', and 'Academia' accounts for another 2 projects while 'Online Platforms' and 'Audio-visual Content Providers' account for one project each. The sectors involved in two projects were categorised as 'Other'.

4.5.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: Interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

Figure 55: Media literacy skills addressed by the 20 'featured' media literacy projects in the Czech Republic since 2010

Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

As illustrated in Figure 55 above, all 20 of the 'featured' projects in the Czech Republic addressed media literacy skills linked to 'Critical Thinking'. This is followed by media literacy skills focussed on 'Media Use', which were addressed by 17 projects.

Media literacy skills linked to 'Creativity' were addressed in 14 projects while skills around 'Participation and Interaction' and 'Intercultural Dialogue' were addressed by 12 projects and 4 projects respectively.

4.5.4. The five 'case-study' projects from the Czech Republic

Each respondent was asked to select five projects from their initial list of 20 most significant projects and provide more detailed information about these five 'case-study' projects.

4.5.4.1. Project types across the five 'case-study' projects

Of the five 'case-study' projects selected for the Czech Republic, three projects are categorised as 'Resources' and two are categorised as 'Networking Platforms'.

4.5.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of the sectors involved is provided.

Figure 56 below, shows that a range of sectors were involved in the 'case-study' projects with 'Cross-sector collaboration' and 'Academia' accounting for three projects each. Two projects involved 'Online Platforms'. Three sectors were involved in one project each – they were 'Civil Society', 'Audiovisual Content Providers', and 'Public Authorities'. The sectors involved in two of the projects were categorised as 'Other'.

Figure 56: The five 'case-study' media literacy projects in the Czech Republic, categorised by sector
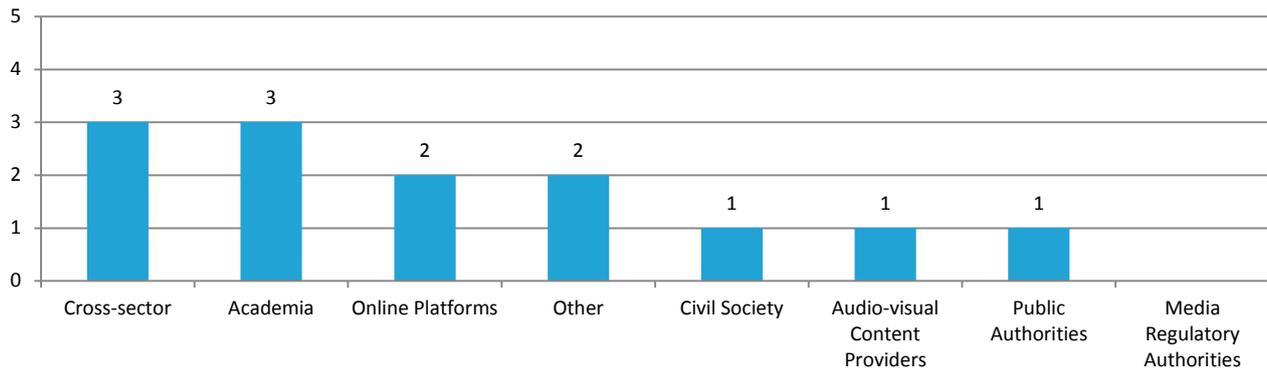
Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.5.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 57 below shows, the five 'case-study' projects in the Czech Republic promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

All five projects addressed the following skills: 'Access, search, find and navigate'; 'Online safety and security'; 'Making informed choices'; and 'Recognising and evaluating different content'.

The skills linked to understanding 'how the media works and how media messages are constructed' were addressed by four of the five projects.

Skills linked to 'Creativity', 'Democratic participation and fundamental rights', and 'Interaction, engagement and participation' were each featured in three projects while one project addressed skills linked to 'Challenging radicalisation and hate speech'.

Figure 57: Media Literacy skills addressed by the five 'case-study' media literacy projects in the Czech Republic since 2010
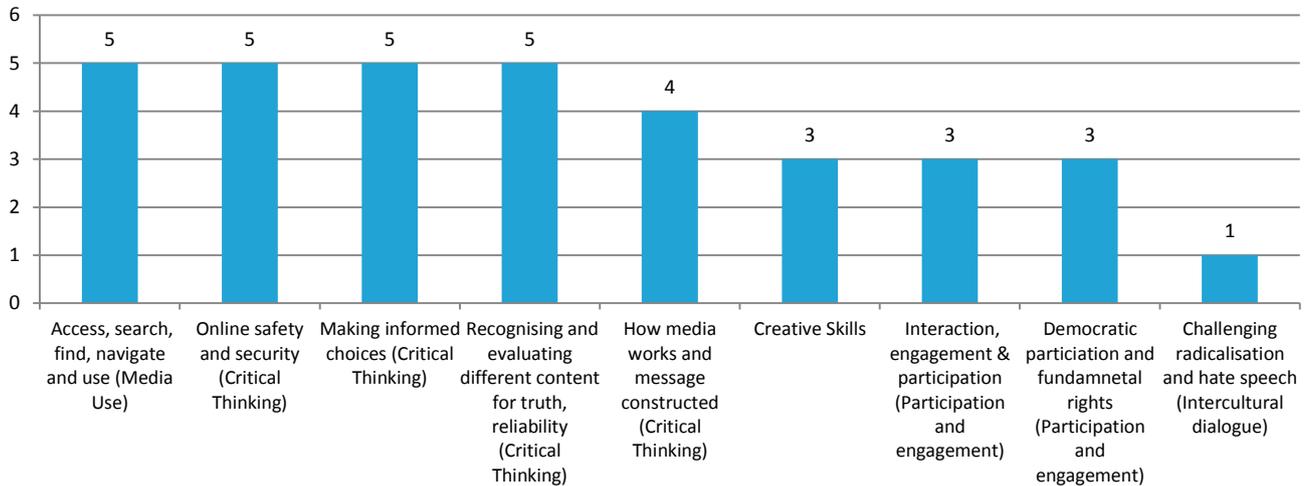
Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project

4.5.4.4. Audience groups addressed by the five 'case-study' projects

In the Czech Republic, as shown below in Figure 58, a broad range of audience groups was targeted by the five most significant media literacy projects.

Three projects targeted 'Professionals' (including teachers, care-workers, youth workers and academics), while 'Children' were the target audience for two projects.

The remaining audience groups of 'Teenagers and older students', 'Parents', and 'General Public' were each targeted by one project.

The audience groups for two projects were categorised as 'Other'.

Figure 58: Audience groups for the five 'case-study' media literacy projects in the Czech Republic since 2010
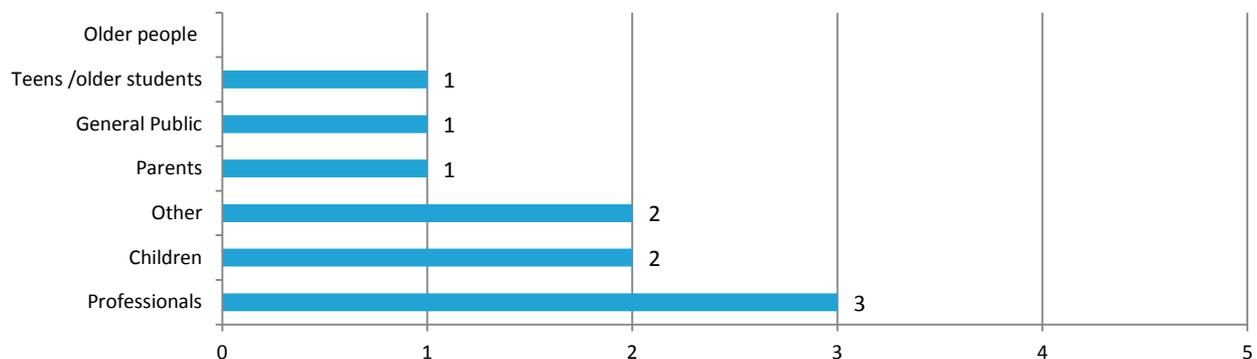
Source: Czech Republic response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.5.5. Summaries of the five most significant projects in the Czech Republic

4.5.5.1. Developing media literacy in the Czech Republic (Close Watch on the Media)

The goal of this project is to develop the media literacy of general public in four regions (Plzeň, Liberec, Hradec Králové, České Budějovice), to raise the public level of critical thinking and rational media use, and to raise the public awareness of risks that both new and traditional media use can bring. The project consisted of:

- Organising seminars and workshops in four Czech regions (Plzeň, Liberec, Hradec Králové, České Budějovice) – topics of seminars and workshops were for example "Don't be afraid of Internet", "How to understand news coverage and advertising", and "What media does with us".
- Launching a website with a possibility of e-learning.
- Publishing an e-book with a title "Close watch on the media: Media education as a topic of lifelong learning".
- Final conference of experts.

4.5.5.2. Multimedia and The Deaf: Media Education and Multimedia Production for Students with Hearing Impairment in Zlín Region

The goal of this project was to prepare, create, and verify multimedia interactive material for teaching young people with hearing impairment in Zlín region.

The material was prepared as bilingual – for students with and also without hearing impairment, making it an inclusive tool for education.

4.5.5.3. E-safety

E-Safety is a countrywide project focused on prevention, education, research, and intervention and raising public awareness about risky behaviour and related problems on the Internet. It focuses especially on:

- cyberbullying and sexting;
- cyber grooming;
- cyberstalking and stalking;
- risks of social network sites use;
- hoax and spam;
- misuse of personal data on internet and electronic media.

4.5.5.4. Further Media Education in the Central Bohemian Region (Media Communication Fully and Effectively)

The goal of the project is to support the competitiveness of further education participants in the domain of media and communication through media, specifically to create a media education program for the adult population.

The educational program consisted of five modules:

- knowledge of media and media production (two days of lectures);
- new media (two days of lectures);
- interactive communication workshop and work with media (three days of lectures);
- introduction to media production (three days of lectures);
- introduction to media law (two days of lectures).

4.5.5.5. Children and Media

In 2011, the Council for Radio and Television Broadcasting[121] (media regulatory authority) launched the website "Children and Media" (www.deti-a-media.cz) to serve as a platform for presenting and exchanging experts' opinions and as an information source for parents, teachers and other educators who are interested in negative influence that media can have on their children.

The website is intended to educate and inform parents about issues related to television law and its risks to children, and children's TV use. Although the title of the website suggests the focus is on media in general, the content of the web is primarily related to television. It consists of several educational sections where the basic terms are explained and FAQs are answered.

4.5.6. Data compilation

This National Summary was produced based on data compiled by Lucie Šťastná, Charles University in Prague, Faculty of Social Sciences, Institute of Communication Studies and Journalism, Smetanovo nabrezi 6, 110 00 Prague 1, The Czech Republic. For access to the Czech Republic response please see Annex 4.

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[121] www.rrtv.cz/en/.

4.6. DE – Mapping Media Literacy in Germany – National Summary

4.6.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Germany with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.6.2. Context

In Germany there is a wide range of media literacy stakeholders who offer a wide range of media literacy projects for a wide range of target groups. In this Media Literacy Mapping project only 20 of those projects could be considered which does not implicate that other projects are less important or their work is less significant.

As a general overview, there are 19 key media literacy stakeholders[122] spread across five of the sectors included in the survey. Almost one third of these key stakeholders are categorised as 'Civil Society' (seven stakeholders), closely followed by six stakeholders categorised as 'Media Regulatory Authorities'. Three stakeholders are categorised as 'Public Authorities', two as 'Academia', and one as 'Audio-visual Content Provider'.

As illustrated in Figure 59 below, seven key stakeholders in Germany have a statutory responsibility around media literacy; five of these seven stakeholders come from the Media Regulatory Authority sector.

For a complete list of these stakeholders please see the full German submission in Annex 4.

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[122] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Figure 59: Main media literacy stakeholders in Germany, sectors represented and statutory responsibility

Source: German response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Three networks were reported in Germany. They are:

- GMK - Gesellschaft für Medienpädagogik und Kommunikationskultur in der Bundesrepublik Deutschland e.V. www.gmk-net.de;

- FRAME. www.ag-medienzentren.de;

- Seitenstark.

4.6.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 6: Names of the 20 'featured' projects in Germany: Names of the 20 'featured' projects in Germany below lists the 20 'featured' projects from Germany, in no particular order of importance.

Table 6: Names of the 20 'featured' projects in Germany

1	Dieter Baacke Preis (GMK e.V.) www.dieter-baacke-preis.de
2	JIM-Studie **KIM-Studie** Medienpädagogischer Forschungsverbund Südwest www.mpfs.de
3	**Medien + bildung.com** http://medienundbildung.com
4	**KBoM** Keine Bildung ohne Medien www.keine-bildung-ohne-medien.de
5	**Seitenstark** http://seitenstark.de
6	**EU.Kids online** www.eukidsonline.de
7	**KIKA** www.kika.de
8	**Frag Finn** www.fragfinn.de
9	**Internet-ABC** www.internet-abc.de
10	**Stiftung digitale Spielkultur** http://stiftung-digitale-spielekultur.de
11	**Safer Internet day** organised by klicksafe.de, nummergegenkmmer.de, jugendschutz.net, internet-beschwerdestelle.de www.klicksafe.de/ueber-klicksafe/safer-internet-day/
12	**Blickwechsel** www.blickwechsel.org
13	**Generationen im Dialog** www.generationenimdialog.de
14	**Schau hin!** www.schau-hin.info
15	**Medienpädagogik Praxisblog** www.medienpaedagogik-praxis.de
16	**Medius-Prei** www.fsf.de/medius
17	**i-kiz** Zentrum für Kinderschutz im internet www.i-kiz.de
18	Clearingstelle Medienkompetenz der deutschen Bischofskonferenz http://medienkompetenz.katholisch.de/
19	**Ohrenspitzer** www.ohrenspitzer.de
20	**Jugend hackt** http://jugendhackt.de/

4.6.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 60 below shows that five project types are represented across the 20 most significant media literacy projects delivered in Germany since 2010. The most common category is 'End-user engagement',[123] accounting for nine of the 20 project types.

Three categories each account for three projects. They are 'Networking Platforms',[124] 'Campaigns',[125] and 'Research'.[126] One project was categorised as 'Policy Development'[127] and one project was categorised as 'Other'.

None of the most significant projects in Germany were categorised as either 'Provision of Funding'[128] or 'Resources'.[129]

Figure 60: Project types across the 20 'featured' media literacy projects in Germany
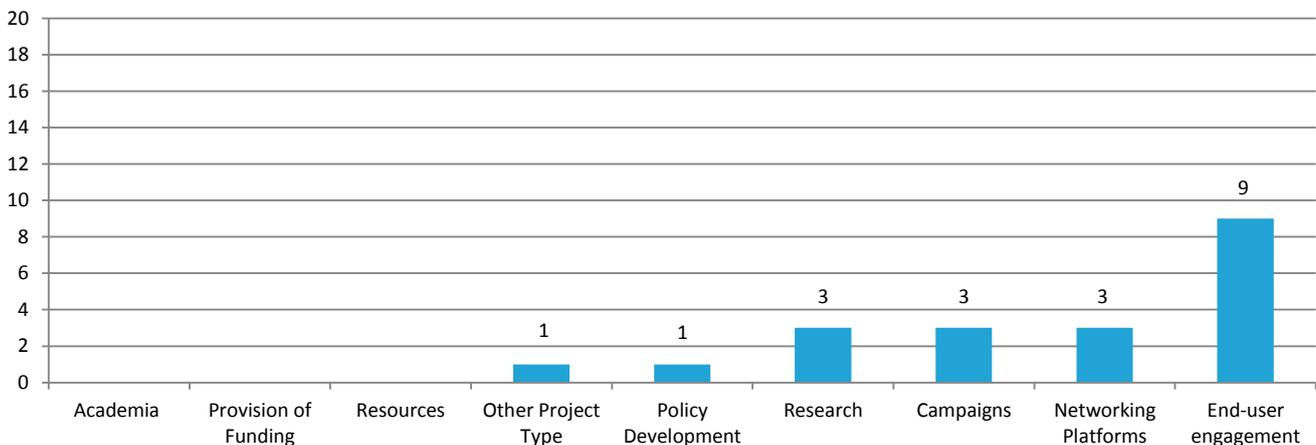
Source: German response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[123] End-user engagement includes grass-roots projects that provide support and information to end-users via face to face contact, phone contact or online contact.

[124] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[125] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[126] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[127] Including consultations, published reports and recommendations.

[128] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[129] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

4.6.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[130]

- Audiovisual content provider;[131]

- Public authorities;[132]

- Media regulatory authorities;

- Online platforms;[133]

- Civil society;[134]

- Cross-sector collaboration;[135]

- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 61 below shows, a broad range of sectors have been involved these projects in the Germany.

Seven of the 20 most significant projects are categorised as 'Civil Society', and another seven projects were a result of 'Cross sector collaboration'.

Three projects are categorised as 'Media Regulatory Authority' while 'Audio-visual Content Providers' account for two projects and 'Online Platforms' represent one project.

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[130] Including academic institutions, universities and third level education providers.

[131] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[132] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[133] Including the owners and operators of online platforms (such as social media websites and search engines).

[134] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[135] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Figure 61: The 20 'featured' media literacy projects in Germany categorised by sector
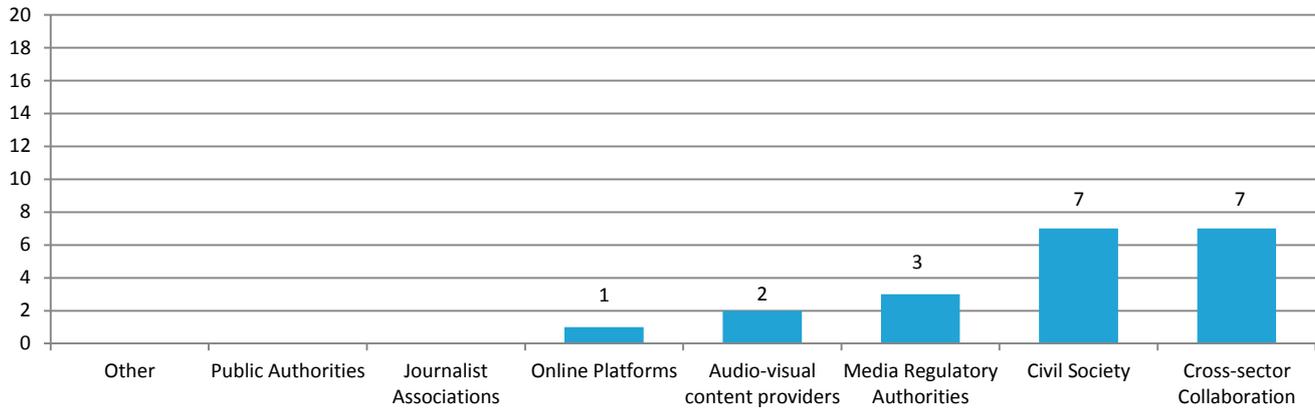
Source: German response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.6.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 62 below, 16 of the 20 most significant projects addressed media literacy skills linked to 'Media Use'. This is followed by media literacy skills focused on 'Participation and Interaction', which were addressed by 13 projects.

Media literacy skills linked to 'Critical Thinking' and 'Creativity' were addressed by 11 projects each, while skills around 'Intercultural Dialogue' were addressed by 6 projects. One project addressed media literacy skills as 'Other'.

Source: German response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.6.4. The five 'case-study' projects from Germany

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.6.4.1. Project types across the five 'case-study' projects

Across the 5 most significant projects, two projects are categorised as 'End-user engagement', one project is categorised as 'Networking Platforms', and one as 'Other'.

4.6.4.2. Sectors involved in the five 'case-study' projects

For the five most significant projects, a more detailed picture of sectors involved is provided. Figure 63 below shows that the 'Civil Society' sector was involved in all five of the most significant media literacy projects in Germany.

Three projects involved 'Cross-sector collaboration', while 'Public Authorities' was involved in two projects, and 'Academia' was involved in one.

Figure 63: The five 'case-study' media literacy projects in Germany, categorised by sector
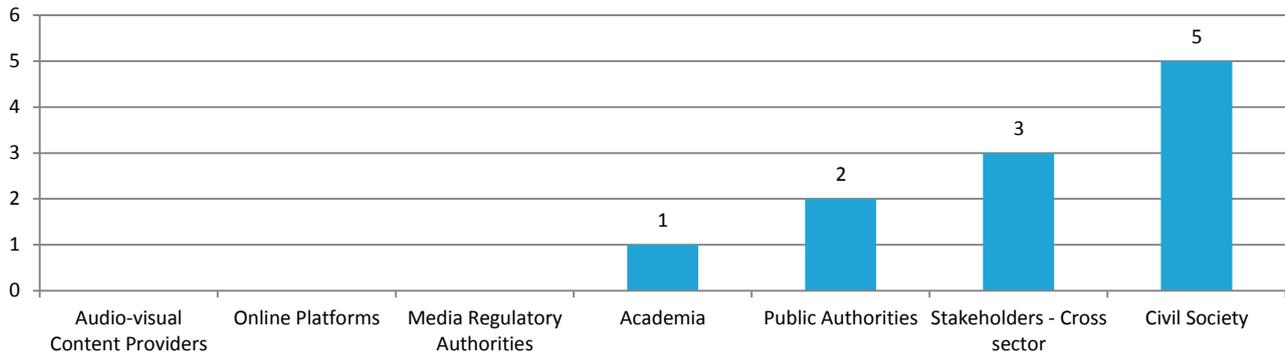
Source: German response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.6.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 64 below shows, the five 'case-study' projects promote a very broad range of media literacy skills, with almost all of the skills asked about in the survey being addressed by a high number of the projects.

Of the ten categories of media literacy skills identified in this question (including 'Other'), seven of these categories were addressed by four of the five most significant projects in Germany.

Skills linked to 'Online safety and security' and 'Challenging radicalisation and hate speech' were each featured in three projects, while two projects were categorised as 'Other'.

Figure 64: Media Literacy skills addressed by the five 'case-study' media literacy projects in Germany since 2010
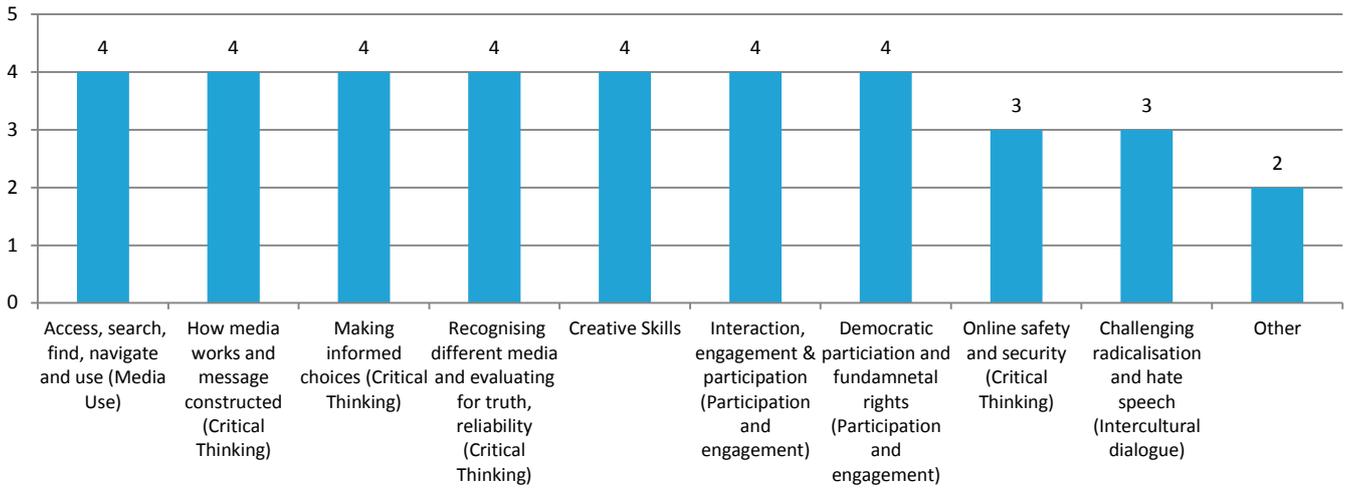
Source: German response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.6.4.4. Audience groups addressed by the five 'case-study' projects

In Germany, as shown in Figure 65 below, a broad range of audience groups was targeted by the five most significant media literacy projects.

Two projects targeted 'Professionals' (including teachers, care-workers, youth workers and academics). The audience groups of 'Children' and 'Teenagers and older students' were also targeted by two projects each.

The audience groups of 'Parents' and 'General Public' were each targeted by one project.

The audience groups for two projects were categorised as 'Other'.

Figure 65: Audience groups for the five 'case-study' media literacy projects in Germany since 2010

Source: German response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.6.5. Summaries of the five most significant projects in Germany

4.6.5.1. The Dieter Baacke Award

The Dieter Baacke Award honours extraordinary mediapedagogical/media educational projects and methods. It is awarded by the Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK) and the Bundesministerium für Familie, Senioren, Frauen und Jugend (BMFSFJ). The aim is to increase the awareness of the projects and to make them known to a wider public. The projects should increase the ability to understand media and should have a creative and critical approach.

4.6.5.2. Seitenstark

`Seitenstark´ was founded in 2003 as a knot between four websites for children. Since this time it is active and a committed association of 65 German providers of children's websites. It involves websites of independent media pedagogues, journalists, federal ministries, companies, churches, associations and kids clubs.

Seitenstark has created quality standards for good children websites and all the members must contribute to these standards.

Apart from the compliance with all statutory regulations regarding the protection of children and young persons and the data protection, the main target is to provide children a good quality offer on the Internet, which is attractive and varied and where they can participate in an active way.

4.6.5.3. Blickwechsel e.V. – Association for Media and Cultural Studies

Blickwechsel e.V. – Association for Media and Cultural Studies – aims to turn media education theory into practice with a particular focus on target group orientation and diversity of methods.

The Blickwechsel team provides on-site, i.e. local, seminars and training courses on media education for educators and teachers, leads parents evenings in schools and day care centres about media education and, furthermore, initiates practical media projects with children and young people to improve their media literacy (photo, audio, video, computer, internet, etc.).

4.6.5.4. 'Keine Bildung ohne Medien!' (No Education Without Media!)

In March 2009, important German institutions and organisations for media education from the fields of science and pedagogical practice founded the initiative 'No Education Without Media!'. In the same year, they also published a Manifesto on Media Education. The initiative stands up for a wide implementation of media education and media literacy in Germany. It joins round tables and conferences, takes part in expert commissions and engages in public relations in the field of media literacy.

4.6.5.5. Medien+Bildung.com

In view of the development of the Internet, the increasing surge of information, new applications in the area of Web 2.0, and PC or online games, there is an increasing need to provide orientation and information for institutions and individuals. Media education to master this challenge is an essential

element in the media literacy efforts of the Central Authority for Media and Communication (LMK), the media authority for the German federal state of Rhineland-Palatinate.

As a response to this challenge, the LMK founded in December 2006 a not-for-profit Ltd as a subsidiary: 'medien+bildung.com – Lernwerkstatt Rheinland-Pfalz' or 'm+b.com' (media+education.com – Learning workshop Rhineland- Palatinate). Medien+bildung.com aims to develop media educational models viable for the future and of testing them in educational contexts.

4.6.6. Data compilation

This National Summary was produced based on data compiled by Dr. Friederike von Gross, Dr. Ida Pöttinger and Jürgen Lauffer, Gesellschaft für Medienpädagogik und Kommunikationskultur in Deutschland (GMK). For access to the German response please see Annex 4.

4.7. DK – Mapping Media Literacy in Denmark – National Summary

4.7.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Denmark with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.7.2. Context

As illustrated in Figure 66 below, Denmark has around 34 key media literacy stakeholders[136] spread across six of the sectors that were asked about in the survey. Thirteen stakeholders are categorised as 'Civil Society' and seven as 'Academia'.

Two sectors, 'Public Authorities' and 'Audio-visual Content Providers', account for five stakeholders each, while 'Online Platforms' and 'Media Regulatory Authorities' are represented by two stakeholders each.

There are 17 key stakeholders in Denmark who have a statutory responsibility around media literacy, making it one of the countries with the highest number of stakeholders with statutory responsibilities in this area.

Stakeholders with a statutory responsibility come from a broad range of sectors: Public Authorities, Media Regulatory Authorities, Academia, Civil Society and Audio-visual content providers.

For a complete list of these stakeholders please see the full Danish submission in Annex 4.

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[136] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Figure 66: Main media literacy stakeholders in Denmark, sectors represented and statutory responsibility

Source: Danish response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Seven main media literacy networks[137] operate in Denmark, five operate at a national level while two operate at a European or International level. They are:

- Safer Internet Centre Denmark - National Network
- Safer Internet Centre Denmark - Advisory Board
- Safer Internet Centre Denmark - Industry Network
- InHope
- InSafe
- Digital Youth Network
- Danish Council for Digital Security

4.7.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

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[137] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

Table 7 below lists 19[138] 'featured' projects from Denmark, in no particular order of importance.

Table 7: Names of the 19 'featured' projects in Denmark

1	Oline goes online
2	A study on video games as social media
3	Youth Panel (sic.dk)
4	Parental guide about mobile phones for children, age 9-12
5	Digital Footprints
6	A guide to human rights on the internet
7	DigitalYouth, ThinkTank
8	Media Literacy in a Danish Context
9	Game Work
10	Codex – mission secure
11	Social Star
12	How bad can it be?
13	Safe Chat
14	Young people and bullying in the public space
15	Digital media and smaller children
16	So you got naked online?
17	Pictures in a grey area
18	There is so much that parents don't understand (Parental guide)
19	When children and young people share intimate pictures online

4.7.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

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[138] 19 out of a maximum of 20 projects were submitted from Denmark.

The data provided for Denmark mainly corresponds to projects related to children and young people and their parents, teachers, pedagogues etc., which is the key focus area of the Media Council for Children and Young People in Denmark (the respondents).

Figure 67 below shows that four main categories of projects are represented across the 19[139] 'featured' media literacy projects[140] delivered in Denmark since 2010. The most common category is 'Resources',[141] accounting for 10 projects. The next most common category of project was 'Research'[142] with 6 projects. Two projects fall into the category of 'End-user engagement',[143] while 'Campaigns[144] account for one project. None of the 'featured' projects in Denmark were categorised as 'Networking platforms',[145] 'Provision of Funding',[146] or 'Policy Development'.[147]

Figure 67: Project types across the 19 'featured' media literacy projects in Denmark
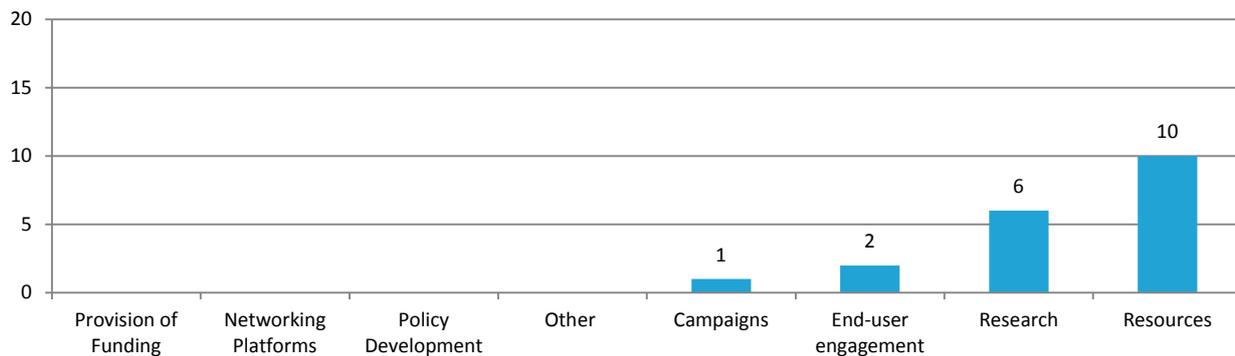
Source: Danish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.7.3.2. Sectors involved in the 19 'featured' projects

Respondents were asked to identify the sectors involved in the 19 'featured' media literacy projects from the following list of categories:

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[139] Nineteen out of a maximum of twenty projects were included in the Danish response to the survey.

[140] The data collected mainly corresponds to projects related to children and young people and their parents, teachers, pedagogues etc., which is the key focus area of the Media Council for Children and Young People in Denmark who were directly involved in collecting this data.

[141] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[142] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[143] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[144] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[145] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[146] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[147] Including consultations, published reports and recommendations.

■ Academia;[148]

■ Audiovisual content provider;[149]

■ Public authorities;[150]

■ Media regulatory authorities;

■ Online platforms[151]

■ Civil society;[152]

■ Cross-sector collaboration;[153]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 19 'featured' media literacy projects.

As Figure 68 below shows, over half of the 19 most significant media literacy projects delivered in Denmark were as a result of cross-sector collaboration. In addition to this collaboration, three sectors were represented across the 19 most significant projects. The 'Media Regulatory Sector' accounted for three projects, as did 'Academia' while 'Civil Society' was responsible for two projects.

Figure 68: The 19 'featured' media literacy projects in Denmark categorised by sector
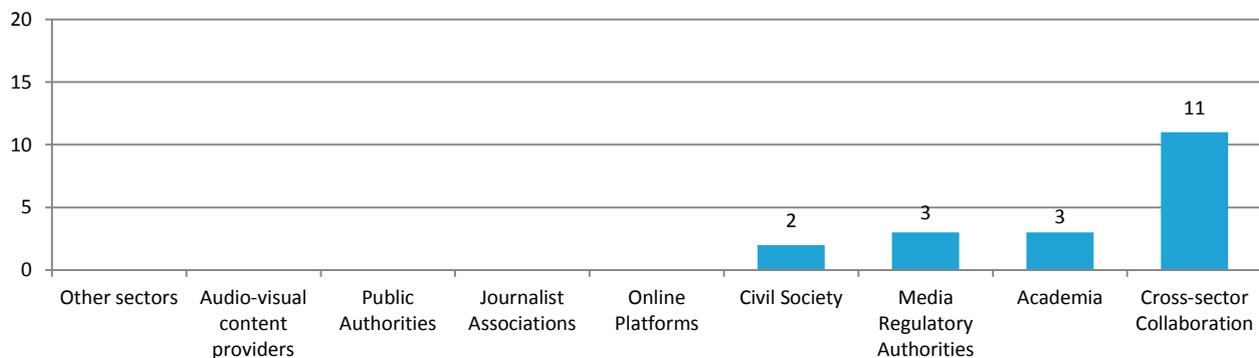
Source: Danish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[148] Including academic institutions, universities and third level education providers.

[149] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[150] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[151] Including the owners and operators of online platforms (such as social media websites and search engines).

[152] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[153] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.7.3.3. Media Literacy skills addressed

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects.[154] The categories were:

- Creativity: such as creating, building and generating media content;

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks;

- Intercultural dialogue: such as challenging radicalisation and hate speech;

- Media use: such as the ability to search, find and navigate and use media content and services;

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 69 below, the most common media literacy skill addressed is 'Critical Thinking' as it is addressed by 15 of the 19 most significant media literacy projects.

The next most common media literacy skill addressed was 'Media Use' which was featured in eight projects followed by 'Participation and Interaction' with four projects and 'Creativity' with two projects. The media literacy skills addressed in one project were categorised as 'Other'.

Skills falling under the headings of 'Intercultural Dialogue' and were not addressed by any of the 19 most significant media literacy projects in Denmark.

Figure 69: Media literacy skills addressed by the 19 'featured' media literacy projects in Denmark since 2010

Source: Danish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[154] The data collected mainly corresponds to projects related to children and young people and their parents, teachers, pedagogues etc., which is the key focus area of the Media Council for Children and Young People in Denmark who were directly involved in collecting this data.

4.7.4. The five 'case-study' projects from Denmark

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.7.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, three projects are categorised as 'Resources', two projects are categorised as 'Research', and one as 'End-user engagement'.

4.7.4.2. Sectors involved in the five 'case-study' projects

For the five most significant projects,[155] a more detailed picture of sectors involved is provided. Figure 70 below shows that all of the five most significant media literacy projects involved cross-sector collaboration.

Within that cross-sector collaboration, Media Regulatory Authorities were involved in all five of the projects. Civil Society was involved in four of the five most significant projects. Two sectors were involved with two projects each – the Audiovisual Content Providers and Public Authorities. Academia is involved in one of the five most significant projects in Denmark.

Figure 70: The five 'case-study' media literacy projects in Denmark, categorised by sector
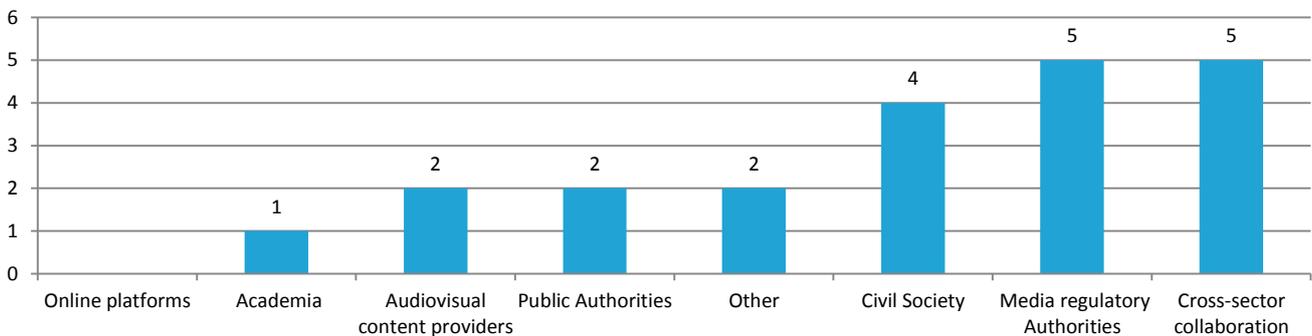
Source: Danish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.7.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.

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[155] The data collected mainly corresponds to projects related to children and young people and their parents, teachers, pedagogues etc., which is the key focus area of the Media Council for Children and Young People in Denmark who were directly involved in collecting this data.

- ■ Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- ■ Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- ■ Critical thinking: recognising and managing online security and safety risks.

- ■ Creative skills: creating, building and generating media content.

- ■ Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- ■ Participation and engagement: promoting democratic participation and fundamental rights.

- ■ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more deeply.

Figure 71: Media Literacy skills addressed by the five 'case-study' media literacy projects in Denmark since 2010
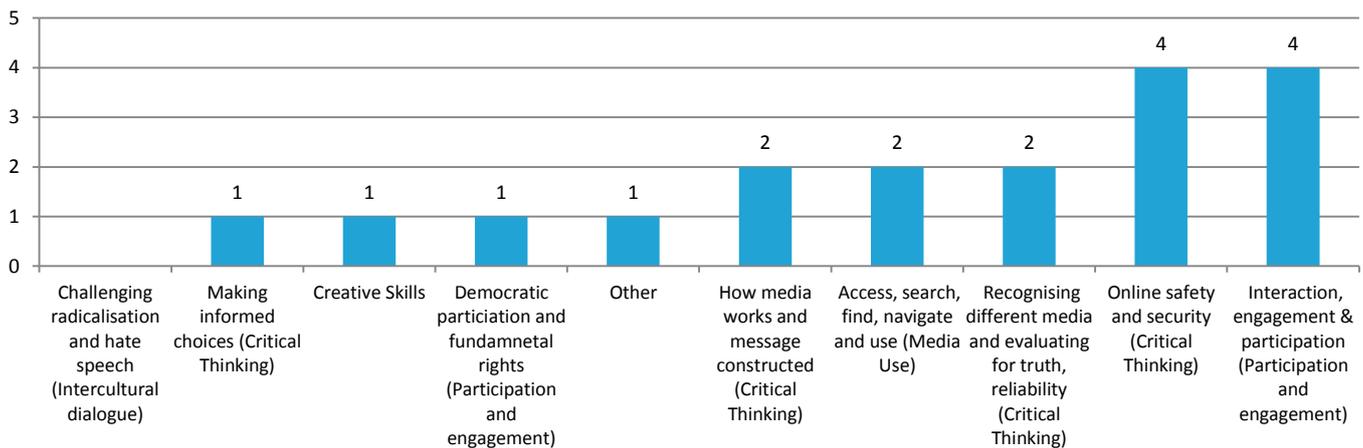
Source: Danish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 71 above shows, the five 'case-study' media literacy projects promote a broad range of media literacy skills, addressing almost all of the skills asked about.

The media literacy skills linked to 'Online safety and security' and 'Interaction, engagement and participation' were addressed by four projects each, making them the most commonly promoted media literacy skills across the five 'case-study' projects in Denmark.

All of the remaining media literacy skills were addressed by either one or two projects.

4.7.4.4. Audience groups addressed by the five 'case-study' projects

In Denmark, as shown in Figure 72 below, three audience groups[156] were targeted by two of the five most significant projects. These groups were the 'Children', 'Parents', and 'Professionals' (including teachers, care-workers, youth workers and academics).

The audience group of 'Teenagers and older students' was the focus of one project, and the audience group for one project was categorised as 'Other'.

Figure 72: Audience groups for the five 'case-study' media literacy projects in Denmark since 2010
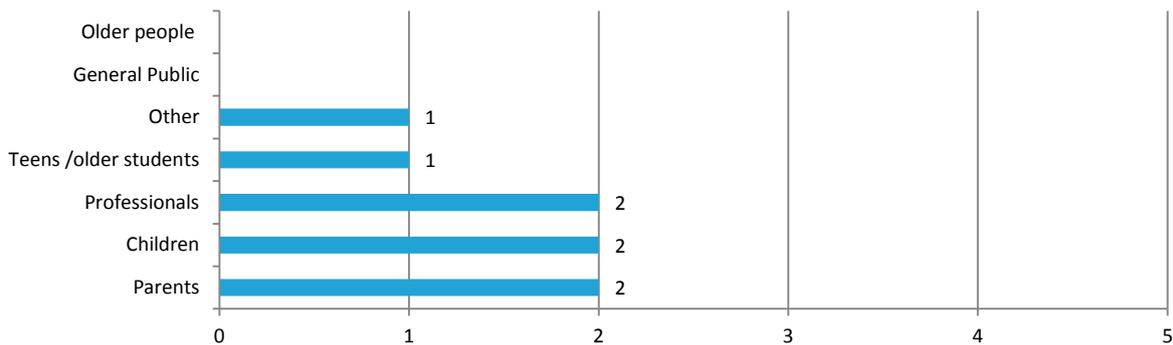
Source: Danish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.7.5. Summaries of the five most significant projects in Denmark

4.7.5.1. Media Literacy in a Danish Context

This national research project gathers empirical, methodological and theoretical insights for further research in the area of media literacy, including how perspectives of citizenship and democracy changes in the light of (digital) media development.

This explorative study aims at gaining empirical and research oriented insights to support policy development, concrete initiatives and decision-making in relation to media literacy at all levels.

4.7.5.2. Oline goes online

This project was launched, online and in print on Safer Internet Day 2011. It is a guide for parents about the exciting world of the Internet and deals with the digital competences as a challenge for pre-school children. Confidently, parents can let their children explore the online world and learn about the Internet and how to use a computer. "Oline goes online" refers to both Oline's world and the world of the Internet, which is just outside Oline's safe online universe. Children learn about positive online behaviour, virtual friends and privacy.

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[156] The data collected mainly corresponds to projects related to children and young people and their parents, teachers, pedagogues etc., which is the key focus area of the Media Council for Children and Young People in Denmark who were directly involved in collecting this data.

"Oline's Island" is created and hosted by DR (Danish Broadcasting Corporation), and The Media Council for Children and Young People has cooperated with DR on the development of the section, "Oline goes online".

4.7.5.3. There is so much that parents don't understand ... - What I need to know when my child goes online

This is a publication targeting parents of children between the ages of 7-12. The guide is a combination of information, guidelines and tips on how to deal with children's online experiences, habits, behaviour and privacy. The guide also contains short animated films and interviews as podcasts with children, parents and one of Denmark's leading media researchers, PhD Stine Liv Johansen. Finally, the guide also includes the latest research on Danish children's media use in facts & figures. The publication is released as an online magazine with a smaller leaflet highlighting the main topics. Both versions of the guide are free of charge.

4.7.5.4. So you got naked online?

The material is made in collaboration between the Safer Internet Centre Denmark (SIC DK), consisting of Centre for Digital Youth Care, Save the Children Denmark, and the Media Council for Children and Young People. The material consists of a small printed booklet, "So you got naked online?", and a more extensive online version.

The booklet "So you got naked online?" aims to empower young people in situations where their images have been shared without their consent. The booklet provides young people with knowledge about images online and provides them with practical guidance on what to do, who to contact and how to minimise damage in a situation of unwanted sharing of images or films. At the same time, the booklet has a preventative aim, as it has been distributed through schoolteachers and local SSP (partnership between schools, police and social service with focus on prevention of youth crime).

4.7.5.5. Social Star

The Danish Competition and Consumer Authority – in collaboration with The Media Council for Children and Young People and the Consumer Ombudsman – developed the educational material "Social Star", which teaches primary school children to be critical of commercial communication (hidden ads) on social media.

The project came to light through work from the Expert Committee on Children, Young people and Ads. Via qualitative interviews and focus groups, the committee found that children and young people are quite naïve e.g. when products are mentioned on social media like Instagram and YouTube. User generated content, where for example a blogger or a celebrity mentions a product, is especially difficult to navigate for the children. Hidden advertising on social media is a problem. Children and young people are easily influenced and are typically on the Internet without parental supervision.

4.7.6. Data compilation

This National Summary was produced based on data compiled by Anne Høj Nielsen, Consultant/Media Council for Children and Young People in Denmark.

For access to the full Danish response please see Annex 4.

4.8. EE – Mapping Media Literacy in Estonia – National Summary

4.8.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Estonia with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.8.2. Context

In Estonia, public policy has focused on developing the knowledge and skills of the general public in terms of digital literacy, and the Digital Agenda 2020 for Estonia[157] aims to create the overall conditions for the development of information society and take-up of ICT, with a special focus on improving the public governance using ICT.

The Ministry of Economic Affairs is also responsible for launching a provision for funding – "Advancing the digital literacy 2014-2020"[158] financed partly by the European Social Fund.

The Estonian Lifelong Learning Strategy 2020[159] also focuses on improving digital skills and literacies of the total population through the efficient and effective use of digital technologies in learning and teaching. In order to implement this goal a Digital Focus program (started 2015) was initiated and various activities are organized in cooperation with the Ministry of Education and Research.

While these policy documents include advancing the digital literacy skills of the total population, digital literacy is not their main focus.

There is no clear authority in Estonia whose duty it is to oversee media education, and as there is no formal media education policy in Estonia, funding for media literacy projects is scarce and irregular. Therefore, the majority of the media education initiatives come directly from civil society and in particular a range of NGOs, enthusiasts in high schools, and youth centres.

Estonia has around 14 key media literacy stakeholders[160] spread across four of the sectors that were asked about in the survey. As illustrated in Figure 73 below, the majority of these stakeholders are

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[157] Digital Agenda 2020 for Estonia can be found: www.mkm.ee/sites/default/files/digital_agenda_2020_estonia_engf.pdf .

[158] More information can be found in Estonian: www.mkm.ee/et/eesmargid-tegevused/infouhiskond/digitaalse-kirjaoskuse-suurendamine-2014-2020 .

[159] Estonian Lifelong Learning Strategy can be found: www.kogu.ee/wp-content/uploads/2014/05/Lifelong-Learning.pdf.

[160] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

classified as 'Civil Society' (eight), with three identified as 'Public Authorities', two as 'Audiovisual Content Providers' and one as 'Academia'. None of these key stakeholders in Estonia have a statutory responsibility around media literacy.

For a complete list of these stakeholders please see the full Estonian submission in Annex 4.

Figure 73: Main media literacy stakeholders in Estonia, sectors represented and statutory responsibility

Source: Estonian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are three formal media literacy networks[161] in Estonia, which are:

■ Smartly on the Web project;

■ Young People's Media Club, NGO (Noorte Meediaklubi or NMK);

■ Estonian Union of Media Educators.

4.8.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

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[161] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

Table 8 below lists the 20 'featured' projects from Estonia, in no particular order of importance.

Table 8: Names of the 20 'featured' projects in Estonia

1	Smartly on the Web
2	Intervention action "Increasing digital literacy 2014-2020"
3	Community movie project "Filmitalgud"
4	"Come Along!" (Ole kaasas!") program
5	Practical training workshops by Young People's Media Club
6	Digital Agenda 2020 for Estonia
7	School Film Competition
8	Smart Labs (Nutilabor)
9	"No hate speech" campaign
10	Program "Digital Focus"
11	The Estonian smart device security project "NutiKaitse2017"
12	Rolling images behind business Startups (RIBS)
13	Baltic Film, Media, Arts and Communications (BFM) School for Children
14	"Smart Youtuber 2016" competition
15	Training course "Our media generation"
16	Awareness-raising project on smart-device safety issues "Really?" ("Päriseltkavõi?")
17	Studying Estonian language through audiovisual methods' based project camps
18	PIAAC (*Programme for the International Assessment of Adult Competencies) survey*
19	Digital Creative Works Competition "Estonia as a world country"
20	Youth exchange project "Be Online Without Internet!"

4.8.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 74 below shows that six project types are represented across the 20 'featured' media literacy projects delivered in Estonia since 2010. The most common project type is 'End-user engagement'[162] with 13 projects falling into this category.

The next most common project types are 'Campaigns'[163] and 'Policy Development'[164] with or 2 projects each.

The following three categories of projects were represented by one project each: 'Provision of Funding',[165] 'Research'[166] and 'Resources'.[167] None of the 'featured' projects in Estonia were categorised as 'Networking Platforms'.[168]

Figure 74: Project types across the 20 'featured' media literacy projects in Estonia
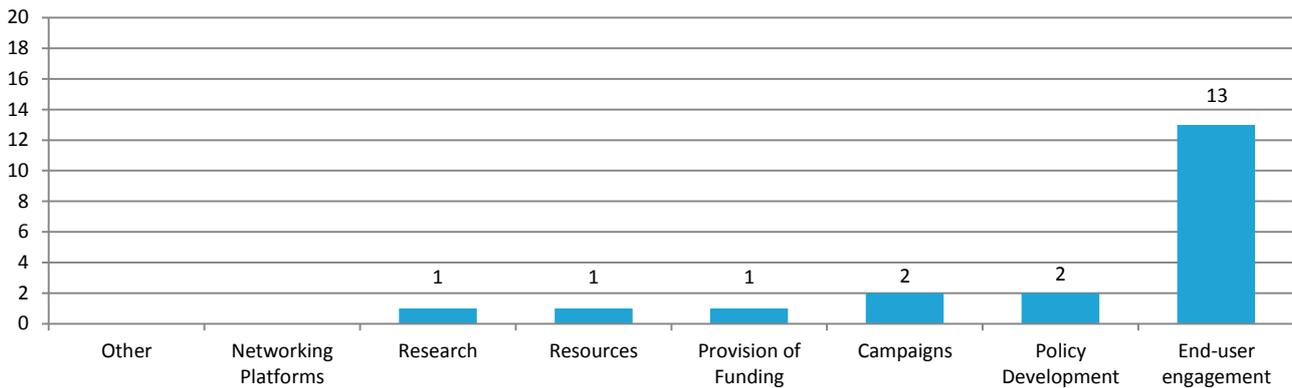
Source: Estonian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.8.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[169]
- Audiovisual content provider;[170]

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[162] End-user engagement includes grass-roots projects that provide support and information to end-users via face to face contact, phone contact or online contact.

[163] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[164] Including consultations, published reports and recommendations.

[165] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[166] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[167] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[168] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[169] Including academic institutions, universities and third level education providers.

■ Public authorities;[171]

■ Media regulatory authorities;

■ Online platforms;[172]

■ Civil society;[173]

■ Cross-sector collaboration;[174]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 75 below shows, three main sectors are represented across the 20 most significant media literacy projects in Estonia.

The 'Civil Society' sector and 'Public Authorities' sectors account for 6 projects and 3 projects respectively while 'Academia' accounts for 1 project.

However, the most common categorisation is 'Cross-sector collaboration', with 10 of the 20 'featured' media literacy projects reported as resulting from cross-sector collaboration.

Figure 75: The 20 'featured' media literacy projects in Estonia categorised by sector
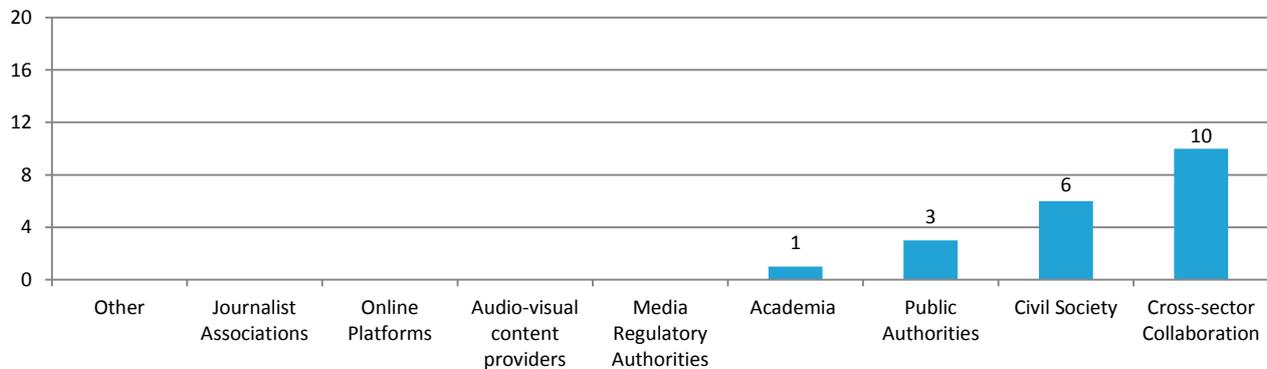
Source: Estonian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[170] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[171] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[172] Including the owners and operators of online platforms (such as social media websites and search engines).

[173] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[174] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.8.4.3. Media Literacy skills addressed

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 76 below, a broad range of media literacy skills were addressed in the 20 'featured' projects with 16 of the 20 projects addressing skills linked to 'Participation and Interaction'.

This is closely followed by media literacy skills focused on 'Critical Thinking' with 15 projects.

Media Literacy skills linked to the categories of 'Media Use' and 'Creativity' account for 14 projects each, while media literacy skills that fall into the categories of 'Intercultural Dialogue' are addressed by five projects.

Five projects addressed media literacy skills that were categorised as 'Other'.

Figure 76: Media literacy skills addressed by the 20 'featured' media literacy projects in Estonia since 2010

Source: Estonian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.8.4. The five 'case-study' projects from Estonia

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.8.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two are categorised as 'End-user engagement' and one project each categorised as 'Campaigns', 'Resources', and 'Provision of Funding'.

4.8.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 77 below shows that five projects were categorised as 'Civil Society' making it the most common sector across the five most significant projects. Four projects were categorised as 'Cross-sector collaboration' and four projects were categorised as 'Public Authorities'. Three projects involved 'Academia' while 'Audio-visual Content Providers' account for two projects and 'Online Platforms' were involved in one of the five most significant media literacy projects.

Three of the five most significant projects involved sectors that were categorised as 'Other'.

Figure 77: The five 'case-study' media literacy projects in Estonia, categorised by sector
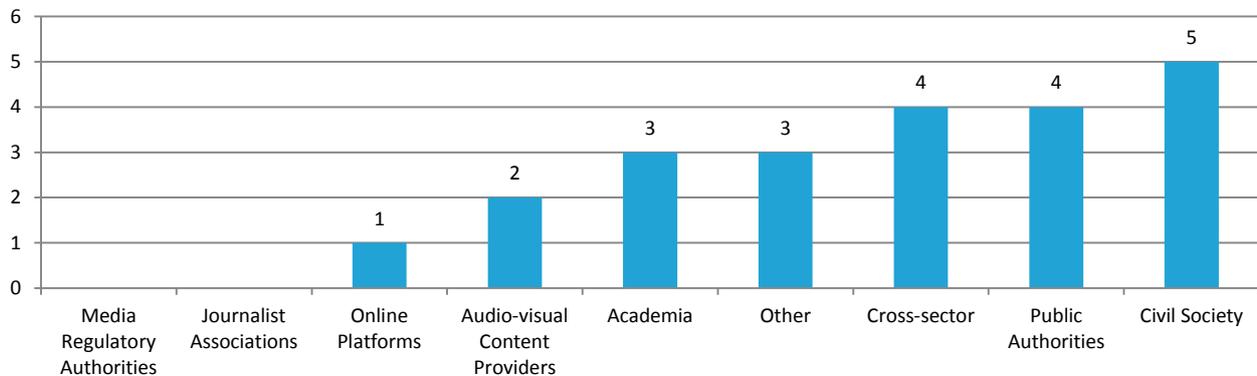
Source: Estonian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.8.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.

- Critical thinking: understanding how the media industry works and how media messages are constructed.

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

Figure 78: Media Literacy skills addressed by the five 'case-study' media literacy projects in Estonia since 2010
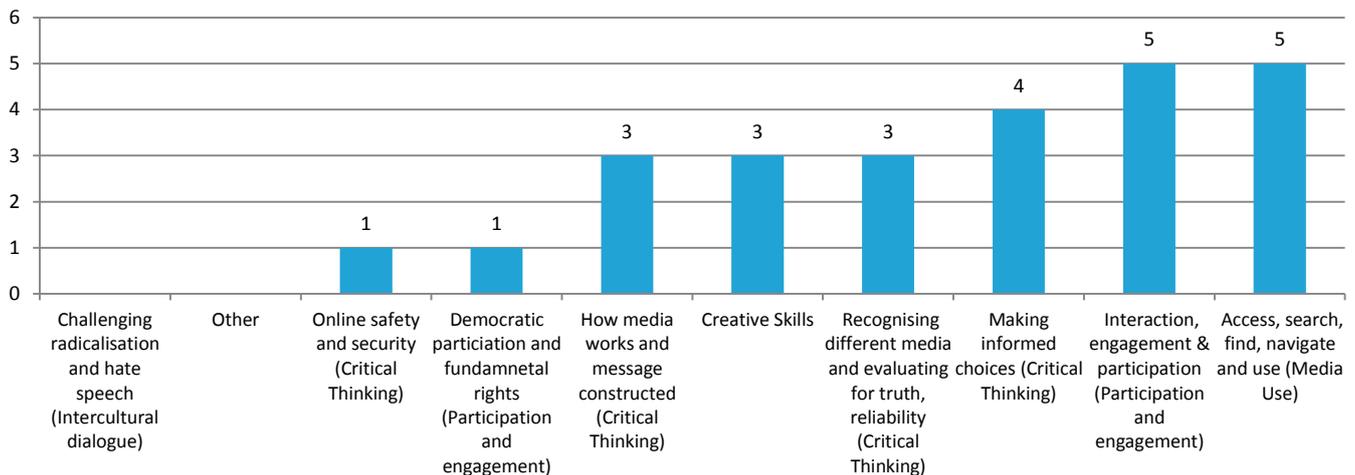
Source: Estonian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 78 above shows, the five 'case-study' media literacy projects promote a broad range of media literacy skills.

Media literacy skills linked to 'Interaction, engagement and participation' and 'Access, search, find and navigate' were addressed by all five of the 'case-study' media literacy projects, while 'Making informed choices' was addressed by four projects.

Skills linked to 'Recognising and evaluating different media' were covered in three of the five projects, as was the case for 'Creative Skills', and 'How media works'.

One of the five projects explored skills around 'Online safety and security' and one around 'Democratic Participation and Fundamental Rights'.

4.8.4.4. Audience groups addressed by the five 'case-study' projects

In Estonia, as shown in Figure 79 below, a broad range of audience groups was targeted by the five 'case-study' media literacy projects.

Three projects addressed the 'General Public' while 'Teenagers and older students' and 'Professionals' were each targeted by two of the five most significant media literacy projects. The 'Professionals' category includes teachers, care-workers, youth workers and academics.

The target audiences of 'Parents' and 'Children' were each addressed by one project.

The target audience for two of the five most significant media literacy projects in Estonia were categorised as 'Other'.

Figure 79: Audience groups for the five 'case-study' media literacy projects in Estonia since 2010
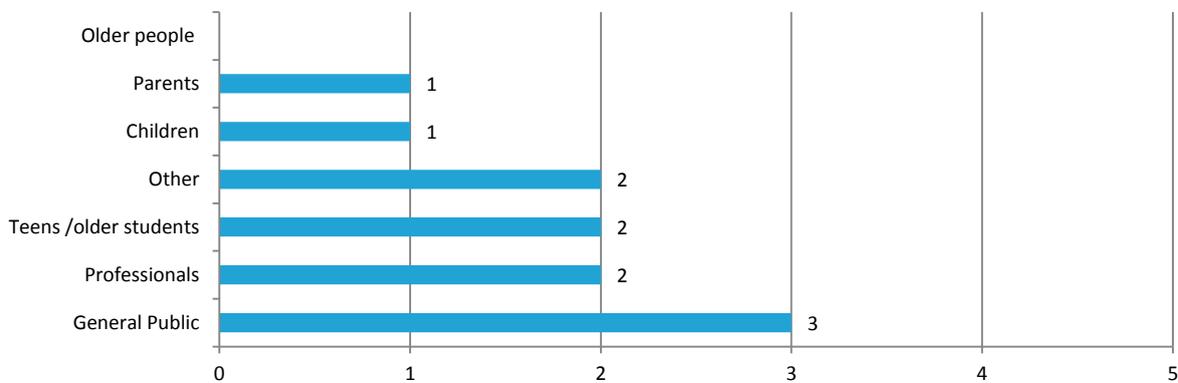
Source: Estonian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.8.5. Summaries of the five most significant projects in Estonia

4.8.5.1. Smartly on the Web

Smartly on the Web project is the longest running (2010- on-going) and most important project of digital literacy targeting children, young people and their parents, teachers and youth workers in Estonia.

The project's objective is to encourage smarter Internet use by children and their parents, including the prevention of the online distribution of child sexual abuse material, blocking and spreading illegal materials on the Internet, and internet safety in general.

Over the years the project has been the main initiator, promoter and facilitator of various sub-projects, campaigns and resources aiming to raise public awareness and knowledge about Internet safety skills, digital literacies and the online world in general.

4.8.5.2. Filmitalgud

The project was initiated by the NGO, film education organization, Kinobuss in 2010 and it proliferated media literacy at the most grass roots level possible - through the process of film-making. The aim of the "Filmitalgud" [alias "Folk Film"] project was to engage the whole country voluntarily in making one

collaborative movie project. The movie was planned to be a present for Estonian film for its 100th anniversary celebrated in 2012.

The movie was made by more than 1500 professional and amateur Estonian filmmakers. The script was written by the public, and then followed the world's most democratic casting process via a reality TV-show, with supporting roles and crew positions filled by an online casting system. The public voted on who they wanted to see starring in and making their film. Preproduction was in June and July in 2011, and shooting took place in each of Estonia's 15 counties in August 2011. Even the editing and post-production phases brought amateurs and professionals together. Every phase of filmmaking also included intensive workshops in screenwriting, film acting, production design, and editing. Along with the aforementioned topics, the themes covered during the shooting/training were: production, special effects, costumes, set design, editing, lighting, sound, storyboarding, distribution, animation, and make-up.

All stages of the project were done using a unique IT platform, www.filmitalgud.ee, built to order for the project. The project ended with one film –the adventurous road movie "That's IT!" which premiered on 111 screens all over Estonia on the same day, at the same time.

4.8.5.3. Increasing digital literacy 2014-2020

The Ministry of Economic Affairs and Communications is responsible for implementing the European Social Fund period 2014-2020 intervention action "Increasing digital skills".

The main objectives of the action are to 1) increase basic digital literacy skills and knowledge in an adult population; 2) increase the number of people in the society with higher ICT skills. The main target groups of the initiative include: adult population of Estonia; working specialists and practitioners; students and lecturers studying on non-ICT related subject areas; activists related to promoting ICT-related skills and knowledge.

The actions consist of five different project initiatives all of which have their own goals, target groups and aims.

- Increasing basic ICT-related knowledge and skills through training courses.
- Training courses and actions for increasing higher-level ICT related competences.
- Training courses related to raising public awareness about the ICT skills and education.
- Research and development activities related to ICT and digital literacies.
- Communication and distribution-related activities.

4.8.5.4. "Come Along!" (Ole kaasas!") program

The "Come Along!" project was initiated as a cross-sector initiative between technology and communication companies EMT, Elion, Microsoft (private sector) and Look@World Foundation, NGO (civil sector).

The aim of the project was to provide computer and Internet training to 100,000 people and connect 50,000 more families to the Internet over three years.

The free-of-charge training sessions were held so as to provide the participants with wider opportunities in the job market and in their studies, make it easier to gather information and deal with daily tasks as well as provide opportunities for being more active as a citizen and a local community member.

The project is considered to have played a crucial role in providing the citizens of Estonia with necessary basic ICT skills and knowledge, and help to increase the usage of ID-cards, mobile-IDs and various e-services.

4.8.5.5. Practical training workshops by Young People's Media Club

Young People's Media Club, NGO (Noorte Meediaklubi) is a network that consists of approximately 70 young professionals (mostly new journalists and students of journalism and communication from the University of Tartu, but also from the Baltic Media School of the Tallinn University). All of the members have personal experience of working for the school radio or for the school newspaper.

This younger generation of established journalists and media and communication specialists are aiming to raise awareness and teach practical skills and knowledge around media literacy to secondary and high school students around Estonia.

The activity of NMK is designed to enhance practical journalistic skills of students and develop their media literacies as well as growing their interest in media-related matters. Many participants of the training courses have initiated or been part of various school media projects in their respective high schools e.g. launching school newspapers, school radio, or TV shows.

4.8.6. Data compilation

This National Summary was produced based on data compiled by Andra Siibak, Professor of Media Studies, Institute of Social Studies, University of Tartu, Estonia.

For access to the full Estonian response please see Annex 4.

4.9. ES – Mapping Media Literacy in Spain – National Summary

4.9.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Spain with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.9.2. Context

As a general overview, there are approximately 76 key media literacy stakeholders[175] in Spain, spread across five of the sectors included in the survey.

The majority (42 out of 76) of these key stakeholders are categorised as 'Civil Society', while 11 are categorised as 'Public Authorities' and 11 are categorised as 'Academia'. Nine stakeholders are classed as 'Audio-visual Content Providers', while three stakeholders fall into the category of 'Media Regulatory Authorities'.

As illustrated in Figure 80 below, nine key stakeholders in Spain have a statutory responsibility around media literacy.

For a complete list of these stakeholders please see the full Spanish submission in Annex 4.

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[175] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Figure 80: Main media literacy stakeholders in Spain, sectors represented and statutory responsibility

Source: Spanish response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Many of the key media literacy stakeholders in Spain operate networks linked to media literacy projects and content. These stakeholders include: Regulatory Bodies, National Ministries of Education; Culture and the Ministry of Telecommunications; Regional Governments; Audio-visual Archives; Research Institutes on Media Literacy; Foundations; State Broadcasters at a national and regional basis; Private broadcasters; Foundations focussed on digital and audio-visual competencies promotion; and Civil Society with NGOs with programs on media literacy contents and projects. They work at a national, regional and European level especially in the case of research institutes or observatories working on European projects.

In addition, there are four main networks[176] operating in Spain dedicated to media literacy. These networks operate on a national and are:

- ◼ Cinema Hall (Junta Andalucía): juntadeandalucia.es/culturaydeporte/auladecine/;

- ◼ The Magic Lantern - magic-lantern.org;

- ◼ The Association of Ibero-American Educational and Cultural Television (ATEI) - infanciaycomunicacion.org/;

- ◼ The Atresmedia Foundation - antena3.com/fundacion/.

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[176] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

4.9.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 9: Names of the 20 'featured' projects in Spain: Names of the 20 'featured' projects in Spain below lists the 20 'featured' projects from Spain, in no particular order of importance

Table 9: Names of the 20 'featured' projects in Spain

1	Educa Lab
2	Observatorio para la Innovación de los Informativos en la Sociedad Digital - Oi2 Observatory for the innovation of the news broadcasters in the digital society
3	Emedus Study - www.gabinetecomunicacionyeducacion.com/en/news/emedus-study-releases-new-reports-media-education
4	AulaDcine from Junta de Andalucia
5	Chaval.es - http://formacion.chaval.es/contenidos
6	TV program from TVE1 - La aventura del saber
7	Radio y Televisión de Andalucía a través de Canal Sur
8	Televisió de Catalunya - Aquí Tv3
9	Student animation films in Galicia TV - Nos támen creamos
10	The Audiovisual Archive from Junta de Andalucia - Forum Filmoteca
11	Filmoteca Canaria 30 años
12	Filmoteca a les escoles - La Mirada creadora: taller de creación en torno al imaginario de Joan Brossa
13	Menuda Filmo - Instituto Valenciano de Cinematografía Ricardo Muñoz Suay (IVAC), que ahora forma parte de CulturArts
14	TVE Defense of the Viewer
15	El Audiovisual en la Escuela - Recommendations for Media literacy Awards
16	Barcelona Aula Mòbil - El Observatorio Europeo de la TV Infantil (OETI)
17	Pantallas Amigas
18	Crea Cultura
19	Think Big -Talentum Schools
20	Digital Citizenship

4.9.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 81 below shows that six of the project types asked about in the survey are represented across the 20 'featured' media literacy projects delivered in Spain since 2010.

Almost half of the projects were categorised as 'Resources'.[177] The next most common category of projects is 'End-user engagement',[178] accounting for seven projects, while 'Research',[179]'Networking Platforms',[180] 'Campaigns',[181] and 'Policy Development'[182] each account for one project.

None of the 'featured' projects in Spain were categorised as 'Provision of Funding'.[183]

Figure 81: Project types across the 20 'featured' media literacy projects in Spain
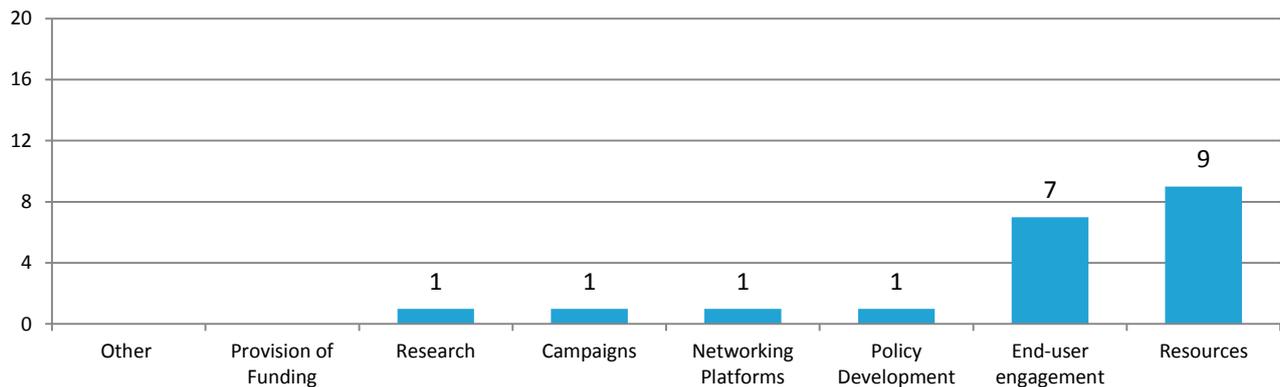
Source: Spanish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[177] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[178] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[179] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[180] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[181] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[182] Including consultations, published reports and recommendations.

[183] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

4.9.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[184]
- Audiovisual content provider;[185]
- Public authorities;[186]
- Media regulatory authorities;
- Online platforms;[187]
- Civil society;[188]
- Cross-sector collaboration;[189]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

Figure 82 below shows, five main sectors have been involved in these projects in Spain. The most common categorisation of projects was 'Audio-visual Content Providers' with ten projects followed by 'Civil Society' with four projects. Two projects were allocated to 'Public Authorities', while 'Academia' and Media Regulatory Authorities' account for one project each.

Two of the 'featured' projects were classified as 'Cross sector collaboration'.

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[184] Including academic institutions, universities and third level education providers.

[185] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[186] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[187] Including the owners and operators of online platforms (such as social media websites and search engines).

[188] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[189] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Figure 82: The 20 'featured' media literacy projects in Spain categorised by sector
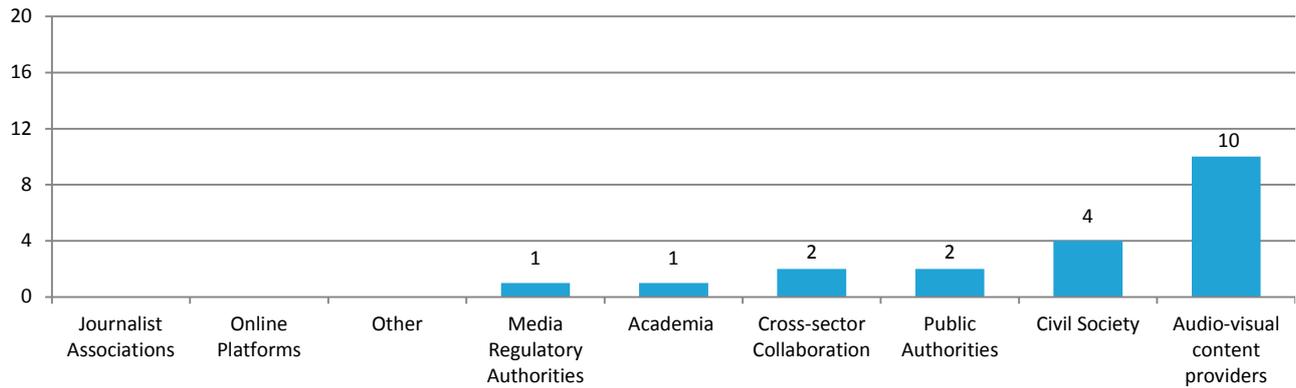
Source: Spanish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.9.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- ACreativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 83 below, 19 of the 20 'featured' projects in Spain addressed media literacy skills linked to 'Critical Thinking', while 15 projects were concerned with skills linked to 'Media Use'.

Media literacy skills around 'Creativity' featured in 12 projects while skills associated with 'Participation and Interaction' and 'Intercultural Dialogue' were addressed by four and three projects respectively.

The media literacy skills linked to one of the 20 'featured' projects were categorised as 'Other'.

Figure 83: Media literacy skills addressed by the 20 'featured' media literacy projects in Spain since 2010

Source: Spanish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.9.4. The five 'case-study' projects from Spain

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.9.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, a different category is selected for each project. The categories are: 'Campaigns', 'End user Engagement', 'Resources', 'Research' and 'Networking Platforms'.

4.9.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 84 below shows that two of the five projects were a result of 'Cross-sector collaboration'.

Three sectors were involved in two projects each: 'Academia', 'Public Authorities', and 'Audio-visual Content Providers'.

A sector involved in one project was categorised as 'Other'.

Figure 84: The five 'case-study' media literacy projects in Spain, categorised by sector
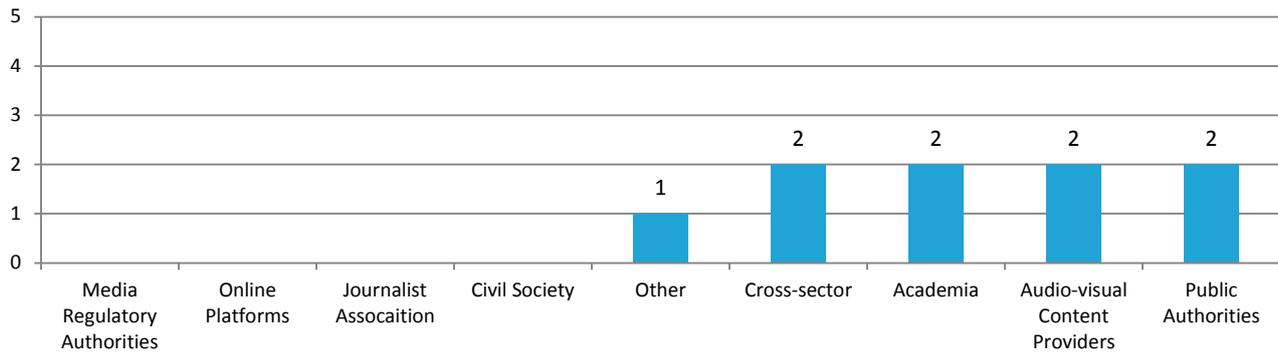
Source: Spanish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.9.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 85 below shows, the five most significant media literacy projects in Spain promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Two categories of media literacy skills were addressed by all five projects: 'Critical Thinking - recognising different media' and 'Critical Thinking – evaluating for truth and reliability'.

Six categories of skills were addressed by four projects each; 'Use and Access – Search and Navigate', 'Critical Thinking – how media works and messages are constructed', 'Critical Thinking – Making informed choices', 'Critical Thinking – online safety and security', 'Democratic participation and fundamental rights', and 'Interaction, engagement and participation'.

Two projects addressed skills linked to 'Challenging radicalisation and hate speech' while 'Creative skills' and skills concerned with 'Use and Access – Technical' were addressed by one project each.

Figure 85: Media Literacy skills addressed by the five 'case-study' media literacy projects in Spain since 2010
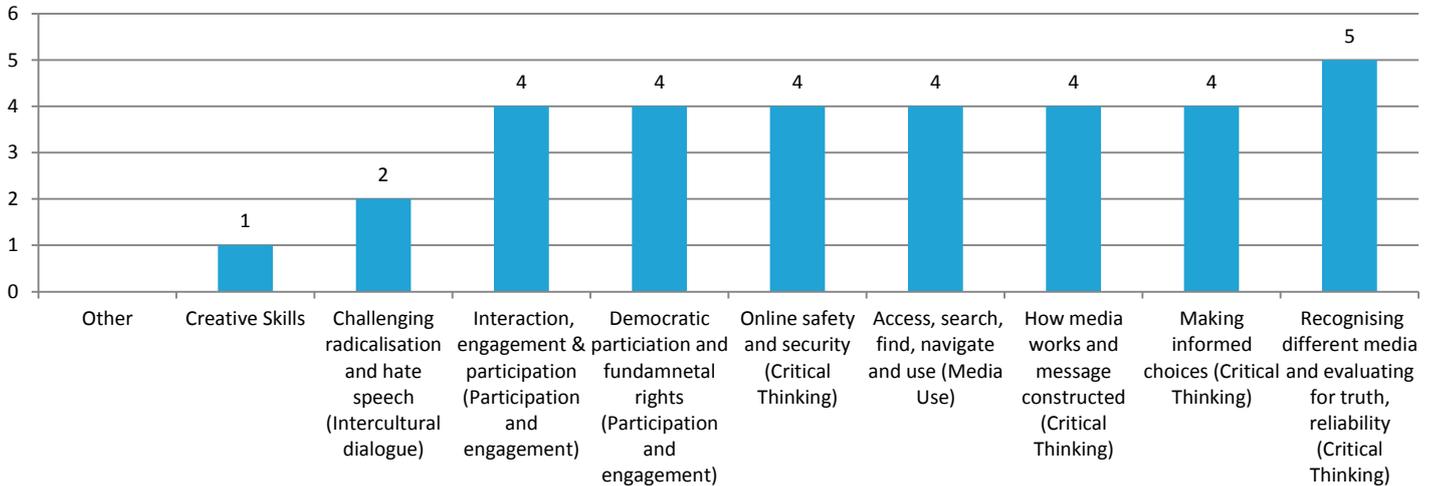
Source: Spanish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.9.4.4. Audience groups addressed by the five 'case-study' projects

In Spain, as shown in Figure 86 below, five different audience groups were targeted by the five 'case-study' media literacy projects.

Four of the five broad audience groups asked about in the survey were targeted by two projects each. They are 'Older People', 'Parents', 'Teenagers and older students', and 'Professionals' (including teachers, care-workers, youth workers and academics).

The only exception was the audience group of 'Children', which was targeted by one project.

The audience groups for two of the projects were categorised as 'Other'.

**Figure 86: Audience groups for the five 'case-study' media literacy projects in Spain since 2010**
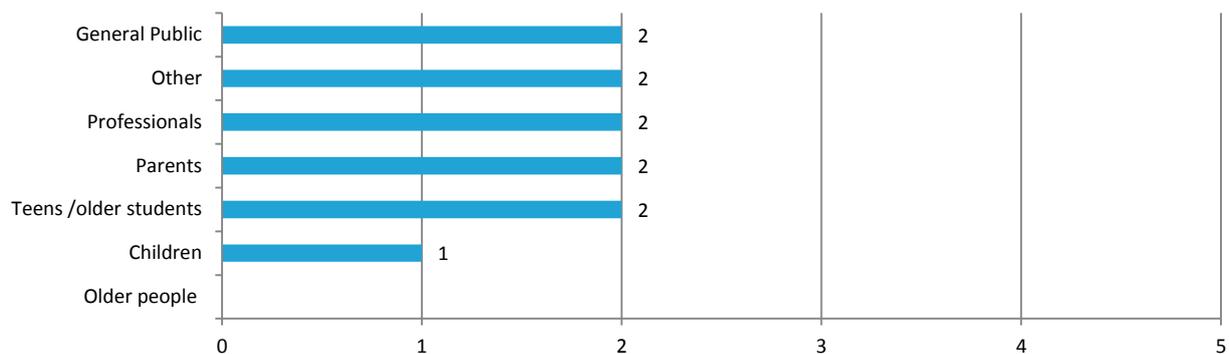
Source: Spanish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.9.5. Summaries of the five most significant projects in Spain

4.9.5.1. Observatorio para la Innovación de los Informativos en la Sociedad Digital - Oi2

The purpose of the OI2 project is to observe the narrative information in the digital society and analyse the possible social, business, industrial and economic implications of any changes, and identify potential opportunities for new innovative business models in the sector.

RTVE, the Spanish public television, promotes the adaptation of this evolution serving as a meeting point with other actors who are promoting innovation in news formats: universities, business schools, and technology companies, amongst others.

O12 translates these reflections to society and allows them to visualize RTVE as an actor and a leader in innovation. The associates of this Project are RTVE, Gabinete de comunicación y educación, UAB, and CEU San Pablo.

4.9.5.2. Emedus Project, Spain

The EMEDUS project is an extensive review and a deep bibliographical analysis of three major lines related media literacy across Europe. Firstly, an analysis was made of the inclusion and presence of curricular media literacy in the curricula of 27 countries of the European Union (EU). The study also analysed educational initiatives in the formal and informal sector, and groups at risk of exclusion.

The analysis was carried out by the Office of Education and Communication of the Autonomous University of Barcelona (UAB) 11. It describes the results achieved in the field of formal education and the relationship of media literacy with formal European education systems and specifically in this case in the Spanish one. This analysis includes a descriptive comparison about the way media literacy has been included in the national curriculum, a reflection on the skills of teachers in relation to their training in education media, as well as a brief reference to the identification of tools for measuring the media skills of students. Finally, the main recommendations made to the European Commission (CE) was done with the intention of strengthening the presence and development of the curriculum of media literacy at EU level, and identifies the "European Observatory on media and information literacy" as a major project result.

4.9.5.3. Chaval

Since 2002 chaval.es has been developing relevant work in the media literacy field, encouraging safe practices amongst children. The aim of the project is to alert parents, educators and children about the risks of new technologies. It also aims to educate and train children about the correct use of new technologies and present them with new challenges and contents.

The project is designed to encourage children to ask for advice from parents and educators when they face a problem or anomaly regarding content in their use of new technologies, and promote the communication between themselves and parents and teachers on this subject. The difference between virtual reality and reality is also explored.

This project is carried out by Red.es, which is the statutory institution entrusted to implement the digital agenda in Spain and is part of the Ministry of Industry, Energy and Tourism (MINETUR).

4.9.5.4. TVE Defence of the Viewer

This project was launched to address all the comments and questions of viewers of public service television.

In addition to providing responses to comments and questions from the viewers the project also provides interviews answering viewer's questions on issues of particular interest to the audience. Videos are created to explain how television programmes are made, looking at the production and editorial processes.

4.9.5.5. Digital Citizenship - iCmedia

Digital Citizenship 2020 is an initiative from iCmedia whereby training sessions, taught by experts on digital content and tools for the new digital citizenship are offered to parents, teachers and children with a view to:

- Facilitating the informed use and consumption of audiovisual content, appropriate to the needs of each group;
- Reducing the "digital gap" separating parents and children;
- Contributing to the empowerment of citizens.

Since 2012, iCmedia promotes a training program for parents, educators and families aimed at increasing user information audiovisual content and thereby the protection of children as final consumer.

4.9.6. Data compilation

This National Summary was produced based on data compiled by María Gaton Fraile, Collaborator of iCmedia.

For access to the Spanish response please see Annex 4.

4.10. FI – Mapping Media Literacy in Finland – National Summary

4.10.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Finland with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.10.2. Context

Media literacy and media education are promoted in many sectors of Finnish society with the Finnish government particularly active since the 2000s. However, media education in the form of mass communication education has been a field in its own right since the 1950s. In Finnish policy-making, different public authorities promote media education-related themes from different points of view, but with overall support for one another.

One significant characteristic of the field of Finnish media literacy is the multitude of actors and projects that are partly or fully funded by the ministries or other public authorities. One of the most central public authorities, as a financier of media education projects, a legislator and a developer of cultural, educational, youth and art policies, is the Ministry of Education and Culture (MoEC). In co-operation with actors and organisations of the Finnish media literacy field, The MoEC has drawn up Cultural Policy Guidelines to promote media literacy for 2013-2016, especially in terms of social inclusion, active citizenship, critical thinking, creativity and self-expression.[190]

Finland has a governmental media education authority, the National Audiovisual Institute (KAVI). The agency is subordinate to the Ministry of Education and Culture. Also The National Board of Education actively develops educational policies such as national core curricula, which includes media educational perspectives. Other relevant public authorities include the Ministry of Justice, The Finnish Communications Regulatory Authority and the Finnish Competition and Consumer Agency, among others.

The field of media literacy in Finland is wide and active, with many national institutes, as well as municipalities and regional and local actors involved, as a result, the information contained in this report on stakeholders is intended to be indicative, rather than exhaustive.

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[190] Good Media Literacy; National Policy Guidelines 2013-2016, Ministry of Education and Culture, 2013
www.minedu.fi/OPM/Julkaisut/2013/Hyva_medialukutaito.html?lang=fi&extra_locale=en, Retrieved 14 October 2016.

For the purpose of this study, just over 100 key media literacy stakeholders[191] were identified in Finland representing six different sectors.

As illustrated in Figure 87 below, over one third (34) of these stakeholders are categorised as 'Civil Society' – which is twice as many stakeholders as in the next category of 'Academia' with 16 stakeholders.

There are 18 key stakeholders in Finland with a statutory responsibility around media literacy, making it one of the countries with the highest number of stakeholders with statutory responsibilities in this area.

Stakeholders with a statutory responsibility come mainly from public authorities, media regulatory authorities, and to a lesser extent from civil society.

For a complete list of these stakeholders please see the full Finnish submission in Annex 4.

Figure 87: Main media literacy stakeholders in Finland, sectors represented and statutory responsibility

Source: Finnish response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Finland has a wide range of media literacy networks, often multidisciplinary to their character. The networks are born according to need, and focus on various issues relating to media literacy.

The multitude of actors involved in media literacy activities in Finland creates several opportunities for cross-sector cooperation. In practice, co-operational projects take many forms, e.g.

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[191] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

through committees, working and steering groups, project partnerships or through networks dedicated to certain aspects of the media education field.

The networks and working groups can work on a local, regional, national, European or International level, depending on the project or issue area. Cooperation between public, private and third sector organizations is also common.

One example of a professional network working with media educational goals is the Forum for Online Work Directed at Youth (Nuorille suunnatun verkkotyön foorumi, "Nusuvefo"), which includes over 40 actors working with youth in digital and online environments.

Another more campaign-oriented example, also gathering around 40 actors annually, with representatives from all sectors, is Media Literacy Week, coordinated by the National Audiovisual Institute. Media Literacy Week is celebrated on the week of the Safer Internet Day, which is organized in February each year.

The Finnish Society on Media Education also manages different professional networks, such as the Network for Regional Media Literacy Actors and the Network for Swedish Speaking Media Literacy Actors. Professional networks also work tightly through professional online groups in e.g. Facebook (Media Educators' Network, Media Education in Libraries).

Some groups have successfully combined meeting regularly and managing popular online communities, such as the Network for Game Educators', with over 1200 members in the professional Facebook group.

In addition, the libraries are actively adapting media education as part of their services. Museums are also strengthening their position as media educators (e.g. Media Museum Rupriikki, The Newspaper Museum Päivälehtien museo, and The Finnish Museum of Photography) with specific projects directed to both the museum staff and schoolteachers. The Evangelical Lutheran Church of Finland is also including media literacy in their educational agenda. A network for Children's Cultural Centres is a national network promoting children's culture, including children's media culture.

4.10.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category of project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant. For the purposes of this study 'most significant' does not necessarily mean 'best'. In Finland the 20 projects were selected to represent a range of actors, methods and different fields of media literacy activity.

Table 10 below lists the 20 'featured' projects from Finland, in no particular order of importance.

Table 10: Names of the 20 'featured' projects in Finland

1	Mediakasvatus.fi – An online service and a platform for promoting and developing media education and media literacy in Finland.
2	Media-avain (Media Key) by the School Cinema Association Koulukino – An on-line service to help parents of 4-15-year-olds to find rated, positive and age-appropriate media contents, especially films. media-avain.fi
3	Yle Uutisluokka (Yle News Class) – A media education project, where students have a chance to make their own news with Finnish Broadcasting Company Yle's professional journalists.yle.fi/uutiset/uutisluokka

4	Kansallinen Peliviikko (Finnish Game Week) pelipaiva.fi
5	Faktabaari (Fact Bar) – A Finnish web-based fact-checking service bringing accuracy to the public debate. faktabaari.fi
6	SomeCamp – A three-day networking event and an online platform for professionals of digital youth work. somecamp.fi
7	Mediataide kasvattaa! (Media Art Educates!) – Web service providing media art education material for teachers. av-arkki.fi/edu/
8	Seminar series for professionals: The annual Mediakasvatus.Nyt (Mediaeducation.Now) and thematic smaller scale seminars
9	Pelikasvattajan käsikirja (The Game Educators Hand Book) – Free online and print handbook about Game Education - pelikasvatus.fi
10	Kupiainen, Reijo et al.: Change in the media environment of children and the young - uta.fi/cmt/tutkimus/comet/tutkimus/lasten-ja_nuorten_mediaymparison_muutos/index.html
11	Linkki - museot mediakasvattajiksi (The Link – Museums as Media Educators)
12	Kelaamo – kelaamo.fi
13	LähiVerkko – A project strengthening the ICT skills of the elderly, helping them participate and interact online. lahiverkko.fi
14	Mediataitoviikko (Media Literacy Week) – mediataitokoulu.fi
15	Netari (Online Youth Center) – netari.fi
16	Lastenneuvolakäsikirjan mediakasvatusosio (The Handbook for Child Health Clinic: Section on Media Education) thl.fi/en/web/lastenneuvolakasikirja/ohjeet-ja-tukimateriaali/terveysneuvonta/mediakasvatus
17	Hello Ruby – Learning materials for programming - helloruby.com
18	Nuorten ääni (Voice of the Youth) – Editorial staff for young people to write about matters concerning them, published in major Finnish media outlets. nuortenaani.blogspot.fi
19	Nuortenideat.fi (Ideas of the Youth) – A website for initiatives and participation of the youth to promote democracy. nuortenideat.fi
20	Ei vihapuheelle -liike (No Hate Speech Movement) – eivihapuheelle.fi

4.10.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 88 below illustrates that five main project types are represented in the 20 'featured' media literacy projects in Finland since 2010. Projects categorised as 'Resources'[192] make up six projects, with projects categorised as 'Networking Platforms'[193] following closely at 5 projects.

Four projects were categorised as 'Other', while three projects were categorised as 'Campaigns'.[194] Both 'Research'[195] and 'End-user engagement'[196] account for 1 project each.

None of the 20 projects highlighted in the Finnish submission were categorised as 'Provision of Funding'[197] or 'Policy Development'.[198]

Figure 88: Project types across the 20 'featured' media literacy projects in Finland
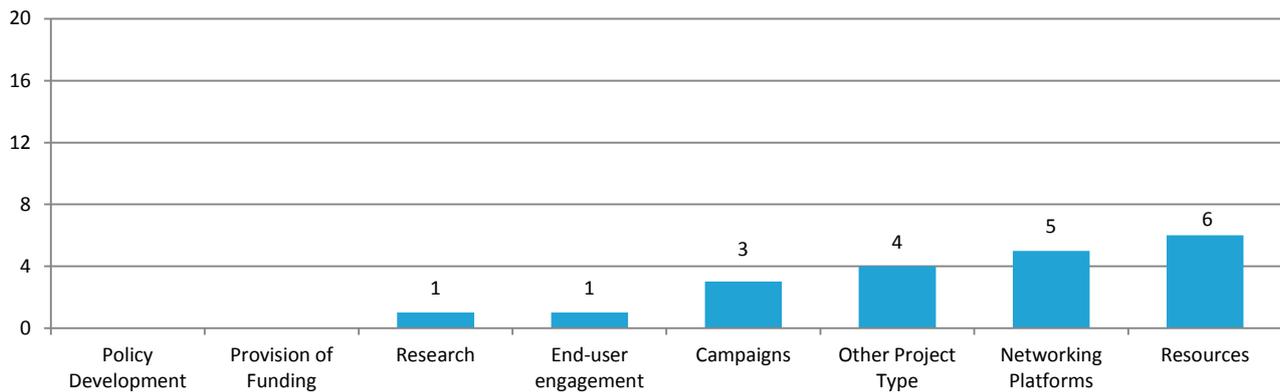
Source: Finnish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.10.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- ◼ Academia;[199]
- ◼ Audiovisual content provider;[200]

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[192] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[193] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[194] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[195] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[196] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[197] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[198] Including consultations, published reports and recommendations.

[199] Including academic institutions, universities and third level education providers.

- Public authorities;[201]
- Media regulatory authorities;
- Online platforms;[202]
- Civil society;[203]
- Cross-sector collaboration;[204]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 89 below shows, eight of the projects were categorised as being a result of 'Cross sector collaboration'.

In addition to this collaboration, 'Civil Society' was linked to seven of the 'featured' projects in Finland. Two projects were categorised as 'Other', while three sectors each accounted for one project each. They are 'Academia', 'Public Authorities', and 'Online Platforms'.

Figure 89: The 20 'featured' media literacy projects in Finland categorised by sector
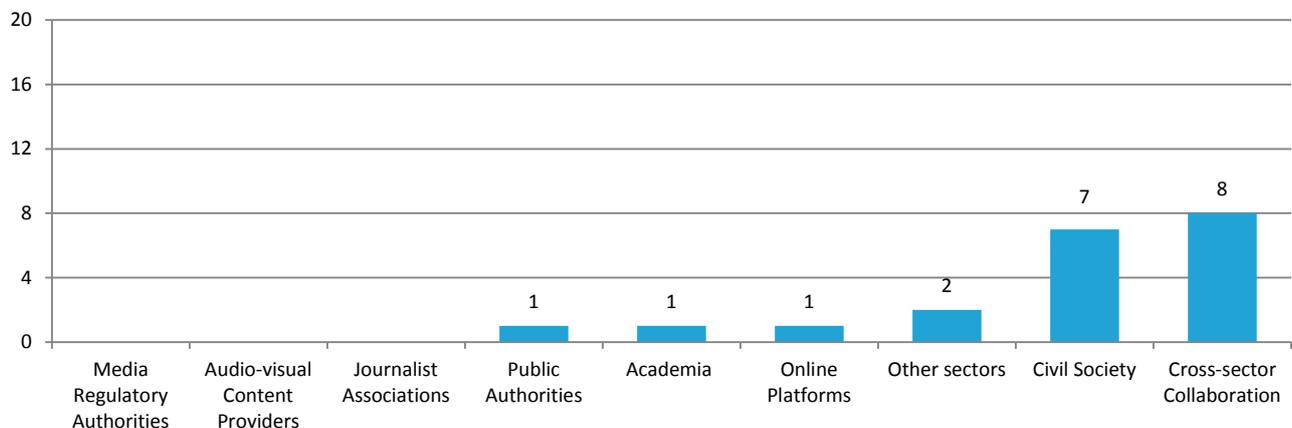
Source: Finnish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[200] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[201] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[202] Including the owners and operators of online platforms (such as social media websites and search engines).

[203] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[204] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.10.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 90 below, a wide range of skills were addressed across the 20 'featured' media literacy projects in Finland. Media Literacy skills that fall into the categories of 'Participation and Interaction' and 'Media Use' were present in 16 projects each, while 15 of the 20 projects promote 'Critical Thinking'.

Skills falling under the headings of 'Creativity' and 'Intercultural Dialogue' were addressed by ten and seven projects respectively, while media literacy skills addressed in 16 projects were categorised as 'Other'.

Figure 90: Media literacy skills addressed by the 20 'featured' media literacy projects in Finland since 2010

Source: Finnish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.10.4. The five 'case-study' projects from Finland

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.10.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects are categorised as 'Resources', one as 'End-user engagement', one as 'Networking Platforms' and one as 'Campaigns'.

4.10.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of the sectors involved is provided. Figure 91 below shows that all of the five most significant media literacy projects involved cross-sector collaboration, suggesting that working in partnership is conducive to creating and delivering significant media literacy projects in Finland.

Within that collaboration, Public Authorities are involved in four of the most significant projects while 'Civil Society', 'Audio-visual Content Providers', and 'Academia' are involved in two projects each. Three projects involved sectors that were categorised as 'Other'.

Figure 91: The five 'case-study' media literacy projects in Finland, categorised by sector
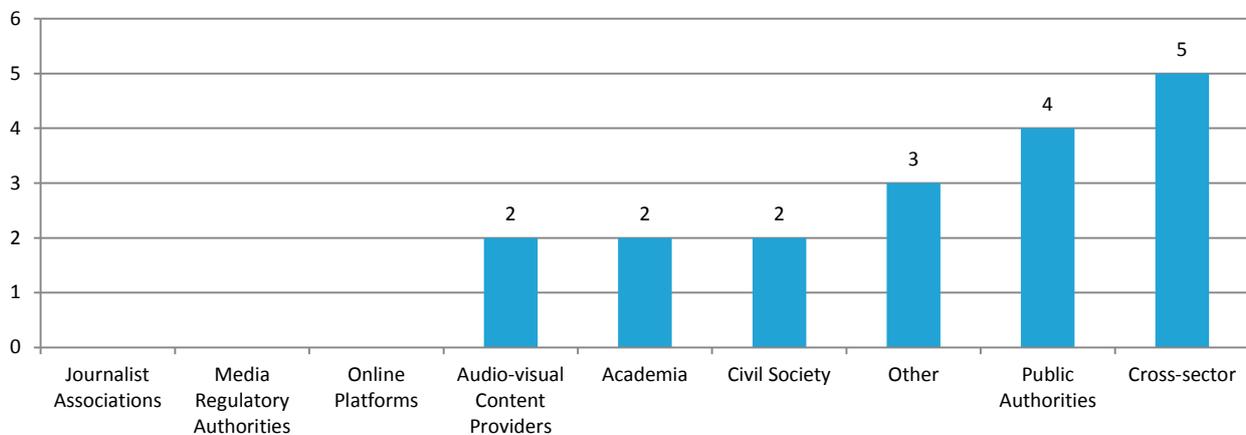
Source: Finnish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.10.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.

- Creative skills: creating, building and generating media content.

- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- Participation and engagement: promoting democratic participation and fundamental rights.

- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 92 below shows, the five most significant media literacy projects promote a very broad range of media literacy skills.

The critical thinking skills of 'Making informed choices' and 'Recognising and evaluating different content' were promoted across all five of the 'case-study' projects in Finland.

The media literacy skills linked to 'Interaction, engagement and participation' were featured in four projects. The categories of 'Creative Skills', 'How media works and messages are constructed', and 'Access, search, find and navigate' account for three projects each.

Two projects each addressed 'Challenging radicalisation and hate speech' and 'Democratic participation and fundamental rights'.

Figure 92: Media Literacy skills addressed by the five 'case-study' media literacy projects in Finland since 2010
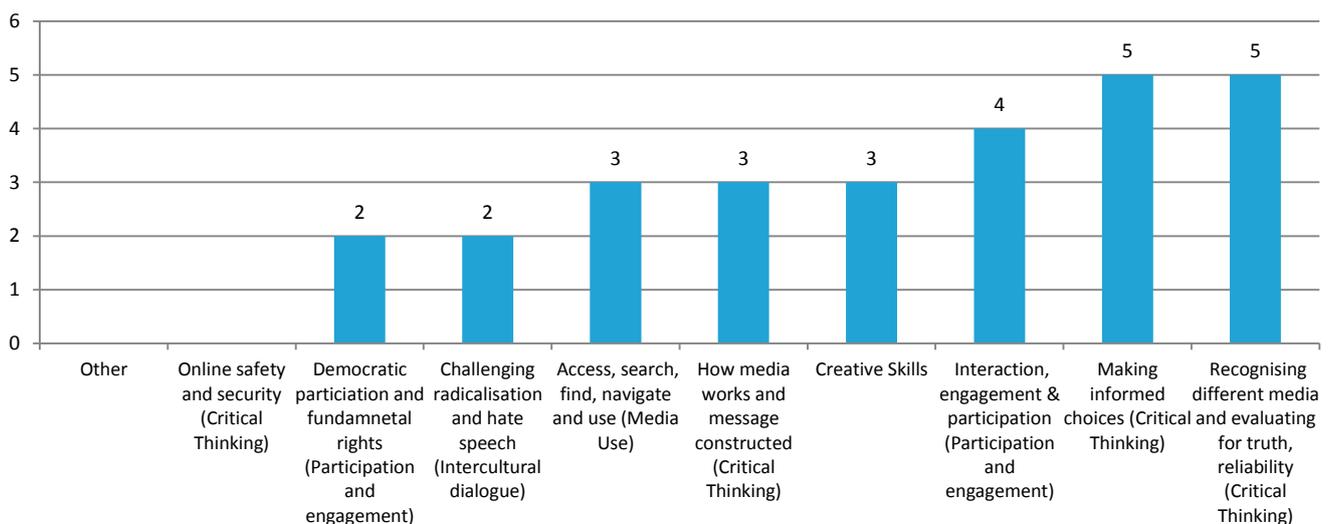
Source: Finnish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.10.4.4. Audience groups addressed by the five 'case-study' projects

In Finland, as shown in Figure 93 below, a range of audience groups was targeted by the five 'case-study' projects.

Four projects targeted 'Teenagers and older students' while 'Professionals' (including teachers, care-workers, youth workers and academics) were the target audience for three projects.

The audience groups of 'Parents' and 'Children' were each targeted by two projects, and the 'General Public' was addressed by one project. Three projects were categorised as 'Other' audience groups.

Figure 93: Audience groups for the five 'case-study' media literacy projects in Finland since 2010
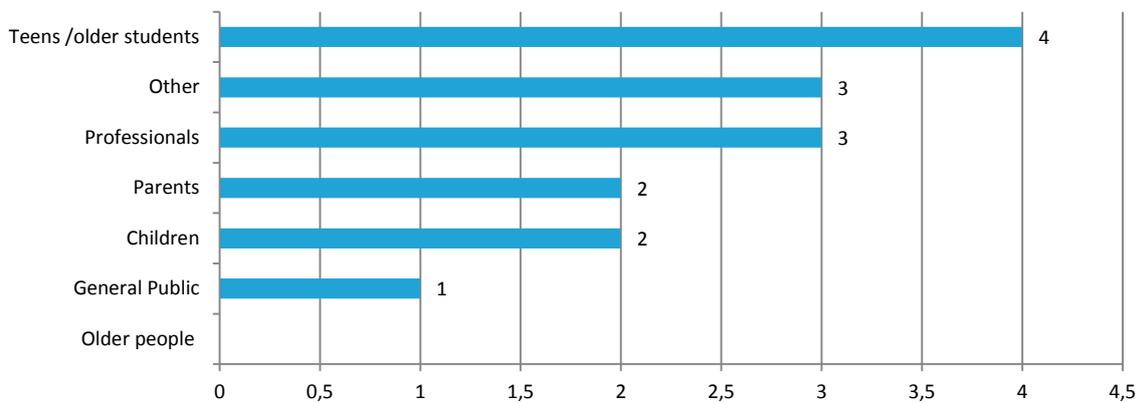
Source: Finnish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.10.5. Summaries of the five most significant projects in Finland

4.10.5.1. Faktabaari/Fact Bar

Faktabaari is a Finnish web-based fact-checking service bringing accuracy to the public debate. It is a non-partisan journalistic project using the Internet and social media for collecting and distributing factual information.

Faktabaari started by fact-checking the European parliamentary elections campaigns in 2014. As the media's capacity for quality reporting was simultaneously questioned due to resource problems, Faktabaari complemented the picture as a non-partisan journalistic and pedagogical project.

In practice, Faktabaari fact-checks claims, highlighted by readers, that are made by politicians or the media. Faktabaari staff and journalism students analyse these claims transparently and methodologically, and finally judge their accuracy with an easy-to-understand traffic light categories – red (false), yellow (50/50), and green (correct). The transparent methodology serves as a tool to improve media literacy. The project has been awarded both nationally and at the European level on its election campaigns. Faktabaari also has a pilot FactBar to the forthcoming factbar.eu project with European journalism schools.

4.10.5.2. Peliviikko/Finnish Game Week

Finnish Game Week (previously known as the Finnish Game Day) is an annual themed week in November focused on promoting game literacy and positive gaming culture. FGW has been organized since 2011 and is an evolution of the Nordic Game Day celebrated in Nordic libraries.

FGW has two objectives: 1) to create public spaces for playing games together; and 2) to promote and diversify the public discussion about games.

The Finnish Ministry of Education and Culture has drawn up Cultural Policy Guidelines to promote media literacy. The Guidelines state the following about digital games:

"Media education related to digital game playing is a key area for development. Families, for example, pay less attention to childrens' and adolescents' game playing than they do to other media use. Such issues as gender roles associated with gaming and game contents can be brought up in media education."

4.10.5.3. Media-avain/Media Key

Media-avain is a tool for rating positive and age-appropriate contents in media, especially in films. The rating criteria have been developed by a steering group consisting of professionals from the fields of media education, age ratings, and developmental psychology. The ratings can be found at www.media-avain.fi, which is an online service for parents of 4-15 year olds.

Media-avain helps parents to find and choose positive content in media and encourages families to discuss positive and negative media content and the thoughts and emotions the films evoke. Media-avain is the only film-focused media literacy tool for families in Finland. The online service provides information that cannot be found anywhere else in Finnish. The service is provided by Koulukino – Skolbio ry (Finnish School Cinema Association).

4.10.5.4. Mediakasvatus.fi

Mediakasvatus.fi is an online ecosystem and a platform that aims to promote and develop media education and media literacy in Finland by acting as the main information outlet for media education professionals.

The online service works in three languages: Mediakasvatus.fi in Finnish, Mediekunskap.fi in Swedish and Mediaeducation.fi in English. The purpose of the online platform is to support experts, students, actors working with children and youth, kindergarten teachers, journalists, researchers, and professionals within the social and cultural sectors to find media education -related information and resources to support them in their professional roles.

4.10.5.5. Yle Uutisluokka/Yle News Class

Yle Uutisluokka allows students to make their own news with Yle's professional journalists. The objectives for Yle News Class are to develop students' media literacy skills, bring voices of the young to a wider audience and help them understand the world.

The News mentors, Yle's journalists, help and inspire students to come up with ideas for news stories, assist students with the production of their own news and teach principles of good journalism,

such as fairness and accuracy. The project also has News Class video workshops at schools. In 2015, more than 300 schools and over 9000 students across Finland took part in the Yle News Class.

4.10.6. Data compilation

This National Summary was produced based on data compiled by Isabella Holm, Emmi Huhtanen, Arla Pitkämäki and Rauna Rahja from the Finnish Society on Media Education in Finland.

In addition a wide range of partners were consulted including but not limited to the National Audiovisual Institute, Save the Children Finland and the School Cinema Association and the Media Educator's Network. For access to the full Finnish response please see Annex 4.

4.11. FR – Mapping Media Literacy in France – National Summary

4.11.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across France with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.11.2. Context

The French approach to media literacy is characterized by two different strategic approaches on the part of public authorities.

One is the national education reform marked by the law on "rebuilding education" in 2013. This law introduced information and media literacy as one of the school's core tasks. At the same time the government decided to change the school into a "digital school". The budget of the "Programme Investissement d'Avenir" (PIA, Investment Program for the Future) will fund "la Grande école du numérique" (the great school for digital) and "le plan numérique" ("digital plan"). The great school for digital is dedicated in particular to projects focused on training for unemployed young people. A huge amount of 1 billion euros was allocated to the "digital plan", focused essentially on pupils' equipment in digital tablets, and teachers' training.

The second orientation is related to the terrorist attacks in 2015, the dissemination of conspiracy theories through social networks, and the prevention of bullying and harassment. The need for media literacy is linked to the diagnosis of the wide extent of deregulated behaviours on digital platforms. Major actors in the media literacy field were already involved in media literacy projects (CLEMI, popular education movements) and continue their actions with great success. New actors in the media sector (France TV for example) or regulatory bodies (CNIL, CSA) also develop activities, usually as part of cross-sector projects.

Finally, while the number of media literacy projects in France has been increasing in recent years, the need is certainly higher.

With around 55 key media literacy stakeholders[205] spread across all six of the sectors that were included in the survey, France appears to have a very active media literacy landscape.

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[205] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

Across those 55 key stakeholders, 22 key stakeholders were categorised as 'Civil Society', and 14 key stakeholders categorised as 'Public Authorities'.

As illustrated in Figure 94 below, a high number of key stakeholders in France have a statutory responsibility around media literacy. However, it is worth noting that in this case statutory was understood as the obligation to do media literacy activities due to the status of the institution (by the law), or linked to a contract with public institutions (Ministries or Region), or when all the activities of the institution are dedicated to media literacy.

For a complete list of these stakeholders please see the full French submission in Annex 4.

Figure 94: Main media literacy stakeholders in France, sectors represented and statutory responsibility

Source: French response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

For the purposes of this study a wide range of media literacy networks[206] was identified in France and broken down into three groups.

■ Several stakeholders are networks themselves or are working in networks: associations such as La Ligue, les CEMEA, UNAF, AFPI, CLEMI, FADBEN, EPN, Promeneurs du net, Stop aux clichés, Enjeuxe-media. Generally speaking, the national associations are linked with a network of regional associations. Some regional associations set up media literacy projects by building regional networks of actors. This is the case with Mediapte, Mediacite, Frequence ecole. The situation is different with AFPI, which gathers Internet providers, search engines, and hosts that

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[206] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

have themselves a national or international size. Arte is a French-German Broadcaster. Every ANR project is created by a network of several laboratories.

- Many stakeholders take part in several activities developed through a network of partners. The main network is built around Saferinternet program, with European connection and European partners.

- The media literacy projects of CLEMI are realized with teachers and journalists, local or national media, but also several institutions like CNIL, and Google. The new production contest "Mediatiks" involves cooperative partners such as journalists, media and the platform Educavox.

- Pedagojeux is also a network of representative of French game industry, Family associations, experts, and the Ministry of Social Affairs.

- The networks are different following the projects. But several actors created a regular steering committee, with experts, associations of popular education, representative of CNIL, of CSA, of Ministry of National Education, and the Ministry of Home affairs. CLEMI, CNIL, Internetsanscrainte, do so and organize at least one meeting a year..

- The third category is composed of digital networks created through websites, gathering diverse activities linked to media literacy but sometimes without any coordination between the initiatives. For example: educavox (network and website), mediaeducation (network and website), UPOPI (website), netpublic (network of EPN, website), and educattentat (website). Some of these projects are also networks: several different institutions are involved in the management and the promotion of the website, even if information collected is coming from other actors.

4.11.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant. For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 11 below lists the 20 'featured' projects from France, in no particular order of importance.

Table 11: Names of the 20 'featured' projects in France

1	Translit
2	Centre d'études sur les Jeunes et les médias
3	Jeunes et medias, revue francophone d'éducation aux medias
4	Les clés des medias (Keys for understanding medias)
5	Arte junior (news magazine for Children)
6	Educa Vox
7	Press and media Week at school

8	Campaign against bullying
9	2025 Ex Machina
10	educnum
11	Grande école du numérique (Great school for digital)
12	Keys for the audio-visual world
13	Decryptimage
14	Mediatypés
15	European Educational Film festival
16	Pedagojeux
17	Promeneurs du net, Internet walkers
18	Mediaeducation
19	Upopi
20	Parcours mediapte

4.11.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 95 below shows that six project types are represented across the 20 'featured' media literacy projects delivered in France since 2010. The most common category is 'Resources'[207] with ten projects, followed by 'End-user engagement'[208] with four projects and 'Research'[209] with three projects types.

The following three categories of projects were represented by one project each: 'Campaigns',[210] 'Networking Platforms',[211] and 'Provision of Funding'.[212]

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[207] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[208] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[209] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[210] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

Although the project La "Grande école du numérique", the Great School for Digital, is a 'Provision of Funding' programme supported by PIA (Programme Investissement d'Avenir, Investment Program for the Future). It has, in 2016, identified 171 'digital factories' aimed at providing training for 10,000 unskilled, unemployed people (with a budget of 5 million euros for the two years). Most of the projects are devoted to digital skills such as web development and web integration.

Although the 'digital plan (2016-2018)' for digitalization of schools is a very significant funding initiative (about 1 billion euros) it is not, currently, included in the 20 'featured' media literacy projects in France.

While the government has emphasised that the majority of investment will be in digital equipment for pupils and the teacher training, it is very likely that media literacy projects, research and campaigns will also benefit from this funding; however it is too early to report on these projects at this stage.

None of the 20 most significant projects in France were categorised as Policy Development'.[213]

Figure 95: Project types across the 20 'featured' media literacy projects in France
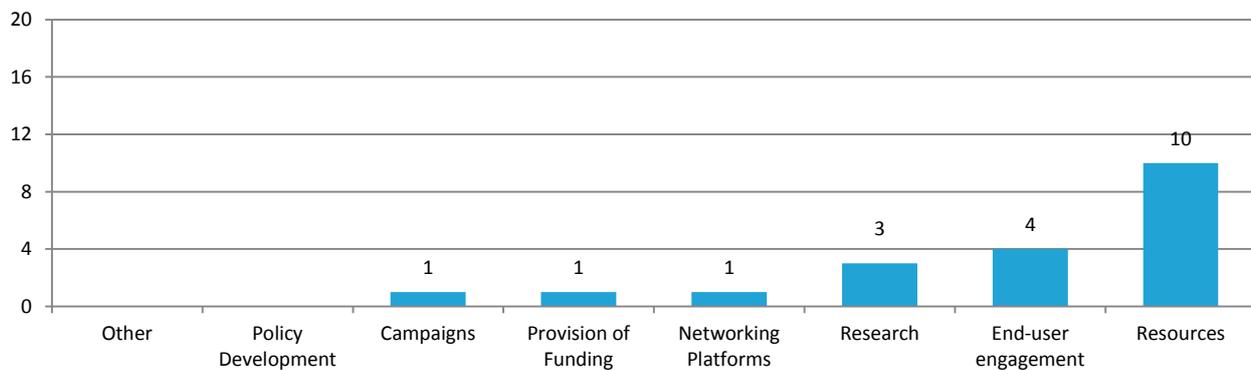
Source: French response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.11.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[214]
- Audiovisual content provider;[215]
- Public authorities;[216]

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[211] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[212] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[213] Including consultations, published reports and recommendations.

[214] Including academic institutions, universities and third level education providers.

[215] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

■ Media regulatory authorities

■ Online platforms;[217]

■ Civil society;[218]

■ Cross-sector collaboration;[219]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 96 below shows, four main sectors are represented across the 20 most significant media literacy projects in France.

The most common categorisation of project types is 'Cross-sector collaboration', with 12 of the 20 'featured' media literacy projects resulting from cross-sector collaboration and suggesting that working in partnership is an important feature of media literacy projects in France.

The 'Public Authorities' and 'Academia' sectors account for 3 projects each, while 'Audio-visual content providers' and 'Civil Society' each account for 1 project.

Figure 96: The 20 'featured' media literacy projects in France categorised by sector
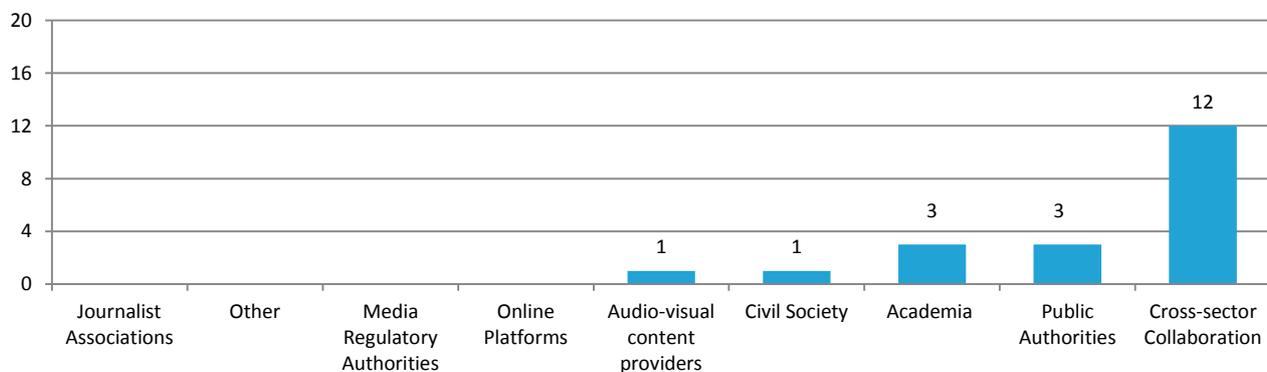
Source: French response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[216] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[217] Including the owners and operators of online platforms (such as social media websites and search engines).

[218] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[219] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.11.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 97 below, 17 of the 20 most significant projects addressed media literacy skills linked to 'Critical Thinking'. This is closely followed by media literacy skills focussed on 'Media Use' that were addressed in 14 projects. Eleven projects addressed skills linked to 'Participation and Interaction', while both 'Creativity' and 'Intercultural Dialogue' were addressed by four projects each. One project addressed media literacy skills that were categorised as 'Other'.

Figure 97: Media literacy skills addressed by the 20 'featured' media literacy projects in France since 2010

Source: French response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.11.4. The five 'case-study' projects from France

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.11.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, three are categorised as 'End-user engagement' and two projects are categorised as 'Resources'.

4.11.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Unsurprisingly perhaps, it shows that all five projects were a result of cross-sector collaboration.

Within that collaboration, both the 'Public Authorities' and 'The Civil Society' sectors are very active, with involvement in all five of the most significant media literacy projects. As Figure 98 below shows, four projects involved 'Audio-visual Content Providers' and three projects involved the 'Academia' sector, while the 'Media Regulatory Authorities' and 'Online Platforms' were involved in two projects. One of the five 'case-study' projects included a sector categorised as 'Other'.

Figure 98: The five 'case-study' media literacy projects in France, categorised by sector
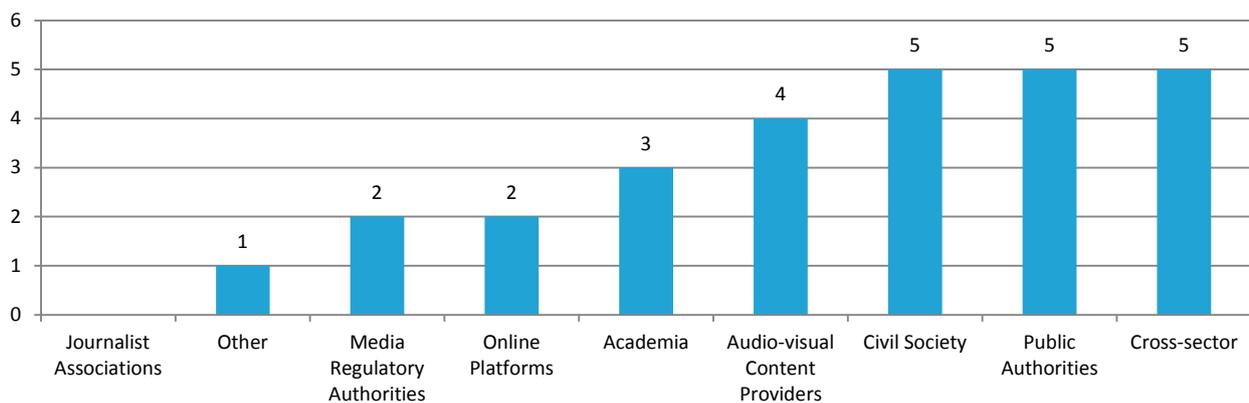
Source: French response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.11.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.

■ Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

■ Participation and engagement: promoting democratic participation and fundamental rights.

■ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 99 below shows, the five 'case-study' projects promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

The critical thinking skills of 'Making informed choices' and 'How media works' were addressed by all five of the 'case-study' projects.

Skills linked to 'Access, search, find and navigate', 'Interaction, engagement and participation', 'Democratic Participation and Fundamental Rights', and 'Challenging radicalisation and hate speech' were featured in four of the five projects.

Three of the five projects explored skills around 'Recognising and evaluating different media', and 'Creative Skills',

Finally, skills around 'Online safety and security' were addressed by two of the five 'case-study' media literacy projects in France.

Figure 99: Media Literacy skills addressed by the five 'case-study' media literacy projects in France since 2010
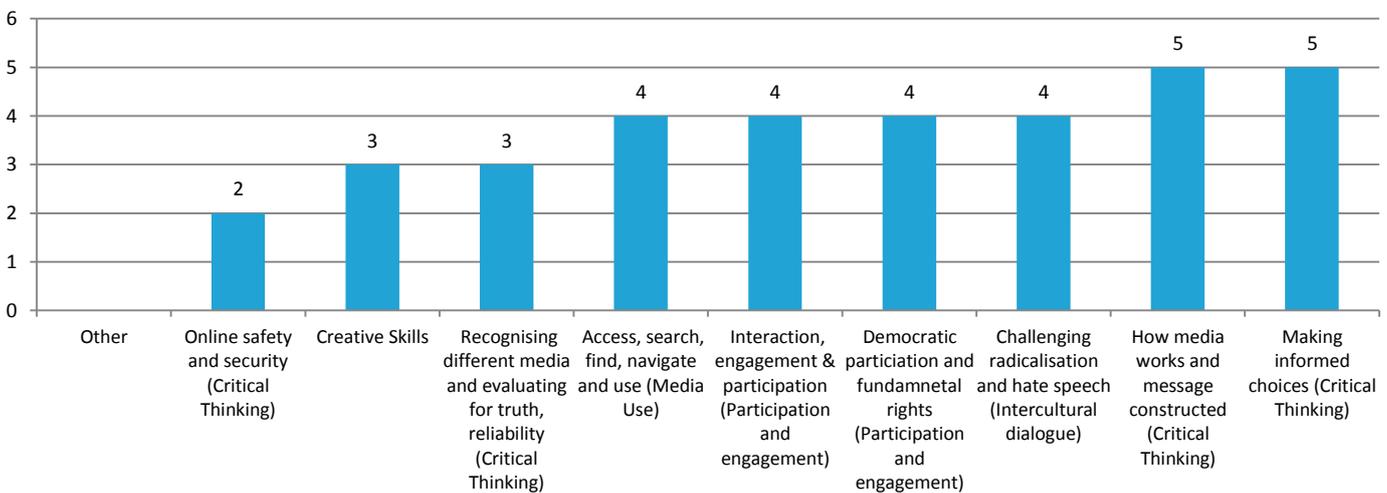
Source: French response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.11.4.4. Audience groups addressed by the five 'case-study' projects

In France, as shown in Figure 100 below, 'Teenagers and older students' were targeted by four of the five 'case-study' projects. The next most common target audiences were 'Children' and 'Professionals', who were the focus of two projects each. The category of 'Professionals' includes teachers, care-workers, youth workers and academics.

The target audience of 'Parents' was addressed by one project.

Figure 100: Audience groups for the five 'case-study' media literacy projects in France since 2010
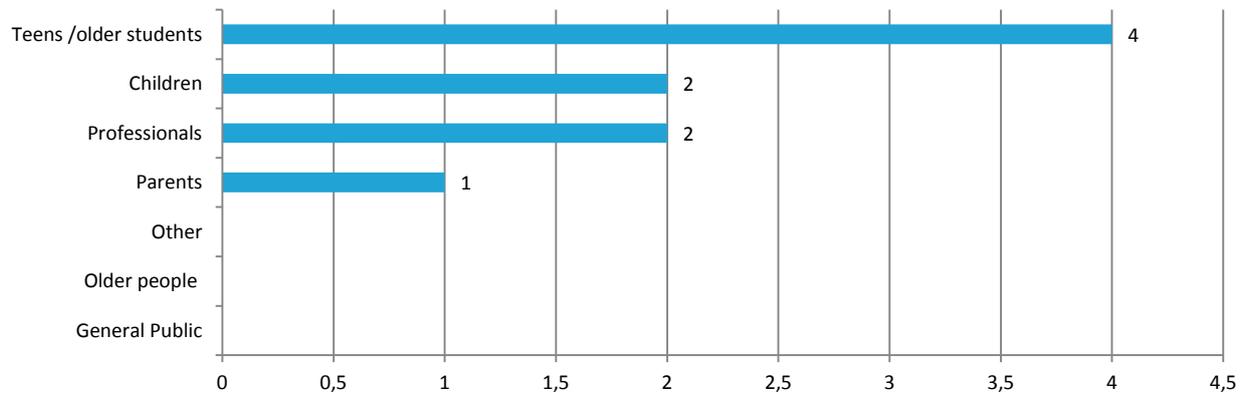
Source: French response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.11.5. Summaries of the five most significant projects in France

4.11.5.1. The Press and Media Week at School

"La semaine de la presse et des medias à l'école (SPME)" (The Press and Media Week at School) is a media literacy activity conducted for the last 27 years by the CLEMI. It is the most well-known media literacy project in France with the greatest success in terms of variety of activities, number of participants, number of teachers, pupils, and media who collaborate.

CLEMI has a network of correspondents in almost every region, varying in number from 1 to 20 people. The interest and the activities developed by CLEMI's correspondents also vary according to the region.

Different collaborations have become the norm. For example the website of France television education offers many audio-visual resources for education, and some videos about the functioning of media itself.

4.11.5.2. 2025 Ex machina

2025 Ex machina is an educational game launched in 2010 by Tralalere in the Saferinternet program, targeting teenagers (12-17 years old) and their use of social networks. The first episode was produced in 2010, and since 2010 3 other episodes were produced, focussing on the use of the social networks, the protection of privacy, and the consequences of publishing activities, especially photos.

The game was guided by a steering committee with several partners (CNIL, National Commission on Computer technology and Freedom; CSA National Audiovisual Council, national education's officers, experts in videogames, National Union of Family Association, police officers specialised in online security, e-enfance, and popular education's movement La Ligue and Cemea). The four versions of the game have been played 500 000 times.

4.11.5.3. Educnum

Educnum is dedicated to the issue of privacy, which is crucial in citizenship, democracy and media use, and for young people online: it encourages people to think about how they are potentially observed for commercial or political purposes.

The project has two sides: an online platform with resources about privacy issues managed by CNIL with other partners, and an award for the best productions (video clips) about privacy, open to pupils in high schools and students in Universities ("les trophées Educ num, Educnum Awards).

A network of 50 institutions (Ministry of national education, civil society, researchers, and internet providers) are involved in the project and may develop their own activities on the same topic, promoted on the platform. The contest is open to 18-25 year olds, and aims to encourage projects dedicated to 6-10 or 10-14 year olds. The projects submitted to the contest have to promote good practices among the youngest.

4.11.5.4. Les Clés des médias (Keys for understanding media)

This project was developed in response to the terrorist attacks of 2015 in France. Public authorities and audio-visual public service felt that it was urgent to provide new resources to help teachers organize debate in their classes about freedom of expression.

Published in December 2015, the "Keys for understanding media" was designed to facilitate debate and learning about media issues in the school environment or among a larger audience. The series of 25 videoclips that lasts 2.5 minutes each is based on a screenplay written by 2 journalists of Radiofrance. The video clips address acute issues encountered on a daily basis and about real situations in order to let the debate open and to develop critical thinking.

The topics addressed include: "Where does freedom expression stop? What is information? Are journalists unbiased? Information on a continuous basis: how can we make a choice? What is the use of caricature? What does blasphemy mean? What's the difference between social network and newspaper? What is an information source?".

4.11.5.5. European Educational Film Festival

The European Educational Film Festival is organized by CEMEA, whose philosophy is 'learning by doing' and is grounded in 'active educational theory '(and Children's rights) - an important aspect of promoting social inclusion and preventing violence and radicalisation.

The young people who take part in the Festival have different responsibilities allowing them to learn to express themselves while at the same time discovering professions linked to the digital world and to create a personal link with cultural productions.

The Festival also provides training for social workers and educators from the Ministry of Justice through different debates organized during the three days with experts in education, researchers, filmmakers and peers.

4.11.6. Data compilation

This National Summary was produced based on data compiled by Sophie Jehel, Associate Professor (maîtresse de conférences), CEMTI Centre d'études des médias, des technologies, et de

l'internationalisation, Université Paris 8 – Saint-Denis. For access to the full French response please see Annex 4.

4.12. GR – Mapping Media Literacy in Greece – National Summary

4.12.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Greece with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.12.2. Context

Media literacy policy from a public perspective is a complicated issue in Greece. For years, it mostly resided under the academic umbrella. However, gradually in the 00s it became apparent that it is a public engagement movement that embodies actors from both public and private fields.

After the abolition of the Hellenic Audiovisual Institute (IOM) in 2011 (due to public spending cuts), the assigned public service authority on media literacy policy in Greece reporting to the EU, the media literacy agenda was marginalized and sparse over various thematic areas: from content creation and digital media to new platforms of expression and aesthetic norms (film literacy, digital storytelling, active citizenship), thus acquiring a strong civic identity through offering an "open voice" to all citizens.

In 2016 the media literacy policy agenda is mainly pursued by the Secretariat General for Media and Communication, the public authority responsible for the supervision of all media in Greece (online and offline, linear and non-linear), within the context of EU audiovisual policy agenda, which is the main statutory responsibility of the Audiovisual Media & Archives Dpt of the Media Directorate.

The Secretariat acts as national intermediary to the EU community (EC, CoE) as well as interacting with key media stakeholders, such as UNESCO, NORDICOM, OECD and regulatory bodies. In this context, the Secretariat has managed to bridge the policy representation gap that was created right after the abolition of IOM (formerly supervised by the Secretariat).

As a general overview, there are approximately 25 key media literacy stakeholders[220] spread across seven broad sectors. Five of these key stakeholders are categorised as 'Academia' and five are categorised as 'Audio-visual Content Providers'. Four are categorised as 'Civil Society' and four as 'Online Platforms'.

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[220] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Three stakeholders are categorised as 'Public Authorities' while two stakeholders fall into the category of 'Journalist Associations'. One stakeholder fits into the category of 'Media Regulatory Authorities' and one stakeholder was categorised as 'Other'.

As illustrated in Figure 101 below, one key stakeholder in Greece has a statutory responsibility around media literacy. For a complete list of all the stakeholders recorded for the project please see the full Greek submission in Annex 4.

Figure 101: Main media literacy stakeholders in Greece, sectors represented and statutory responsibility

Source: Greek response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are a number of networks relating to media literacy, operating in Greece, mostly on an international level. They include:

- The Secretariat General for Media and Communication;

- EU Media Literacy Expert Group of the DG Connect of the EC;

- Steering Committee on Media and Information Society (CDMSI) and the sub- Committee of experts on Media Pluralism and Transparency of Media Ownership (MSI-MED) under the DG of Human Rights and Rule of Law;

- UNESCO GAPMIL – Global Alliance for Partnerships on Media and Information Literacy (2013);

- UNESCO GAMAG – Global Alliance on Media and Gender (2015);

- NORDICOM – International Clearinghouse on Children, Youth and the Media (2015);

- International Olympia Film Festival for Children and Young People – European Meeting of Young People's Audiovisual Creation;

■ MEDEAnet project, an EU network (completed in 2014) that aims to promote media-based learning to organizations and practitioners through local training and networking events, online resources and knowledge sharing;

■ Karpos - Center of Education and Intercultural Communication;

■ The Secretariat General for Media and Communication and KETHI;

■ National Network for Students' Audiovisual Education (http://serreschools.blogspot.gr/).

4.12.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best', and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 12 below lists the 20 'featured' projects from Greece, in no particular order of importance.

Table 12: Names of the 20 'featured' projects in Greece

1	Mythos Project - https://themythosproject.wordpress.com/tag/mythos-project/
2	EUforia - www.filmfestival.gr
3	National Network for Students' Audiovisual Education - http://serreschools.blogspot.gr/
4	IOM - First Nationwide Study on Media Literacy in Greek Schools - www.iom.gr/default.aspx?lang=en-US&page=135
5	MEDIADEM 2014 - Media Pluralism Monitor 2016 - www.eliamep.gr/
6	UNESCO Media & Information Literacy Curriculum for Teachers – Greek ed. - www.unesco.org
7	Youth VideoMuseums project - http://videomuseums.eu
8	Manual "Bookmarks – No Hate Speech Online" - www.weareallcitizens.gr
9	Short film - "To Pantopoleion" – The Grocery store - www.youtube.com/watch?v=ceSUuKMr4xo
10	MEDEAnet Consortium - www.medeanet.eu
11	eSafety Kit - http://esafetykit.net
12	DIMLE – Digital International Media Literacy E-Book Project -www.dimle.org
13	ANR TRANSLIT project - www.translit.fr
14	ANIMASYROS media literacy projects - www.animasyros.gr/
15	"Oh where has my truth gone? - Playing with Journalistic Practice" - www.logoupaignion.gr/synergies/eshea
16	Copyrightschool - www.copyrightschool.gr

17	The 5C Project - www.the5cproject.com/
18	UNESCO GAMAG & GAPMIL networks - www.unesco.org
19	"Good Advertising" online course on Greek Advertising & Communication Code - www.goodadvertising.eu/
20	The Greek Ombudsman for Children's Rights - www.synigoros.gr

4.12.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 102 below shows that four project types are represented across the 20 'featured' media literacy projects delivered in Greece since 2010.

The most common category is 'Resources',[221] accounting for nine projects. The next most common category is 'Networking Platforms'[222] with seven projects, while 'Research'[223] accounts for three projects and 'Campaigns'[224] accounts for one project.

None of the most significant projects in Greece were categorised as 'End-user engagement',[225] 'Provision of Funding',[226] or 'Policy Development'[227]

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[221] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[222] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[223] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by media literacy practitioners.

[224] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[225] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[226] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[227] Including consultations, published reports and recommendations.

Figure 102: Project types across the 20 'featured' media literacy projects in Greek
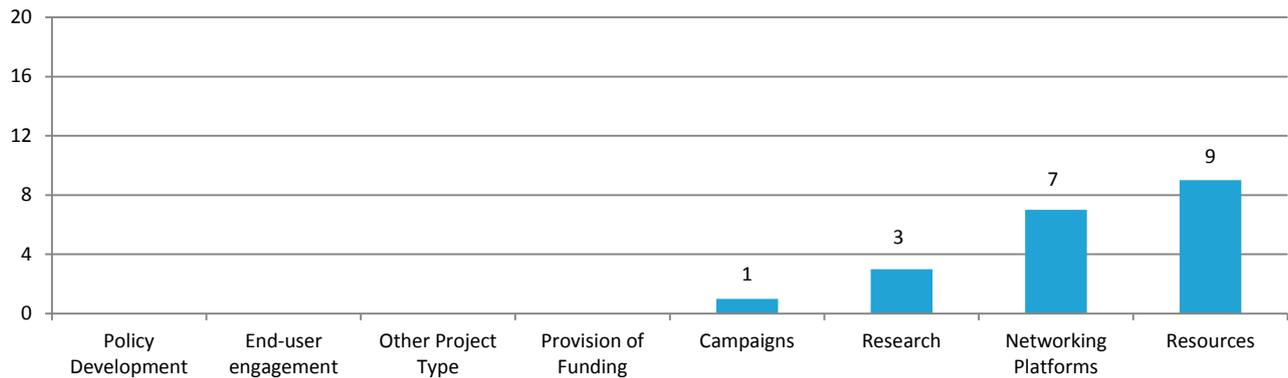
Source: Greek response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.12.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[228]
- Audiovisual content provider;[229]
- Public authorities;[230]
- Media regulatory authorities;
- Online platforms;[231]
- Civil society;[232]
- Cross-sector collaboration;[233]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

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[228] Including academic institutions, universities and third level education providers.

[229] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[230] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[231] Including the owners and operators of online platforms (such as social media websites and search engines).

[232] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[233] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 103 below shows, a broad range of sectors have been involved these projects in the Greece. Six of the projects were as a result of 'Cross sector collaboration' and six projects were attributed to 'Public Authorities', while 'Civil Society' is represented by 5 projects. Two projects are categorised as 'Audio-visual Content Providers' while one project was categorised as 'Other'.

Figure 103: The 20 'featured' media literacy projects in Greece categorised by sector
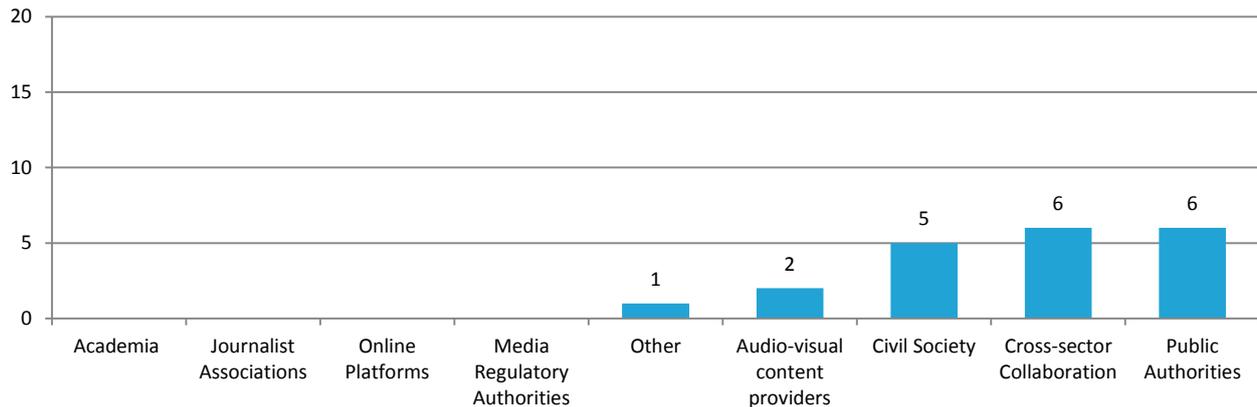
Source: Greek response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.12.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content;

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks;

- Intercultural dialogue: such as challenging radicalisation and hate speech;

- Media use: such as the ability to search, find and navigate and use media content and services;

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 104 below, 17 of the 20 of most significant projects addressed media literacy skills linked to 'Media Use' and 17 projects addressed skills linked to 'Participation and Interaction'. This is followed by media literacy skills focussed on 'Critical Thinking', which were addressed by 15 projects.

Media literacy skills linked to 'Intercultural Dialogue' and 'Creativity' were addressed by 9 projects and 8 projects respectively, while 17 projects addressed media literacy skills categorised as 'Other'.

Figure 104: Media literacy skills addressed by the 20 'featured' media literacy projects in Greece since 2010

Source: Greek response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.12.4. The five 'case-study' projects from Greece

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.12.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects are categorised as 'Networking Platforms', two projects are categorised as 'Resources', and one as 'Research'.

4.12.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. 105 below, shows that four projects were a result of 'Cross-sector collaboration'.

Four of the five 'case-study' projects in Greece involved 'Civil Society', while 'Public Authorities' were involved three projects and 'Audio-visual Content Providers' were involved in two projects.

Sectors involved in three projects were categorised as 'Other'.

Figure 105: The five 'case-study' media literacy projects in Greece, categorised by sector
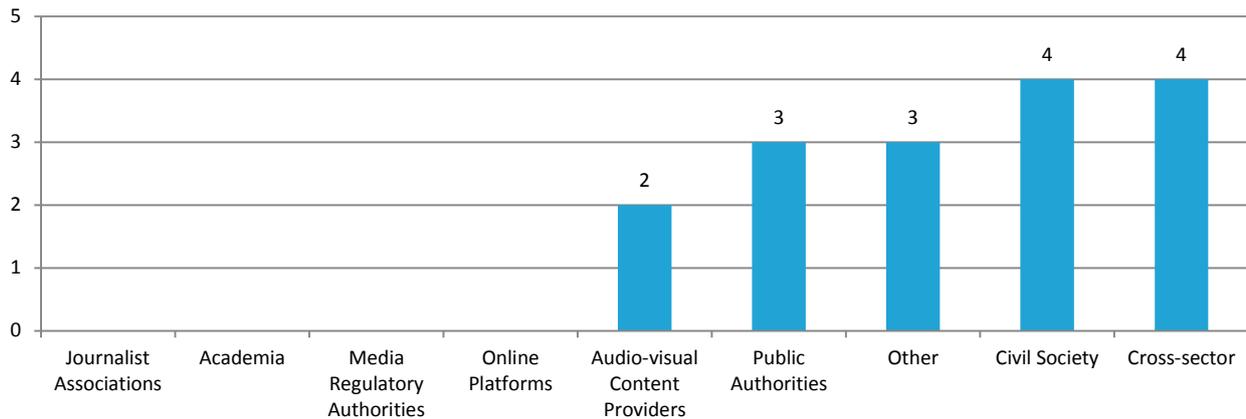
Source: Greek response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played

4.12.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 106 below shows, the five most significant media literacy projects promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed, and most by a high number of projects.

Skills linked to 'Understanding how the media works and messages are constructed' were addressed in four projects. Skills around 'Access, search, find and navigate' were also addressed by four projects.

Skills linked to 'Challenging radicalisation and hate speech' were featured in one project each. The remaining six categories of skills were each addressed in three projects each.

Figure 106: Media Literacy skills addressed by the five 'case-study' media literacy projects in Greece since 2010
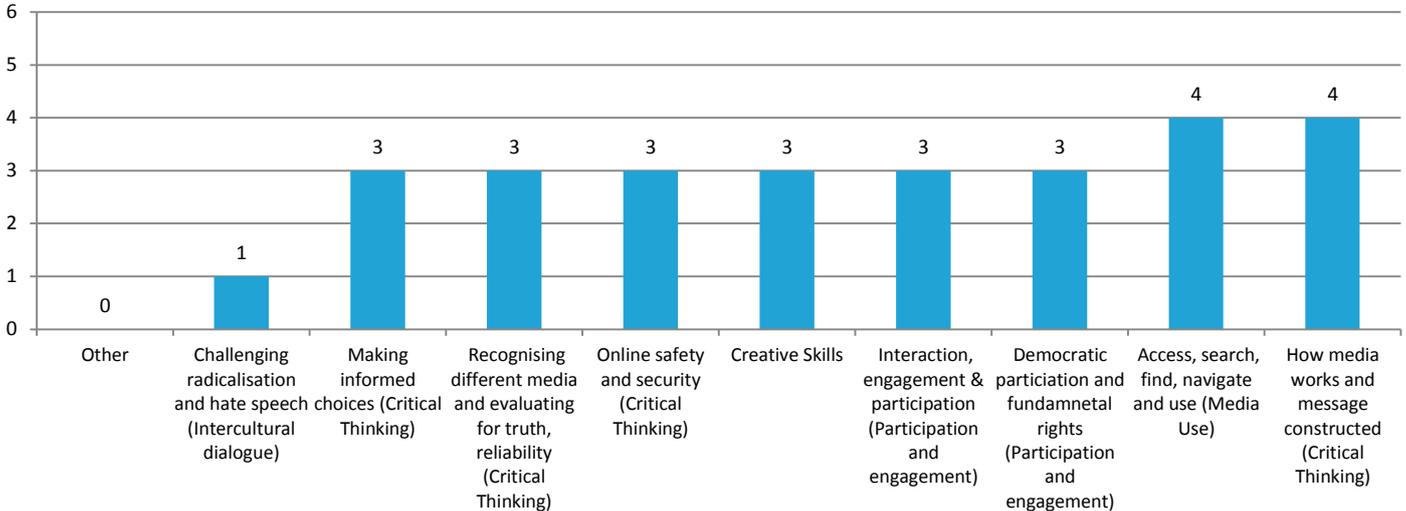
Source: Greek response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.12.4.4. Audience groups addressed by the five 'case-study' projects

In Greece, as shown in Figure 107 below, a broad range of audience groups was targeted by the five 'case-study' media literacy projects.

Figure 107: Audience groups for the five 'case-study' media literacy projects in Greece since 2010
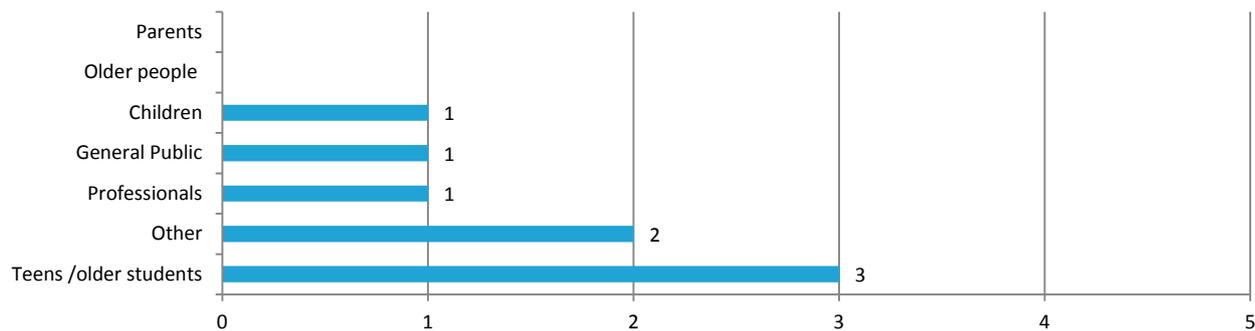
Source: Greek response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

The most commonly targeted audience group was 'Teenagers and older students' with three of the five most significant projects addressing their media literacy needs.

The audience groups of 'Professionals' (including teachers, care-workers, youth workers and academics), 'Children' and 'General Public' were each targeted by one project.

The audience groups for two projects were categorised as 'Other'.

4.12.5. Summaries of the five most significant projects in Greece

4.12.5.1. Bookmarks – Combating Hate Speech Online Through Human Rights Education

The Greek manual "Bookmarks - Combating Hate Speech Online through Human Rights Education" is a manual designed to support the "No Hate Speech Movement" of the Council of Europe.

It gathers activities designed for young people aged 13 to 18 years old, however they are adaptable to other age ranges, as well. Bookmarks is useful for educators wanting to address hate speech online from a human rights perspective, both inside and outside the formal education system.

This Manual sees hate speech as a human rights concern and the approach used in the activities is based on human rights principles and standards. Thus, the activities in the Manual should help young people in developing the knowledge, critical skills and attitudes that will be needed if the internet is to reflect the fundamental principles which have been established for the real world. This makes the manual useful not only in addressing online hate speech but also as a way of understanding fundamental human rights themselves and the way they apply both in offline as well as online settings.

The Manual covers all forms of expression that spread, incite, promote, or justify racial hatred, xenophobia, anti-Semitism or other forms of hatred based on intolerance.

4.12.5.2. EUforia – European Union films for Innovative Audience Development

Aiming to create the infrastructure necessary to support and ensure the sustainability of Film Education in Greece, this project concentrates on developing an Action Plan to be realized by a trans-cultural network.

Apart from Greece, the other European countries participating in this transnational network are Poland and Hungary due to the valuable insight, methods of practice, experience and consultation they are able to contribute to the Action Plan.

4.12.5.3. First Nationwide Study on Media Literacy in Greek Schools

The Hellenic Audiovisual Institute conducted the first nationwide study on media literacy in formal education environment. The research was designed and conducted by the Media Literacy Department of the Institute in cooperation with the Hellenic Ministry of Education, Religion & Lifelong Learning.

4.12.5.4. Mythos Project – Olympia International Film Festival for Children and Young People - European Meeting of Young People's Audiovisual Creation - Camera Zizanio

Mythos Project is an initiative of Olympia International Film Festival for Children and Young People and of European Meeting of Young People's Audiovisual Creation- Camera Zizanio, which takes place annually, the 1st week of December (main event), in the city of Pyrgos (region of Western Greece).

The Mythos Project is the longest running multinational film workshop on youth audiovisual creation in Europe. It started in 2011 and since then, with the participation of 400 youngsters from 16

countries, 55 shorts films have been produced. Most of the films have been screened in Festivals abroad (special screenings) getting positive reviews.

4.12.5.5. The Grocery Store (To Pantopoleion)

This short movie displays in a metaphoric way what happens on the Internet, a place where everybody and everything can be found. A grocery store ("to Pantopoleion" in the Greek language) is used as a metaphor for our story, where all kinds of peculiar things are available. In this way, the movie highlights in a most entertaining way how important it is to safeguard our personal data, to be careful with online bargains not to be caught in online fraud, not to seek content inappropriate for minors, to check the credibility of online information, and all in all, how important it is to be media literate and use critical thinking skills. It also addresses the major issues of child pornography and paedophilia.

The film was implemented within the work of the Greek Awareness Centre and Campaign "Saferinternet.gr", co-funded by EC's Safer Internet Programme, in order to raise awareness in an entertaining way, about the potential online dangers when we surf online without critical thinking. The movie has been subtitled in all European languages by European Schoolnet, in its role as INSAFE European Awareness Centres & Helplines Network Coordinator, under the EC's Safer Internet Programme.

4.12.6. Data compilation

This National Summary was produced based on data compiled by Irene Andriopoulou, Media Analyst, and Independent Media Literacy Expert. For access to the Greek response please see Annex 4.

4.13. HR – Mapping Media Literacy in Croatia – National Summary

4.13.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Croatia with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.13.2. Context

There is a long tradition of media literacy in Croatia, despite the absence of a systematic and strategic approach and with minimal coordination between key stakeholders.

In the past, the majority of media literacy projects were film literacy projects initiated by the Croatian Film Association. In the last five years there has been an increase in the number of projects focusing more directly on the critical aspects of media literacy.

As a result of the media literacy requirements of the Audio Visual Media Services Directive, new media literacy initiatives have been developed by regulatory bodies like the Agency for Electronic media and organisations from civil society.

In particular, civil society organisations are embracing media literacy and creating new projects to empower citizens through media literacy in a broader sense, and some of these projects have gained recognition at a European level.

However, the actions of civil society are unlikely to provide a long term solution to most of the media literacy challenges in Croatian society and greater support from public authorities is required in order to create joint action plans and facilitate close cooperation between sectors.

In Croatia, there are around 33 key media literacy stakeholders,[234] including many new actors spread across five of the sectors included in the survey. The majority of these key stakeholders are categorised as 'Civil Society' (14 stakeholders).

As illustrated in Figure 108 below, just over one third of key stakeholders in Croatia have a statutory responsibility around media literacy (13 out of 33 stakeholders).

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[234] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

Figure 108: Main media literacy stakeholders in Croatia, sectors represented and statutory responsibility

Source: Croatian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

In Croatia there are no media literacy networks with a primary objective goal of facilitating cooperation and coloration across a large number of partners. However, there are two initiatives that are categorised as 'Formal'.

- CSI – Centar za sigurniji internet (Centre for Safer Internet).

- In 2015 Agency for Electronic Media and UNICEF Croatia initiated new network together with Faculty of Political Science and Art Academy – University of Zagreb, Croatian Film Association, Academy of Dramatic Art, Croatian Audiovisual Centre.

4.13.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

Table 13 below lists the 20 'featured' projects from Croatia, in no particular order of importance.

Table 13: Names of the 20 'featured' projects in Croatia

1	Dislajkam mržnju www.dislajkammrznju (no hate speech).
2	Television Student/Radio Student/Newspapers Global – FPZG/UNIZG.
3	Djeca medija/Children of media ML workshops for teachers, parents and children in primary and secondary schools - Djecamedija.org.
4	Škola medijske kulture Dr. Ante Petrlić/Media Culture School Dr. Ante Petrlić.
5	Komunikološka škola Matice hrvatske - www.matica.hr/komunikoloska.skola.
6	LIDRANO Croatian school festival of literary, dramatic, theatrical and journalistic creativity.
7	YNEX (European Youth News Exchange Programme, y-nex.eu).
8	Birajmo što gledamo (Choose what you are watching).
9	Medijskapismenost.hr.
10	Webinari za web detektive /Web detectives webinars (CSI).
11	TELECENTAR.
12	Education and Teacher Training Agency – workshops on media culture and media literacy.
13	"Medijska pismenost za sigurnost djece u svijetu medija i interneta" First Parliamentary Discussion on Media literacy for children safety in the world of media and Internet (10.2.2014).
14	Deset dana bez TV ekrana (Ten days without TV screen) udrugacinaz.hr.
15	Pet za net (Five for Net) petzanet.hr.
16	"Centar za sigurniji internet Hrvatska: Učinimo internet dobrim i sigurnim mjestom" (Safer Internet Centre Croatia: Making Internet a good and safe place CEF-TC-2014-1 005).
17	KORAK PO KORAK/ DeleteCyberbullying.
18	SEDMI KONTINENT.
19	GONG – Edukacija za građansku pismenost (Education for citizen literacy).
20	MEDIJI.HR - Film literacy and media culture portal – Krešimir Mikić.

4.13.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 109 below shows that four project types are represented across the 20 most significant media literacy projects delivered in Croatia since 2010. The most common category is 'End-user engagement',[235] with 8 projects falling into this category.

The next most common category is 'Resources'[236] with 6 projects, while 'Campaigns'[237] accounts for 5 projects.

One project is categorised as 'Policy Development'[238] while none of the most significant projects in Croatia were categorised as 'Networking Platforms',[239] 'Provision of Funding',[240] or 'Research'.[241]

Figure 109: Project types across the 20 'featured' media literacy projects in Croatia
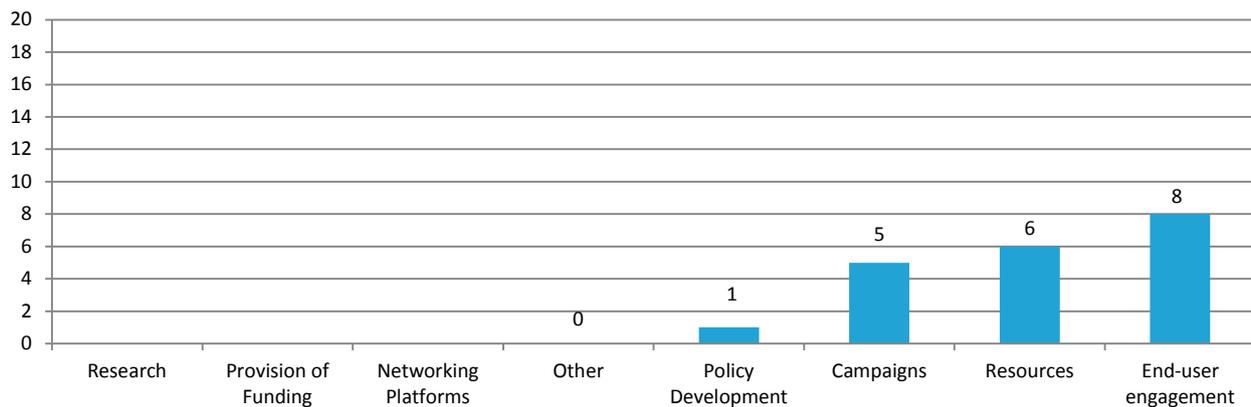
Source: Croatian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.13.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[242]

- Audiovisual content provider;[243]

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[235] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[236] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[237] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[238] Including consultations, published reports and recommendations.

[239] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[240] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[241] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[242] Including academic institutions, universities and third level education providers.

- ■ Public authorities;[244]
- ■ Media regulatory authorities;
- ■ Online platforms;[245]
- ■ Civil society;[246]
- ■ Cross-sector collaboration;[247]
- ■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 110 below shows, four of the 20 'featured' projects in Croatia were categorised as 'Cross-sector collaboration'. Four other main sectors are represented across the 20 'featured' media literacy projects in Croatia. Eleven projects are categorised as 'Civil Society', while 'Public Authorities' account for three projects.

The two other sectors featured in the 20 'featured' media literacy projects are 'Media Regulatory Authorities' and 'Online Platforms', both of which account for one project each.

Figure 110: The 20 'featured' media literacy projects in Croatia categorised by sector
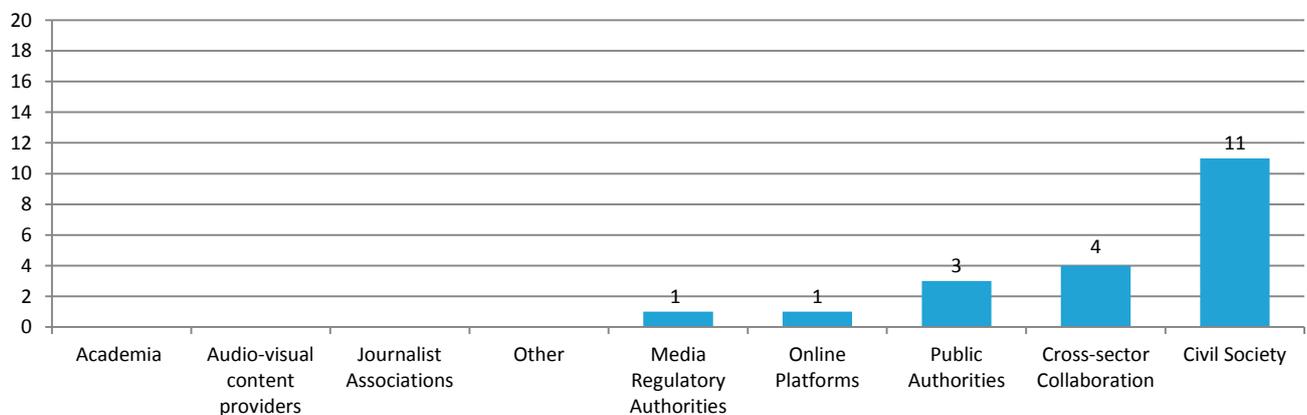
Source: Croatian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[243] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[244] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[245] Including the owners and operators of online platforms (such as social media websites and search engines).

[246] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[247] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.13.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 111 below, 18 of the 20 of the most significant projects addressed media literacy skills linked to 'Critical Thinking', while the media literacy skills around 'Media Use' featured in 15 projects.

Media literacy skills linked to 'Intercultural Dialogue' and 'Creativity' were addressed by 12 projects each, while skills linked to 'Participation and Interaction' were found in 11 projects.

Figure 111: Media literacy skills addressed by the 20 'featured' media literacy projects in Croatia since 2010

Source: Croatian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.13.4. The five 'case-study' projects from Croatia

Each respondent was asked to select five projects from their initial list of 20 'featured' projects and provide more detailed information about these five 'case-study' projects.

4.13.4.1. Project types across the five 'case-study' projects

Across the 5 'case-study' projects, 2 are categorised as 'Campaigns', 2 are categorised as 'End-user engagement', and one project is categorised as 'Resources.

4.13.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 112, below, shows the range of sectors involved in the five most significant projects, and also shows that 'Civil Society' was involved in all five projects.

Two projects were a result of 'Cross-sector collaboration' and two projects involved 'Academia'. Three sectors were each involved in one project; 'Audio-visual Content Providers', 'Public Authorities' and 'Media Regulatory Authorities'.

Figure 112: The five 'case-study' media literacy projects in Croatia, categorised by sector
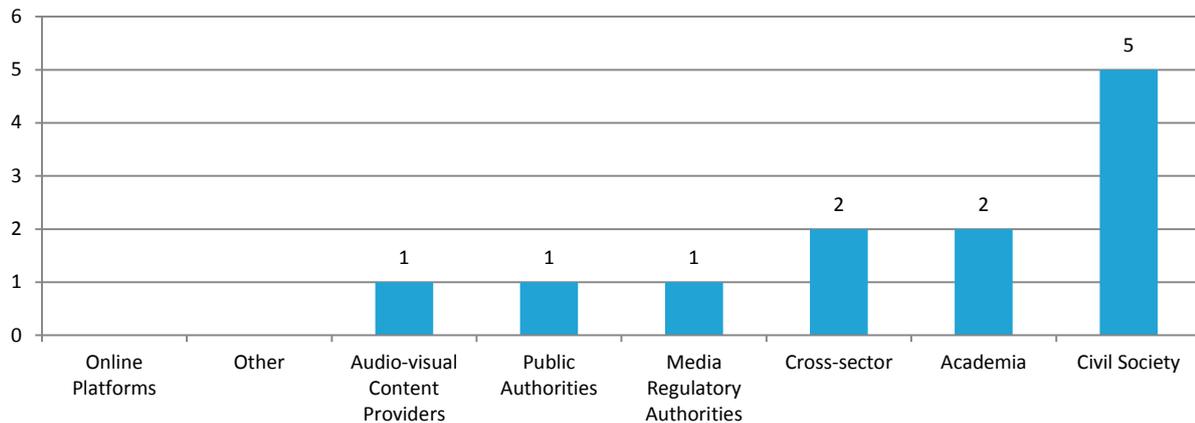
Source: Croatian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.13.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.

- ◼ Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- ◼ Participation and engagement: promoting democratic participation and fundamental rights.

- ◼ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

Figure 113: Media Literacy skills addressed by the five 'case-study' media literacy projects in Croatia since 2010
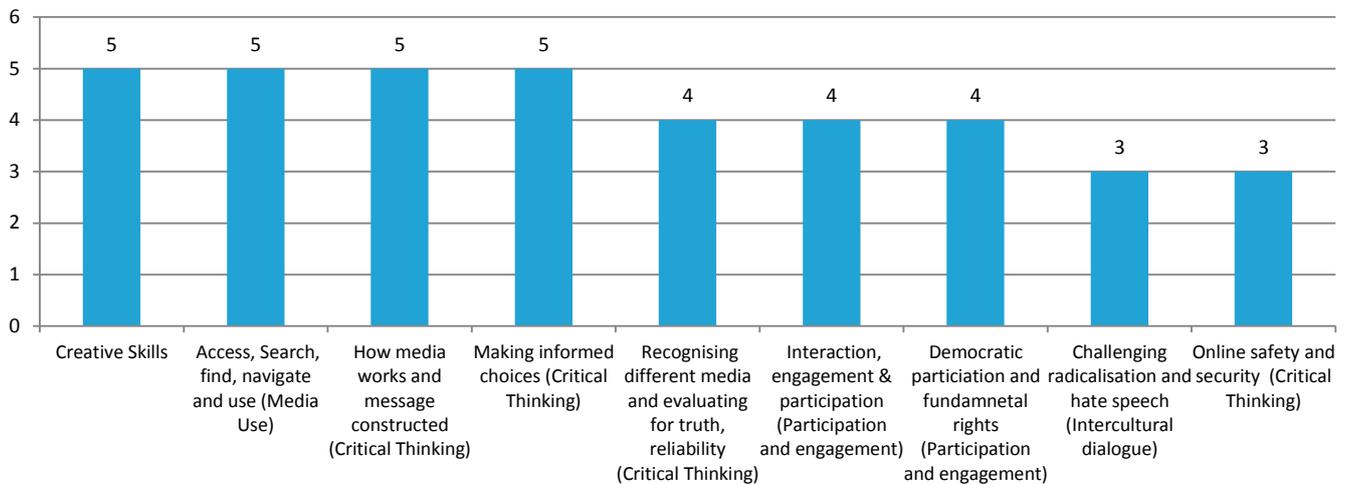
Source: Croatian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 113 above shows, the five 'case-study' projects promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Media literacy skills linked to 'Critical thinking - Making informed choices', 'Critical thinking – How media works', 'Access, search, find and navigate', and 'Creative Skills' were addressed by all five of the most significant media literacy projects.

Skills linked to 'Recognising and evaluating different media content', 'Interaction, Engagement and Participation' were featured in four projects each.

The skills categories of 'Challenging radicalisation and hate speech' and 'Online safety and security' were addressed by three of the five most significant media literacy projects in Croatia.

4.13.4.4. Audience groups addressed by the five 'case-study' projects

In Croatia, as shown in Figure 114 below, six different audience groups were targeted by the five 'case-study' media literacy projects.

Three audience groups were targeted by four projects - 'Professionals' (including teachers, care-workers, youth workers and academics), 'Teenagers and older students', and 'Children'.

Two projects targeted 'Parents' while 'Older People' and the 'General Public' were each targeted by one project each.
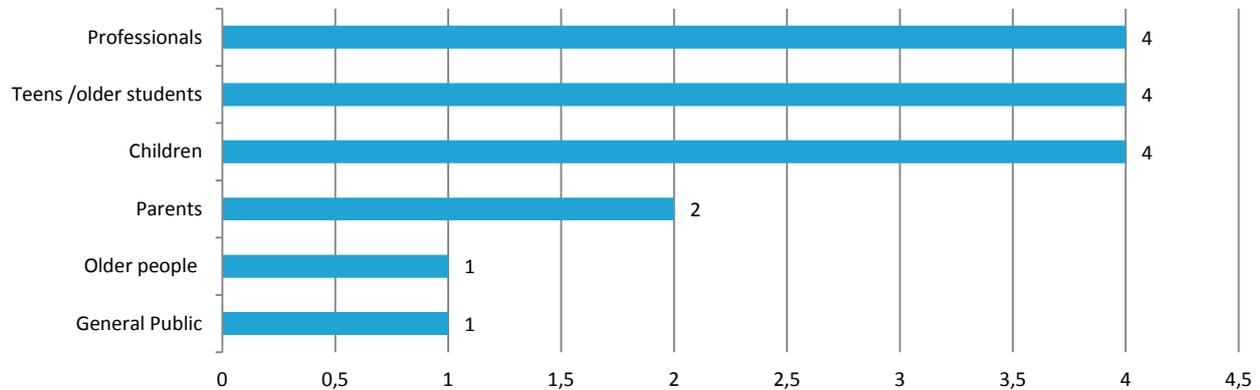
Source: Croatian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.13.5. Summaries of the five most significant projects in Croatia

4.13.5.1. Multimedia portal medijskapismenost.hr

In June 2016 UNICEF Croatia together with the Agency for Electronic Media and partners (Croatian Film Association, Croatian Audiovisual Centre, Faculty of Political Science and Academy of Dramatic Art) launched the first national multimedia portal on media literacy called medijskapismenost.hr. The main goal of this project with six key stakeholders is to inform, educate and empower parents on media literacy.

The second phase of the project, called Birajmo što gledamo (Choose what you are watching!), was introduced in October 2015. The first part of the awareness raising campaign was to inform the general public of the importance of media literacy but also to educate them on how to use and understand media rating system with promo clips broadcast on TV.

The portal medijskapismenost.hr covers a wide range of media literacy topics: safer Internet, media and children's development, violence in media, and stereotypes in media. Most of the content is produced for parents, teachers and children.

4.13.5.2. Djeca medija

Djeca medija was established in 2011 by the Association for Communication and Media Culture (DKMK.HR). The main objective was to raise the media literacy capacities of children, teachers and parents.

Djeca medija covers a set of different activities: workshops for children, parents and teachers, but also research activities and publishing activities. They are also producing a special media literacy radio program on a local radio station. Since 2011 they have organized 550 lectures and workshops for 10,000 participants primarily on a voluntary basis.

4.13.5.3. Safer Internet Centre Croatia

The Centre for Missing and Exploited Children was founded in 2006 as a non-profit organization in Osijek. In the last 5 years their remit has expanded and CNZD is also acting as a partner in the EU founded project Safer Internet Centre Croatia: Making Internet a good and safe place.

This program has brought together the Faculty of Humanities and Social Sciences, University of Osijek; CNZD, TERRAKOM DOO Zagreb, and City of Osijek. Its main goal is to establish the Centre for Safer Internet Croatia. This project benefits from a long list of partners and supporting organisations from private and public sector as well as from academia and NGOs. One of the primary tasks of this project is to raise awareness of Safer Internet through many different activities and channels.

4.13.5.4. Telecentar

Telecentar is one of the most successful NGOs in Croatia in the field of media and information literacy. Founded in 2005, in recent years they have increased their capacities and won several EU funded projects.

Telecentre Multimedia Academy is a unique project on media literacy for older people. Unite IT – Uniting Europe through digital empowerment is focused on building new online communities, and sharing the best practice in the digital community, but its goal is to promote life-long learning, increase the employment rate and social inclusion within the society. CodeMob (codemob.eu) is a project focused on improvement of key digital competencies and target audience are unemployed young people.

Y-NEX (European Youth News Exchange Programme) is an ERASMUS+ financed project through which partners in Academia, media and other sectors are building new curricula for journalists including modules on Media Literacy and Human Rights, Mobile Journalism Technology, Mobile Journalism Production, Intellectual Property Rights, Digital Entrepreneurship. The curricula will be delivered through MOOCS.

Youth e-Perspectives on Migration (YeP) - is trying to inform young people on the possibilities that we have through digital and media technologies primary in storytelling, awareness raising, and contextualisation. Through a number of workshops young people will gain the knowledge and skills in digital photography, digital storytelling, and e-journalism.

4.13.5.5. School of media culture Dr. Ante Petrlić

'School of media culture Dr. Ante Petrlić' is a unique ten-day educational program named after the famous professor of film prof. Ante Petrlić. In recent years, the School is focusing more on media literacy with the aim of empowering and raising the capacities of teachers and professors in primary and secondary schools, but also the pupils interested in film and media culture.

It is promoting a combination of critical approaches and practical skills development through workshops. As a life-long learning programme this School is certificated by the Ministry of Science, Education and Sports, and it has educated more than 1600 participants.

4.13.6. Data compilation

This National Summary was produced based on data compiled by Igor Kanižaj, Ph.D. Assistant Professor, Faculty of Political Science, University of Zagreb. He is also vice-president of the Association for Communication and Media Culture.

For access to the full Croatian response please see Annex 4.

4.14. HU – Mapping Media Literacy in Hungary – National Summary

4.14.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Hungary with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.14.2. Context

As a general overview, there are approximately 29 key media literacy stakeholders[248] spread across six of the sectors included in the survey. Nine of these key stakeholders are categorised as 'Civil Society' and six are categorised as 'Academia'.

Five stakeholders are categorised as 'Public Authorities' and five as 'Online Platforms'.

Two stakeholders are categorised as 'Audio-visual Content Providers' while one stakeholder falls into the category of 'Media Regulatory Authorities'. One key stakeholder was categorised as 'Other'.

As illustrated in Figure 115 below, 19 key stakeholders in Hungary have a statutory responsibility around media literacy.

For a complete list of these stakeholders please see the full Hungarian submission in Annex 4.

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[248] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Figure 115: Main media literacy stakeholders in Hungary, sectors represented and statutory responsibility

Source: Hungarian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Networks in Hungary with a link to media literacy include:

- Magyar Nevelés- és Oktatáskutatók Egyesülete/Hungarian Educational Research Association http://hera.org.hu/en/hera/szakosztalyok/szakkepzes-pedagogiai_szakosztaly/
- Magyar Filmklubok és Filmbarátok Szövetsége/Association of Hungarian Film Clubs and Supporters of Cinema www.filmklubszov.hu/
- Tanárképzők Szövetsége/Association of Teacher Education www.tte.hu/hirek/61-hirfigyelo/3911-megalakult-a-tanarkepzok-szovetsegenek-szakmodszertani-szakosztalya
- Magyar Pedagógiai Társaság/Hungarian Pedagogical Association http://pedagogiai-tarsasag.hu/?p=1204
- A range of important blogs were also identified, such as:
- http://mediapedagogia.blog.hu/
- http://tizperciskola.blog.hu/tags/m%C3%A9diapedag%C3%B3gia
- www.mediapedagogia.hu/
- http://mertek.hvg.hu/2012/02/24/uj-szerepben-a-mediaoktatas/

4.14.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of

media literacy skills that were addressed in the project, and the reason the project was significant. For the purposes of this study 'most significant' does not necessarily mean 'best', and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 14 below lists the 20 'featured' projects from Hungary, in no particular order of importance.

Table 14: Names of the 20 'featured' projects in Hungary

1	MOPED/Media, Democracy, Education - workshop series - http://televele.hu/moped/
2	Bűvösvölgy/Magic valley - http://magicvalley.hu/
3	Mérték Médiaelemző Műhely / Mérték Media Monitor Organisation - http://mertek.eu/en
4	Neked nyolc?/Don't you mind? - www.mediaunio.hu/neked-8-2014-2015
5	Nem nehéz/It's not difficult -www.mediaunio.hu/nem-nehez-2016
6	Cered/Cered village
7	Cinefest/Cinefest International Film Festival - www.cinefest.hu/eng/nyito_eng.html
8	OKTV/National Secondary Schools Educational Contest - www.oktatas.hu/pub_bin/dload/kozoktatas/tanulmanyi_versenyek/oktv/oktv2015_2016_donto/momed_flap_d_oktv_1516.pdf
9	DUE médiatábor / DUE media camp - www.due.hu/esemeny/211/36-mediatabor
10	A pedagógusképzés átalakítása/The reformation of teacher education - http://ofi.hu/hir/lezarult-az-oktataskutato-es-fejleszto-intezet-tamop-412b-131-2013-0010-jelu-projektje
11	Kattints rá, nagyi!/Click on that, Granny! - http://kepzes.bmknet.hu/
12	Médiaműveltség az oktatásban/Medica literacy in education - www.oktatas.hu/pub_bin/ikt/kepek/2014/februar/mediatudatossag_az_oktatasban.pdf
13	Safer internet - http://matisz.hu/Safer-Internet-hotline.141.0.html
14	ProInterNet PIN - http://matisz.hu/ProInterNet.477.0.html
15	Internet Hotline - http://english.internethotline.hu/
16	Teleház/ICT house circuit - http://telehaz.lap.hu/magyarorszagi_telehazak/11245305
17	Telecentre Multimedia Academy - http://tma.telecentre-europe.org/index.php/project-info/about-project
18	Digitális témahét/Digital Thematic Week - http://dth2016.hu/
19	Moving Image Comprehension Strategies
20	The embeddedness of media education - http://p2015-5.palyazat.ektf.hu/pillerek/5-piller

4.14.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 116 below shows that six project types are represented across the 20 most significant media literacy projects delivered in Hungary since 2010.

The most common category is 'Campaigns',[249] accounting for 7 projects. The next most common categories are 'Resources'[250] and 'Research',[251] which account for 5 projects each.

The categories of 'Networking Platforms',[252] 'End-user engagement',[253] and 'Provision of Funding'[254] each account for one project each.

None of the most significant projects in Hungary were categorised as 'Policy Development'.[255]

Figure 116: Project types across the 20 'featured' media literacy projects in Hungary
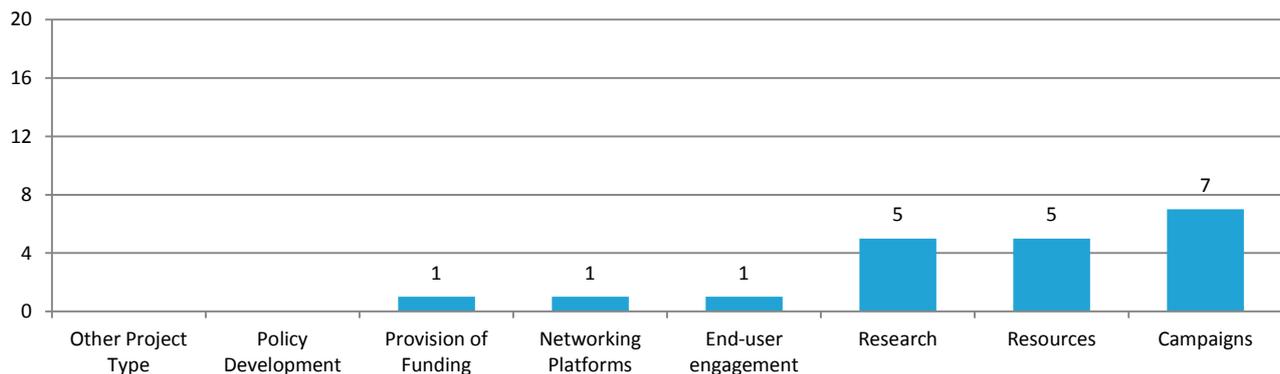
Source: Hungarian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[249] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[250] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[251] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[252] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[253] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[254] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[255] Including consultations, published reports and recommendations.

4.14.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[256]
- Audiovisual content provider;[257]
- Public authorities;[258]
- Media regulatory authorities;
- Online platforms;[259]
- Civil society;[260]
- Cross-sector collaboration;[261]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 117 below shows, five main sectors have been involved in these projects in Hungary.

Five projects involved the 'Audio-visual Content Providers' sector, while 'Cross sector collaboration' accounts for four projects, as does 'Academia' and 'Civil Society'.

Two projects included sectors that were categorised as 'Other', and 'Online Platforms' account for one project.

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[256] Including academic institutions, universities and third level education providers.

[257] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[258] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[259] Including the owners and operators of online platforms (such as social media websites and search engines).

[260] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[261] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Figure 117: The 20 'featured' media literacy projects in Hungary categorised by sector
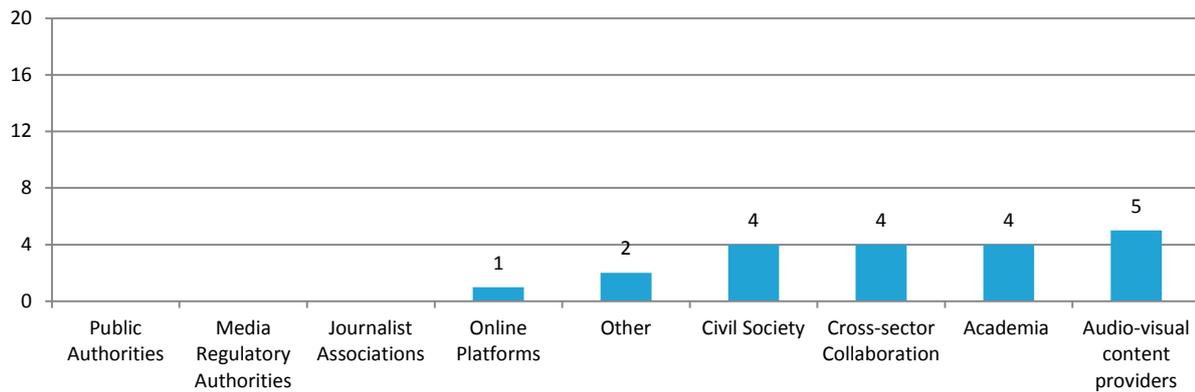
Source: Hungarian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.14.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 118 below, all 20 of the 'featured' projects addressed media literacy skills linked to 'Critical Thinking' and 15 projects addressed skills linked to 'Participation and Interaction'. This is followed by media literacy skills focussed on 'Media Use', which was addressed by 12 projects.

Media literacy skills linked to 'Creativity' and 'Intercultural Dialogue' were addressed by ten projects and two projects respectively.

Figure 118: Media literacy skills addressed by the 20 'featured' media literacy projects in Hungary since 2010

Source: Hungarian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.14.4. The five 'case-study' projects from Hungary

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.14.4.1. Project types across the five 'case-study' projects

Across the five 'case-study' projects, two projects are categorised as 'Resources', two projects are categorised as 'Research' and one as 'Campaigns'.

4.14.4.2. Sectors involved in the five 'case-study' projects

In a more detailed picture of sectors involved in the 'case-study' projects is available and it shows that the sector 'Civil Society' was involved in three of the five most significant media literacy projects in Hungary.

Two projects involved 'Cross-sector collaboration'.

The 'Academic' sector accounted for two projects, while the sectors of 'Public Authorities', 'Audio-visual Content Providers' and 'Media Regulatory Authorities' were involved in one project each.

Sectors involved in one project were categorised as 'Other'.

Figure 119 below provides a more detailed picture of sectors involved in the 'case-study' projects is available and it shows that the sector 'Civil Society' was involved in three of the five most significant media literacy projects in Hungary.

Two projects involved 'Cross-sector collaboration'.

The 'Academic' sector accounted for two projects, while the sectors of 'Public Authorities', 'Audio-visual Content Providers' and 'Media Regulatory Authorities' were involved in one project each.

Sectors involved in one project were categorised as 'Other'.

Source: Hungarian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.14.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate, and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As skills linked to 'Democratic participation and fundamental rights' and 'Interaction, engagement and participation' were addressed by four projects each.

Three projects each featured media literacy skills linked to 'Use, search, find and navigate', 'Understanding how the media works and messages are constructed' and 'Creative Skills'.

Skills linked to 'Recognising and evaluating different media' were addressed by two projects while skills around 'Making informed choices' were featured in one project.

Figure 120 below shows that skills linked to 'Democratic participation and fundamental rights' and 'Interaction, engagement and participation' were addressed by four projects each.

Three projects each featured media literacy skills linked to 'Use, search, find and navigate', 'Understanding how the media works and messages are constructed', and 'Creative Skills'.

Skills linked to 'Recognising and evaluating different media' were addressed by two projects while skills around 'Making informed choices' were featured in one project.

Figure 120: Media Literacy skills addressed by the five 'case-study' media literacy projects in Hungary since 2010
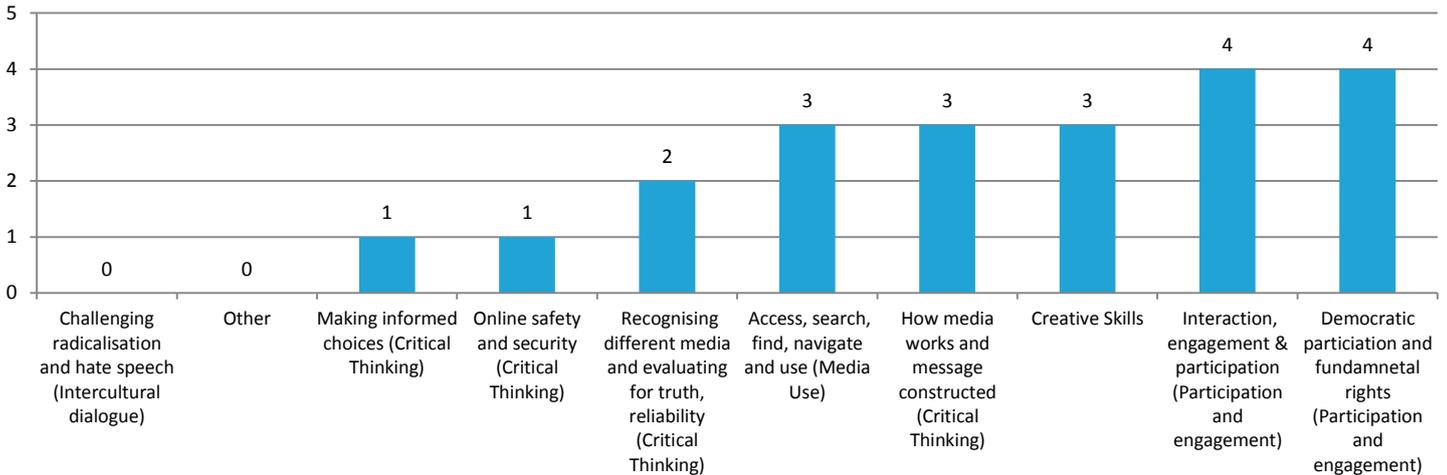
Source: Hungarian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.14.4.4. Audience groups addressed by the five 'case-study' projects

In Hungary, as shown in Figure 121 bellow, four different audience groups were targeted by the five most significant media literacy projects.

The most commonly targeted audience group was 'Professionals' (including teachers, care-workers, youth workers and academics) with three of the five most significant projects addressing their media literacy needs.

The audience groups of 'Children' and 'Parents' were targeted by two projects, each while the media literacy needs of 'Teenagers and older students' featured in one project.

The audience groups for two projects were categorised as 'Other'.

Figure 121: Audience groups for the five 'case-study' media literacy projects in Hungary since 2010
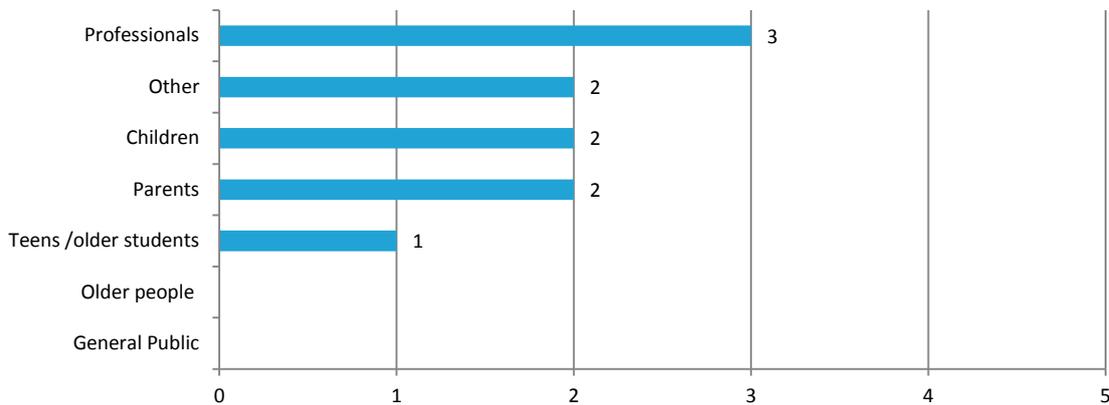
Source: Hungarian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.14.5. Summaries of the five 'case-study' projects in Hungary

4.14.5.1. Bűvösvölgy Médiaértés-oktatóközpont/Magic Valley Media Literacy Education Centre

Set up by the National Media and Infocommunications Authority, Magic Valley (Bűvösvölgy in Hungarian) is Hungary's first Media Literacy and Education Centre. The Centre's mission is to teach Hungarian children how to use the media in a more conscious and safer way.

In the past, television viewers and radio listeners were only passive recipients of the information transmitted. With the emergence of the Internet, users themselves have become active content developers of the new media culture. This is a positive change offering many beneficial and useful opportunities but it also presents certain risks. There are a number of new aspects to consider each time we use the media, so familiarity with the specific nature of the digital world is much needed. Magic Valley's ultimate goal is to, in a playful manner, raise visiting children's awareness about how they are affected by the media by offering active, creative processes using state of the art equipment and skilled animators.

It is a priority objective for the Centre to take on an active role in Hungarian teacher training as well.

4.14.5.2. MOPED from Televele – Media Education Association

Televele Media Education Association was established in 2009 by teachers and psychologists. The mission of the Association is the improvement of media literacy in young children and the promotion of media education in Hungary in strong connection with the education of democratic values. The organization has completed several projects in kindergartens and schools with a strong emphasis on the education of democratic values in early childhood.

As part of this activity it was also necessary to train the teachers and kindergarten teachers, and to form their and the parents' attitude.

The MOPED project was designed to promote and motivate participants to use the free educational (media literacy and democracy) packet MOPED, made by Televele Association. The target

groups of the project were: children between 5-12 years old, their teachers, and their parents. The project focused on an age group that had been left out of media education in Hungary until now. As a part of this activity it was also a goal to train teachers, and kindergarten teachers, and to form both their and the parent's attitude.

4.14.5.3. Médiaunió – Neked 8?/Media Union – 'Don't you mind?

Media Union aims to identify and publish on various significant social issues every year, and sets out to support and promote them in the media. The goal is to involve as many media outlets as possible in order to bring a maximum result in raising social awareness in an effective, unified, and widely accessible way.

The 'Don't you mind?' campaign of Media Union Foundation in 2014 addressed the issue and importance of responsible media use. From May 2015, the campaign re-shifted its focus to one of the most pressing challenges of social media use: that of cyberbullying.

The campaign called for social dialogue, and involved a broad circle of experts from the fields of psychology, sociology, educational research, law, education, and criminal justice.

4.14.5.4. Moving Image Comprehension Strategies

The Department of Moving Image Culture at Eszterházy Károly University continues to develop its activity in researching moving image pedagogy as a part of the "ICT in the World of Knowledge and Learning – Research and Development in Human Performance Technology" project under the national Social Regeneration Operational Programme (TÁMOP). This activity is characterized by the publication of monographs, edited volumes, translated works, methodological publications, as well as by participation in conferences, producing creative products, and organising events to popularise media literacy (film festivals and contests organised for secondary students).

The research of the Department of Moving Image Culture was realised as a part of the module entitled "Analysis of Real Strategies of Learning in Multimedia Environments Using Multimedia Methods". The title of the sub-theme is "Media Usage, Media Consumption, and Processing Media Messages in Differing Social Environments".

4.14.5.5. The Embeddedness of Media Education

This research aimed to observe the changes of teaching methods in the subjects of Motion Picture Culture and Media Studies, due to the influence of digital technology.

In the Spring and Autumn of 2015 fieldwork was carried out examining the school atmosphere and school documents, carrying out interviews with teachers of Motion Picture Culture and Media Studies; and visiting classes. The observations were complemented by three focus group interviews with the parents.

4.14.6. Data compilation

This National Summary was produced based on data compiled by Szíjártó Imre, Dr habil, Eszterházy Károly University, Hungary. For access to the Hungarian response please see Annex 4.

4.15. IE – Mapping Media Literacy in Ireland – National Summary

4.15.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Ireland with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.15.2. Context

Under the Broadcasting Act 2009, the Broadcasting Authority of Ireland has a duty to 'undertake, encourage and foster research, measures and activities which are directed towards the promotion of media literacy, including cooperation with broadcasters, educationalists and other relevant persons'.[262] This duty complements the significant work undertaken over the years by the Authority with a view to developing and strengthening a culture of learning and development in Irish broadcasting.

While there is currently no formal coordination of media literacy initiatives in Ireland, the BAI's new Media Literacy Policy[263] (published in December 2016) is designed to foster greater awareness and facilitate increased collaboration in relation to media literacy activities.

The Department of Communications, Climate Action and Environment (DCCAE) is responsible for the development of the legislative and regulatory framework for broadcasting and for certain media in Ireland. In 2013 they published the National Digital Strategy, which was designed to ensure that citizens and communities are empowered and motivated to use the Internet, and thereby reap the full economic and social benefits of a digital society. The scheme is implemented through a number of projects including: *'The Schools Digital Champions', 'The Internet Content Governance Advisory Group'*, *'Trading Online Voucher Scheme'* and the *'BenefIT programme'.*

The Office for Internet Safety was established by the Irish Government to take a lead responsibility for Internet safety in Ireland, particularly as it relates to children. The Office for Internet Safety aims to build links and cohesion between all departments and agencies to ensure that the State provides the best possible protection for the community and promotes Internet safety, particularly in relation to combating child pornography.

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[262] Broadcasting Act 2009 (S26 (2) (g).

[263] The BAI's Media Literacy Policy is a significant Policy Development in Media Literacy in Ireland. However, it has not been included in the list of 'featured' or 'case-study' projects as it was published after the data for this study had been collected.

As a general overview, in Figure 122 bellow, there are approximately 33 key media literacy stakeholders[264] spread across six of the sectors included in the survey. Thirteen of these key stakeholders are categorised as 'Audio-visual Content Providers', and nine are categorised as 'Public Authorities'.

Four stakeholders are categorised as 'Academia' and three as 'Online Platforms'.

Three stakeholders are categorised as 'Civil Society' while one stakeholder falls into the category of 'Media Regulatory Authorities'.

For a complete list of these stakeholders please see the full Irish submission in Annex 4.

Figure 122: Main media literacy stakeholders in Ireland, sectors represented and statutory responsibility

Source: Irish response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

The Broadcasting Authority of Ireland and its predecessors have for many years supported the development of industry networks, some of which are captured below and focus on various aspects of media literacy. However, there is currently no formal, dedicated media literacy network in Ireland. A key area of work for the Broadcasting Authority of Ireland for 2017 will be to facilitate the development of an Irish Media Literacy Network. Interested parties, such as educators, broadcasters and public bodies will be invited to share their skills and knowledge on the subject.

Existing networks in Ireland with a connection to media literacy include:

■ The Schools Digital Champion Project

■ The Internet Content Governance Advisory Group

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[264] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

■ CRAOL

■ Community Television Association (CTA)

■ The Safer Internet Ireland project

■ The Irish Network for Digital inclusion and Engagement (INDIE)

■ The Irish Film Institute (IFI)

■ CoderDoJo

■ Age Action Ireland

■ Excited

■ The Internet Service Providers Association of Ireland (ISPAI)

4.15.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant. For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 15 below lists the 20 'featured' projects from Ireland, in no particular order of importance.

Table 15: Names of the 20 'featured' projects in Ireland

1	'Risks and safety for children on the Internet: The Ireland report': EU Kids Online.
2	Report of the Internet Content Governance Advisory Group
3	'12-13 Project: Media usage at an in-between age'
4	CLiC News
5	Age Action Getting Started programmes
6	Community Media Training Module - CROAL
7	RTÉ TY Access Project.
8	Net Kids Go Mobile Report
9	Government task force on internet safety
10	The Broadcasting Authority's Sound and Vision Grants Scheme
11	Webwise.ie - The Irish Internet Safety Awareness Centre.
12	Trading Vouchers on Line programme
13	BenefIT Programme
14	Excited Digital Learning Movement and Excited Digital Learning Festival.

15	Youth Media and the Irish Presidency (YMIP)
16	The Digital Youth project
17	National Digital Strategy published by the Department of Communications.
18	RTÉ News service designed specifically for children aged 8 -12.
19	'The Gadget Buzz' – TV series from TV3
20	CoderDoJo - https://coderdojo.com/about/#sthash.1rFW3pjx.dpuf

4.15.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 123 below shows that all seven project types asked about in the survey are represented across the 20 'featured' media literacy projects delivered in Ireland since 2010.

The most common category is 'Research'[265] accounting for five projects. The next most common categories are 'Resources'[266] and 'End-user engagement'[267] accounting for four projects each.

The categories of 'Campaigns',[268] 'Networking Platforms',[269] and 'Provision of Funding'[270] account for two projects each.

While only one of the 'featured' projects in Ireland was categorised as 'Policy Development',[271] it is worth noting that the BAI's Media Literacy Policy is a significant Policy Development project in Media Literacy in Ireland. However, it has not been included in the list of 'featured' or 'case-study' projects as it was published after the data for this study had been collected.

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[265] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[266] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[267] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[268] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[269] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[270] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[271] Including consultations, published reports and recommendations.

Figure 123: Project types across the 20 'featured' media literacy projects in Ireland
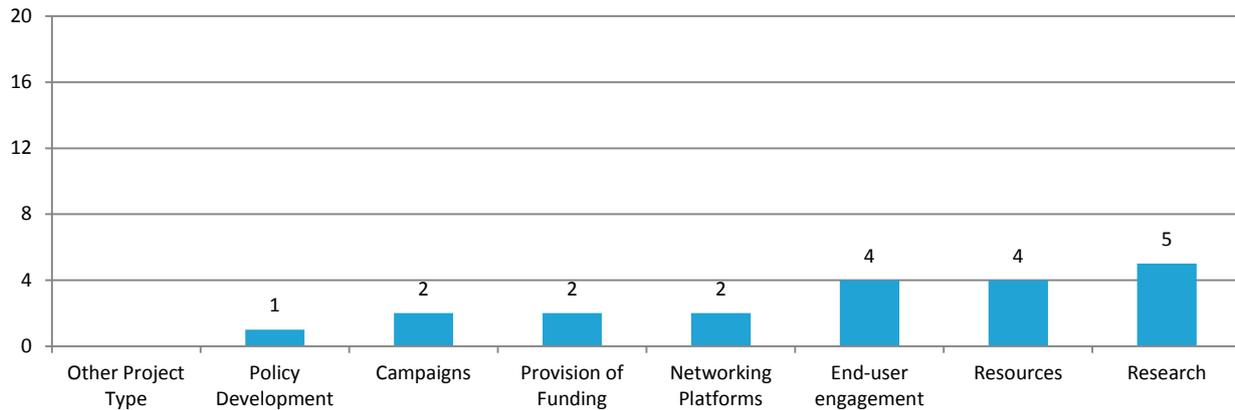
Source: Irish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.15.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[272]
- Audiovisual content provider;[273]
- Public authorities;[274]
- Media regulatory authorities;
- Online platforms;[275]
- Civil society;[276]
- Cross-sector collaboration;[277]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

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[272] Including academic institutions, universities and third level education providers.

[273] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[274] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[275] Including the owners and operators of online platforms (such as social media websites and search engines).

[276] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[277] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 124 below shows, a broad range of sectors have been involved these projects in Ireland.

Five of the projects were a result of 'Cross sector collaboration', while the sectors of 'Audio-visual Content Providers' and 'Academia' account for 4 projects each.

Three projects are categorised as 'Public Authorities', while 'Civil Society' accounts for another three projects. One project was categorised as originating from the 'Media Regulatory Authorities' sector.

Figure 124: The 20 'featured' media literacy projects in Ireland categorised by sector
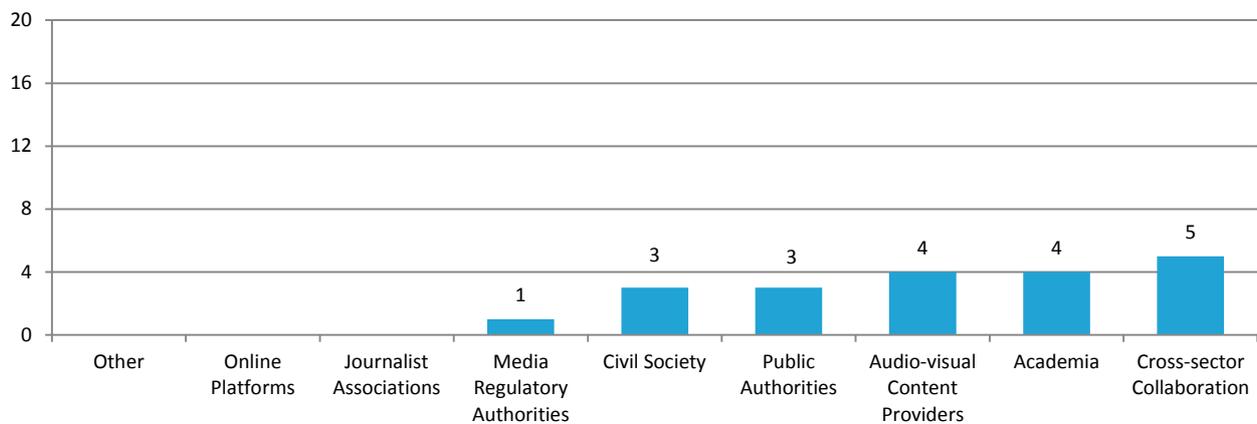
Source: Irish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.15.3.3. Media Literacy skills addressed

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 125 below, all 20 of the most significant projects addressed media literacy skills linked to 'Media Use' and 16 projects addressed skills linked to 'Critical Thinking'.

This is followed by media literacy skills around 'Participation and Interaction', which were addressed by 11 projects.

Media literacy skills linked to 'Creativity' and 'Intercultural Dialogue' were addressed by 9 projects and 6 projects respectively.

Figure 125: Media literacy skills addressed by the 20 'featured' media literacy projects in Ireland since 2010

Source: Irish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.15.4. The five 'case-study' projects from Ireland

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.15.4.1. Project types across the five 'case-study' projects

Across the five 'case-study' projects, two projects are categorised as 'Resources', two projects are categorised as 'Provision of Funding' and one as 'End-user engagement'.

4.15.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 126, below, shows three of the five most significant media literacy projects in Ireland were a result of 'Cross-sector collaboration'.

Two projects involved 'Civil Society', while 'Media Regulatory Authorities' and 'Public Authorities' were also involved in two projects each.

One project involved 'Audio-visual Content Providers', while a sector involved in one project was categorised as 'Other'.

Figure 126: The five 'case-study' media literacy projects in Ireland, categorised by sector
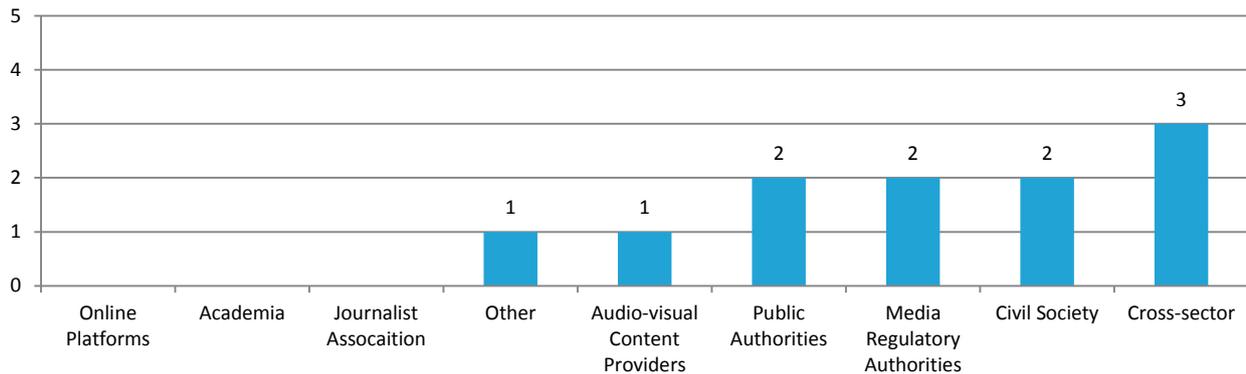
Source: Irish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.15.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.

- Critical thinking: understanding how the media industry works and how media messages are constructed.

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.

- Creative skills: creating, building and generating media content.

- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- Participation and engagement: promoting democratic participation and fundamental rights.

- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 127 below shows, the five 'case-study' projects promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Three categories of skills are addressed in all five projects – 'Making informed choices', 'Interaction, engagement and participation', and 'Access, search, find and use'.

Skills linked to 'Democratic participation and fundamental rights' and 'Challenging radicalisation and hate speech' were addressed by two projects each.

The remaining four categories of media literacy skills were each addressed by four projects.

Figure 127: Media Literacy skills addressed by the five 'case-study' media literacy projects in Ireland since 2010
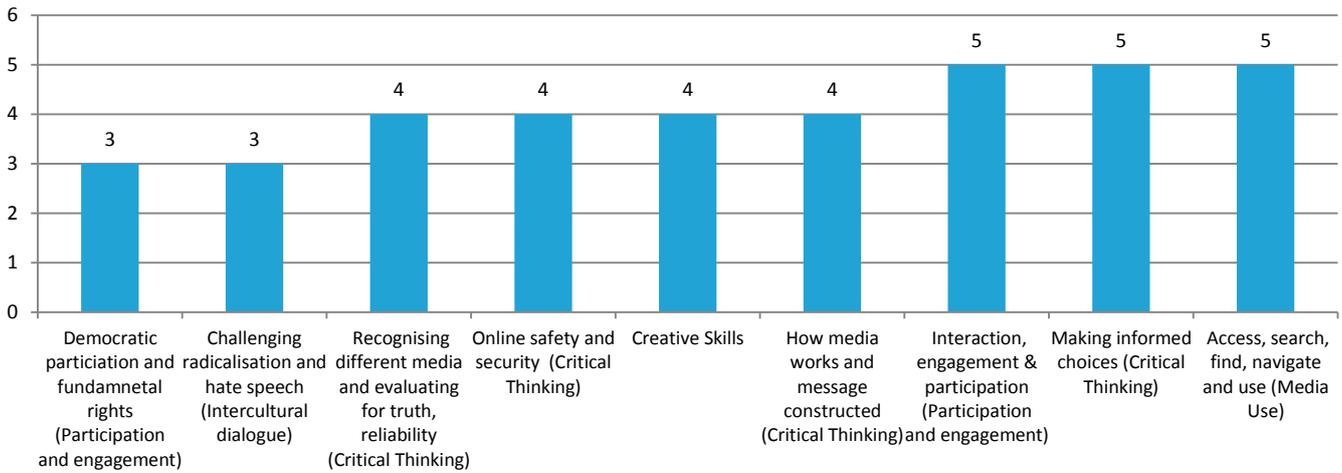
Source: Irish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.15.4.4. Audience groups addressed by the five 'case-study' projects

In Ireland, as shown in Figure 128 below, five different audience groups were targeted by the five most significant media literacy projects, representing a broad section of the population.

The audience groups for three projects were categorised as 'Other' while 'Teenagers and older students' were the target audience groups for two projects.

Four audience groups were each the focus of one project. They were 'Professionals' (including teachers, care-workers, youth workers and academics), 'General Public', 'Parents' and 'Older People'.

Figure 128: Audience groups for the five 'case-study' media literacy projects in Ireland since 2010
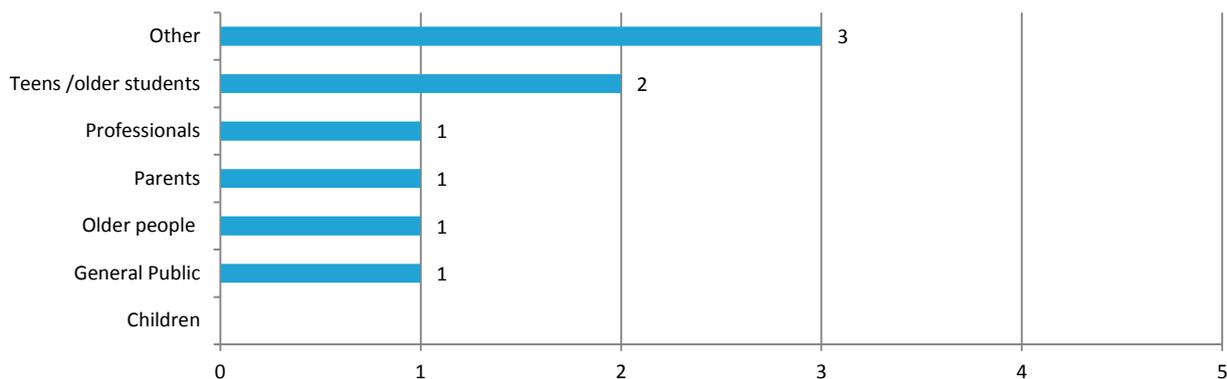
Source: Irish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.15.5. Summaries of the five most significant projects in Ireland

4.15.5.1. CoderDoJo

Founded in Cork in 2011 by James Whelton and Bill Liao, CoderDoJo is now a worldwide network of more than 1,000 voluntary coding clubs which are free, volunteer-led, community based programming clubs for young people.

At a Dojo, young people, between 7 and 17, learn how to code, develop websites, apps, programs, and games, and explore technology in an informal and creative environment. In addition to learning to code attendees meet like-minded people and are exposed to the possibilities of technology. The global CoderDoJo community is supported by the CoderDoJo Foundation. The CoderDoJo Foundation consists of a core team based primarily in Dublin, Ireland, and was set up to respond to a need for a structured entity to both support and scale CoderDoJo as a result of the rapidly expanding global community. The Foundation and CoderDoJo have the shared vision of every child worldwide having the opportunity to learn to code and to be creative with technology in a safe & social environment.

The principle at the foundation of CoderDoJo is that learning to code leads to empowerment, as the children become absorbed into technology by learning how to build apps, games, websites, drones and robots – sometimes using 3D printing.

4.15.5.2. The BenefIT Programme

The BenefIT Programme is a grant intervention initiative by the Department of Communications, Climate Action and Environment (DCCAE), which supports community, voluntary and not-for-profit organisations to provide basic digital literacy training. The Programme provides funding to community, voluntary and not-for-profit organisations ("grantees") for the delivery of basic digital literacy training to citizens in over 700 locations nationwide.

Since the BenefIT programme launched in 2008, over 156,000 training places have been delivered. The BenefIT Programme aims to provide digital training to citizens depending on the level of their needs, from simple communication skills, e.g. email and social networking, to higher level training, e.g. accessing public services, online banking, researching and buying goods and services. The Programme is very flexible and generally involves no fewer than 8 hours training. The maximum class size is ten and where possible can sometimes be on a one-to-one basis.

4.15.5.3. Webwise

Webwise is the Irish Internet Safety Awareness Centre, which is co-funded by the Department of Education and Skills and the EU Safer Internet Programme. Webwise is part of the PDST Technology in Education, which promotes and supports the integration of ICT in teaching and learning in first and second level schools. The PDST Technology in Education is a section of the Professional Development Service for Teachers (PDST). The PDST is a support service of Teacher Education Section, Department of Education and Skills, and is hosted by Dublin West Education Centre.

Webwise promotes the autonomous, effective, and safer use of the Internet by young people through a sustained information and awareness strategy, targeting parents, teachers, and children themselves with consistent and relevant messages.

4.15.5.4. Sound & Vision, the Broadcasting Funding Scheme

Sound & Vision is a programming support scheme operated by the BAI and funded through the television licence fee. Section 154(1) of the Broadcasting Funding Act 2009 provides that the BAI shall prepare and submit to the Minister a scheme or schemes for the granting of funds to support qualifying new television or sound broadcasting programmes including feature films, animation and drama on media literacy (the Scheme also supports other types of programming).

The Scheme offers grant funding to new television and radio programmes that deal with the themes of:

- Irish culture, heritage and experience;

- Improving adult or media literacy;

- Raising public awareness and understanding of global issues impacting on the State and countries other than the State; and/or

- Any of the above in the Irish language.

4.15.5.5. Community Media Training Module – CRAOL

CRAOL - The Community Radio Forum is the representative body for community media/radio in Ireland. This network has been in existence for nearly 20 years and has established itself as a key provider of learning and development initiatives for the community media sector. In 2012, CRAOL developed, designed, and delivered a QQI (Quality and Qualifications Ireland) accredited training module on Media Literacy.

The module aims at training people joining community media stations as volunteers, in developing their critical thinking skills and being able to recognise bias, gender or other minority-under-representation in the media, along with other critical analysis of the media.

The module is made to be delivered by accredited community trainers (they too undergo certification before they can deliver the module) to a range of people from varying backgrounds, including young people of school age, school leavers, students, unemployed people, people returning to work/education, older people (including those with literacy issues), people with disabilities, and immigrants and new communities settling in Ireland.

4.15.6. Data compilation

This National Summary was produced based on data compiled by Stephanie Comey, Senior Manager – Broadcasting Authority of Ireland. For access to the Irish response please see Annex 4.

4.16. IT – Mapping Media Literacy in Italy – National Summary

4.16.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Italy with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.16.2. Context

Traditionally, Media Literacy projects in Italy have originated as a result of grassroots initiatives from academic research units, charities and non-governmental organisations working in partnership with institutions like CORECOM (regional bodies of AGCom, the independent regulatory authority for the Italian communications system).

In the absence of institutional coordination, a lively community of academics and civil society organisations has emerged, supporting both theoretical debate and new practices of media education.

Moreover, online platforms, online service providers, ICT and telecommunications companies have often acted as the promoters of initiatives of media literacy (specifically, digital literacy) with the collaboration of NGOs and/or educational institutions. These networks are established mainly at the local or regional level resulting in low levels of public awareness and total budget. It is mainly for this reason that the relevance of many of the projects mapped in this report has been assessed in terms of the quality/originality of the approach/thematic focus.

As illustrated in Figure 129 below, Italy has around 25 key media literacy stakeholders[278] spread across seven of the sectors that were asked about in the survey. Nine stakeholders were recorded as being from 'Academia', with five stakeholders each from 'Civil Society' and 'Public Authorities'. The remaining four sectors that were asked about in the survey are represented by one stakeholder each. Two stakeholders were categorised as 'Other'.

There are six key stakeholders in Italy with a statutory responsibility around media literacy originating from public authorities, Media Regulatory Authorities, and from civil society.

For a complete list of these stakeholders please see the full Italian submission in Annex 4.

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[278] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Figure 129: Main media literacy stakeholders in Italy, sectors represented and statutory responsibility

Source: Italian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

MED, the Italian Association of Media Education, has provided some networking and coordination between academics, media professionals, and teachers. In recent years, new networks of academia, NGOs and local authorities are emerging as a result of European funding. These networks are mainly linked to projects that explore digital media competences. A number of media literacy networks[279] operate in Italy on National and European or International levels.

The recently established "Coalizione per le competenze digitali"[280] - Coalition for the digital competences – will act as a national network between all the different bodies engaged in promoting digital competences.

In recent years, new networks are emerging thanks to the support of European funding. These networks are mainly linked to projects that explore, map and promote the new kinds of media competences that are required in the digital media environment. They often involve academia and NGOs with the sponsorship of local authorities.

4.16.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for

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[279] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

[280] http://competenzedigitali.agid.gov.it/.

project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best', and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 16 below lists the 20 'featured' projects from Italy, in no particular order of importance.

Table 16: Names of the 20 'featured' projects in Italy

1	Pane e Internet. In Rete è più facile - www.paneeinternet.it/public/punti-pei
2	Wister - Women for Intelligent and Smart TERritories **-** www.wister.it/siamo-wister/
3	Informatici senza frontiere - www.informaticisenzafrontiere.org/cosa-facciamo/per-la-conoscenza/
4	Officina dei Nuovi Lavori - www.mondodigitale.org/it/cosa-facciamo/aree-intervento/imprenditoria-giovanile/lofficina-dei-nuovi-lavori
5	Insieme a Scuola di Internet - www.vodafone.it/portal/Vodafone-Italia/Fondazione/I-nostri-progetti/Insieme-a-scuola-di-internet
6	Guggenheim Be Connected - www.guggenheim-venice.it/membership/BeConnected.html
7	Generazioni Connesse - www.generazioniconnesse.it/index.php
8	L'odio non è un'opinione. Hate speech, giornalismo e migrazioni **-** www.bricks-project.eu/wp/2016/04/hate-is-not-an-opinion-silencehate-in-italy/
9	BRICKS – Stop al razzismo online - www.cospe.org/progetto/stop-al-razzismo-via-web/
10	Informato e Connesso - www.giovaniliguria.it/progetti-regionali/informato-e-connesso-2.html
11	Happy OnLife - https://ec.europa.eu/jrc/en/scientific-tool/happy-onlife-game-raise-awareness-internet-risks-and-opportunities
12	Maker Kids - http://events.europeanmakerweek.eu/events/view/428
13	E-engagement against violence - http://eeav.drupalgardens.com/
14	Digital Capabilities and Social Capita - http://competenzedigitali.agid.gov.it/progetto/digital-capabilities-and-social-capital
15	Discorsi d'odio e social media - www.prismproject.eu/wp-content/uploads/2016/03/progetto-PRISM-ok-print-2.pdf
16	Digital meet - http://digitalmeet.it/
17	Scuola a Rete in Digital Cultural Heritage, Arts and Humanities - www.diculther.eu/accordo-di-rete/
18	Legge*rete* - www.bibliotecheromagna.it/main/index.php?id_pag=559
19	Coderdojo Biella - http://coderdojo.bilug.it/index.php
20	Nonni su Internet - www.mondodigitale.org/it/cosa-facciamo/aree-intervento/invecchiamento-attivo

4.16.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 130 below shows that four project types dominate the 20 'featured' media literacy projects delivered in Italy since 2010.

Projects categorised as 'Resources'[281] make up 11 projects, with projects categorised as 'Networking Platforms'[282] following with 4 projects.

Projects categorised as 'Campaigns'[283] make up 3 projects, while projects categorised as 'Research'[284] account for 2 projects.

None of the 20 most significant projects in Italy were categorised as 'Provision of Funding',[285] 'Policy Development',[286] or 'End-user engagement'.[287]

Figure 130: Project types across the 20 'featured' media literacy projects in Italy
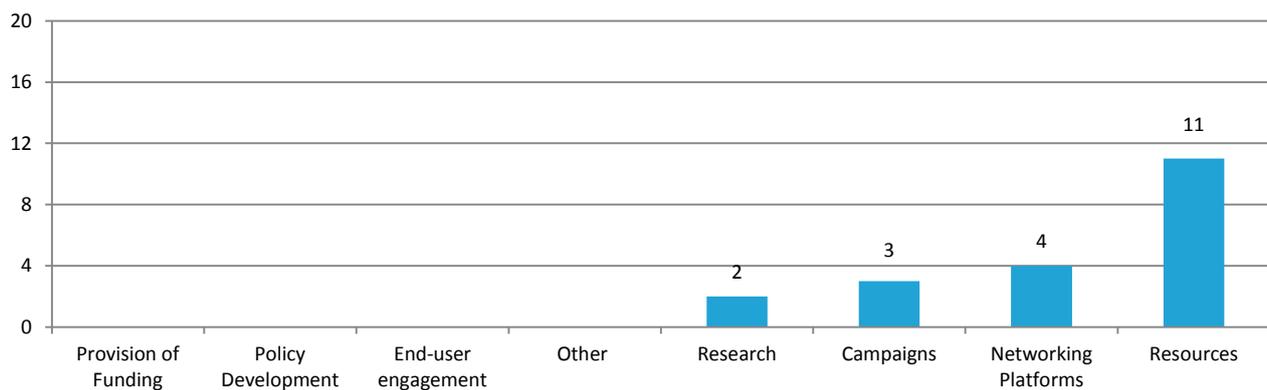
Source: Polish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[281] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[282] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[283] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[284] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[285] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[286] Including consultations, published reports and recommendations.

[287] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

4.16.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[288]
- Audiovisual content provider;[289]
- Public authorities;[290]
- Media regulatory authorities;
- Online platforms;[291]
- Civil society;[292]
- Cross-sector collaboration;[293]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

Figure 131: The 20 'featured' media literacy projects in Italy categorised by sector
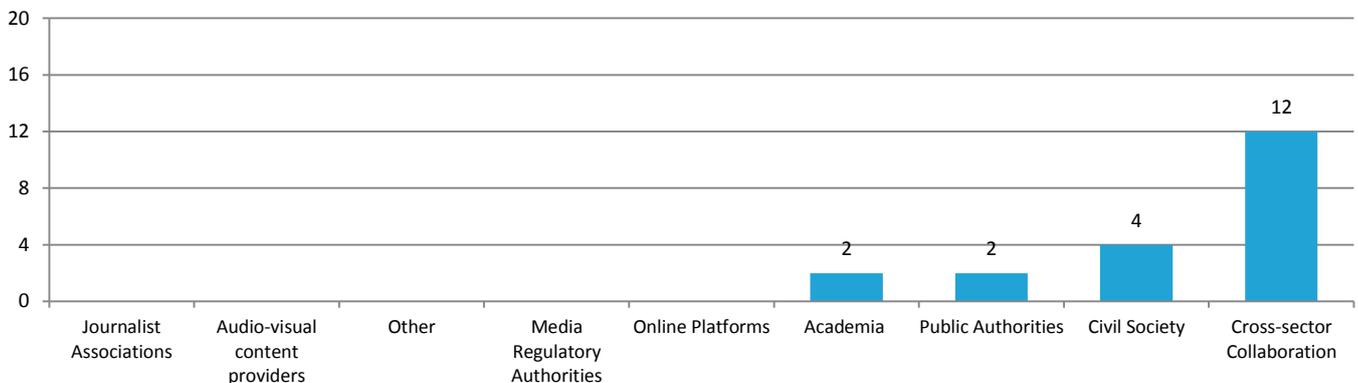
Source: Italian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[288] Including academic institutions, universities and third level education providers.

[289] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[290] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[291] Including the owners and operators of online platforms (such as social media websites and search engines).

[292] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[293] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

As Figure 131 above shows, 12 projects of the 20 'featured' projects in Italy were a result of cross-sector collaboration.

In addition to that collaboration, 'Academia' and 'Public Authorities' account for 2 projects each, while 'Civil Society' was recorded on four projects.

4.16.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 132 below, a wide range of media literacy skills was represented in the 20 'featured' projects. The most common category of media literacy skill was around 'Critical Thinking', which was addressed by 12 projects.

Media Literacy skills linked to 'Creativity' were found in nine projects, while skills linked to 'Media Use' and 'Participation and Interaction' were addressed in seven projects each.

Five projects featured skills linked to 'Intercultural Dialogue' and one project had skills that were categorised as 'Other'.

Figure 132: Media literacy skills addressed by the 20 'featured' media literacy projects in Italy since 2010

Source: Italian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.16.4. The five 'case-study' projects from Italy

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.16.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, four projects are categorised as 'Resources' and one as 'Campaigns'.

4.16.4.2. Sectors involved in the five 'case-study' projects

In Figure 133 below, we can see in more detail the range of sectors involved in the five most significant projects. It shows that three of the five most significant media literacy projects involved cross-sector collaboration.

Within that collaboration, 'Public Authorities' are involved in four of the most significant projects, while 'Civil Society' and 'Academia' are involved in three projects each.

The 'Media Regulatory Authorities' sector and the 'Online Platforms' sector are involved in two projects each, while 'Audio-visual Content Providers' were involved with one of the five 'case-study' projects in Italy.

The sectors involved in three projects were classified as 'Other'.

Figure 133: The five 'case-study' media literacy projects in Italy, categorised by sector
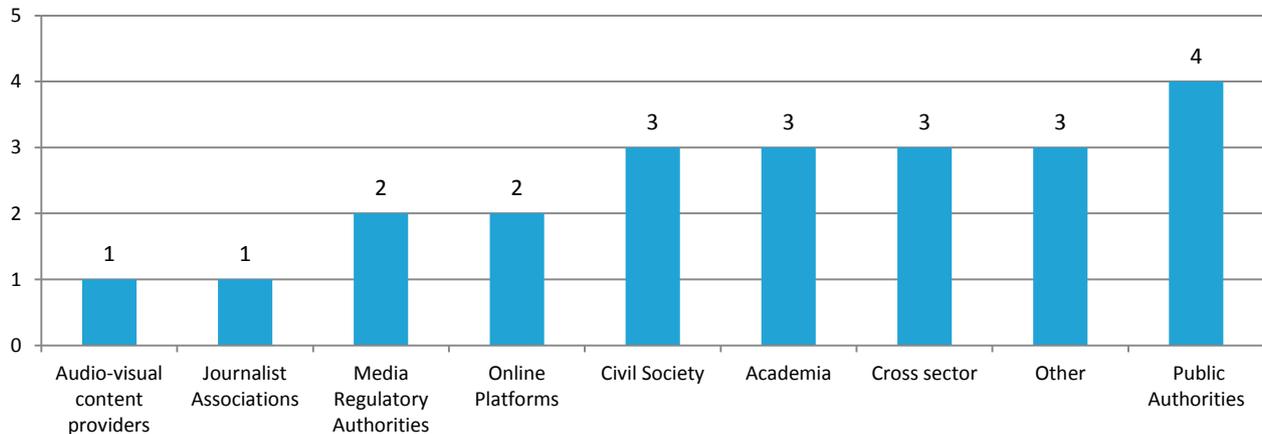
Source: Italian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.16.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked to categorise the media literacy skills into the following categories:

■ Media use: the ability to search, find and navigate and use media content and services.

- Critical thinking: understanding how the media industry works and how media messages are constructed.

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.

- Creative skills: creating, building and generating media content.

- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- Participation and engagement: promoting democratic participation and fundamental rights.

- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 134 below shows, the five 'case-study' projects promote a broad range of media literacy skills.

Media literacy skills linked to 'Online safety and security' is featured in four projects while skills around 'Democratic Participation and Fundamental Rights' are addressed by three of the five 'case-study' projects. Skills around 'Interaction, engagement and participation' and 'Challenging radicalisation and hate speech' appear in two projects each.

Three categories of media literacy skills were each addressed by one project: 'Access, search find and use', 'How media works' and 'Creative Skills'.

Figure 134: Media Literacy skills addressed by the five 'case-study' media literacy projects in Italy since 2010
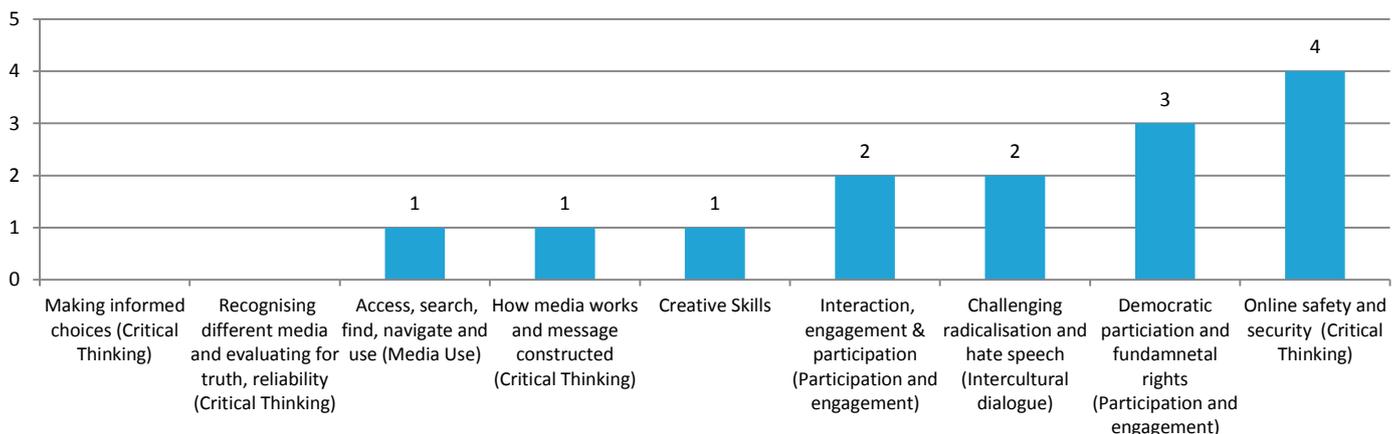
Source: Italian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.16.4.4. Audience groups addressed by the five 'case-study' projects

In the Italy, as shown in Figure 135 below, a broad range of audience groups was targeted by the five most significant media literacy projects.

The most common target audience was 'Teenagers and older students', who were targeted by four of the five most significant projects.

Three projects targeted 'Professionals' (including teachers, care-workers, youth workers and academics) while 'Parents' and 'Children' were the target audience for two projects each.

The audience group for one project was categorised as 'Other'.

Figure 135: Audience groups for the five 'case-study' media literacy projects in Italy since 2010
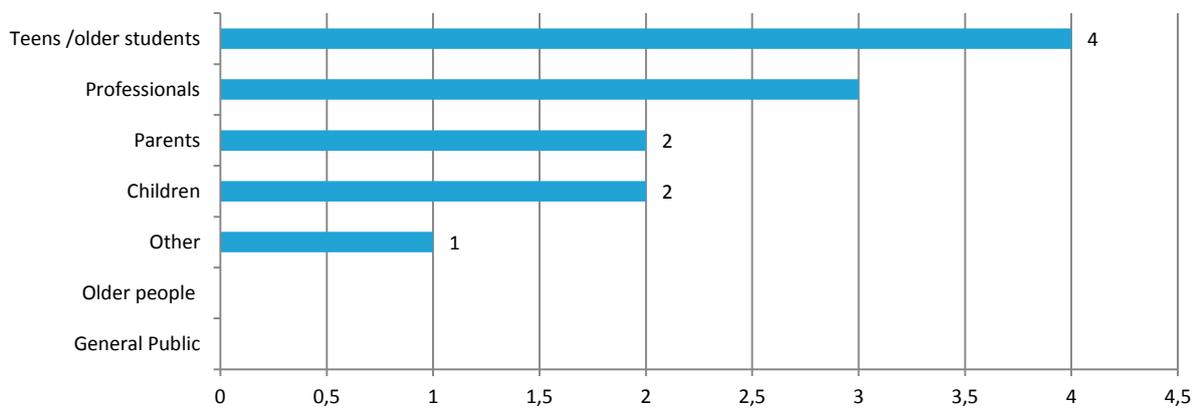
Source: Italian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience

4.16.5. Summaries of the five most significant projects in Italy

4.16.5.1. Happy Onlife

Happy Onlife is a toolkit, including a game, for children, parents and teachers, aimed at raising awareness of the risks and opportunities of the Internet and promoting the best online practices. It has been produced by the Joint Research Centre, the European Commission's in-house science service, within the *Project 572 – E-CIT.*

Inspired by the traditional "Snakes and Ladder game", Happy Onlife aims to empower teachers and parents in actively guiding children to become smarter, responsible, and respectful when using digital media. It presents key messages about children's use, overuse, and risks of misuse of digital technologies and provides simple and clear strategies of prevention, mediation or remediation.

4.16.5.2. Officina dei Nuovi Lavori

The project "Officina dei Nuovi Lavori", backed by Google and Fondazione Mondo Digitale, is designed to enhance the digital skills and improve the educational opportunities available to young people who don't study and don't have a job. This target audience includes social groups that risk remaining 'digitally disadvantaged'.

In two years 10,000 young people have attended the courses. Young people develop creative skills related to the fields of interactive storytelling, game development, fab lab, and augmented reality - within paths of professionalizing training.

4.16.5.3. The e–EAV project

The project e-Engagement Against Violence has been financed by the DAPHNE–programme 2012– 2014 and has involved seven European Countries (Austria, Belgium, Bulgaria, France, Italy, Slovenia and the United Kingdom).

It combines research and provision of educational resources with the purpose of contrasting new right–wing populism and discrimination transmitted through digital media and social networks by promoting young people's awareness of violent media contents and empowering them through civic engagement, particularly through e–engagement based on media/digital literacy.

4.16.5.4. Generazioni Connesse - Connected Generations (Safer Internet Centre Italy II)

The project "Generazioni Connesse - Connected Generations" (Safer Internet Centre Italy II) is co-funded by the European Commission within the program "The Connecting Europe Facility" (CEF) - Safer Internet, whose aim is to ensure a safer Internet and to promote a positive and conscious usage of digital media.

The project is supported by a national "Advisory board" involving institutions, ICT companies and mobile companies, and associations, as relevant actors in the synergic cooperation among stakeholders for the prevention of online risks and the promotion of a safer Internet.

4.16.5.5. Project PRISM. Preventing, Inhibiting and Redressing Hate Speech in New Media

This project has been conducted by the Italian unit of the European project PRISM - Preventing, Redressing and Inhibiting Hate Speech in New Media, co-funded by the European program "Fundamental Rights & Citizenship" of the European Union. The project was designed to explore the phenomenon of online hate speech, analyse the European legislative framework and identify a set of best practices against online hate speech that can be activated both in the educational and journalistic field.

The project combined research, educational modules addressing legal experts, journalists, security forces, youngsters and teachers, and awareness campaigns with the purpose of enriching knowledge about the consequences of hate speech and of enhancing tools against discrimination and online violence.

4.16.6. Data compilation

This National Summary was produced based on data compiled by Dr. Maria Francesca Murru, Ricercatore a tempo determinato at Università Cattolica del Sacro Cuore, Milano. For access to the full Italian response please see Annex 4.

4.17. LT – Mapping Media Literacy in Lithuania – National Summary

4.17.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Lithuania with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.17.2. Context

Over the last 5 years, there has been a growing interest in media literacy among different stakeholders in Lithuania. In the Lithuania's Progress Strategy 2030,[294] adopted by the Lithuanian Parliament in 2012, Media Literacy education is underlined as an important premise for the development of a vibrant public sphere, responsible media, as well as democratic and sustainable society.

Despite general agreement on the importance of media literacy in a media-engaged world, national policy measures with regard to Media Literacy education are still in development and a number of media literacy initiatives have been undertaken by different stakeholders, including civil society, the private sector, and academia.

As illustrated in Figure 136 below, Lithuania has around 83 media literacy stakeholders[295] coming from a wide range of sectors, with almost 40 stakeholders categorised as 'Other'.[296]

The next sector with the greatest number of stakeholders is 'Civil Society' with 11 stakeholders, followed by 'Online Platforms' with nine and 'Public Authorities' with eight. The remaining sectors are represented by five or fewer stakeholders each.

Six key stakeholders have a statutory responsibility around media literacy. Stakeholders with a statutory responsibility come from two sectors: Public Authorities and Media Regulatory Authorities.

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[294] www.lietuva2030.lt

[295] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

[296] This is an estimate of the number of stakeholders.

Figure 136: Main media literacy stakeholders in Lithuania, sectors represented and statutory responsibility

Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

A number of different media literacy networks[297] operate in Lithuania on a local, national, European and international level. As most of civil society organizations and academic institutions implement media literacy activities on a project-by-project basis, and media literacy is only a part of the remit of some of the network, this information is intended to be indicative, rather than exhaustive. These networks include:

- 'Learning from Film';
- 'Safe Internet Lithuania';
- 'Media4Change';
- NEWSLIT;
- UNESCO;
- Nordic Council of Ministers;
- Creative Europe;
- Erasmus+;
- 'EU Kids Online';
- Bill and Melinda Foundation.

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[297] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

4.17.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 17 below lists the 20 'featured' projects from Lithuania, in no particular order of importance.

Table 17: Names of the 20 'featured' projects in Lithuania

1	Media4Change
2	GameOn
3	Safer Internet
4	Learning from Film
5	Gaming DNA
6	Media Literacy Laboratory
7	Media Literacy (Bernardinai.TV)
8	Training Programme for Socially Responsible Young Journalists
9	Newsletter on News. What Do You Think?
10	Libraries for Innovation
11	Bullying/Online Bullying and its Prevention
12	Cinema in my School
13	Skalvija Film Academy
14	Science Soup (TV program in science education for youth)
15	News Litearcy Education: How to Understand Media (NEWSLIT)
16	Kaunas Photo Photography Workshops "Block Neighbourhood"
17	Inconvenient Films: Human Rights Film Festival
18	Film Education Online Workshop (Lithuanian Film Centre)
19	Lithuanian Film Centre Competition "At my School"
20	Media4Change

4.17.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 137 below shows that of the 20 'featured' media literacy projects delivered in Lithuania since 2010, the majority of media literacy projects can be categorised into three project types categories.

Projects categorised as 'Resources[298]' account for seven projects, while 'Campaigns[299]' and 'End-user engagement'[300] are each responsible for four projects.

Media literacy projects falling into the categories of 'Research',[301] ' Provision of Funding',[302] and 'Policy Development'[303] account for one project each.

None of the most significant projects fell into the category of 'Networking platforms'.[304]

Figure 137: Project types across the 20 'featured' media literacy projects in Lithuania
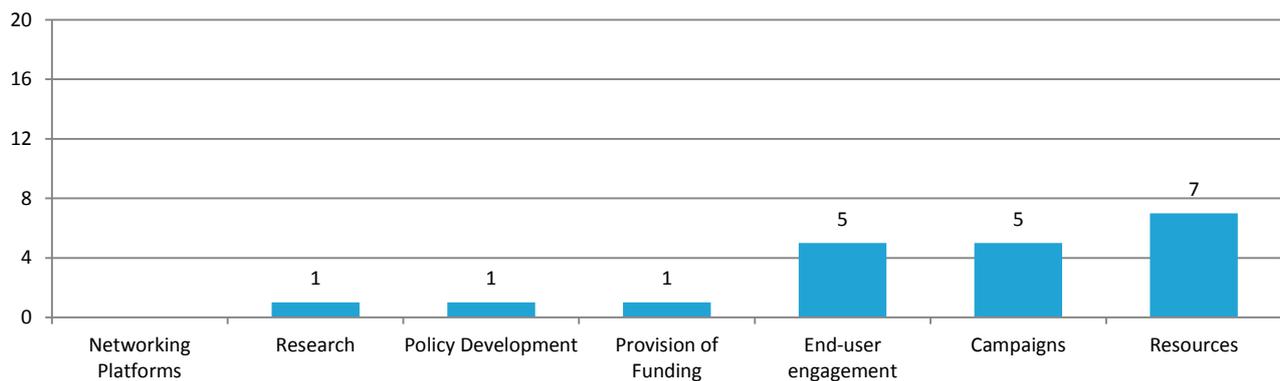
Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[298] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[299] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[300] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[301] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[302] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[303] Including consultations, published reports and recommendations.

[304] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

4.17.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[305]
- Audiovisual content provider;[306]
- Public authorities;[307]
- Media regulatory authorities;
- Online platforms;[308]
- Civil society[309]
- Cross-sector collaboration;[310]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 138 below shows, there is a very healthy culture of cross-sector collaboration around media literacy projects in Lithuania, with 9 of the 20 'featured' projects being categorised as 'Cross-sector collaboration'.

Two sectors account for four projects each - 'Audio-visual content providers' and 'Civil Society'.

The 'Media Regulatory Authorities' sector accounts for 2 projects while one project was categorised as 'Other'.

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[305] Including academic institutions, universities and third level education providers.

[306] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[307] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[308] Including the owners and operators of online platforms (such as social media websites and search engines).

[309] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[310] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Figure 138: The 20 'featured' media literacy projects in Lithuania categorised by sector
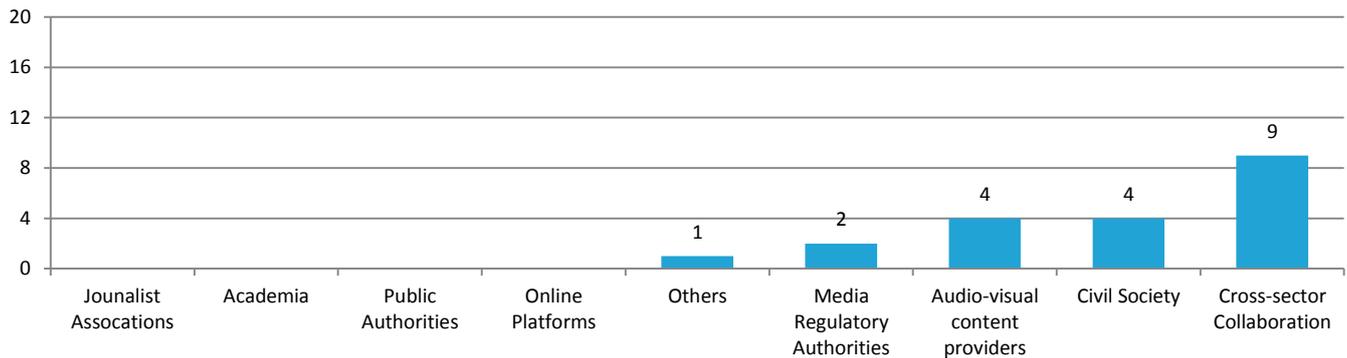
Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.17.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 139 below, the majority of the 20 'featured' media literacy projects in Lithuania promoted 'Critical Thinking' (11 projects).

Seven projects promoted skills linked to 'Media Use' and five projects featured skills linked to 'Creativity'. Skills falling under the headings of 'Intercultural Dialogue' and 'Participation and Interaction' were identified in 3 projects each.

Figure 139: Media Literacy skills addressed by the 20 'featured' media literacy projects in Lithuania since 2010

Critical Thinking: 11
Media Use: 7
Creativity: 5
Intercultural Dialogue: 3
Participation and Interaction: 3

Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.17.4. The five 'case-study' projects from Lithuania

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.17.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects are categorised as 'Campaigns', one as 'Resources', one as 'Research' and one as 'Policy Development'.

4.17.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Unsurprisingly perhaps, Figure 140 below shows that all of the five most significant media literacy projects involved cross-sector collaboration, with 'Academia', 'Audio-visual Content Providers', 'Public Authorities' and 'Civil Society' also featuring strongly.

Figure 140: The five 'case-study' media literacy projects in Lithuania, categorised by sector
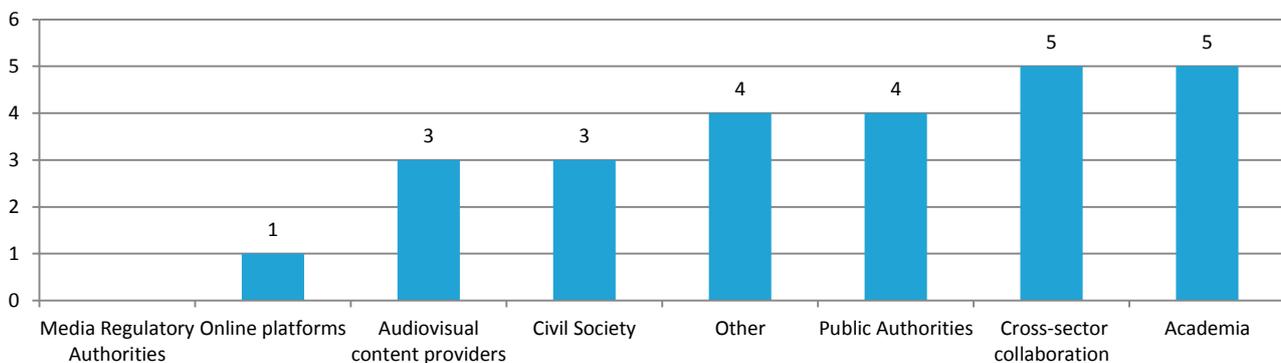
Media Regulatory Authorities: 0
Online platforms: 1
Audiovisual content providers: 3
Civil Society: 3
Other: 4
Public Authorities: 4
Cross-sector collaboration: 5
Academia: 5

Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.17.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- **Media use:** the ability to search, find and navigate and use media content and services.
- **Critical thinking:** understanding how the media industry works and how media messages are constructed.
- **Critical thinking:** questioning the motivations of content producers in order to make informed choices about content selection and use.
- **Critical thinking:** recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- **Critical thinking:** recognising and managing online security and safety risks.
- **Creative skills:** creating, building and generating media content.
- **Participation and engagement:** interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- **Participation and engagement:** promoting democratic participation and fundamental rights.
- **Intercultural dialogue:** including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 141 above shows, all five of the projects promoted the media literacy skills linked to 'How media works and messages are constructed', 'Making informed choices' and 'Recognising and evaluating different media'.

Three projects looked at skills around 'Access, search, find and navigate', while 'Online safety and security' was addressed by one project.

The remaining three categories of media literacy skills were addressed in two projects each.

Figure 141: Media Literacy skills addressed by the five 'case-study' media literacy projects in Lithuania since 2010
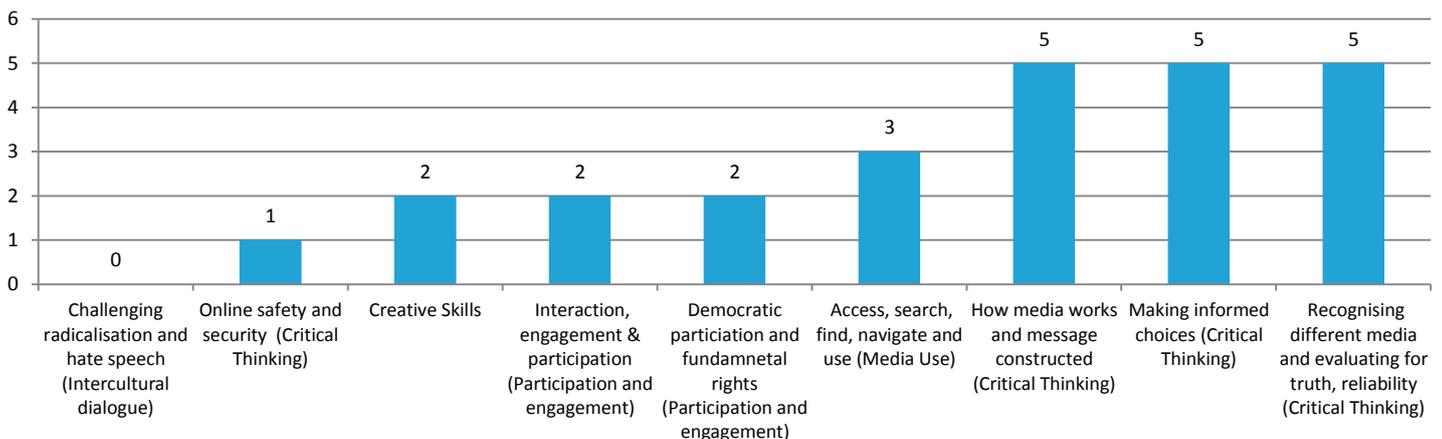
Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.17.4.4. Audience groups addressed by the five 'case-study' projects

Figure 142 below shows that in Lithuania the target audience for four of the five 'case-study' media literacy projects was 'Teenagers and older students'. This is also the case for 'Professionals', which includes teachers, care-workers, youth workers and academics.

The 'General Public' was targeted by three of the five most significant media literacy projects while one 'Children' and 'Other' account for one project each.

Figure 142: Audience groups for the five 'case-study' media literacy projects in Lithuania since 2010
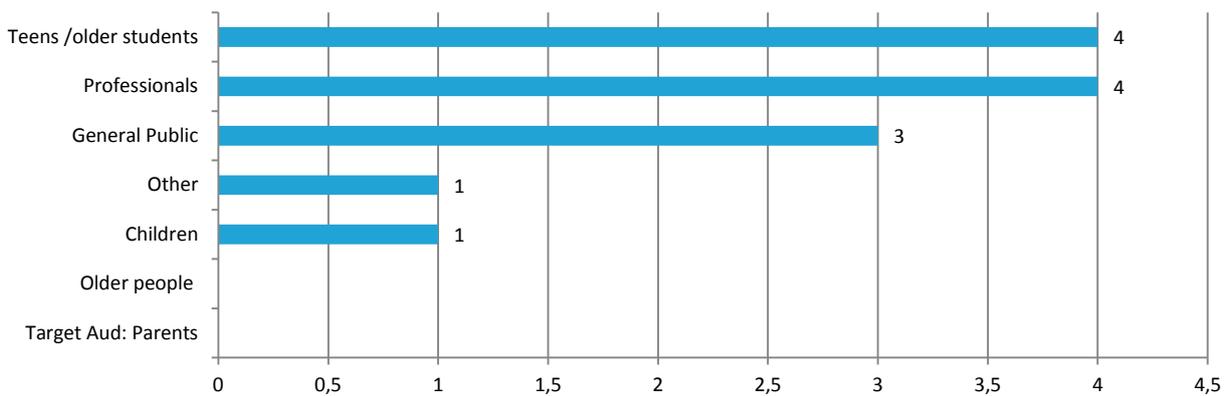
Source: Lithuanian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.17.5. Summaries of the five most significant projects in Lithuania

4.17.5.1. Media and Information Literacy Education Project

This national policy development project aimed to create a platform for a dialogue and cooperation in media information literacy among Lithuanian stakeholders and Nordic counterparts. The purpose was to create systemic preconditions for development of media and information literacy education based on the best Nordic experiences in integrating media and information literacy into general and non-formal education, and to create a basis for further Lithuanian (and Baltic) - Nordic cooperation in developing media and information literacy education in an even broader scale.

4.17.5.2. Media4Change

This national campaign for high professional standards in journalism under the slogan "Journalism – the Home of Human Rights". The main activities of the program include journalistic investigations on the issues of human rights, equality, and diversity, while working on joint projects with editors and human rights experts. In cooperation with independent journalists, editors and experts, problems outside of the mainstream media agenda are addressed to provide a better representation of socially vulnerable groups.

4.17.5.3. Learning from Film

The national project was organised by a group of non-commercial film centres across Lithuania and aimed to provide resources, in the form of films, to high school children of different age groups. Over 30 films were offered covering different cultural, historic, social and youth issues. A professional moderator led a discussion after watching the film. A methodological tool for teachers was developed to guide teachers who would be willing to integrate film screening and discussion method in different educational activities.

The project also included more interactive and creative activities, such as filming with mobile phone workshops, animation workshops for schoolchildren and film dramaturgy seminars for teachers.

4.17.5.4. Gaming culture festival 'GameOn'

GameOn was the first gaming culture festival in the Baltic countries. As a campaign of national significance, it aimed to provide the general public with a better understanding of the social, technological, creative and strategic background of gaming culture.

Computer and video games have been often perceived and discussed in negative terms, therefore, organizers decided to bring together gamers, educators, game industry experts and parents to break existing myths and shed more light on gaming culture.

4.17.5.5. News Literacy Education: How to Understand Media (NEWSLIT)

This national research project looked at the role of media in a democracy and focused on news literacy skills, such as the ability to critically and analytically evaluate media texts and images, their meanings, values and presentation.

The project was designed to develop media literacy skills among young students and encourage intelligent, responsible and creative use of information in the public space, as well as promote positive developments in journalism and media, and more active audience involvement in the media.

4.17.6. Data compilation

This National Summary was produced based on data compiled by Kristina Juraite, Ph.D., professor and chair of the Department of Public Communication at Vytautas Magnus University in Kaunas, Lithuania.

For access to the full Lithuanian response please see Annex 4.

4.18. LU – Mapping Media Literacy in Luxembourg – National Summary

4.18.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Luxembourg with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.18.2. Context

As a general overview, there are approximately 11 key media literacy stakeholders[311] in Luxembourg, spread across five of the sectors included in the survey.

Figure 143: Main media literacy stakeholders in Luxembourg, sectors represented and statutory responsibility
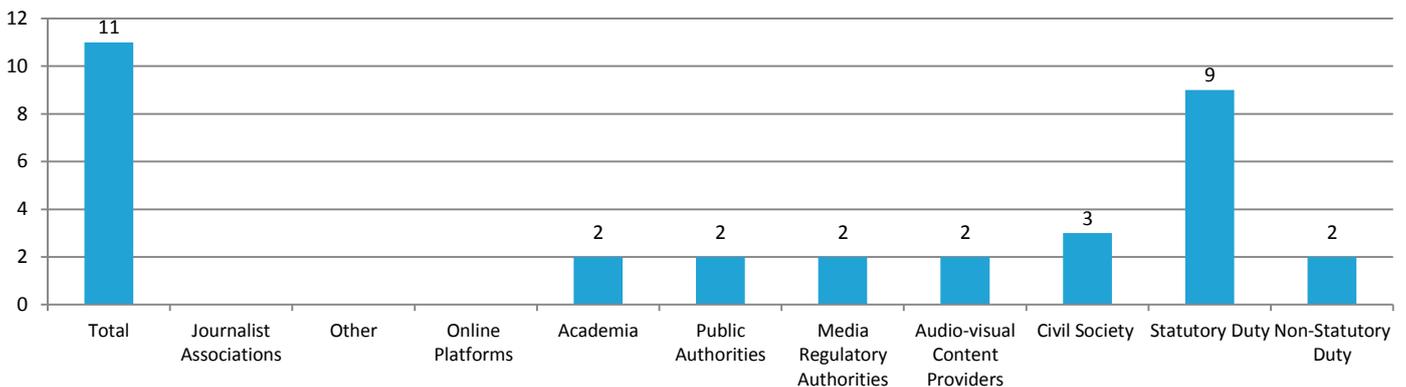
Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

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[311] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

As illustrated in Figure 143 above, three of these key stakeholders are categorised as 'Civil Society', while two are categorised as 'Public Authorities'.

The sectors of 'Media Regulatory Authorities', 'Audio-visual Content Providers' and 'Academia' all account for two key media literacy stakeholders each.

Nine key stakeholders in Luxembourg have a statutory responsibility around media literacy.

For a complete list of all of these stakeholders please see the full submission from Luxembourg in Annex 4.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate, and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are four main media literacy networks[312] in operation in Luxembourg. Three of these networks are categorised as formal networks with two operating at a National level and two at a European or International level. They are:

- ALIA;
- MIL Team (Script);
- Créajeune;
- Feierblumm Productions.

4.18.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 18 below lists the 20 'featured' projects from Luxembourg, in no particular order of importance.

Table 18: Names of the 20 'featured' projects in Luxembourg

1	Uelzechtkanal by Lycée de Garçons Esch
2	Not Funny- Bee Fair by Beesecure
3	Heemwéi by Feierblumm productions
4	„Les secrets du cinéma - Découverte du monde cinématographe de Georges Méliès by Mediafactory

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[312] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

	(SNJ)
5	Tournage Crème Fraîche by SNJ and CNA
6	Video competition Créajeune by Network Créajeune
7	Video competition Crème Fraîche by SNJ and CNA
8	Workshop "Schoulfilm" by Schoul am Duerf
9	Vision Lab by CNA
10	Meet the pros by CNA, BTS and Film Fund Luxembourg
11	Competition „jeune journaliste" by Conseil de Presse and Script
12	No Hate Speech Movement Luxembourg
13	Live am Studio by Mediafactory (SNJ)
14	Medienwoche by Erwuesse Bildung asbl
15	Openscreening events by Openscreen asbl.
16	Movies we made by Lycée Aline Mayerisch
17	Pitch please by Luxembourg City Film Festival
18	Filmgroup by youth centre Jugendtreff Hesper
19	„Jugendsendung"by Graffiti asbl
20	Schüler-Radio by Lycée Michel Rodange Luxembourg

4.18.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 144 below shows that three of project types asked about in the survey are represented across the 20 most significant media literacy projects delivered in Luxembourg since 2010.

The most common project type selected was 'End-user engagement',[313] with 12 projects categorised as such.

Four projects were categorised as 'Other', while 'Networking Platforms'[314] and 'Campaigns'[315] accounted for 2 projects each.

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[313] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

None of the most significant projects in Luxembourg were categorised as 'Resources',[316] 'Research',[317] 'Provision of Funding',[318] or 'Policy Development'.[319]

Figure 144: Project types across the 20 'featured' media literacy projects in Luxembourg
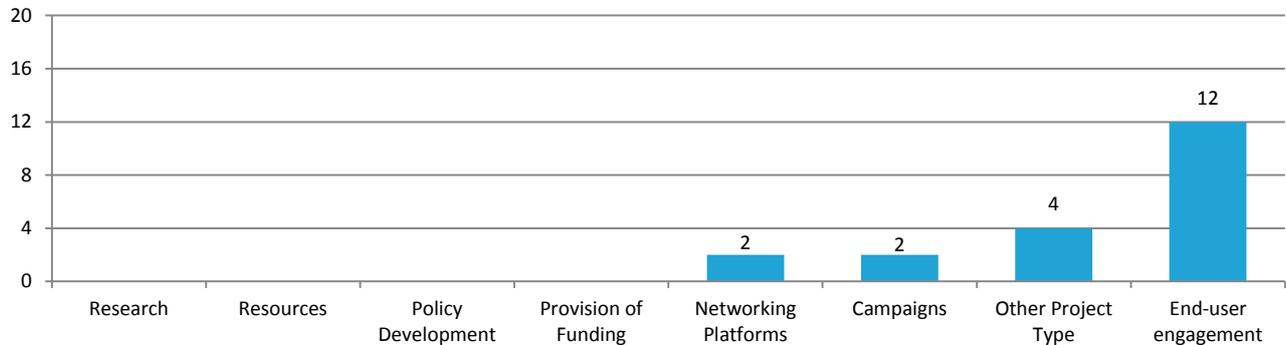
Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.18.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[320]
- Audiovisual content provider;[321]
- Public authorities;[322]
- Media regulatory authorities;
- Online platforms;[323]
- Civil society;[324]

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[314] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[315] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[316] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[317] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[318] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[319] Including consultations, published reports and recommendations.

[320] Including academic institutions, universities and third level education providers.

[321] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[322] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[323] Including the owners and operators of online platforms (such as social media websites and search engines).

■ Cross-sector collaboration;[325]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

Figure 145: The 20 'featured' media literacy projects in Luxembourg categorised by sector
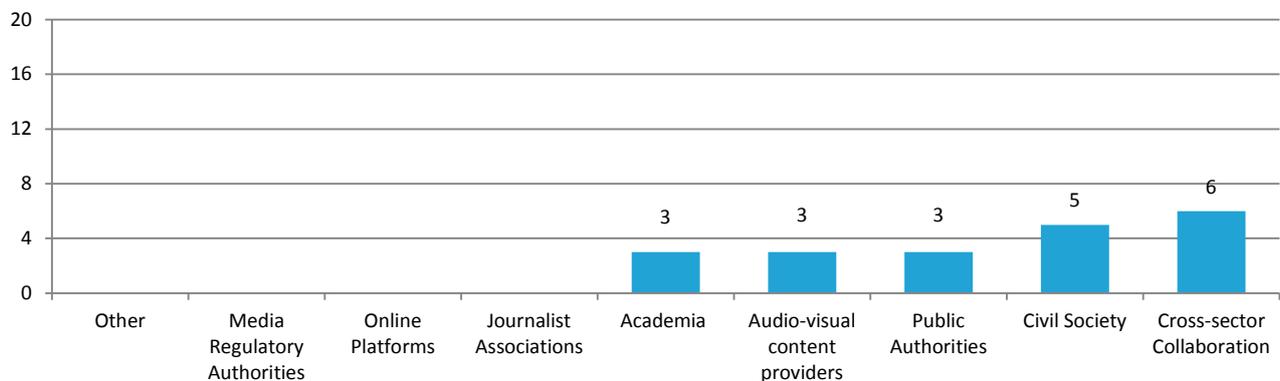
Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

As Figure 145 above shows, four main sectors have been involved in these projects in Luxembourg.

Six projects were classified as 'Cross sector collaboration'. Beyond this collaboration, 'Civil society' was responsible for 5 projects, while 'Academia', 'Audio-visual Content Providers' and 'Public Authorities' all account for 3 projects each.

4.18.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

■ Creativity: such as creating, building and generating media content.

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[324] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[325] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 146 below, two categories of media literacy skills, 'Media Use' and 'Creativity', were addressed in 16 projects each. Media literacy skills linked to 'Participation and Interaction' and 'Critical Thinking' were a feature of 12 projects and 11 projects respectively, while skills around 'Intercultural Dialogue' were addressed by 4 projects.

Figure 146: Media literacy skills addressed by the 20 'featured' media literacy projects in Luxembourg since 2010

Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.18.4. The five 'case-study' projects from Luxembourg

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.18.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, one project was categorised as 'Campaigns', two as 'End-user engagement', and two as 'Other'.

4.18.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 147 below shows that three of the five projects were a result of 'Cross-sector collaboration'.

Four of the five projects involved 'Public Authorities', while three projects involved 'Civil Society'. One project involved 'Audio-visual Content Providers'.

Figure 147: The five 'case-study' media literacy projects in Luxembourg, categorised by sector
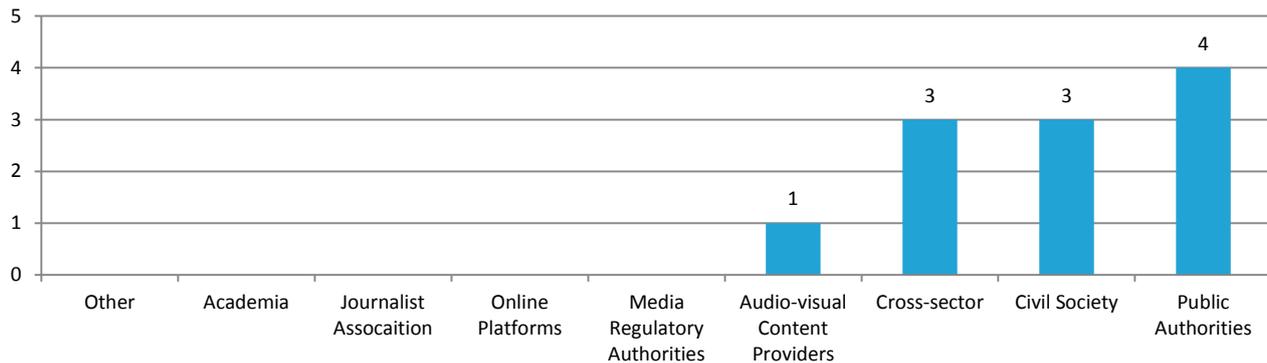
Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.18.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

Figure 148: Media Literacy skills addressed by the five 'case-study' media literacy projects in Luxembourg since 2010
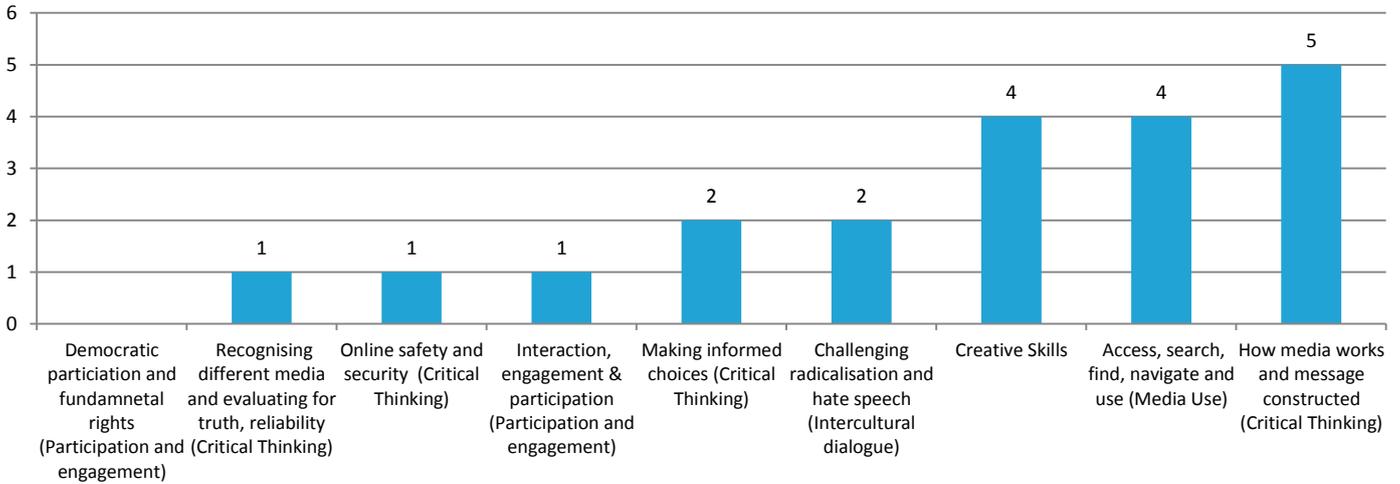
Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 148 above shows, the five 'case-study' media literacy projects in Luxembourg promote a very broad range of media literacy skills, with almost all of the skills asked about in the survey being addressed.

The skills linked to 'How media works and messages are constructed' were featured in all five of the 'case-study' projects.

Skills concerning 'Access, search, find and navigate' and 'Creative Skills' were addressed by four projects each, while skills linked to 'Making informed choices' and 'Challenging radicalisation and hate speech' were each featured in two projects.

All the remaining media literacy skills asked about were each addressed in one project, except 'Democratic participation and fundamental rights', which was not addressed by any project.

4.18.4.4. Audience groups addressed by the five 'case-study' projects

In Luxembourg, as shown in Figure 149 below, four of the six audience groups asked about in the survey were targeted by the five most significant media literacy projects.

The most common audience group was 'Teens/older students' which was targeted by four projects.

The remaining audience groups of 'Children', 'Parents' and 'Professionals' (including teachers, care-workers, youth workers and academics) were each the focus of one project.

The target audience groups for one project was categorised as 'Other'.

Figure 149: Audience groups for the five 'case-study' media literacy projects in Luxembourg since 2010
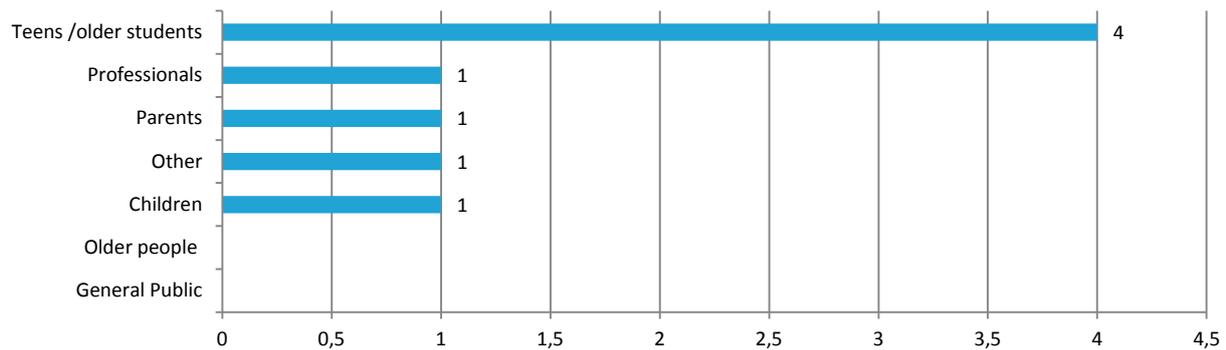
Source: Luxembourg response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.18.5. Summaries of the five most significant projects in Luxembourg

4.18.5.1. Uelzechtkanal made by Lycée de Garçons Esch (LGE)

The project Uelzechtkanal is a TV channel for young people where the pupils of a high school (LGE) are responsible for providing the audiovisual content in form of documentaries. The TV channel streams a documentary (50-60 minutes) every month about a subject important to or for young people. The documentary is made of a few news reports about different subjects.

The project gives young people a platform to learn about media use and creating media content. The objective is to find an interesting subject, work autonomously, learn about filming and edit the filmed material into a good documentary. The collaborative learning approach supports their team working skills. In addition, the students' critical thinking skills are developed by the need to look behind the media content they use as reference. The ability to think critically about their own media content and to positively criticize their colleagues allows them to create good media content and to be aware of the impressions they give to their audience.

This project targets young students from 16 to 20 years (the last three years of high school) who are interested in the media industry and would like to create their own media content.

4.18.5.2. Not Funny- Bee Fair by Beesecure

'Not Funny- Bee Fair' was a campaign organized by Beesecure about cybermobbing and how to prevent it. Cyberbullying is an omnipresent phenomenon that a lot of people are confronted with, especially young people. The campaign arose due to more and more young people being confronted with cybermobbing and a lack of a support system. Statistics showed that 8 to 10 percent of Luxemburgish students have been victims of cyberbullying.

Beesecure saw the need to start a new campaign in order to raise the awareness of cybermobbing in society and to create support systems for the victims and their social environment. 'Not Funny-Bee Fair' addressed not only the victims but also the bystanders and offenders. The goal of the campaign was to encourage the young people to think about the messages they want to post before posting them. It is important to think critically about the media content one likes to publish in order to not hurt anybody with it.

4.18.5.3. Heemwéi – Movie made by Feierblumm Productions

"Heemwéi" is a 99-minute drama made by a group of young, non-professional filmmakers from Feierblumm Productions. Feierblumm Productions is a network of young filmmakers. It started as a youth project which quickly became very serious with the end result being shown in the biggest cinema in Luxembourg. The film "Heemwéi" is about World War II and tries to break with the taboos and the known clichés about war. The story is based on stories told to the young filmmakers .

In order to make this movie, which happens to be a low-budget production, the young people from Feierblumm Productions needed to work with volunteers and professional filmmakers who weren't paid. This project stands out because of the big motivation and engagement from everybody involved. The film gained in authenticity by being in Luxemburgish. Using the local language connected the story of the film with the Luxemburgish history.

The film was nominated for the Luxembourg film prize in the category 'best movie' in 2014.

4.18.5.4. Les secrets du cinéma- Découverte du monde cinématographe de Georges Méliès

"Les secrets du cinéma- Découverte du monde cinématographe de Georges Méliès" is a media literacy activity during which young people make a remake of the movie "A trip to the moon" by Georges Méliès in only one day, with the help of a green screen. The activity takes place in the youth centre Marienthal and is available year round for all young people between 11 and 15 years. The main target groups are school classes from Luxembourg.

The objective of the project is to show young people how movies are made and which tricks can be used to manipulate the audience and to communicate a certain impression. By doing their own version of the movie they get an insight into the film industry and can try the techniques used by the filmmakers themselves. Furthermore, the participants learn to use their body language to transmit a feeling or impression due to the fact that "A trip to the moon" is a silent movie and the participants need to use mimicry and gestures to convince their audience. The goal of the learning by doing approach is to show young people that they can easily be manipulated without telling them so. In other words, the participants get a behind the scenes insight, which helps them understand the tricks used and enables them to apply their new knowledge to other media contents.

4.18.5.5. Tournage (film shooting) Crème Fraîche by CNA and SNJ

Tournage Crème Fraîche is a film shooting based on an award-winning screenplay from the Crème Fraîche competition. The filming of the short-movie is done in a pedagogical approach and lasts four days. To this date, five movies were realised through this project and have all been presented to the public within the context of the Luxembourg City Film Festival during the Crème Fraîche evening. The screenplays are written by young people between 12 and 30 years and the winning screenplay is chosen by a jury made of three professional filmmakers and three young people. The filming takes place in July or August and is funded by the National youth service (SNJ) and the National centre for audiovisual content (CNA). The motivation behind this project is to bring young filmmakers and professional filmmakers together. The young people can profit from the know-how of the professionals by working side-by-side.

The objective is to give young people the possibility to learn about the film industry and to gain practical experience through the learning-by-doing method. It is an important media literacy project because of the knowledge gained in the use of technologies and the works of the film industry.

4.18.6. Data compilation

This National Summary was produced based on data compiled by Jennifer Schlechter, Sociologist/Service National de la Jeunesse – Centre Marienthal. For access to the full Luxembourg response please see Annex 4.

4.19. LV – Mapping Media Literacy in Latvia – National Summary

4.19.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Latvia, with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.19.2. Context

Media and information literacy development in Latvia sits within a complex political and economic context. Firstly, two parallel media spaces (Latvian and Russian) exist in Latvia with the Russian minority in Latvia making up nearly 30 percent of the population. These two spaces have different media and journalism cultures. Secondly, since 1980s, the information and media environment has transformed from a closed and strictly ideologically-controlled system into a highly commercialized but economically weak system.

Competition between media owners resulted in undefined standards for journalism quality, making media critique difficult, and media organisations have little involvement in the critical assessment of media and in facilitation of media literacy.

At the same time increases in access and use of Internet technologies and as a result media and information literacy in Latvia is examined in technical and not in social, cultural and political (development of democracy) context.

Information and media literacy projects mostly are implemented by information technology and Internet companies and their professional associations, which do not address the full range of media literacy needs. The co-participation of the State in these projects is to be evaluated positively but a critical evaluation concerns the fact that the public institutions and policy makers have no clear plan about media literacy development priorities and a respective policy of action in cooperation with the private sector.

As a general overview, there are approximately 48 key media literacy stakeholders[326] in Latvia, spread across six of the sectors included in the survey.For a complete list of these stakeholders please see the full Latvian submission in Annex 4.

As illustrated in Figure 150 below, the largest number of reported main stakeholders is 14 in the 'Audio-visual Content Providers' sector, while 11 are categorised as 'Public Authorities'.

Nine stakeholders are categorised as 'Civil Society' and seven as 'Online Platforms'. The sectors of 'Academia' and 'Media Regulatory Authorities' account for six stakeholders and one stakeholder respectively.

There are three key stakeholders in Latvia with a statutory responsibility around media literacy.

No significant media literacy networks[327] were reported to be operating in Latvia.

Figure 150: Main media literacy stakeholders in Latvia, sectors represented and statutory responsibility
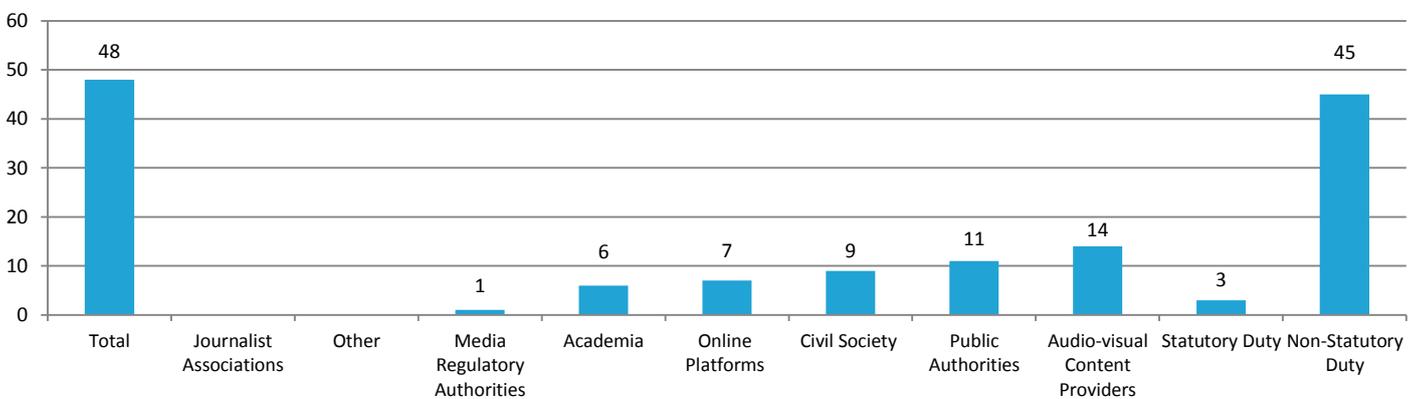
Source: Latvian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.19.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 19 below lists the 20 'featured' projects from Latvia, in no particular order of importance.

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[326] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

[327] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

Table 19: Names of the 20 'featured' projects in Latvia

1	Eu kids online research
2	Founding of UNESCO chair on media and information literacy at the university of Latvia
3	Longitudinal research project: "the Latvian public library and internet: technologies, services and impact"
4	Baltic media environment research project "is there life after the crisis"
5	Youth newsroom in the world press freedom day 2015
6	Skolotajs.lv – distance learning seminars for teachers, school management and anyone who is interested in innovations in education
7	Media literacy activities in libraries
8	The computer learning project for seniors "connect, Latvia!"
9	Discussion of librarians "media and information literacy for sustainable development - from concept to practice"
10	Digital training for teachers "Samsung school for future"
11	Research project: "Russian public diplomacy in Latvia: mass media and non-governmental sector"
12	International conference: "strengthening the European audiovisual media market for the development of the European identity"
13	Research project: "young children (0-8) and digital technology"
14	Research project: "internet trolling as a hybrid warfare tool: the case of Latvia"
15	Research project: "the manipulative techniques of Russia's information war."
16	Research project: "media use competence in student and teacher target group"
17	Videos about sextortion and sexting addressed to youngsters
18	Textbook and other activities for children "vaifijs school"
19	Safer internet day
20	Media literacy policy development (Ministry of Culture)

4.19.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 151 below shows that five of project types asked about in the survey are represented across the 20 'featured' media literacy projects delivered in Latvia since 2010.

The most common project type selected was 'Research',[328] accounting for 9 projects, while 'End-user engagement'[329] accounts for 4 projects.

Three projects were categorised as 'Resources',[330] while 'Networking Platforms'[331] and 'Policy Development'[332] both account for 2 projects each.

None of the 'featured' projects in Latvia were categorised as 'Campaigns'[333] or 'Provision of Funding'.[334]

Figure 151: Project types across the 20 'featured' media literacy projects in Latvia
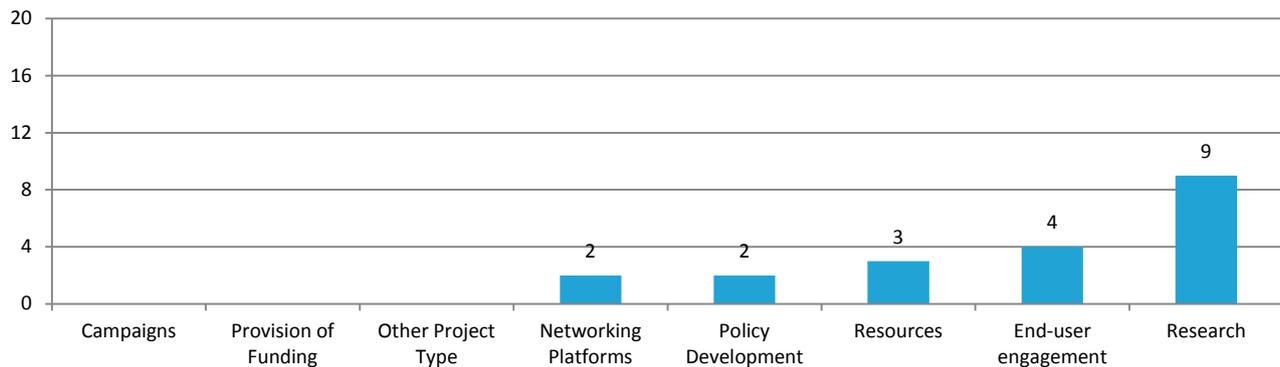
Source: Latvian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.19.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- ■ Academia;[335]
- ■ Audiovisual content provider;[336]

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[328] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[329] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[330] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[331] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[332] Including consultations, published reports and recommendations.

[333] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[334] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[335] Including academic institutions, universities and third level education providers.

■ Public authorities;[337]

■ Media regulatory authorities;

■ Online platforms;[338]

■ Civil society;[339]

■ Cross-sector collaboration;[340]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 152 below shows, 'Cross sector collaboration' accounts for four projects in Latvia.

Beyond this collaboration, four main sectors account for the remaining 16 projects: 'Academia', 'Civil society' and 'Public Authorities' all account for five projects each while one project was categorised as 'Online Platforms'.

Figure 152: The 20 'featured' media literacy projects in Latvia categorised by sector
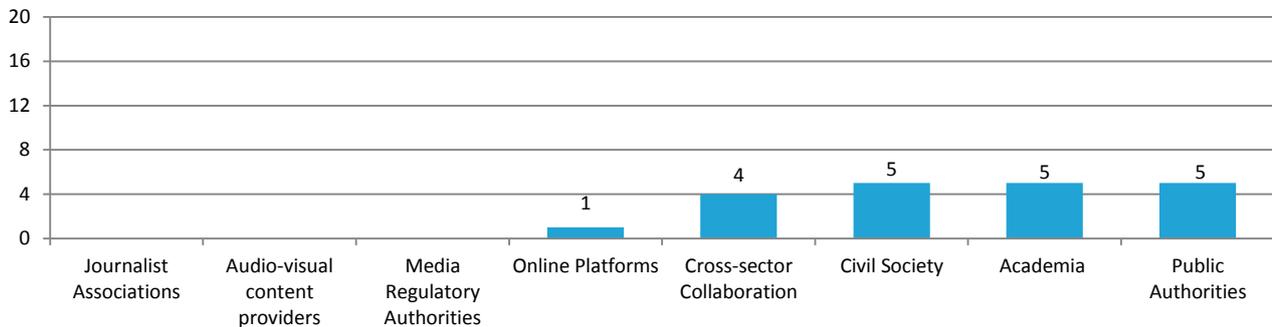
Source: Latvian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[336] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[337] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[338] Including the owners and operators of online platforms (such as social media websites and search engines).

[339] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[340] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.19.3.3 Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 153 below, media literacy skills linked to 'Media Use' were addressed by 18 of the 20 'featured' projects from Latvia, while 17 projects addressed media literacy skills concerned with 'Participation and Interaction'.

Three quarters of projects (15 of 20) promoted skills around 'Critical Thinking', while media literacy skills linked to 'Intercultural Dialogue' and 'Creativity' featured in five projects and three projects respectively.

Figure 153: Media literacy skills addressed by the 20 'featured' media literacy projects in Latvia since 2010
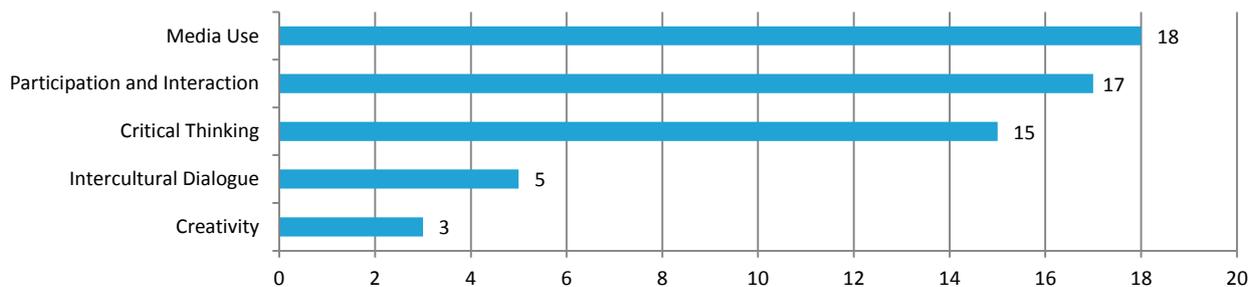
Source: Latvian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.19.4. The five 'case-study' projects from Latvia

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.19.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects were categorised as 'Research', two as 'End-user engagement' and one as 'Policy Development'.

4.19.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 154 below shows that four of the five projects were a result of 'Cross-sector collaboration'.

Three of the five projects involved 'Civil Society'. Similarly, three projects involved 'Public Authorities', and three projects involved 'Academia', while the sector 'Journalist Associations' was involved in one project.

Four projects involved sectors that were categorised as 'Other'.

Figure 154: The five 'case-study' media literacy projects in Latvia, categorised by sector
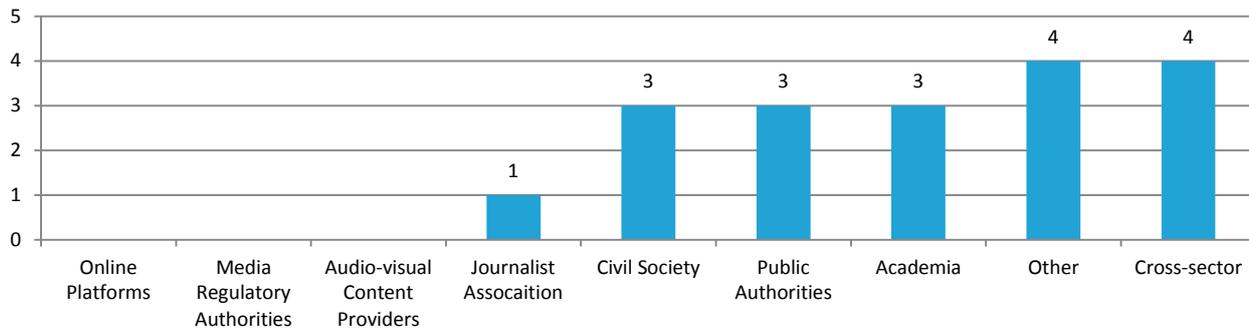
Source: Latvian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.19.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.

■ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 155 below shows, the five 'case-study' projects from Latvia promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Three categories of skills were addressed by all the 'case-study' projects: 'Access, search, navigate and find', 'Recognising and evaluating different media', and 'Interaction, engagement and participation'.

The skills linked to 'Online safety and security' were addressed by four projects.

Skills linked to 'Making informed choices', 'Democratic participation and fundamental rights', and 'Challenging radicalisation and hate speech' were addressed by three projects each.

The remaining two categories of skills, 'How media works' and 'Creative skills', were addressed by two projects each.

Figure 155: Media Literacy skills addressed by the 5 most significant media literacy projects since 2010
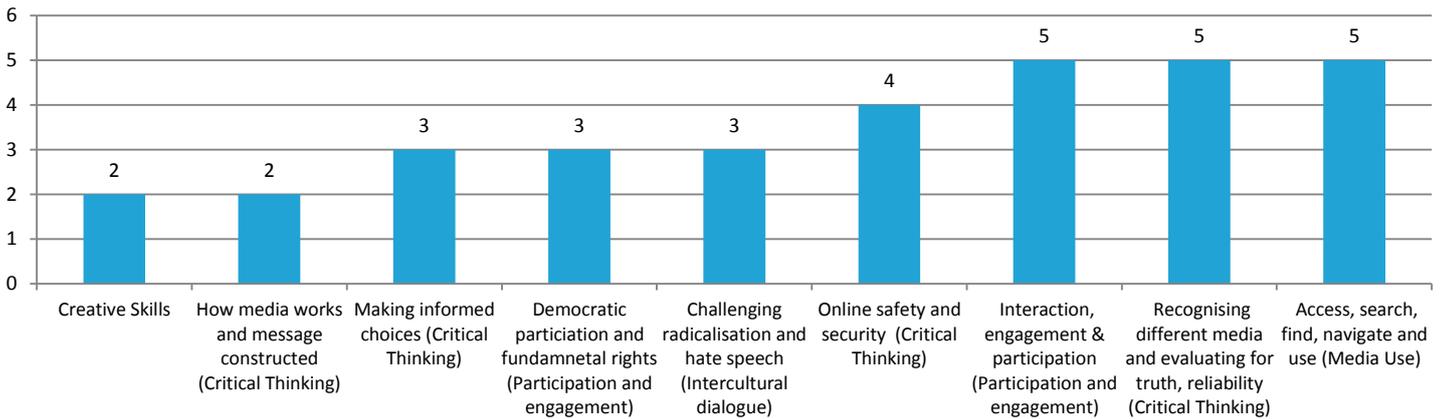
Source: Latvian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.19.4.4. Audience groups addressed by the five 'case-study' projects

In Latvia, as shown in Figure 156 below, six broad audience groups were addressed by the five most significant projects.

The most common audience group was 'Professionals' (including teachers, care-workers, youth workers and academics), targeted by four projects.

The 'General Public', 'Teens/older students' and 'Children' were all targeted by two projects each.

The audience groups of 'Older People' and 'Parents' were targeted by one project each.

Two of the most significant projects included audience groups that were categorised as 'Other'.
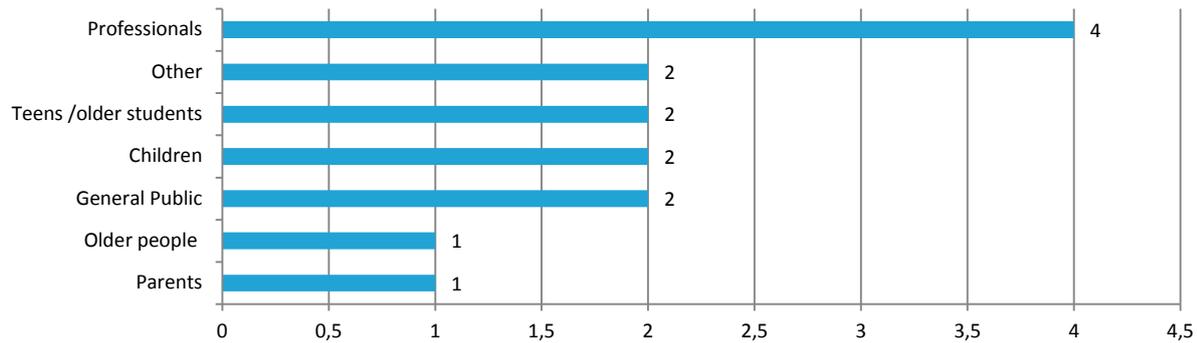
Source: Latvian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.19.5. Summaries of the five most significant projects in Latvia

4.19.5.1. Media Literacy Activities in Libraries

The target of the training programs is to provide library users and teachers with the knowledge, skills and understanding about information searching strategies and methods, how to find, select, evaluate, manage and use.

In 2016 the National Library of Latvia started to introduce the media literacy concept to library professionals of the whole country. The NLL Library Development Centre is giving the methodological and consultative support for all libraries in the country: 48 libraries of higher education establishments, 32 special libraries, 806 public libraries and 821 school and professional education establishment libraries. The NLL Library Development Centre is organising educational seminars, consultations and discussions, and is visiting and presenting new trends and issues in regional library events (methodological seminars etc.).

In 2016 the Competence Development Centre of the National Library with the support of Library Development Centre started to build librarian professional development courses in media literacy, covering such topics as content evaluation, critical thinking, radicalization, privacy, paid content, and propaganda. The development of courses is continuing and will continue in the following years.

4.19.5.2. The drafts of "Latvian Media Policy Guidelines for 2016–2020" and "Plan for the Implementation of Latvian Media Policy Guidelines for 2016–2020"

As the first media policy planning documents in Latvia, these guidelines are a medium-term policy-planning document, which was developed by a working group of the Ministry of Culture. It determines core principles, aims, priorities and tasks to be performed by the national media policy during the period. Five directions are defined in guidelines to strengthen media environment. One of them is devoted to the development of media literacy.

For the first time media literacy is emphasized at the national policy level and activities for the development of media literacy are coordinated. In addition, the term "media literacy" is explained and defined in policy documents. It is understood as knowledge and skills, which are necessary for work with information sources – finding and analysis of information, understanding information providers' intentions, critical assessment of information content, separation of objective information from a

tendentious comparison of information available in various sources in order to establish person's own substantiated opinion. Media literacy also includes the ability to practically use media.

The ability of the audience to use media, search for and analyse information, and critically assess media messages promotes the communicative integration of the society. Such skills promote the creative activities of the individual as well as eliminate the one-way impact of media communication, enabling one to recognise and prevent the distribution of biased information. Well-informed audience is able to differentiate between media who support and represent the principles of high quality and reliable journalism. Such an explanation goes further than the usual definition of media literacy to be understood only as digital skills.

4.19.5.3. EU Kids online Latvia

EU Kids Online, a thematic research network, funded by the EC Safer Internet Programme, has examined research findings from 33 member states in the period from 2006 to 2013 concerning how children and young people use the Internet and new online technologies.

The research project in Latvia was carried out by the Department of Communication studies of University of Latvia. In Latvia the research was financed from the National Research Programme "NATIONAL IDENTITY (language, Latvian history, culture and human security), project 9 "National identity and communication". The research made in Latvia was based on the approach of EU Kids Online: child-centred, contextualised and comparative. The theoretical framework in Latvia, like in the EU Kids Online research, included a critical analysis of the relation between Internet use, activities, risk factors and potential harm associated with the Internet. The aim of the study was to provide data in order to analyse where, in what devices and how much children use the Internet, what children do online, risky opportunities, what upsets children online, sexual content, online bullying, communication with other people online, risks and harm online, how children cope with harm, children digital skills for safe use of Internet and parents, teachers and peers support.

4.19.5.4. Computer learning project for seniors ""Connect, Latvia!"

Telecommunications company Lattelecom Ltd. (51 % of its shares belong to the State) has been implementing the computer learning project for seniors entitled "Connect, Latvia!". The project has become the largest initiative of social responsibility in Latvia that helps the participants of trainings become part of modern society.

Latvia is in one of the fastest ageing countries in Europe. Latvian state institutions have declared that people in pre-retirement age are at the greatest risk of unemployment and poverty. But access to the digital world has turned out to be the key to society's integration. "Connect, Latvia" provides people over the age of 50 with the opportunity to acquire basic computer literacy skills. The programme is free of charge and very popular - more than 20,000 senior individuals have been participating in it.

"Connect, Latvia!" was established to reduce the digital divide – the barriers to information and communication technologies – which creates the threat that particular segments of society might be excluded from information flow, socialising and employment opportunities.

4.19.5.5. UNESCO Chair on Media and Information Literacy at the Faculty of Social Sciences, Department of Communication Studies at the University of Latvia

UNESCO Chair on Media and Information Literacy at the Faculty of Social Sciences, Department of Communication Studies at the University of Latvia (hereafter - UNESCO Chair) was prepared in 2015 and established in January 2016 to work in the area of digital literacy, particularly, focusing on the research, elaboration of recommendations for policy guidelines, development of curriculum, and recommendations for educators and students in media education.

It is planned that studies initiated within the frame of the UNESCO Chair will be continued as transnational research. The main goal of the UNESCO Chair is to develop a methodology that will provide an opportunity to observe changes over a longer period of time in the national and international level. To ensure sustainability of the project, as one of the priorities is to establish contacts, as well as to gain and share knowledge with academics in the international level.

4.19.6. Data compilation

This National Summary was produced based on data compiled by Viktors Freibergs, Associate Professor, Head of Communication Studies Department, Faculty of Social Sciences, University of Latvia, and Guna Spurava Head UNESCO Chair on Media and Information Literacy, University of Latvia.

For access to the full Latvian response please see Annex 4.

4.20. MT – Mapping Media Literacy in Malta – National Summary

4.20.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Malta with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.20.2. Context

As illustrated in Figure 157 below, Malta has eight key media literacy stakeholders[341] spread across the following five sectors:

- Academia:
- University of Malta
- Mcast
- Audiovisual content providers:
- Public Broadcasting Services (PBS)
- Commercial TV Stations
- Media Regulatory Authorities:
- Malta Communications Authority
- Broadcasting Authority Malta
- Public Authorities:
- Education Department / Ministry for Education
- Civil Society
- Media Centre Ltd

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[341] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

The approach to media literacy in Malta is relatively fragmented: no formal or informal networks exist and none of the key stakeholders have a statutory responsibility.

Figure 157: Main media literacy stakeholders in Malta, sectors represented and statutory responsibility
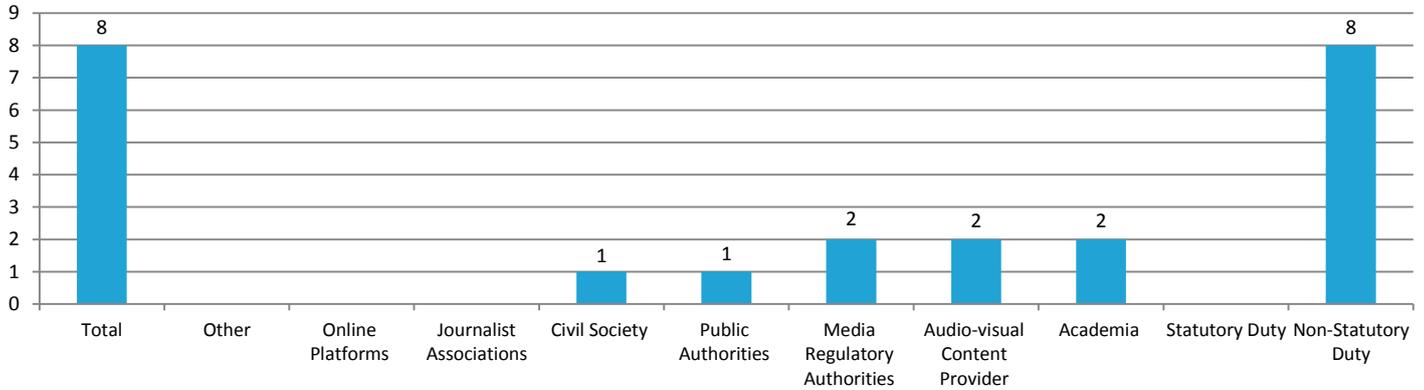
Source: Maltese response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.20.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best', and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Only five projects out of a possible 20 were submitted from Malta. Please refer to the following section 4.20.4.

Table 20 below lists the five 'case-study' projects from Malta, in no particular order of importance.

Table 20: Names of the 20 'case-study' projects in Malta

1	Be Smart Online
2	Centre for Literacy
3	Media Centre
4	E-Skills
5	Memorandum of Understanding between PBS and University of Malta

4.20.4. Most Significant Media Literacy Projects since 2010

4.20.4.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the five 'case-study' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 158 below illustrates the project types that are represented by the five[342] 'case-study' projects from Malta since 2010.

Projects categorised as 'Resources'[343] and 'Policy Development'[344] each account for two projects, and one project was categorised as 'Provision of Funding'[345].

Figure 158: Project types across the five 'case-study' media literacy projects in Malta
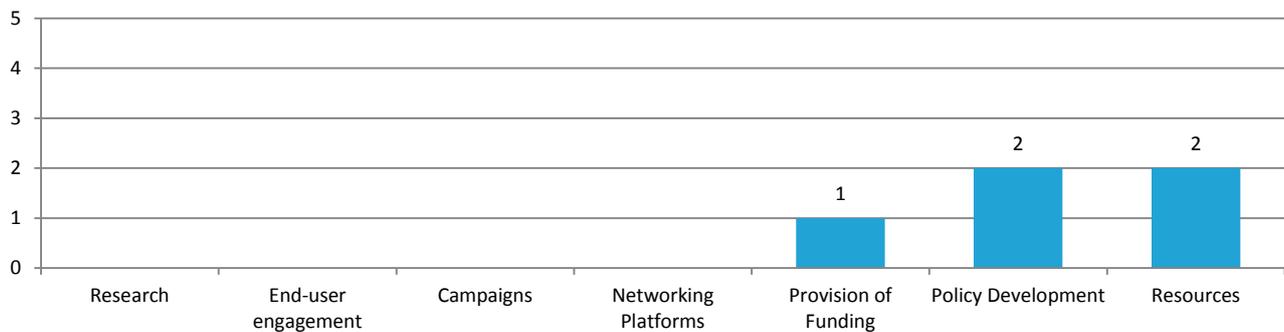
Source: Maltese response to European Audiovisual Observatory standardised survey

Q4B: Please classify the project by marking one of the following six categories, as described in Section 2 of the main questionnaire form, with an 'X'.

4.20.4.2. Sectors involved in the five 'case-study projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[346]
- Audiovisual content provider;[347]
- Public authorities;[348]

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[342] Five out of a maximum of twenty projects were included in the Maltese response to the survey.

[343] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[344] Including consultations, published reports and recommendations.

[345] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[346] Including academic institutions, universities and third level education providers.

[347] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

- Media regulatory authorities;
- Online platforms;[349]
- Civil society;[350]
- Cross-sector collaboration;[351]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

Figure 159: The five 'case-study' media literacy projects in Malta, categorised by sector
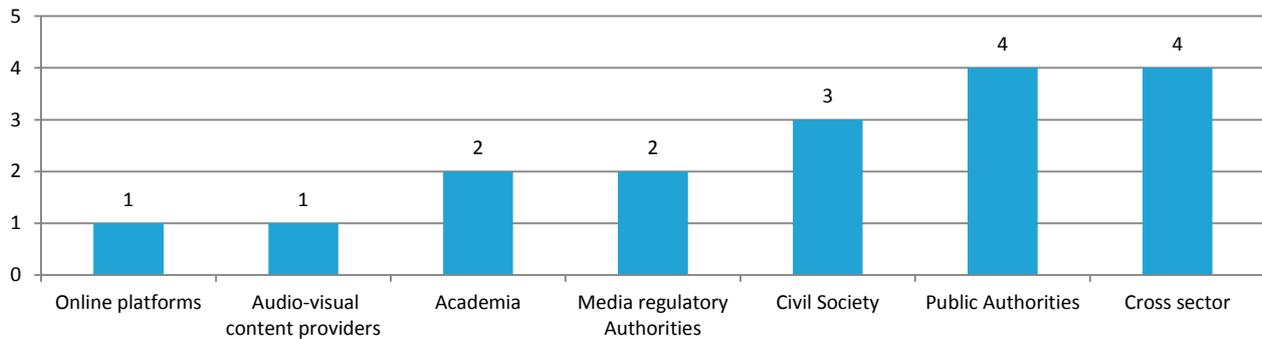
Source: Maltese response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

Figure 159 above, illustrates the range of sectors involved in the five 'case-study' projects from Malta and shows that four of the five projects involved cross-sector collaboration.

Four of the projects involved 'Public Authorities' and three projects involved 'Civil Society'. Both 'Media Regulatory Authorities' and 'Academia' sectors were each involved in two projects each while 'Online Platforms' and 'Audio-visual Content Providers' were involved in one project each.

4.20.4.3. Media Literacy skills addressed by the five 'case-study projects

For the purposes of this research, respondents were asked are to categorise the media literacy skills featured in each of the 'case-study' projects into the following categories:

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[348] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[349] Including the owners and operators of online platforms (such as social media websites and search engines).

[350] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[351] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

- Media use: the ability to search, find and navigate and use media content and services.

- Critical thinking: understanding how the media industry works and how media messages are constructed.

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.

- Creative skills: creating, building and generating media content.

- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- Participation and engagement: promoting democratic participation and fundamental rights.

- Intercultural dialogue: including challenging radicalisation and hate speech online.

As Figure 160 below shows, the five 'case-study' projects promote all of the media literacy skills asked about in the survey.

The most common category of media literacy skills was 'Access, search, find and navigate' which featured in four projects. Two categories of skills ('Online safety and security' and 'Interaction, engagement and participation') were addressed by three projects.

One project highlighted skills around 'Challenging radicalisation and hate speech' and the skills in one project were categorised as 'Other'. All the remaining categories of media literacy skills were addressed by two projects each.

Figure 160: Media Literacy skills addressed by the five 'case-study' media literacy projects in Malta since 2010
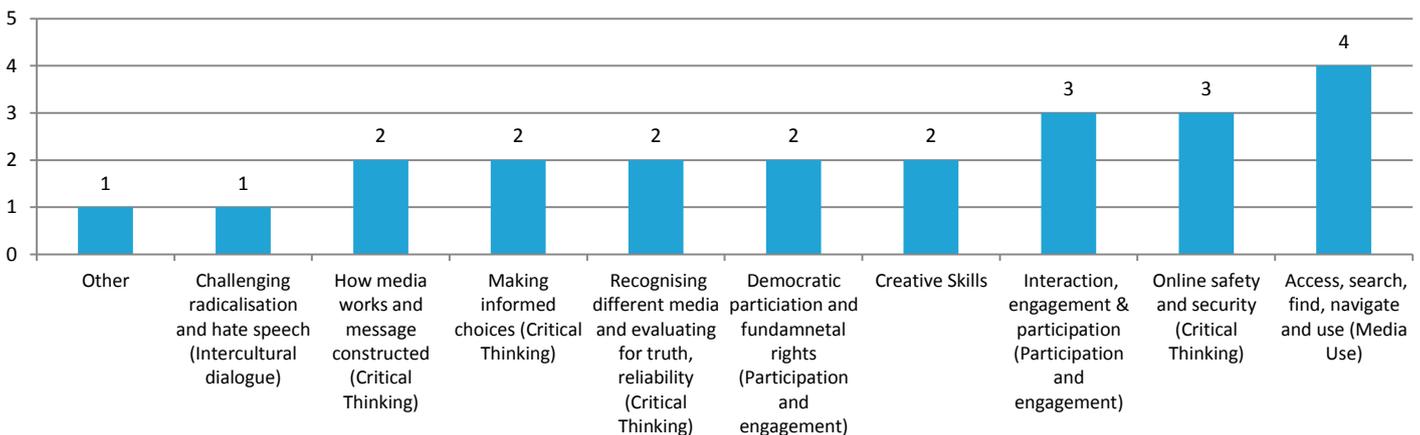
Source: Maltese response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.20.4.4. Audience groups addressed by the five 'case-study' projects

As shown in Figure 161 below, the 'General Public' was the most common target audience for four of the five most significant media literacy projects in Malta.

The next most common target audience consisted of 'Teenagers and older children' with three of the five most significant projects targeting this group.

Parents, Children and Professionals (including teachers, care-workers, youth workers and academics) were each targeted by one of the most significant media literacy projects.

Figure 161: Audience groups for the five 'case-study' media literacy projects in Malta since 2010
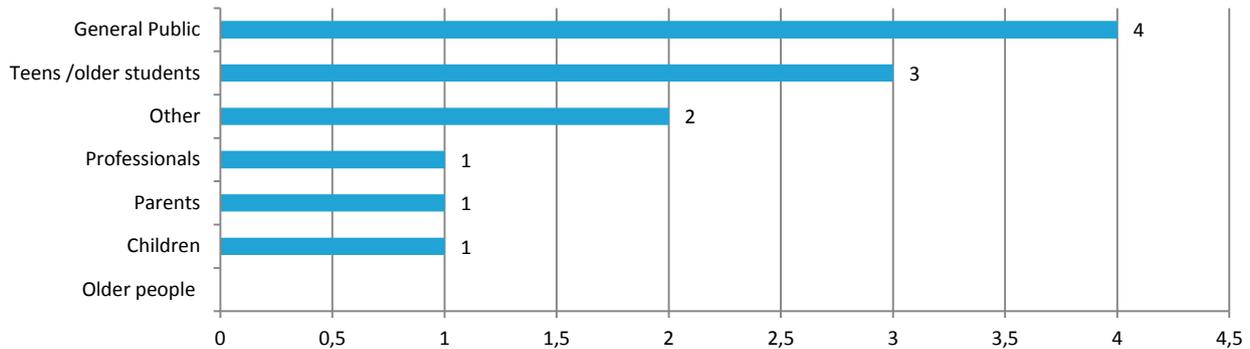
Source: Maltese response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.20.5. Summaries of the five most significant projects in Malta

4.20.5.1. Be Smart Online!

This website is intended to help children, youths, parents and educators understand the basic principles and best practices for a safer online experience for children. It also acts as a tool to communicate news, announce events, and share resources.

The BeSmartOnline! Project has a mandate to establish a structured method of collaboration. It is a national initiative that brings together the efforts of various national stakeholders working towards the establishment of a Safer Internet Centre in Malta. This project is co-funded by the European Union through the Safer Internet Programme, which aims at empowering and protecting children and teens online from risks associated with online activity, through numerous awareness raising initiatives and by fighting illegal and harmful content and behaviour online.

4.20.5.2. The Centre for Literacy

The Centre for Literacy is a research and development centre with a mission to respond productively to the increased need for literacy and other basic skills issues. The Centre is involved in policy advice, consultancies and training for different educational and professional bodies, ministries, national agencies and institutions. These include the Ministry of Education, Culture, Youth and Sport, the Ministry for Social Policy, the Employment and Training Corporation, the Malta College of Arts, Science and Technology (MCAST), the Foundation for Educational Services (FES), State, Private and Church schools, and a number of non-governmental organisations.

4.20.5.3. The eSkills Malta Foundation

The eSkills Malta Foundation is a coalition of various representatives from Government, industry and education who work together to jointly create the skills base and life-long quality growth required for a digitally enabled knowledge economy. The eSkills Malta Foundation was launched in February 2014, and includes the Malta Enterprise, the Malta Communications Authority, the Lotteries and Gaming Authority, the Employment and Training Corporation and the Chamber of Commerce, Enterprise and Industry.

Its mandate is:

- to advise Government and stakeholders on matters related to eSkills policy;

- to contribute to the expansion of ICT educational programmes and related formative initiatives;

- to lead an ICT professionalism development programme;

- to instigate further reform in the ICT educational offerings and contribute to capacity-building in the ICT education community; and

- to champion campaigns and promote the Maltese eSkills potential locally and internationally.

4.20.5.4. Media Centre

Originally a large printing press facility and centre for publishing and other print-related works, Media Centre Limited has recently experienced a renaissance in its conversion to a digital and audiovisual production house.

While the heritage of print design still runs strong within the company, there is now a renewed focus on digital media, including filming and editing, web design and development, and live event production. The small but highly versatile team tackles all forms of design, with a strong emphasis on the creation of material for educational purposes, and focuses on the development of creative concepts for use in all fields of design, be it film and print design to web and application development.

4.20.5.5. Memorandum of Understanding between PBS and University of Malta

Using creative approaches, the collaboration will help raise awareness about scientific research. Audiences will be able to understand how University of Malta research is contributing in making life better for society and in finding solutions to various problems.

A pilot documentary, the first in an eventual series of twelve, will be funded by PBS. Through the promotion of the pilot documentary the Parties will be seeking sponsors for the rest of the production amongst reputable persons, organizations and companies interested in supporting innovative projects that promote science literacy, while engaging with a large number of people through the media, science museums and other non-classroom settings.

Topics shall include health related ones such as research on the genetics of blood disorders, as well as ICT, marine archaeology, and brain/computer interface.

4.20.6. Data compilation

This National Summary was produced based on data compiled by Randolph Micallef, Deputy Head of Monitoring at the Broadcasting Authority in Malta. The data in these fact and response sheets is not

based on an in-depth research/analysis but was compiled based on information which is available online either on the stakeholder's or the project's websites.

For access to the full Maltese response please see Annex 4.

4.21. NL – Mapping Media Literacy in the Netherlands – National Summary

4.21.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across the Netherlands with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.21.2. Context

Media literacy in the Netherlands is not treated centrally as an educational subject. Instead, the government's policy has been to facilitate entrepreneurship and stimulate decentralised media literacy efforts. Since 2008 it has funded the Dutch media literacy network Mediawijzer.net, which has five founding partners and 1100+ network partners.

Mediawijzer.net has two main objectives: (1) creating more awareness for media literacy and media literacy education; and (2) facilitating its network partners to develop new media literacy services, projects, and materials. In order to realise the first objective, Mediawijzer.net organises yearly campaigns aimed at schools, parents, and youngsters. To realise the second objective, Mediawijzer.net organises conferences, seminars, and expert meetings; instigates and funds practical and research projects; issues publications; provides funding to innovative projects; and facilitates the exchange of knowledge amongst network partners, along both online and offline means and platforms.

The public libraries – associated in the Public Library Organisations, and headed by the National Library of the Netherlands – have a special role in the Netherlands, offering training and assistance to elementary and vocational school teachers to work on media literacy with their pupils.

Two other core partners of Mediawijzer.net, Stichting Kennisnet (the Dutch expertise centre for ICT in education) and ECP (Platform for the Information Society), develop and encourage the development by other parties of many materials and resources for ICT-related education, including media literacy materials and resources.

Two other core partners of Mediawijzer.net, the Netherlands Institute for Sound and Vision and broadcaster NTR, develop, curate, and proliferate audiovisual media literacy materials, resources, and exhibitions.

Together, the 1100+ network partners of Mediawijzer.net offer a multitude of contributions to the advancement of media literacy in the Netherlands in the form of programmes, projects, campaigns, websites, learning materials, meetings, etc.

Apart from the Mediawijzer.net core partners, there are around 17 other key media literacy stakeholders in the Netherlands, spread across six of the seven sectors included in the survey. For a complete list of these stakeholders please see the full Dutch submission in Annex 4. As illustrated in Figure 162 below, the majority of these key stakeholders are categorised as 'Civil Society' (nine stakeholders).

Almost three quarters of key stakeholders in the Netherlands have a statutory responsibility around media literacy (16 out of 23 stakeholders).

Figure 162: Main media literacy stakeholders in the Netherlands, sectors represented and statutory responsibility

Source: Dutch response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Nine major media literacy networks were identified in the Netherlands for the purposes of this research, all of which are categorised as 'National' and 'Formal'. It should be noted that this figure reflects the most significant media literacy networks in the Netherlands, rather than the total number of networks. The nine networks are:

- The Mediawijzer.net network;
- The Library network;
- ECP Platform for the Information Society;
- Media coach schools;
- Film Education Network;

    ■ Media Literacy Schools Foundation (Stichting Mediawijsheidscholen);

    ■ Maker Education Nederland;

    ■ CodePact;

    ■ Cinekid Professionals Network.

4.21.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 21 below lists the 20 'featured' projects from the Netherlands, in no particular order of importance.

Table 21: Names of the 20 'featured' projects in Netherlands

1	MediaMasters
2	Media Toddler Days *(Media Ukkie Dagen)*
3	Parents Online / Informative websites
4	Toolbox Media Education *(Toolbox Mediaopvoeding)*
5	Mediawijzer.net Encouragement Fund (Stimuleringsregeling Mediawijzer.net)
6	Cinekid
7	Media Literacy Competency Model (Competentiemodel Mediawijsheid)
8	Pavilion Mediawijzer.net / Media Toddler Land
9	Training programmes for vulnerable groups: Click and Tik *(Klik en Tik)*; DigiStronger *(Digisterker)*
10	Television Documentaries: HUMAN / NTR / NPO / VPRO
11	My Comment Festival
12	Pink in the Picture (Roze in beeld)
13	FabLabs / Maker busses
14	Hollywood in the Classroom (Hollywood in de klas)

15	Platform Intercultural Media Literacy (Platform Interculturele mediawijsheid)
16	Hour of Code *(Codeuur)*
17	Youth Cracker Competition (Jeugdkrakercompetitie)
18	Monitors: Iene Miene Media / Monitor Youth and Media (Monitor Jeugd en Media)
19	Book 'Schermgaande jeugd: Over jeugd en media.' ('Screen-going Youth: On Youth and Media.')
20	Book 'Media Literacy 2005>2015>2025'

4.21.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 163 below shows that five project types are represented across the 20 'featured' media literacy projects delivered in the Netherlands since 2010. The most common category is 'End-user engagement',[352] with 8 projects.

The next most common category is 'Resources',[353] with 5 projects while 'Campaigns'[354] and 'Research'[355] account for 3 projects each.

While only one project (Mediawijzer.net) is categorised as 'Networking Platform'[356] and no project was categorised as 'Provision of Funding'[357] or 'Policy Development',[358] it is important to note that Mediawijzer.net is probably the most significant media literacy project in the Netherlands as it provides a national networking platform, develops national policies and provides funding which leads to the development and funding of a range of significant projects, campaigns and resources.

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[352] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[353] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[354] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[355] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[356] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[357] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[358] Including consultations, published reports and recommendations.

Figure 163: Project types across the 20 'featured' media literacy projects in the Netherlands
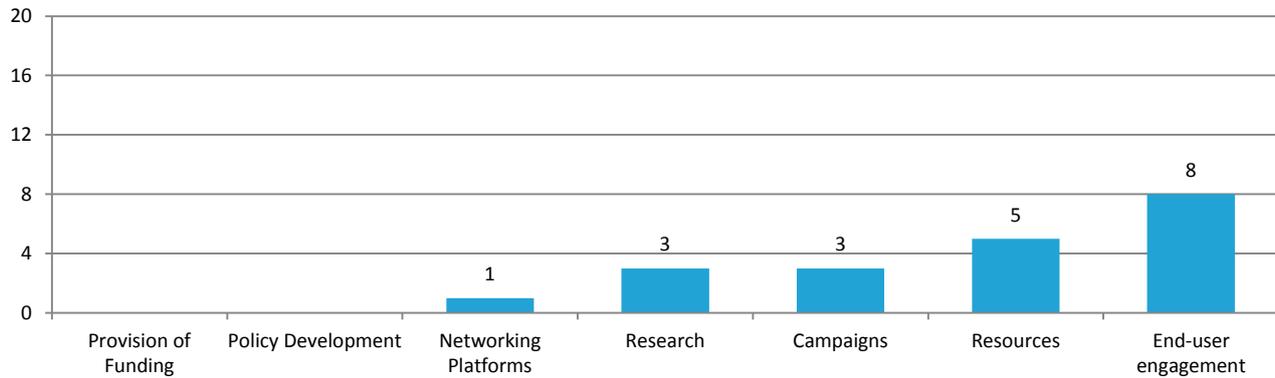
Source: Dutch response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.21.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list categories:

- ■ Academia;[359]
- ■ Audiovisual content provider;[360]
- ■ Public authorities;[361]
- ■ Media regulatory authorities;
- ■ Online platforms;[362]
- ■ Civil society;[363]
- ■ Cross-sector collaboration;[364]
- ■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

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[359] Including academic institutions, universities and third level education providers.

[360] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[361] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[362] Including the owners and operators of online platforms (such as social media websites and search engines).

[363] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[364] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 164 below shows, the most common categorisation of project types is 'Cross-sector collaboration', with 60% equating to 12 of the 20 most significant media literacy projects resulting from cross-sector collaboration and illustrating how working in partnership is an important feature of media literacy projects in the Netherlands and demonstrating the benefits of the networking context of Mediawijzer.net (and its 1100+ network partners).

Four other main sectors are represented across the 20 most significant media literacy projects in the Netherlands with 'Public Authorities' accounting for 20% (4 projects) and 'Academia' accounting for 10% (2 projects) each, while 'Audiovisual content providers' are involved with 10% (2 projects). The two other sectors featured in the 20 most significant media literacy projects are 'Civil Society' and 'Audio-visual Content Providers, both of which account for 5% or one project each.

It is worth noting that in the 20 most significant projects, a specific sector was *only* identified if the project was *not* a cross-sector collaboration. Therefore the other sectors considered in this survey (Media Regulatory Authorities, Online Platforms and Journalist Associations) may also have been involved in some of the cross-sector collaborations, but were not specifically identified.

Figure 164: The 20 'featured' media literacy projects in the Netherlands, categorised by sector
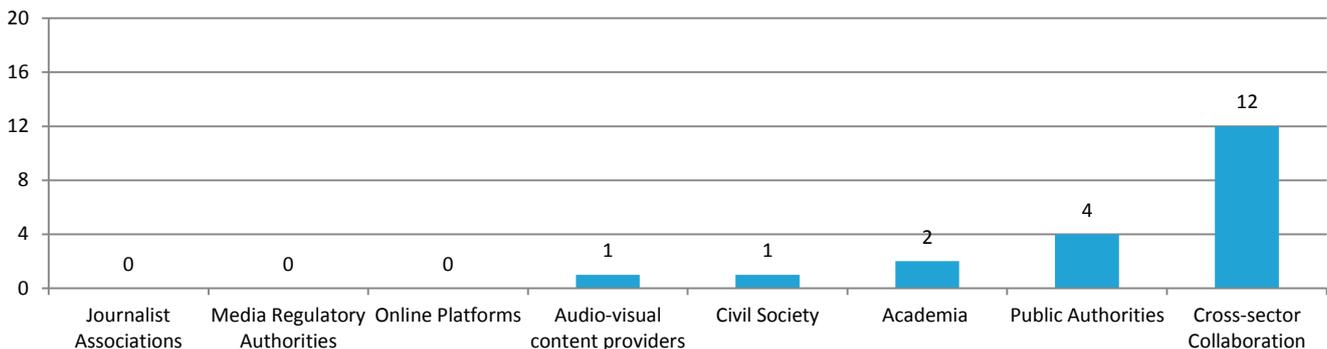
Source: Dutch response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.21.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.

■ Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure Figure 165 below, 10 of the 20 'featured' projects addressed media literacy skills linked to 'Critical Thinking'. This is closely followed by media literacy skills focussed on 'Participation and Interaction' and 'Creativity', which were addressed by 9 projects each.

Skills linked to 'Media Use' and 'Intercultural Dialogue' were addressed by six and four projects respectively. Three projects addressed media literacy skills that were categorised as 'Other'.

Figure 165: Media literacy skills addressed by the 20 'featured' media literacy projects in the Netherlands since 2010

Source: Dutch response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.21.4. The five 'case-study' projects from the Netherlands

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.21.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, 2 are categorised as 'Campaigns' and 2 projects are categorised as 'Resources'. One project is categorised as 'Networking Platform'.

4.21.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided and Figure 166 below shows that all five projects were a result of cross-sector collaboration, which is unsurprising given the emphasis that the Netherlands places on media literacy networks.

Within that collaboration, both the 'Public Authorities' and the 'Civil Society' sectors are very active with involvement in four of the most significant media literacy projects. Three sectors, 'Audio-visual Content Providers', 'Academia' and 'Other', were each involved in two projects,, while one of the five 'case-study' projects was categorised as 'Online Platforms'.

Figure 166: The five 'case-study' media literacy projects in the Netherlands, categorised by sector
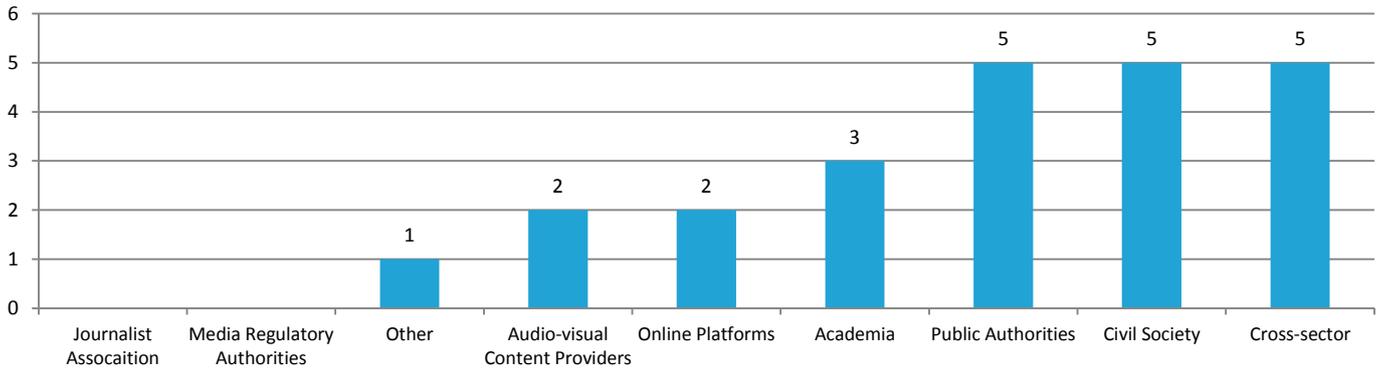
Source: Dutch response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.21.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked to categorise the media literacy skills into the following categories:

- Media use: such as the ability to search, find and navigate and use media content and services.
- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

For the five most significant projects, respondents were asked to categorise the media literacy skills across 11 categories.

As Figure 167 below shows, the five most significant media literacy projects promote a very broad range of media literacy skills, with almost of the skills asked about in the survey being addressed.

The critical thinking skills of 'Making informed choices' were addressed by all five of the most significant media literacy projects, as were the skills linked to 'Online safety and security'.

Skills linked to the categories of 'Interaction, engagement and participation' and 'Recognising and evaluating different media' featured in four of the five projects.

Three of the five projects explored skills around the following categories: 'Creative Skills', 'How the media works' and 'Access, search, find and navigate', while skills linked to 'Democratic Participation and Fundamental Rights' were addressed by two projects.

One project addressed the skills linked to 'Challenging radicalisation and hate speech'.

Figure 167: Media Literacy skills addressed by the five 'case-study' media literacy projects in the Netherlands since 2010
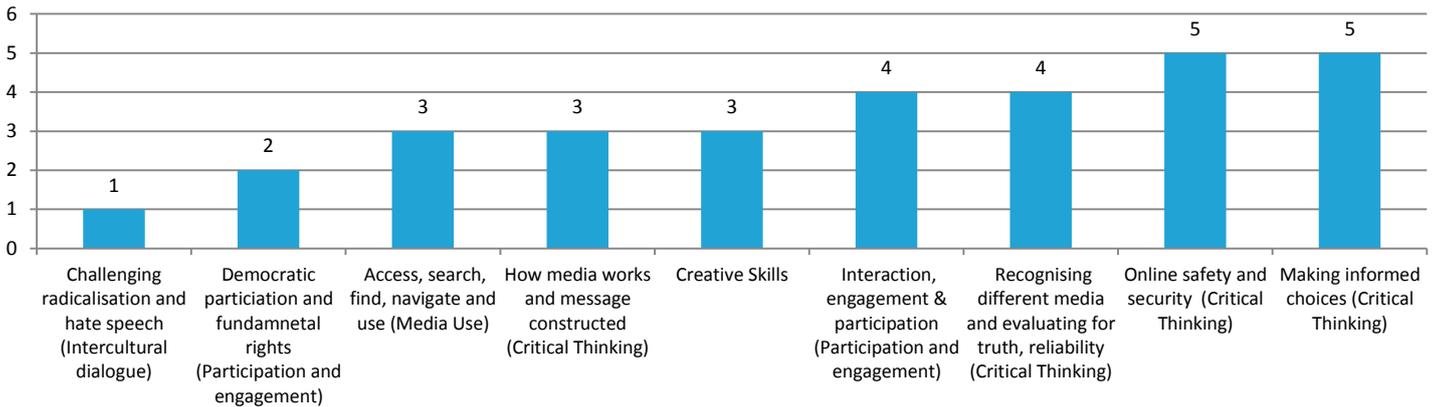
Source: Dutch response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.21.4.4. Audience groups addressed by the five 'case-study' projects

In the Netherlands, as shown in Figure 168 below, 'Parents' were targeted by four of the five 'case-study' projects. The next most common target audience was 'Professionals'. This category includes teachers, care-workers, youth workers and academics, and was the target of three projects.

Two projects targeted 'Children' and one project targeted 'Teenagers and older students'.

Figure 168: Audience groups for the five 'case-study' media literacy projects in the Netherlands since 2010
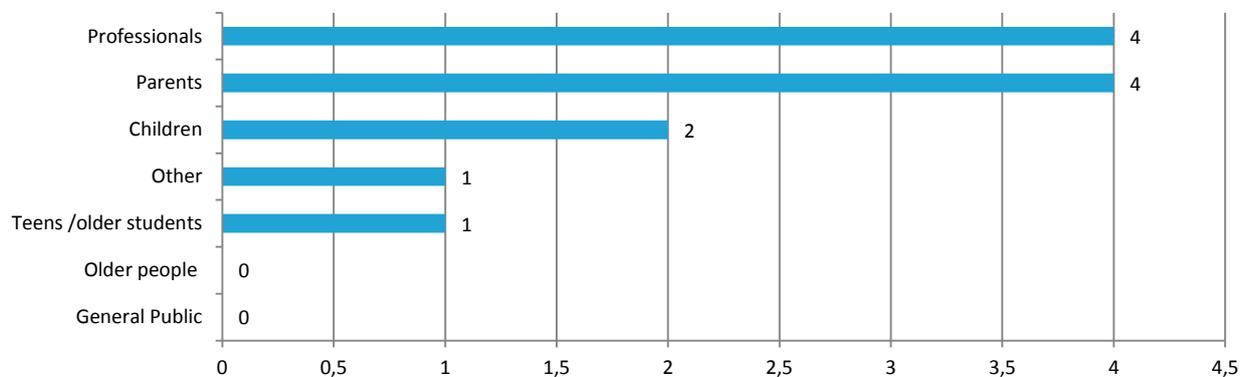
Source: Dutch response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.21.5. Summaries of the five most significant projects in the Netherlands

4.21.5.1. MediaMasters

MediaMasters is an interactive media literacy game, with offline and online elements. The main objective of the game is to raise awareness of media literacy themes amongst educators, parents, and pupils. By playing the game pupils (of the last two years of elementary school, i.e. age 10-12 years) develop their media literacy competencies through collaboratively solving media-related problems, working on media literacy assignments, co-creating media content, and discussing media literacy themes.

The online game is being played both in the classroom and at home. Amongst the subjects that pupils are being introduced to are social media use, coding, cyberbullying prevention, vlogging, and online collaboration. The Royal Library of the Netherlands, a key partner of Mediawijzer.net, has developed a special game element focusing on information literacy skills. Pupils have to deploy and advance their media skills and learn from each other to pass the game (as a class).

The game is being played by over 100,000 pupils each year during the Dutch media literacy week in November.

4.21.5.2. Media Toddler Days (Media Ukkie Dagen)

Media Toddler Days is a yearly campaign that has been taking place over a week in April since 2013. The objective of the campaign is to raise awareness of the importance of the media education of young children, ages 0 to 6 years. The campaign addresses both parents and professional educators.

The premise of the campaign is that the environment of children, even the youngest ones, is rapidly mediatising. Young toddlers and even babies are being exposed to screens, learn to swipe at an early age, and sometimes appear very attached to their tablets. These developments pose new challenges to educators: traditional pedagogical wisdoms sometimes seem outdated, and the demand for knowledge about this new domain is growing.

Media Toddler Days comprise several activities, mainly organised in libraries, but also in nurseries and preschools. Amongst the projects are Book-o-Matic, Appcafé for toddlers, App Party, Digital Read-Out, and Little Goose Gonnie on the iPad.

4.21.5.3. Informative websites for the public

The Netherlands has a rich supply of websites providing parents and professional educators with information around the themes of youth, parenthood, and education in relation to media and the Internet. The list includes:

- *Parents Online (Ouders Online* offers tips and advice on various educational and child rearing issues, with an emphasis on media and Internet related topics and themes. The website has over 900.000 unique visitors each month. www.ouders.nl

- *My Child Online (Mijn Kind Online)* aims to provide equal digital opportunities for all children. My Child Online carries out research projects, disseminates knowledge, publishes reports. www.mijnkindonline.nl

- *Mediasmarties* was developed in 2004 to offer an overview of children's media per age group. The website offers information on media products like television programmes, movies, games, apps, and websites for children between 1,5 and 11 years old. www.mediasmarties.nl

■ *Mediaopvoeding.nl* offers parents and professional educators a platform to post questions, which are answered by a team of specialists in the field. The questions vary from themes like online safety to suitable educational media content. www.mediaopvoeding.nl

■ *Mediawijsheid.nl* is the informative website run by Mediawijzer.net directed at the public (whereas the website www.mediawijzer.net is aimed at media literacy professionals). The main focus groups are parents and teachers. www.mediawijsheid.nl

4.21.5.4. Toolbox Media Education *(Toolbox mediaopvoeding)*

The Netherlands Youth Institute (NJI) observed that the information parents can find online about media education, at least in the Dutch language, is dispersed, often lacks scientific backing, and all too often focuses on themes from a protectionist perspective. In addition, it was noted that there was a lack of practical tools that parents and educators can immediately start working with. The Toolbox Media Education has been developed to fill this void.

The tools in the Toolbox cover a wide range of media education topics in a coherent, systematic manner. The tools are evidence based, and are created on the basis of scientific research findings or direct consultations of academic experts.

4.21.5.5. Mediawijzer.net

The Dutch government's policy has been to facilitate entrepreneurship and stimulate decentralised media literacy efforts. To promote this, the Ministry of Education, Culture, and Science has facilitated the formation of a broad and solid networking organization: Mediawijzer.net. The network was founded in 2008 by five key Dutch public organizations: Netherlands Institute for Sound and Vision; National Library of the Netherlands; Stichting Kennisnet; ECP Platform for the Information Society; and broadcaster NTR, and is funded by the Dutch government. Currently the network has over 1100 network partner organisations, including universities, schools, libraries, museums, broadcasters, media coaches, media-production companies, ICT-companies, and publishing houses.

Many of the 1100+ Mediawijzer.net network partners work together to offer significant contributions to the advancement of media literacy in the Netherlands in the form of programmes, projects, campaigns, research, learning materials, meetings, websites, etc., aimed at a wide variety of target groups. The net result of the network approach is a vibrant community that is deeply rooted within society, and promotes ownership and co-creation, thus multiplying the efficacy in a way that could not be realised by any government programme.

Mediawijzer.net has two main objectives: (1) creating more awareness for media literacy and media literacy education; and (2) facilitating its network partners to offer and develop new media literacy services, projects, and materials. In order to realise the first objective, Mediawijzer.net organises yearly campaigns aimed at schools, parents, and youngsters. To realise the second objective, Mediawijzer.net operates an online network community; organises conferences, seminars and expert meetings; instigates and funds practical and research projects; issues publications; provides funding to innovative projects; and facilitates the exchange of knowledge amongst network partners, along both online and offline means and platforms.

4.21.6. Data compilation

This National Summary was produced based on data compiled by Mary Berkhout, Program Director Mediawijzer.net, and Daniël Lechner, senior consultant to Mediawijzer.net. For access to the full Dutch response please see Annex 4.

4.22. PL – Mapping Media Literacy in Poland – National Summary

4.22.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Poland with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.22.2. Context

Since the political transition of 1989, Polish public institutions have undergone gradual democratic reform. In that time media literacy has become an important topic of public debate and brought an increase in public awareness and the engagement of civil society organizations.

The Polish Broadcasting Act of 29 December 1992 with amendments of 2011, as a result of the implementation of Audiovisual Media Services Directive, called into being the National Broadcasting Council as the state authority on radio and television broadcasting[365] and placed an obligation on the Council "to promote media literacy (media education) and to cooperate with other state authorities, non-governmental organizations and other institutions in the area of media education".[366] In the same act,[367] a responsibility is placed on public radio and television to promote media education. The public service broadcasters should "encourage an unconstrained development of citizens' views and formation of the public opinion",[368] and shall produce and transmit educational programmes for schools and other educational institutions).[369]

As a general overview, there are approximately 63 main media literacy stakeholders[370] spread across six of the sectors included in the survey.

As illustrated in Figure below, 19 of these key stakeholders are categorised as 'Civil Society' and 17 are categorised as 'Academia'.

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[365] Art. (5).

[366] Art. (6) (13).

[367] Art. 21.

[368] Art. (21)(2)(3).

[369] Art. (25)(2).

[370] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Ten stakeholders are categorised as 'Audiovisual Content Providers' while 'Public Authorities' and 'Online Platforms' account for eight each. One stakeholder falls into the category of 'Media Regulatory Authorities'.

As illustrated in Figure 169 below, seven of the main stakeholders identified in Poland have a statutory responsibility around media literacy, five of those stakeholders are categorised as 'Public Authorities', one is from the 'Media Regulatory Authorities' sector and one is categorised as 'Audiovisual Content Provider'.

For a complete list of these stakeholders please see the full Polish submission in Annex 4.

Figure 169: Main media literacy stakeholders in Poland, sectors represented and statutory responsibility

Source: Polish response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Four main media literacy networks were identified in Poland with each one operating at a national level. They are:

■ Coalition of Media and Digital Education (Koalicja Edukacji Medialnej i Cyfrowej https://kemic.org.pl/);

■ Coalition for Open Education (Koalicja Otwartej Edukacji http://koed.org.pl/pl/);

■ Coalition for the Digital inclusion of the 50+ Generation "M@turity in the net" (Koalicja Cyfrowego Włączenia Generacji 50+ "Dojrz@łość w sieci");

■ The Polish Safer Internet Centre (PSIC) (Polskie Centrum Programu „Safer Internet").

4.22.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 22 below lists the 20 'featured' projects from Poland, in no particular order of importance.

Table 22: Names of the 20 'featured' projects in Poland

1	Digital School (Cyfrowa Szkoła)
2	NINAteka (National Audiovisual Institute)
3	Media Signpost (Drogowskaz medialny)
4	Turn it on! Youth and Media (Włącz się! Młodzi i media)
5	Safer Internet Day (Dzień Bezpiecznego Internetu)
6	Masters of Code (Mistrzowie kodowania)
7	School with class 2.0 (Szkoła z Klasą 2.0)
8	Media Education (Edukacja Medialna, edukacjamedialna.edu.pl)
9	International Young Audience Film Festival (Międzynarodowy Festiwal Filmów Młodego Widza Ale Kino!)
10	MediaLog
11	Digital Future (Cyfrowa Przyszłość)
12	Child in the Web (Dziecko w Sieci)
13	Sieciaki.pl; (Necio.pl - educational resource for preschool children)
14	Civilia.pl
15	Myślę, więc nie ślę; Dodaj znajomego; Przytul hejtera; Pomyśl zanim wrzucisz; Każdy ruch w internecie zostawia ślad; Mama, tata, tablet
16	Audiowizualni.pl
17	Media Desk (now Creative Europe) Poland (Media Desk (now Creative Europe) Polska)
18	Become a friend of your child (Zostań znajomym swojego dziecka)
19	Legal Culture (Legalna Kultura)
20	All of Poland Reads to Kids (Cała polska czyta dzieciom)

4.22.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 170 below shows that six of project types asked about in the survey are represented across the 20 'featured' media literacy projects delivered in Poland since 2010.

The most common category is 'Resources'[371] accounting for six projects of the project types.

The next most common categories are 'Campaigns'[372] with five projects and 'Networking Platforms'[373] with four projects.

The categories of 'End-user engagement'[374] and 'Provision of Funding'[375] both account for two projects each while one project is categorised as 'Research'.[376]

None of the 20 'featured' projects in Poland were categorised as 'Policy Development'.[377]

Figure 170: Project types across the 20 'featured' media literacy projects in Poland
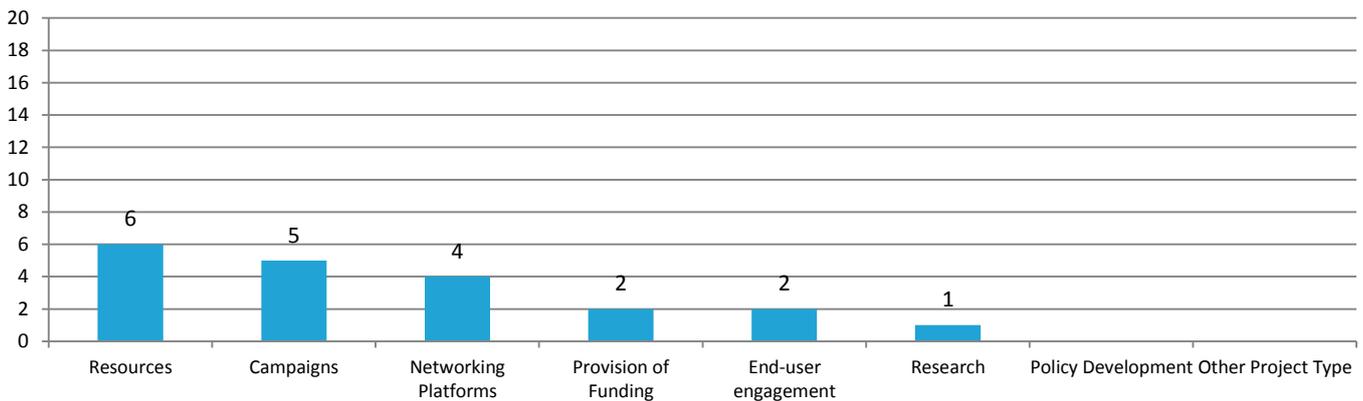
Source: Polish response to European Audiovisual Observatory standardised survey

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[371] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[372] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[373] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[374] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[375] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[376] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[377] Including consultations, published reports and recommendations.

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.22.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list categories:

- Academia;[378]
- Audiovisual content provider;[379]
- Public authorities;[380]
- Media regulatory authorities;
- Online platforms;[381]
- Civil society;[382]
- Cross-sector collaboration;[383]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 171 below shows, five main sectors have been involved in these projects in Poland.

By far, the most common categorisation of projects was 'Cross sector collaboration', with 14 projects falling into this category. The sectors of 'Audio-visual Content Providers' and 'Public Authorities' each account for two projects while and 'Civil Society' and 'Media Regulatory Authorities' account for one project each.

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[378] Including academic institutions, universities and third level education providers.

[379] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[380] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[381] Including the owners and operators of online platforms (such as social media websites and search engines).

[382] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[383] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Figure 171: The 20 'featured' media literacy projects in Poland categorised by sector
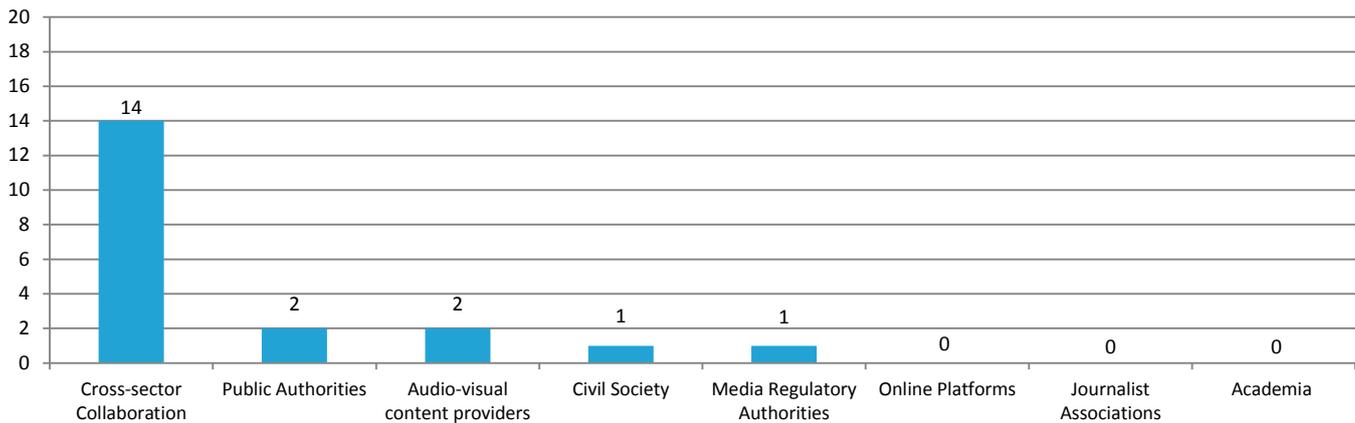
Source: Polish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.22.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 'featured' media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 172 below, 18 of the 20 of the most significant projects addressed media literacy skills linked to 'Media Use'. Similarly, the media literacy skills around 'Participation and Interaction' were also addressed by 18 projects, while 16 projects addressed skills linked to 'Critical Thinking'.

Media literacy skills linked to 'Intercultural Dialogue' and 'Creativity' were addressed by 11 projects and ten projects respectively. The media literacy skills linked to three projects were categorised as 'Other'.

Figure 172: Media literacy skills addressed by the 20 'featured' media literacy projects in Poland since 2010

Source: Polish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.22.4. The five 'case-study' projects from Poland

Each respondent was asked to select five projects from their initial list of 20 most significant projects and provide more detailed information about these five 'case-study' projects.

4.22.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects are categorised as 'Resources', two projects are categorised as 'Campaigns', and one as 'Networking Platforms'.

4.22.4.2. Sectors involved in the five 'case-study' projects

In Figure 173 below, a more detailed picture of the five 'case-study' projects is provided and it shows that four of the five 'case-study' media literacy projects in Poland were a result of 'Cross-sector collaboration'.

Four projects involved 'Civil Society' and four projects involved 'Public Authorities'. Two projects involved 'Academia' while 'Media Regulatory Authorities' and 'Online Platforms' were involved in one project each. A sector involved in one project was categorised as 'Other'.
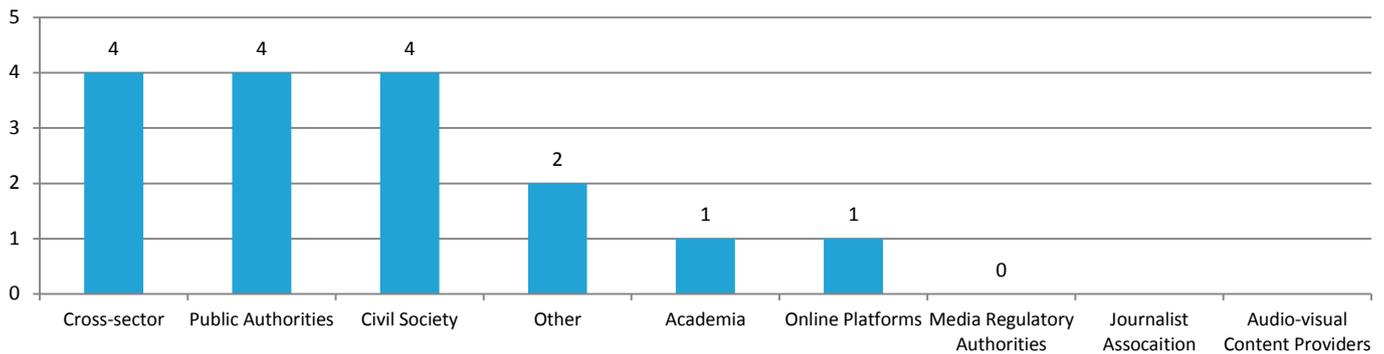
Source: Polish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.22.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

Media literacy skills linked to 'Making informed choices' and skills linked to 'Access, search, find and navigate' were addressed by all five of the most significant media literacy projects. Skills linked to 'Online safety and security' were covered in four of the five projects.

Three projects each explored the media literacy skills of 'How media works' and 'Recognising different media and evaluating for truth and reliability'.

Two of the five projects explored skills around 'Democratic Participation and Fundamental Rights'.

The media literacy skills linked to 'Creative Skills' and 'Interaction, engagement and participation' were explored in one project each.

As shown in Figure 174 below, almost all of the categories of media literacy skills asked about were addressed by four of the five 'case-study' projects. The only exceptions were 'Making informed choices' and 'Recognising and evaluating different media', which were each addressed in three of the five 'case-study' projects.

Figure 174: Media Literacy skills addressed by the five 'case-study' media literacy projects in Poland since 2010
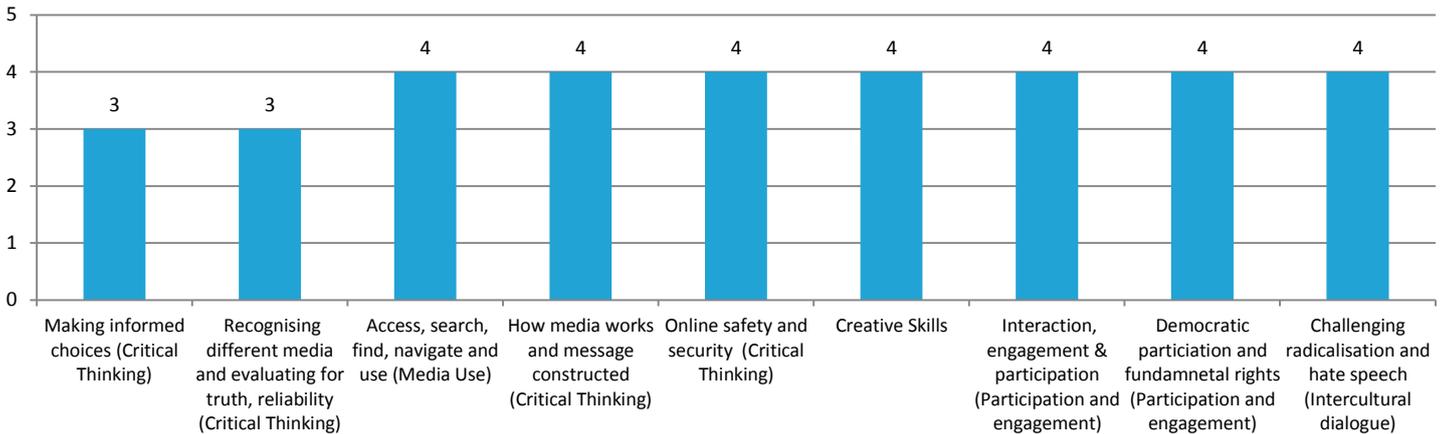
Source: Polish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.22.4.4. Audience groups addressed by the five 'case-study' projects

In Poland, as shown in Figure 175 below, five different audience groups were targeted by the five 'case-study' media literacy projects.

The most common audience groups, targeted by all five projects, were 'Professionals' (including teachers, care-workers, youth workers and academics) and 'Teenagers and older students', while 'Children' were the focus of four projects and 'Parents' were targeted by two projects.

The audience groups for three projects were categorised as 'Other'.

Figure 175: Audience groups for the five 'case-study' media literacy projects in Poland since 2010
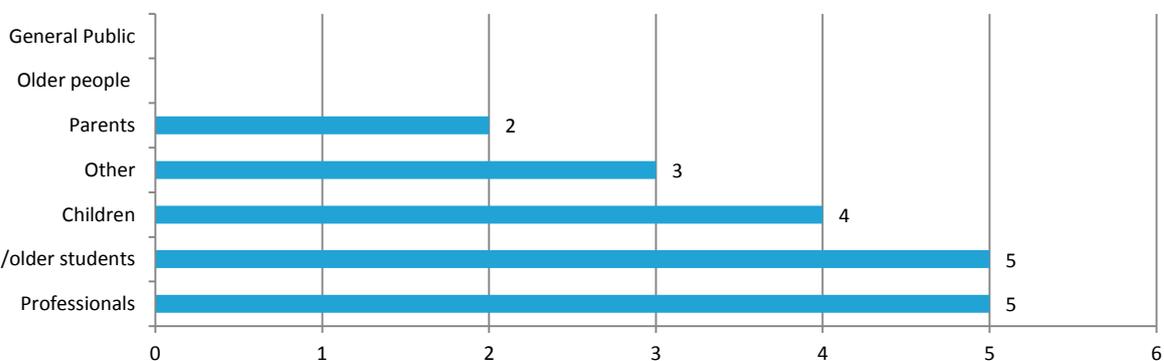
Source: Polish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.22.5. Summaries of the five 'case-study' projects in Poland

4.22.5.1. Ninateka

Ninateka is one of the projects of the National Audiovisual Institute, the mission of which includes, among others, the digitalization and distribution of Polish audiovisual culture products (www.nina.gov.pl/bip/bip/). It is now accessible through a dedicated Internet platform (http://ninateka.pl/), where all materials are made available legally and most of them (98%) free of charge. The collection includes feature films, concerts, TV programmes about culture, classics of Polish animated film, documentaries, opera, theatre, radio production and journalism.

An important part of the archive is Ninateka Edu, devoted to educational purposes, only for registered students and teachers. It is the first multimodal library of that size and quality available in Poland. It makes available (free of charge) not only audiovisual materials, which introduce the users into the world of media, film, animation, culture and art, but also complete lesson plans and exercises. The activities of Ninateka Edu include sub-projects devoted to media, film, music and theatre education. The "Media education" project in particular supports the informed and creative utilization of media and aims to develop competences towards this aim. The activities of the project are conducted online and/or as part of workshops. Ninateka Edu offers educational films and lesson plans devoted to, for example, the problem of Internet addiction.

4.22.5.2. Dzień Bezpiecznego Internetu (Safer Internet Day)

Safer Internet Day (SID) aims to initiate and promote action to secure access of children and young people to online resources. Inspired by this European Commission's initiative, Polish Safer Internet Day has been run since 2005 by the Nobody's Children Foundation and the Research and Academic Computer Network (NASK). The main partner of the event is the Orange Foundation.

Apart from promoting actions that give children and young people access to online resources, SID familiarizes parents, teachers and educators with the issue of child safety on the Internet. SID encourages schools, NGOs, companies and individuals to organize local initiatives for the safety of young Internet users.

4.22.5.3. Edukacja medialna (Media Education)

Edukacja Medialna (Media Education) is a programme that supports conducting media education classes at schools, community centres and libraries. It includes lesson plans, exercises and other teaching materials, which have been selected on the basis on the catalogue of skills listed by Cyfrowa Przyszłość (Digital Future).

This programme comprises more than 200 lesson plans for all levels of education, from kindergarten to secondary school. The materials are composed of eight lessons, each referring to one topic listed in the above-mentioned catalogue: information literacy, media environment relations, media language comprehension, creative use of media, media ethics and values, safety, legal and economic aspects of media use. All materials are accessible (under Creative Commons license) from the Media Education website (edukacjamedialna.edu.pl/).

4.22.5.4. Międzynarodowy Festiwal Filmów Młodego Widza Ale Kino! (International Young Audience Film Festival)

The International Young Audience Film Festival ALE KINO was first organised in 1969. Its main component is an international film competition for animated cartoons and live-action films, whose creators compete for the award of the Golden Goats. The aim of the Festival is to promote quality cinematic productions from around the world and provide a forum for debate among filmmakers, critics, distributors, teachers and young viewers.

The festival is widely recognized as a prestigious, professional event for both filmmakers and audiences alike, which shows about 100 films (short and full-length) every year. The films are evaluated by an adult jury of film professionals, as well as a jury of children, teenagers and teachers. Next to the film competition, the festival includes events such as film workshops for children, seminars and debating forums for teachers and filmmakers, meetings with actors etc.

4.22.5.5. Dziecko w sieci (Child in The Web)

Child in the Web aims to assess the scale and characteristics of threats to children on the Internet; to prevent risks to the youngest Internet users; and to help children facing Internet-based threats.

Since 2005 the project, as part of the European Commission's Safer Internet programme, has aimed to improve children and young people's safety on the Internet through research and analysis, education projects, media campaigns, and telephone and online help.

4.22.6. Data compilation

This National Summary was produced based on data compiled by Agnieszka Kiełkiewicz-Janowiak, Agnieszka Iwanicka, Natalia Walter, Adam Mickiewicz University in Poznań. For access to the Polish response please see Annex 4.

4.23. PT – Mapping Media Literacy in Portugal – National Summary

4.23.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Portugal with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.23.2. Context

As a general overview, there are approximately 57 key media literacy stakeholders[384] spread across five sectors. For a list of these stakeholders please see the full Portuguese submission.

Figure 176: Main media literacy stakeholders in Portugal, sectors represented and statutory responsibility
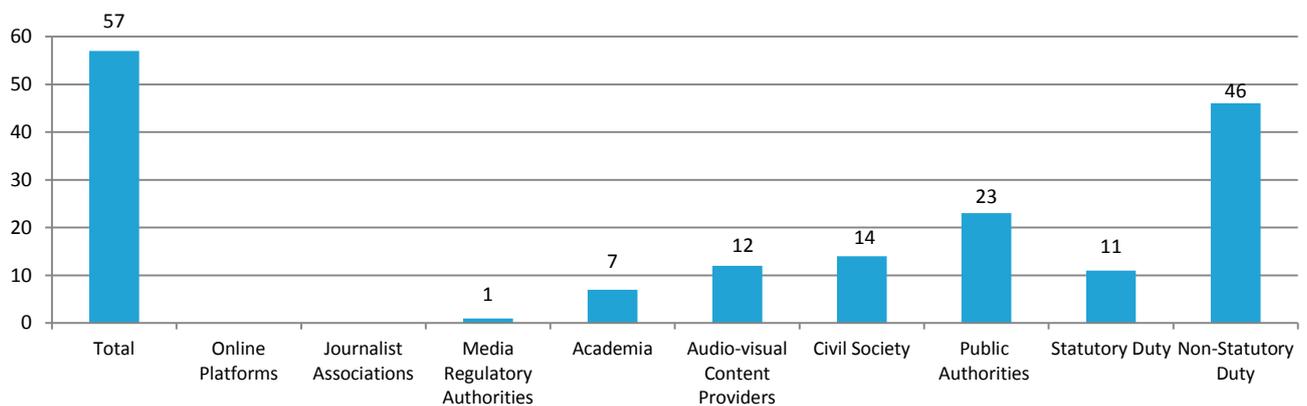
Source: Portuguese response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

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[384] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

As illustrated in Figure 176 above, the most common category of stakeholder is 'Public Authorities' with 23 stakeholders, while 14 stakeholders are categorised as 'Civil Society' and 12 stakeholders are categorised as 'Audio-visual Content Providers'.

The 'Academia' sector accounts for seven stakeholders while one stakeholder falls into the category of 'Media Regulatory Authorities'.

In Portugal, 11 key stakeholders have a statutory[385] responsibility around media literacy.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was up to the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are around three main media literacy networks386 in operation in Portugal. These networks are:

- GILM - Grupo Informal sobre Literacia para os Media
- GMCS - Gabinete para os Meios de Comunicação Social
- Portal da Literacia para os Media.

4.23.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 23 bellow lists the 20 'featured' projects from Portugal, in no particular order of importance.

Table 23: Names of the 20 'featured' projects in Portugal

1	Operation "Sete Dias com os Media"
2	SITESTAR.PT competition
3	7 Dias, 7 Dicas sobre os Media - Competition
4	CinEd
5	"Conta-nos uma história!"
6	Moving cinema / Inside cinema

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[385] The statutory status of some organisations was based on an estimate.

[386] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

7	O mundo à nossa volta - O primeiro olhar e cinema, cem anos de juventude
8	Plataforma Jornais Escolares
9	PÚBLICO na Escola project
10	SeguraNet Project
11	RadioActive
12	LIDIA
13	Educare
14	Ensina RTP
15	Referencial de Educação para os Media
16	Referencial Aprender com a Biblioteca Escolar
17	Media Smart
18	Rádios e Televisões Escolares na Net
19	Iniciação à Programação no 1.º Ciclo do Ensino Básico
20	Media Lab DN/JN

4.23.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 177 bellow shows that six of project types asked about in the survey are represented across the 20 most significant media literacy projects delivered in Portugal since 2010.

The most common project types are 'Resources'[387] and 'Campaigns'[388] with each representing six projects.

The next most common project type is 'Networking Platforms'[389] with four projects while 'Research'[390] accounts for two projects and 'End-user engagement'[391] and 'Policy Development'[392] both account for one project each.

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[387] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[388] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[389] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

None of the 20 most significant projects in Portugal were categorised as 'Provision of Funding'.[393]

Figure 177: Project types across the 20 'featured' media literacy projects in Portugal
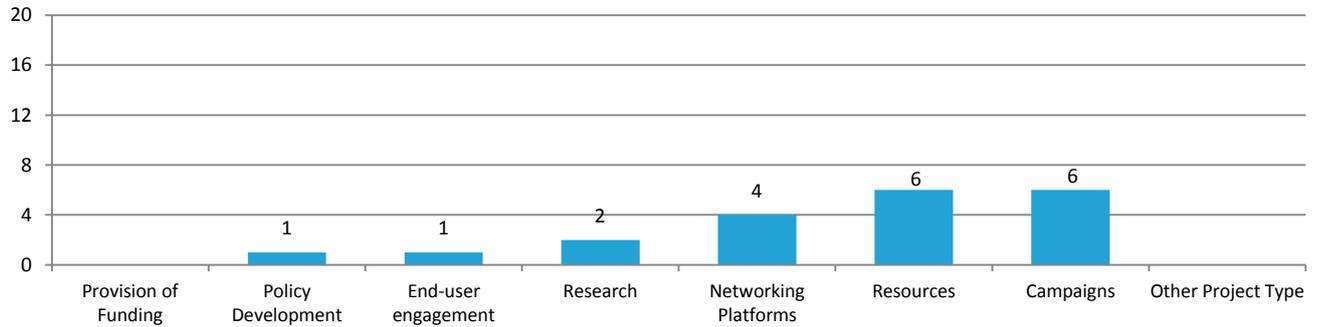
Source: Portuguese response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.23.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[394]
- Audiovisual content provider;[395]
- Public authorities;[396]
- Media regulatory authorities;
- Online platforms;[397]
- Civil society;[398]
- Cross-sector collaboration;[399]
- Other.

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[390] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[391] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[392] Including consultations, published reports and recommendations.

[393] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[394] Including academic institutions, universities and third level education providers.

[395] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[396] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[397] Including the owners and operators of online platforms (such as social media websites and search engines).

[398] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[399] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six broad categoriessectors identified, then the 'Other' option category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' tabcategory.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 168 below shows, four main sectors have been involved in these projects in Portugal.

The most common categorisation of sectors was 'Public Authorities' with six projects, followed by 'Civil Society' with four projects.

The sectors of 'Audiovisual Content Providers', and 'Academia' account for three and two projects respectively.

Five of the 'featured' projects were classified as 'Cross sector collaboration'.

Figure 168: The 20 'featured' media literacy projects in Portugal categorised by sector
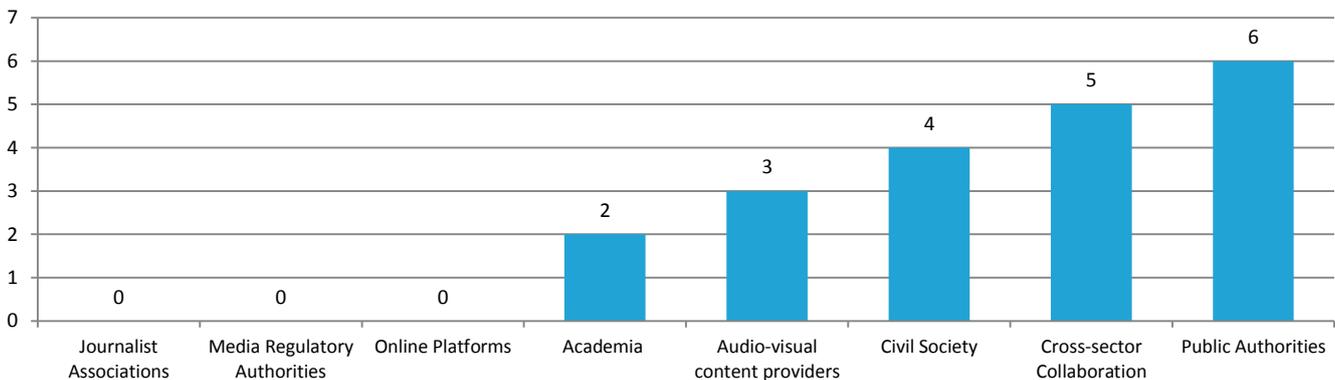
Source: Portuguese response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.23.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

■ Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 179 below, all 20 of the 'featured' projects addressed media literacy skills linked to 'Media Use'. Similarly, the media literacy skills around 'Critical Thinking' were addressed by 19 projects.

Media literacy skills linked to 'Participation and Interaction' and 'Creativity' were addressed by 17 projects each while skills around 'Intercultural Dialogue' were addressed by seven projects.

The skills linked to one project were categorised as 'Other'.

Figure 179: Media literacy skills addressed by the 20 'featured' media literacy projects in Portugal since 2010

Source: Portuguese response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.23.4. The five 'case-study' projects from Portugal

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.23.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, all five projects are categorised as 'Campaigns'.

4.23.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 180 below shows that four of the five most significant media literacy projects in Portugal were a result of 'Cross-sector collaboration'.

The most commonly involved sector was 'Public Authorities' which was involved in all five projects. Two projects involved 'Audiovisual Content Providers' and two projects involved 'Civil Society'.

Three sectors were involved in one project each: 'Academia', 'Media Regulatory Authorities', and 'Online Platforms'.

A sector involved in one project was categorised as 'Other'.

Figure 180: The five 'case-study' media literacy projects in Portugal, categorised by sector
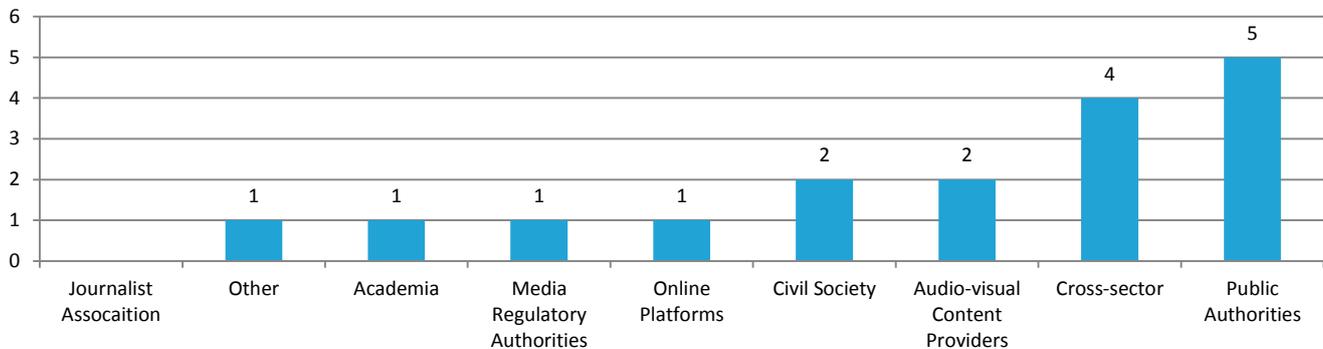
Source: Portuguese response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.23.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

For the five most significant projects, respondents were asked are to categorise the media literacy skills across 11 categories.

As Figure 181 below shows, the five 'case-study' projects in Portugal promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Two categories of skills were addressed by all five projects; 'Recognising and evaluating different media' and 'Access, search, find and navigate'.

The next most common categories of skills each featured in three projects. They were 'How media works and messages are constructed', 'Interaction, engagement and participation', and 'Creative skills'.

The skills linked to 'Making informed choices' were addressed in three projects while two projects addressed skills linked to 'Online safety and security' and 'Democratic participation and fundamental rights', while skills linked to 'Challenging radicalisation and hate speech' were addressed in one project.

Skills categorised as 'Other' featured in one project.

Figure 181: Media Literacy skills addressed by the five 'case-study' media literacy projects in Portugal since 2010
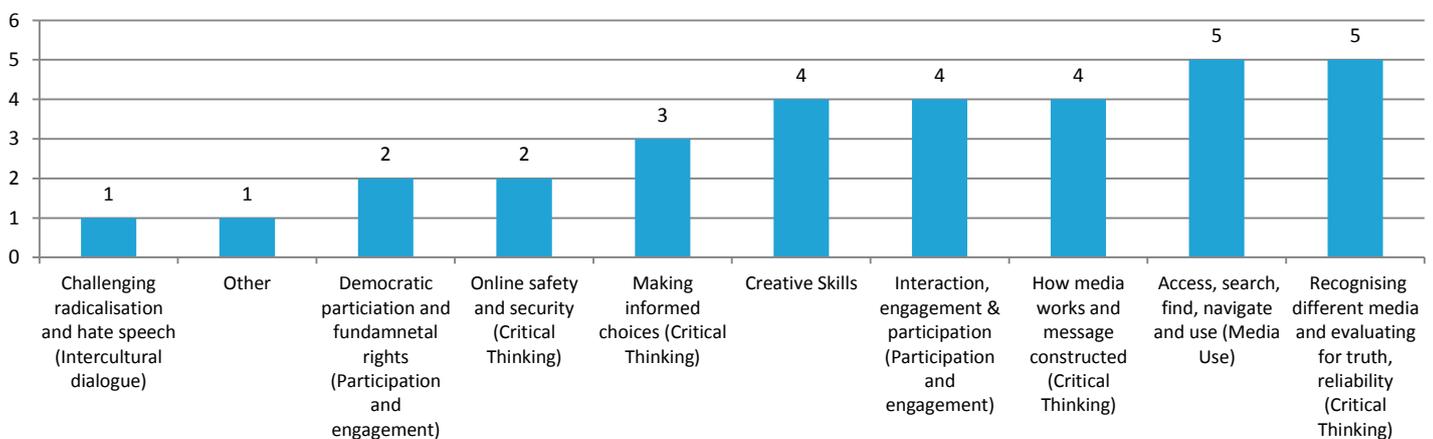
Source: Source: Portuguese response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.23.4.4. Audience groups addressed by the five 'case-study' projects

In Portugal, as shown in Figure 182 below, three different audience groups were targeted by the five 'case-study' media literacy projects.

The audience groups of 'Teenagers and older students' and 'Children' were each targeted by three projects while the 'General Public' benefited from two projects.

Figure 182: Audience groups for the five 'case-study' media literacy projects in Portugal since 2010
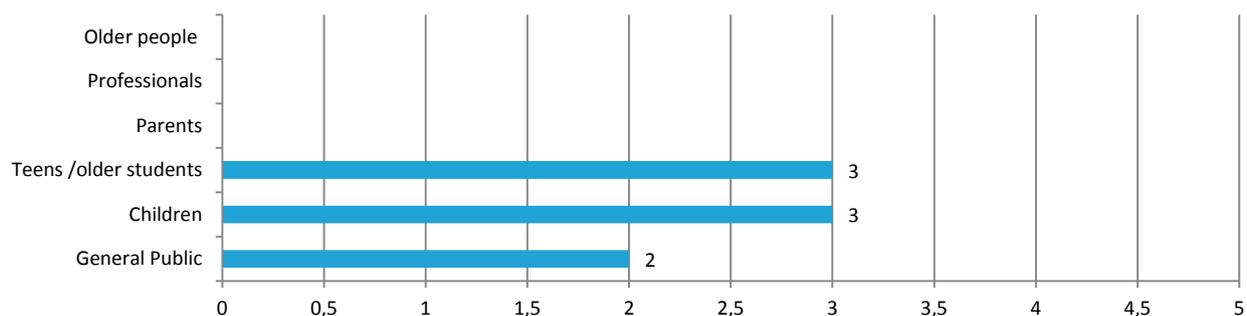
Source: Portuguese response to European Audiovisual Observatory standardised survey

4.23.5. Summaries of the five most significant projects in Portugal

4.23.5.1. Sete Dias com os Media

The goal of 'Sete Dias com os Media' is designed to challenge the most diverse actors of society (libraries, media, primary schools and secondary schools, student groups, research and training centers, blogs, social networks, associations, senior universities, movements, churches, municipalities, among others), in some way, to reflect, and encourage media literacy.

In an era in which, supported by information and communication technologies, more and more citizens gain access to speech and voice in the public sphere, issues of freedom - and the resulting responsibility - become even more relevant, challenging the quality of public life in the global society. Hence the beginning of Operation Sete Dias com os Media on May 3rd, World Press Freedom Day.

The initiative is the responsibility of *Grupo Informal da Literacia para os Media,* which besides the DGE includes Gabinete da Rede de Bibliotecas Escolares, Comissão Nacional da UNESCO, Entidade Reguladora para a Comunicação Social, Fundação para a Ciência e Tecnologia, Secretaria-Geral da Presidência do Conselho de Ministros, Rádio e Televisão de Portugal, Universidade do Minho – Centro de Estudos de Comunicação e Sociedade, Conselho Nacional da Educação and, individually, as experts, Maria Emília Bredero de Santos and Teresa Calçada.

4.23.5.2. 7 Dias, 7 Dicas sobre os Media - Competition

The social and cultural imperative of media literacy led to the establishment in 2009 of the Grupo Informal sobre Literacia Mediática (GILM), which includes public institutions with different responsibilities in the field. From 2012, GILM annually launches a national awareness and reflection campaign called '7 Dias com os Media'. It was in this context that two institutions of GILM - the extinct Gabinete para os Meios de Comunicação Social and the Rede de Bibliotecas Escolares - decided to launch an initiative exclusively targeted at the school public.

Even after the abolition of the Gabinete para os Meios de Comunicação Social in 2014, Rede de Bibliotecas Escolares continued as a support institution and leader of the initiative, although always with the collaboration of other partners: the Direção-Geral de Educação and the Fundação para a Ciência e Tecnologia, since the 1st edition; Comissão Nacional da Unesco since 2015. The main goals of the initiative are: the promotion of critical and creative use of the media; safer use of the Internet, social networks and mobile phone; the prevention of plagiarism and respect for authors' rights; the prevention of cyberbullying and other risks associated with the Internet; the promotion of the protection of personal data and online reputation.

4.23.5.3. Conta-nos uma história!

Conta-nos uma história!" is an initiative promoted by the Ministério da Educação, through the Direção-Geral da Educação (DGE), the Gabinete da Rede de Bibliotecas Escolares (RBE) and the Plano Nacional de Leitura (PNL) in partnership with Microsoft.

Participation in this initiative implies the design and development of digital, audio and video resources, consisting in the collaborative production of an original story or in the retelling an existing story (for example, tales, fables, parables, myths or legends).

4.23.5.4. O mundo à nossa volta - o primeiro olhar e cinema, cem anos de juventude

The association Os Filhos de Lumiére created in 2000 by a group of filmmakers and film lovers within the Porto 2001 - European Capital of Culture, conceives, organizes and directs activities to lead children and teenagers to see and enjoy films and to share with others the works that result from the practice of cinematic art.

An educational program that brings together teachers, students and filmmakers around the film through contact with cinematographic works and creative experimentation. The experiences of this program are shared with some two thousand participants through a blog created for this purpose by the French Cinematheque but also via other blogs, Facebook pages and various platforms of all participating entities and partners in all countries.

4.23.5.5. Sitestar.pt competition.

The Sitestar.pt contest aims to promote digital media literacy, encouraging schoolchildren to create digital spaces in Portuguese and in the .pt domain. The purpose is to disseminate knowledge whilst promoting activities and initiatives of their interest and with relevance to the educational community.

The competition is organized by DECO (DECOJovem) and DNS.PT and promotes digital media literacy among schoolchildren and encourages the use of the Internet and its tools to create and edit websites as active participants in its the development. This initiative aims to alert young people as consumers to their digital rights and promote national TLDs in Portugal and in Europe, in order to maximize the generation of new potential customers.

The Sitestar.pt contest is aimed at students between 14 and 17 years who, individually or in teams of three elements and a teacher, propose the creation of websites within contest categories on the different areas of science and knowledge, volunteer initiatives and social inclusion, artistic expressions and sporting activities; there is also a School News category for the creation of online news content, promoting topics and events related to the educational community.

4.23.6. Data compilation

This National Summary was produced based on data compiled by Luís António Santos, Maris José Brites, Marisa Mourão and Helena Sousa, Researchers at CECS – University of Minho. For access to the Portuguese response please see Annex 4.

4.24. RO – Mapping Media Literacy in Romania – National Summary

4.24.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Romania with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.24.2. Context

For the last 10 – 15 years, civil society has been responsible for initiating the vast majority of media literacy projects in Romania, targeting a range of audience groups with a variety of skills. However, the impact of these projects is relatively low.

A lack of media literacy policies combined with low public understanding and support of the field of media education, and a lack of funding programs have been the main impediments to more impactful media literacy education in Romania.

As a general overview, there are approximately 11 key media literacy stakeholders[400] in Romania, spread across four of the sectors included in the survey. For the full list of stakeholders please refer to the full Romanian submission.

As illustrated in Figure 183 below, seven of these key stakeholders are categorised as 'Civil Society', while two are categorised as 'Public Authorities'. One stakeholder is categorised as 'Academia' and one stakeholder falls into the category of 'Media Regulatory Authorities'.

Three key stakeholders in Romania have a statutory responsibility around media literacy.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level.

Respondents could include as many or as few networks as was appropriate and it was up to the discretion of the respondent how that decision was made.

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[400] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

Two main media literacy networks[401] were identified in Romania. These networks operate on a National level. They are:

■ Media Literacy Europe - MEDIAWISE Society initiated in the spring of 2015 a cross-country informal network for media literacy practitioners in Europe;

■ Sigur.info consortium for Safer Internet.

Figure 183: Main media literacy stakeholders in Romania, sectors represented and statutory responsibility
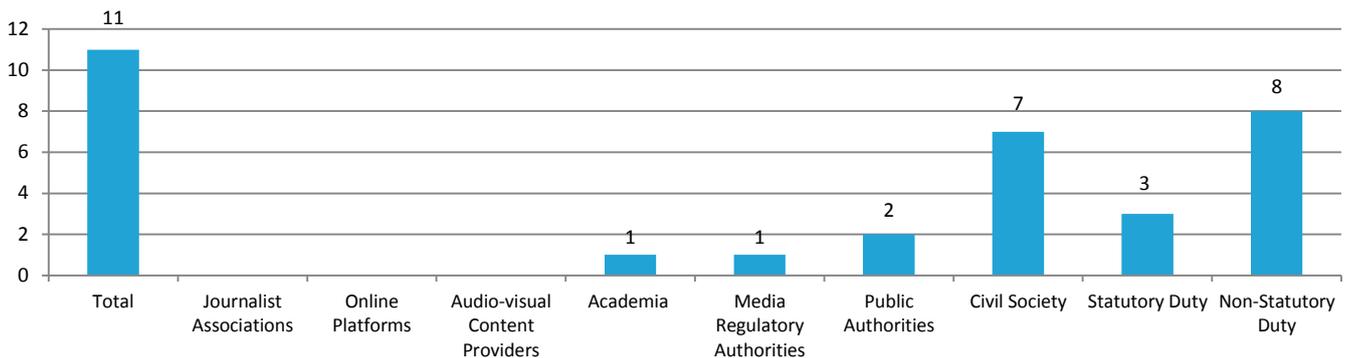
Source: Romanian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.24.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 24 below lists the 19[402] 'featured' projects from Romania, in no particular order of importance.

Table 24: Names of the 19 'featured' projects in Romania

1	OnAir: Let's Discover What's Behind News
2	MEDEAnet Charting Media and Learning in Europe. Romania

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[401] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

[402] 19 out of a possible maximum of 20 projects were submitted from Romania.

3	Educational resources & workshops @mediawise
4	SHARP. Visual Language and Representation of Reality
5	Sigur.info
6	Privacy Educational Videos
7	Net Children Go Mobile
8	MediaSIS – Teachers training Course
9	EducaTIFF
10	One World Romania at School
11	FILM Club
12	Media Literacy for Highschool Students to fight against Discrimination and Hate speech
13	App Library –Media Education in Arad Public Library
14	Factual.ro. How to identify disinformation
15	Advocacy @mediawise. Media Literacy in Schools
16	Media4Me
17	NetRangers
18	EUKidsOnline
19	Hai pe NET!

4.24.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 184 below shows that four of the project types asked about in the survey are represented across the 19[403] 'featured' media literacy projects delivered in Romania since 2010.

Ten projects were categorised as 'Resources'.[404] The next most common category of projects is 'Campaigns'[405] with 4 projects, while 'Research'[406] accounts for two projects and one project was categorised as 'Networking Platforms'.[407]

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[403] Nineteen out of a maximum of twenty projects were included in the Romanian submission.

[404] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

The project types identified for two projects were categorised as 'Other'.

None of the most significant projects in Romania were categorised as 'Provision of Funding'[408] 'End-user engagement'[409] or 'Policy Development'.[410]

Figure 184: Project types across the 19 'featured' media literacy projects in Romania
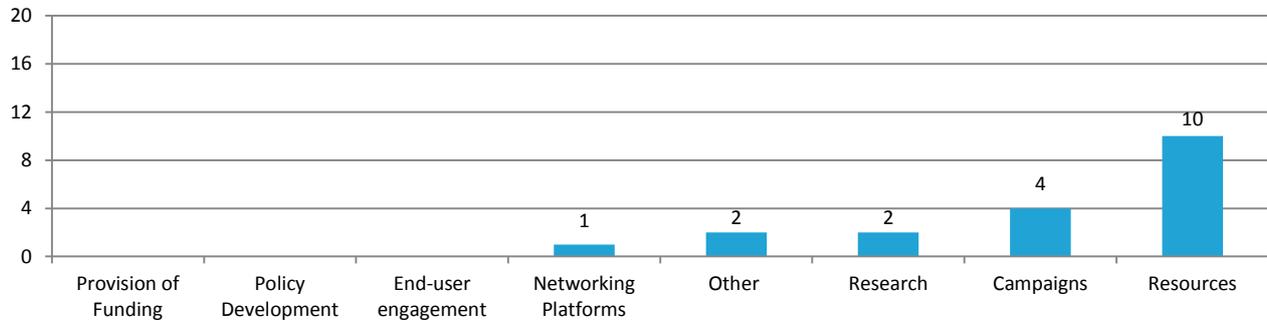
Source: Romanian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.24.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[411]

- Audiovisual content provider;[412]

- Public authorities;[413]

- Media regulatory authorities;

- Online platforms;[414]

- Civil society;[415]

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[405] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[406] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[407] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[408] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[409] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[410] Including consultations, published reports and recommendations.

[411] Including academic institutions, universities and third level education providers.

[412] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[413] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[414] Including the owners and operators of online platforms (such as social media websites and search engines).

- ☐ Cross-sector collaboration;[416]

- ☐ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six broad categoriessectors identified, then the 'Other' option category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' tabcategory.

Therefore some of the sectors involved in some of the cross-sector collaborations, may not be specifically identified in the 20 'featured' media literacy projects.

As Figure Figure 185 below shows, three main sectors were involved in the 19 'featured' projects from Romania.

The most common categorisation of sector was 'Civil Society' with 13 projects, followed by 'Academia' with two projects, and one project is assigned to 'Public Authorities'. Three projects were classified as 'Cross sector collaboration'.

Figure 185: The 19 'featured' media literacy projects in Romania categorised by sector
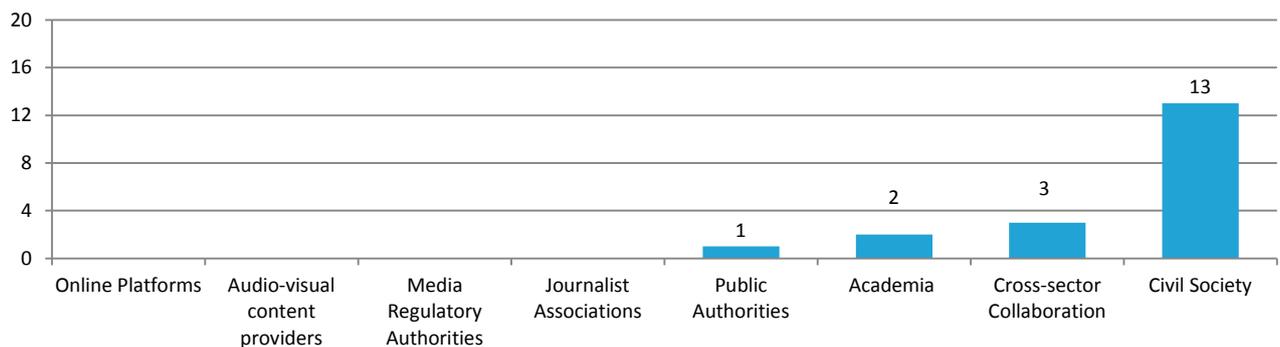
Source: Romanian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.24.3.3. Media Literacy skills addressed by the 19 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- ☐ Creativity: such as creating, building and generating media content.

- ☐ Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content

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[415] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[416] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 186 below, 15 of the 19 most significant projects in Romania addressed media literacy skills linked to 'Media Use'. The media literacy skills linked to 'Critical Thinking' were addressed by 13 projects.

Media literacy skills around 'Intercultural Dialogue' were addressed by 11 projects, while skills linked to 'Participation and Interaction' and 'Creativity' featured in ten projects each.

Figure 186: Media literacy skills addressed by the 19 'featured' media literacy projects in Romania since 2010

Source: Romanian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.24.4. The five 'case-study' projects from Romania

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.24.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, all five projects are categorised as 'Campaigns'.

4.24.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 187 below shows that three of the five projects were a result of 'Cross-sector collaboration'.

The most commonly involved sector was 'Civil Society' which was involved in all five projects. Two projects involved 'Public Authorities'.

Three sectors were involved in one project each: 'Academia', 'Audio-visual Content Providers' and 'Online Platforms'.

The sectors involved in two projects were categorised as 'Other'.

Figure 187: The five 'case-study' media literacy projects in Romania, categorised by sector
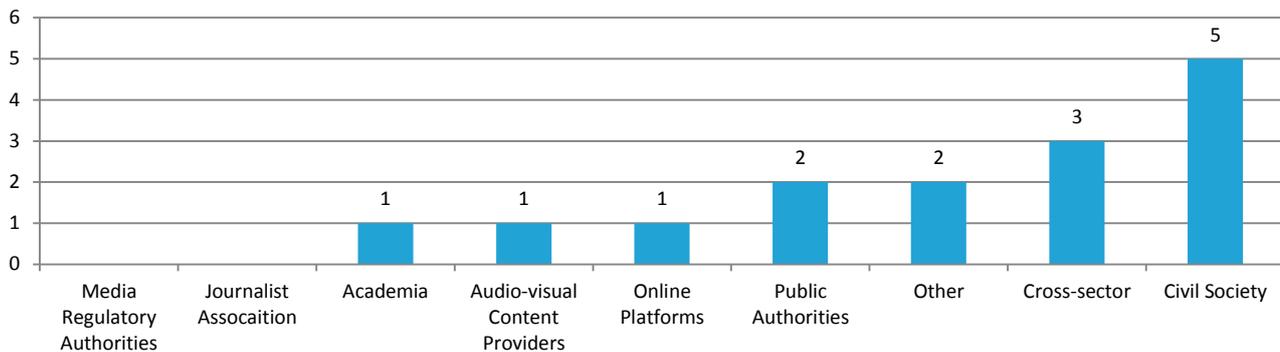
Source: Romanian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.24.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be interrogated more deeply.

As Figure 188 below shows, the five 'case-study' projects from Romania promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Five categories of skills were addressed by four projects each.

Two projects each addressed skills around 'Recognising and evaluating different media' and 'Democratic participation and fundamental rights'. The two remaining categories of skills, 'Online safety and security' and 'Challenging radicalisation and hate speech', were each addressed by two projects.

Figure 188: Media Literacy skills addressed by the five 'case-study' media literacy projects in Romania since 2010
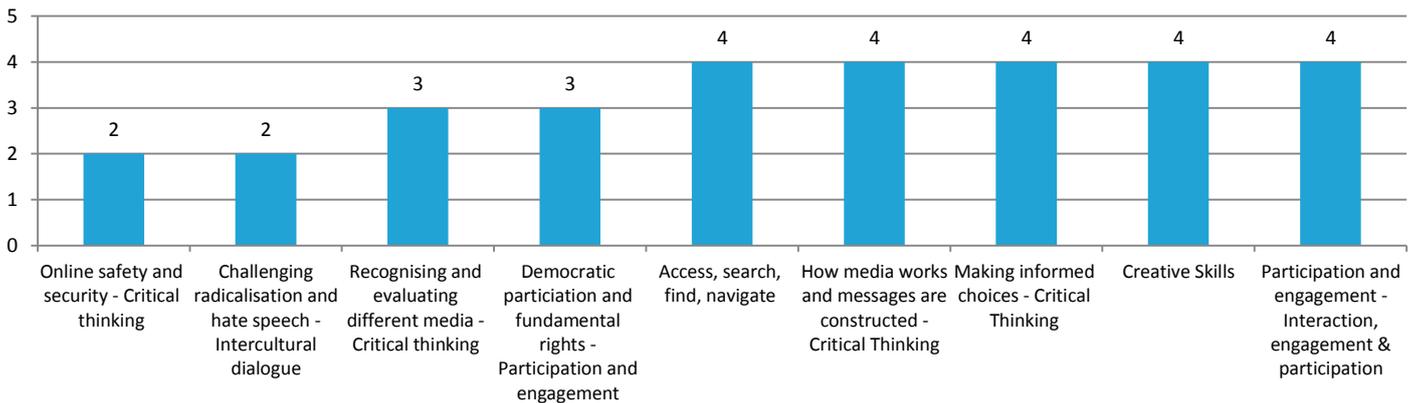
Source: Source: Romanian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.24.4.4. Audience groups addressed by the five 'case-study' projects

In Romania, as shown in Figure 189 below, four different audience groups were targeted by the five most significant media literacy projects.

The most common audience groups are targeted by four projects each. They are 'Teenagers and older students' and 'Professionals' (including teachers, care-workers, youth workers and academics).

The audience group of 'Children' was targeted by two projects while 'Parents' benefited from one of the projects.

Figure 189: Audience groups for the five 'case-study' media literacy projects in Romania since 2010
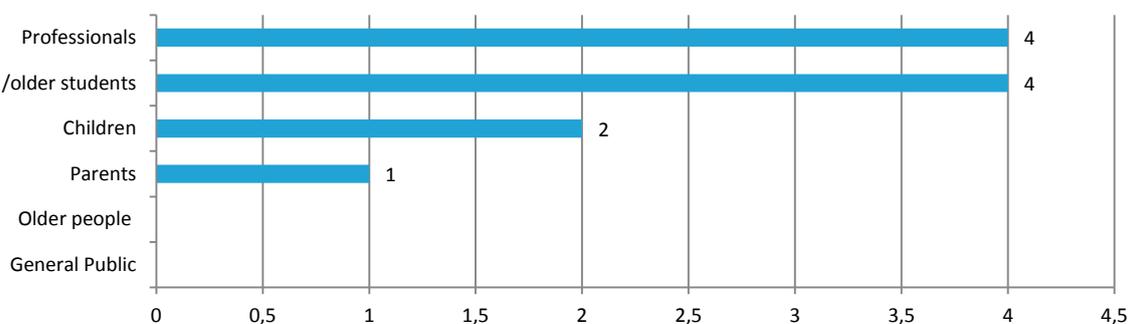
Source: Romanian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.24.5. Summaries of the five most significant projects in Romania

4.24.5.1. MEDEAnet: Charting Media and Learning in Europe

The MedeaNET European project aims to promote media-based learning to organisations and practitioners through local training and networking events, online resources and knowledge sharing.

Over three years, it has provided networking opportunities for media literacy educators and researchers across seven countries. The research and resources created during the project brought good added value in Romania. During the three-year period, the project team delivered annual research reports on media literacy, skills in educational media production, and the use of media-based teaching resources.

4.24.5.2. Educational Resources & Workshops @mediawise

This Mediawise project started towards the end of 2014 as part of the Mediawise Society strategy to (1) contribute to a very scarce resource database for media literacy education in Romania and (2) to make media literacy education popular among teachers, parents and more recently, librarians and trainers working with children and youth.

Building a grass-roots community of media literacy practitioners in Romania is a key part of the wider Mediawise strategy, in order to exchange resources and work together in various learning situations, and to grow interest in media literacy education.

4.24.5.3. OnAir: Effective use of Media for School Education

The European project *OnAir: Effective use of Media for School Education* introduced new research and pedagogical resources for media literacy education in Romania. The aim of the project was to understand the quality of the media and learning activities present in high schools (research), to involve teachers in the evaluation of 50 case studies identified in the schools all over the country, and to produce an educational kit available to teachers and students on an open basis (resources).

Apart from the collection of 100 students' and 50 teachers' questionnaires to produce the national research report on Students and Teachers' Use of Media, other research activities involved the collection and uploading on the project online portal of 10 reviewed Romanian documents and publications, and 10 reviewed Romanian legislative and institutional documents in the field of Media Education.

4.24.5.4. One World Romania at School

One World Romania at School is the educational program of the One World Romania Association. It started in 2013, under the umbrella of the One World Romania International Human Rights Documentary Festival when the High School Students' Jury and student-dedicated screenings were initiated.

As of May 2015 the program has a dedicated team and year-round educational activities and projects.

The program aims at introducing documentary films and debates on human rights topics in Romanian high schools, through activities destined for teachers and students. The program offers teachers materials adapted to various films in line with the school curriculum, which can be used as part of the classes.

4.24.5.5. Sigur.Info

Sigur.info is the main promoter of Internet safety for children in Romania. A consortium of Save the Children Romania (national coordinator), FOCUS - Romanian Centre for Lost and Sexually Abused Children and Positive Media have developed the program since 2008.

The project is developed through three main components:

- Awareness activities to promote safer Internet principles;
- Helpline to report issues and harmful content accessed on the Internet;
- Reporting line (Hotline) to report illegal content on the Romanian web pages.

The aims of the project are: (1) to raise awareness of the dangers and benefits of the online environment; (2) to manage counselling lines and a line reporting that civilian bridge of contact available free of target groups; and (3) to provide public information, resources and tools needed to create a safer and more responsible on the Internet; (4) the harmonization of Romanian legislation and working procedures with European trends in the field, in cooperation with state bodies, private and non-governmental organizations.

4.24.6. Data compilation

This National Summary was produced based on data compiled by Nicoleta E. Fotiade, Media Literacy Expert/Founder & Chair @ Mediawise Society. For access to the Romanian response please see Annex 4.

4.25. SE – Mapping Media Literacy in Sweden – National Summary

4.25.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Sweden with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.25.2. Context

As a general overview, there are approximately 14 key media literacy stakeholders[417] in Sweden, spread across six of the sectors included in the survey. For a full list of these stakeholders please refer to the full Swedish submission.

As shown in Figure 190 below, five of these key stakeholders are categorised as 'Public Authorities', while four are categorised as 'Civil Society'.

Two stakeholders are categorised as 'Academia' while the sectors of 'Media Regulatory Authorities', 'Online Platforms' and 'Audio-visual Content Providers' are each represented by one key media literacy stakeholder.

Five key stakeholders in Sweden have a statutory responsibility around media literacy.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are nine main media literacy networks[418] in operation in Sweden. Six of these networks operate on a National level while three operate on a European or International level:

■   The Swedish Library Association;

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[417] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

[418] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

- The Global Alliance for Partnerships on Media and Information Literacy (GAPMIL);

- INSAFE, a European network of Awareness Centres;

- The Swedish Agency for Youth and Civil Society;

- Computer in Education;

- FOMP, the Film and Media Education Association;

- The Swedish media council (MIC);

- The Digital Network (Digidel);

- Young media Sweden (UM).

Figure 190: Main media literacy stakeholders in Sweden, sectors represented and statutory responsibility
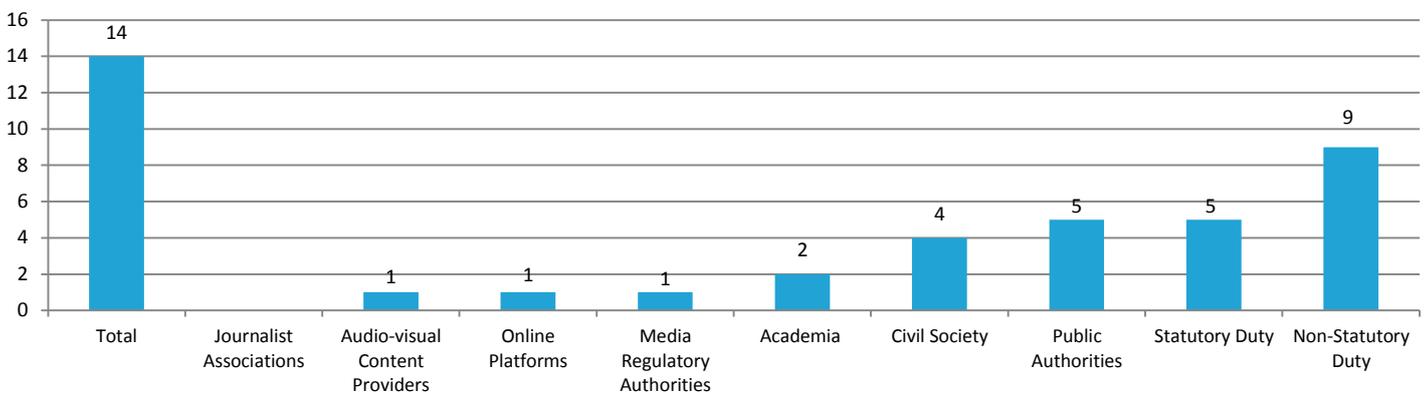
Source: Swedish response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.25.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best' and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 25 below lists the 20 'featured' projects from Sweden, in no particular order of importance.

Table 25: Names of the 20 'featured' projects in Sweden

1	Multimediabyrån
2	PIM
3	MIK rummet

4	Det digitala skollyftet
5	Medialized
6	Barnen, BRIS och it
7	Framtidens lärande
8	The Viral eye Viralgranskaren
9	De regionala MIK dagarna
10	Surfa lugnt
11	IT-guide
12	Yttrandefrihet i praktiken
13	Blank spot project
14	MIK bibliotekscenter
15	Safer Internet Centre
16	Att motverka näthat
17	E-medborgarveckan
18	Sociala medier: nåt för alla
19	Get online Week 2015
20	Delning.nu

4.25.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for the each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 191 below shows that five of the project types asked about in the survey are represented across the 20 'featured' media literacy projects delivered in Sweden since 2010.

Two project types, 'Resources'[419] and 'Campaigns',[420] account for 7 projects each, while 'End-user engagement'[421] accounts for 3 projects. Two projects were categorised as 'Networking Platforms',[422] and one project was categorised as 'Research'.[423]

None of the most significant projects in Sweden were categorised as 'Provision of Funding'[424] or 'Policy Development'.[425]

Figure 191: Project types across the 20 'featured' media literacy projects in Sweden
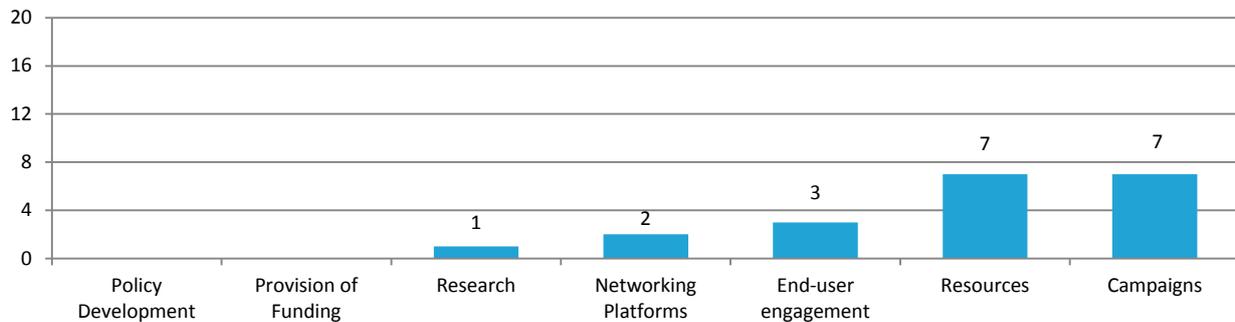
Source: Swedish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.25.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[426]

- Audiovisual content provider;[427]

- Public authorities;[428]

- Media regulatory authorities;

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[419] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[420] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[421] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[422] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[423] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[424] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[425] Including consultations, published reports and recommendations.

[426] Including academic institutions, universities and third level education providers.

[427] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[428] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

■ Online platforms;[429]

■ Civil society;[430]

■ Cross-sector collaboration;[431]

■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 192 below shows, three main sectors have been involved these projects in Sweden with five of the 'featured' projects were classified as 'Cross sector collaboration'.

The most common categorisation of sector was 'Public Authorities' with eight projects, followed by 'Civil Society' with five projects.

One project was attributed to the 'Online Platforms' sector and one project was categorised as 'Other'.

Figure 192: The 20 'featured' media literacy projects in Sweden categorised by sector
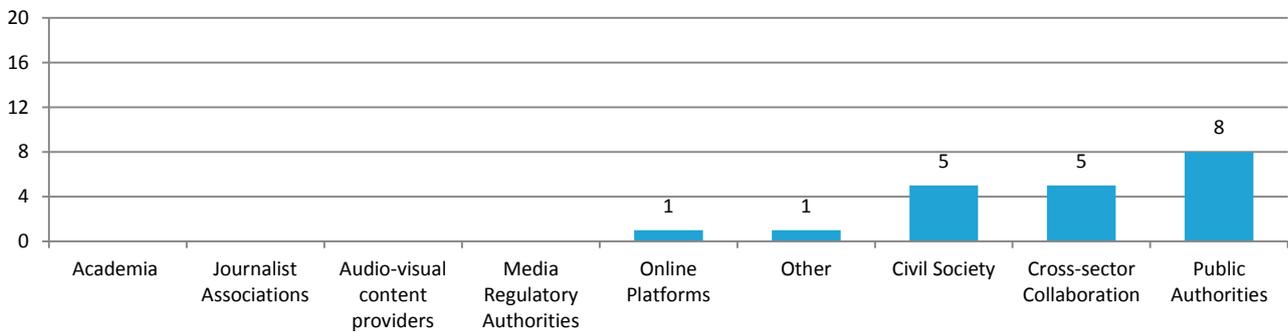
Source: Swedish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[429] Including the owners and operators of online platforms (such as social media websites and search engines).

[430] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[431] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.25.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 193 below, 11 of the 20 'featured' projects in Sweden addressed media literacy skills linked to 'Participation and Interaction' while skills linked to 'Media Use' and 'Critical Thinking' were addressed by nine projects and eight projects respectively.

Skills around 'Creativity' featured in three projects, while 'Intercultural Dialogue' skills were addressed by two projects.

Figure 193: Media literacy skills addressed by the 20 'featured' media literacy projects in Sweden since 2010

Source: Swedish response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.25.4. The five 'case-study' projects from Sweden

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.25.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, three projects were categorised as 'Resources', one as 'Campaigns' and one as 'Research'.

4.25.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 194 below shows that two of the five projects were a result of 'Cross-sector collaboration'.

The most commonly involved sector was 'Civil Society' which was involved in three of the five projects. Two projects involved 'Public Authorities', two projects involved 'Media Regulatory Authorities', while 'Audio-visual Content Providers' were involved in one project.

A sector involved in one project was categorised as 'Other'.

Figure 194: The five 'case-study' media literacy projects in Sweden, categorised by sector
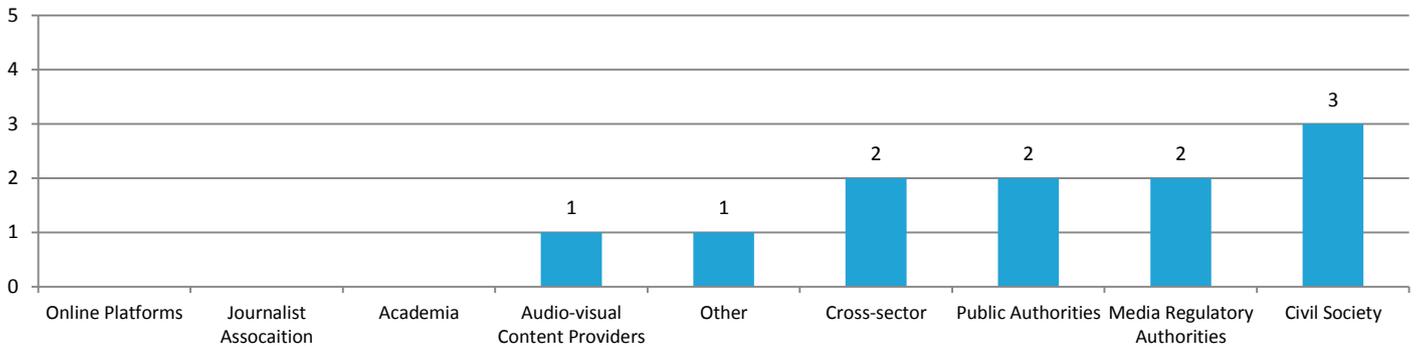
Source: Swedish response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.25.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

■ Participation and engagement: promoting democratic participation and fundamental rights.

■ Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

Figure 195: Media Literacy skills addressed by the five 'case-study' media literacy projects in Sweden since 2010
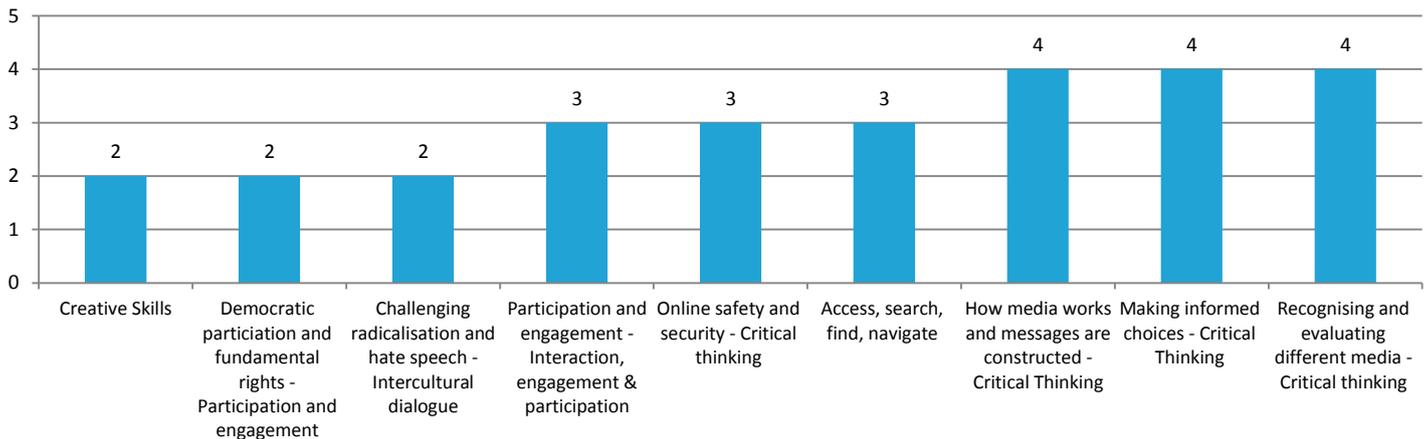
Source: Swedish response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 195 above shows, the five 'case-study' projects in Sweden promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.

Three categories of 'Critical Thinking' skills were addressed by four projects each, while the final category of 'Critical Thinking' skills (online safety and security) was addressed by three projects.

Skills linked to 'Participation and engagement' feature in three projects, as do skills around 'Access, search, find and navigate'.

The final three categories of skills are addressed by two projects each - 'Creative skills', 'Democratic participation and fundamental rights', and 'Challenging radicalisation and hate speech'.

4.25.4.4. Audience groups addressed by the five 'case-study' projects

As shown in Figure 196 below, four different audience groups were targeted by the five 'case-study' media literacy projects in Sweden.

The most common audience group was 'Parents', which was targeted by three projects.

The audience group of 'Professionals' (including teachers, care-workers, youth workers and academics) was the focus of two projects, while 'Older People' and 'Teens and older students' were targeted by one project each.

The target audience groups for two projects were categorised as 'Other'.

Figure 196: Audience groups for the five 'case-study' media literacy projects in Sweden since 2010
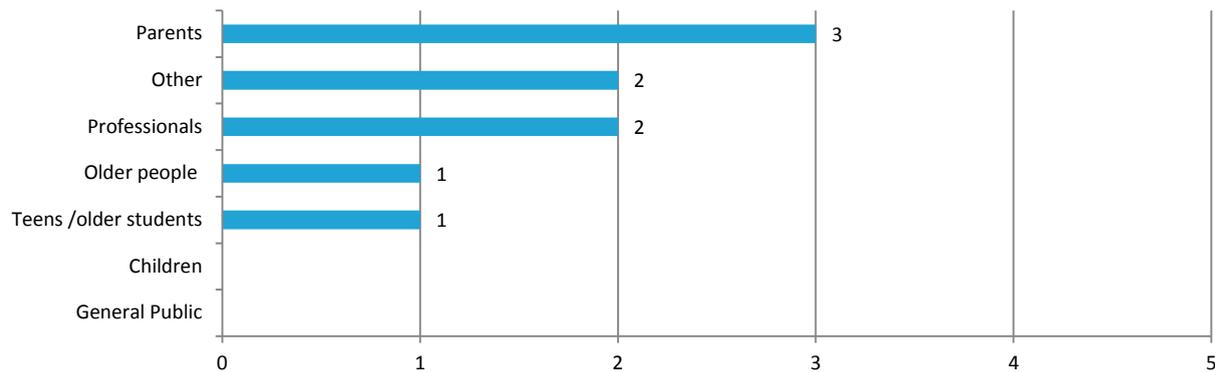
Source: Swedish response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.25.5. Summaries of the five most significant projects in Sweden

4.25.5.1. MIK bibliotekscenter/MIL library centres

During 2014 and 2015 Swedish libraries were approached by the Swedish Media Council to enhance their work to empower children and youth in media literacy. The libraries were offered different kinds of training and pedagogical material was produced. More than 500 libraries showed interest in the project and wanted to participate.

During the project a new online tool was launched and known as MIK rummet. The online tool was aimed at libraries, schools and private homes. With the help of the tool the different target groups could learn about media literacy through films, articles and online courses both for librarians and teachers. The main focus was democracy, source criticism, social networks online, legal issues as copyright online and ethical questions about how we interact with people online. A database was also built with all kind of facts about media use in Sweden.

4.25.5.2. Viral granskaren, The Viral Eye

The Viral Eye is a project started by the publisher Metro. The Viral Eye project aims to raise awareness of what happens when you share a link, update your status or upload an Instagram photo, and attempts to raise the point that journalists sometimes do not examine "the facts" before they spread stories found on social media.

The project has tried to expose fake news on social media and websites. They have published a short list of websites where the content is fake or satirical but shared to others online as if it was genuine news. The Viral Eye project aims to examine stories that go viral and make people aware of how important it is today for both journalists and the general public to be critical of sources of information.

4.25.5.3. Multimediabyrån

Multimediabyrån was an online platform and a resource for educators and students, designed to expand their skills in media and ICT literacy. Teachers and students could download material for the classroom to produce film, digital photo editing, online publishing or digital presentations.

All of the staff at the Multimediabyrån were professional teachers or media creators. The project included a media pedagogical approach; enabling the use of media in different forms in the school or any kind of educational setting.

4.25.5.4. MIK rummet

MIK rummet (The MIL room) was a website created by the Swedish Media Council in collaboration with the Swedish Educational Broadcasting Company, the Swedish Consumer Agency and the Swedish Library Association.

The website targeted adults who meet children in different settings; as parents, teachers and librarians. The outcome of the project was to empower children to be conscious media consumers. At the same time, the platform aimed to protect children from abusive content online. The platform had three main subjects:

- the role of media in society, including sub themes such as the development of the new media landscape, social media, ethical issues online and freedom of speech;

- search, analysis and critical evaluation, including the sub themes of information retrieval, advertising and gender in the advertising industry;

- Communication and creation, with the sub themes of young web consumers, language and communication, computer games, and online bullying.

4.25.5.5. Barnen BRIS och IT 2014 report

The Barnen BRIS och IT 2014 report is a compilation of 555 calls or mails to the help-line at BRIS (Children´s Rights in Society). The report aims to provide a picture of how young people describe their lives online. The main objective of the report was to make adults aware of how young people describe their lives online.

The report is part of the EU project Insafe. The data for the report consists of all the communication between BRIS and young people mailing or chatting with the organisation.

4.25.6. Data compilation

This National Summary was produced based on data compiled by Tobias Ruhtenberg, Lecturer, University of Boras, and Monika Johansson, lecturer at the University of Boras. For access to the full Swedish response please see Annex 4.

4.26. SI – Mapping Media Literacy in Slovenia – National Summary

4.26.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Slovenia with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.26.2. Context

In Central-Eastern Europe, Slovenia was among the first post-socialist countries to introduce media education in schools. Its development started in 1990 and since 1996 it has been a formal part of the Slovenian education curriculum. Defined as education about the media and with the media, it focuses on developing critical skills, in particular the ability to critically analyse media messages and the recognition of the audience's active role in the interpretation.

The draft national media strategy published by the Ministry of Culture in June 2016 dedicated a special chapter to media literacy and addressed it (again) primarily in terms related to school curriculum. According to the draft strategy the media and digital literacy should become a compulsory subject and not an optional one, as it is the case in the current arrangement. Aside from mentioning the need to establish a system of continuous media education of media users, including adults, and listing media publishers, journalists, creative, and online services providers as the main stakeholders, the draft strategy does not suggest any measure or action to achieve the strategic goal.[432]

Coordination of media literacy activities at a national level does not currently take place in Slovenia. The promotion of media literacy is usually carried out by projects or programmes initiated by academia or public institutions, or civil society organisations, at a local and national level. Most of the media literacy projects are small scale, targeting limited or specific audiences. However, the most successful initiative, a volunteer project based on intergenerational cooperation, attracted around 35.000 participants of all generations across three years, a significant result for a country of 2 million people.

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[432] This is a summary of the proposed measures as of 9 October 2016. It remains to be seen if the Ministry will elaborate the suggestion in further editions of the national media strategy.

As shown in Figure 197 below, there are approximately 20 key media literacy stakeholders[433] in Slovenia, spread across six of the sectors included in the survey. The most prominent category of stakeholders is 'Public Authorities', accounting for 5 key stakeholders.

It is worth noting that 'Civil Society' stakeholder organisations play a substantial role in promoting media literacy in Slovenia. While it is not feasible to count each individual organisation, it is possible to identify three broad categories of 'Civil Society' organisations to represent the Civil Society sector:

- Organisations/associations of or for the young;

- Organisations/associations of or for the elderly, pensioners' associations, adult education centres, universities of the third age;

- Civil society and NGOs, such as helplines, consumer associations, open Internet advocacy labs, digital creativity centres etc.

Two key stakeholders in Slovenia have a statutory responsibility around media literacy.

In Slovenia, there are no permanent networks dedicated specifically to media literacy.

Figure 197: Main media literacy stakeholders in Slovenia, sectors represented and statutory responsibility
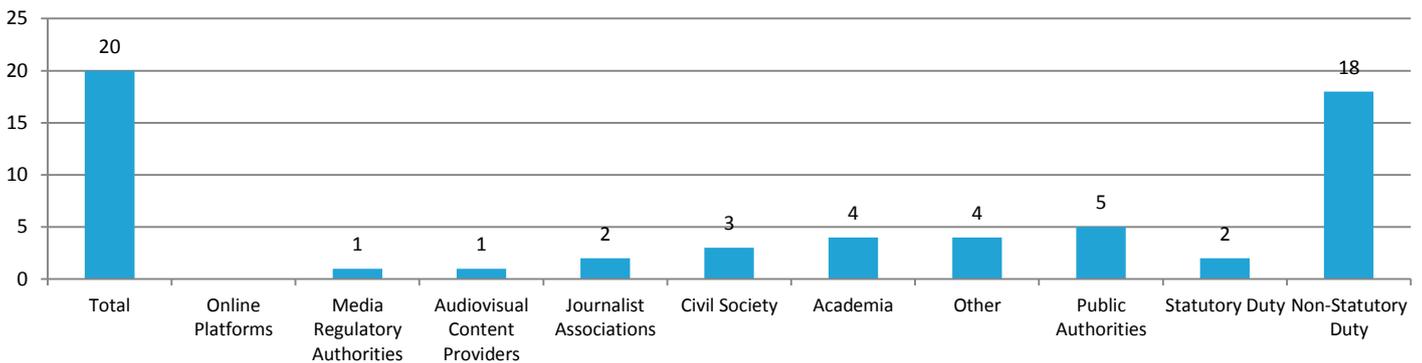
Source: Slovenian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.26.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

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[433] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, as it would be very difficult for the national experts to identify every single Media Literacy stakeholder in their country.

For the purposes of this study 'most significant' does not necessarily mean 'best', and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 26 below lists the 20 'featured' projects from Slovenia, in no particular order of importance.

Table 26: Names of the 20 'featured' projects in Slovenia

1	Safer internet - safe.si. Spletno oko, TOM hotline
2	Simbioz@ (e-literacy for Slovenia) Simbioza šola (Simbioza school)
3	RIS, Research on the internet in Slovenia
4	Medijska pismenost - Online portal pismenost.si
5	Annual public tenders for allocation of funds to film education projects by the Slovenian Film Centre - Multiannual funding of programmes related to media literacy by the Ministry of Culture
6	Nacionalni kulturni program za 2014-2017 (The National Cultural Programme for 2014-2017)
7	Razvoj nacionalnega programa filmske vzgoje (Development of the national programme of film education)
8	Osnutek nacionalne strategije razvoja medijev (Draft national strategy on development of media)
9	RTV Slovenija (RTV Slovenia): Infodrom – Current affairs television show for kids
10	Kinobalon (Cinema Balloon): educational film programme for children
11	Slon (Elephant): educational animation film programme
12	Kibla: creativity and informal education centre
13	Ljudmila: art and science laboratory
14	Gledoskop: AV programmes rating system
15	Otroški parlament / Youth Parliament: Media literacy as the basis for active citizenship
16	Guidelines for reporting on children
17	Javne knjižnice / Public Libraries
18	Šole za starše / seminars for parents in schools and kindergartens
19	Tretje univerze / Third age universities
20	Help centre and hotline for excessive use of the Internet - Programme LogOut and ReStart

4.26.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered

to the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 198: Project types across the 20 'featured' media literacy projects in Slovenia
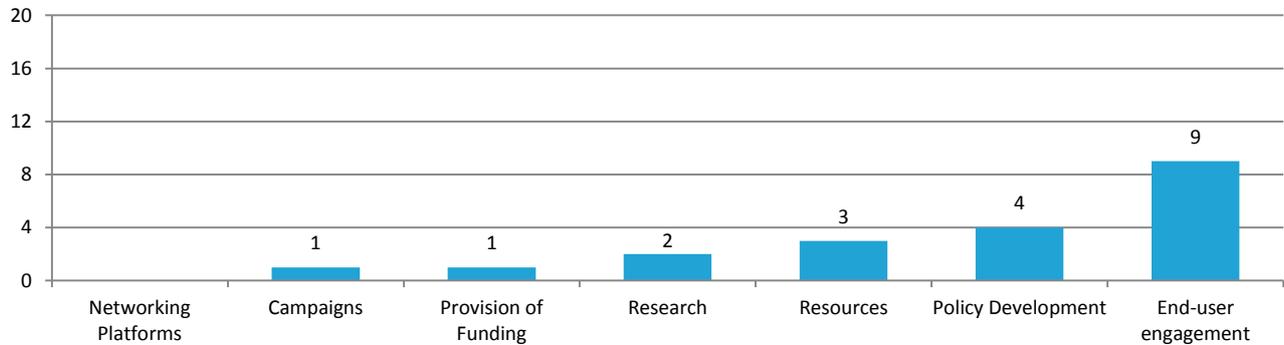
Source: Slovenian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

Figure 198 above shows that six project types are represented across the 20 most significant media literacy projects delivered in Slovenia since 2010. The most common category is 'End-user engagement',[434] with 9 projects falling into this category.

The next most common category is 'Policy Development',[435] with 4 projects, while 'Resources'[436] and 'Research'[437] account for three and two projects respectively. One project is categorised as 'Campaigns',[438] and one project is categorised as 'Provision of Funding'.[439] None of the most significant projects in Slovenia were categorised as 'Networking Platforms'.[440]

4.26.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[441]
- Audiovisual content provider;[442]

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[434] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[435] Including consultations, published reports and recommendations.

[436] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[437] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[438] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[439] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[440] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[441] Including academic institutions, universities and third level education providers.

- ◼ Public authorities;[443]
- ◼ Media regulatory authorities
- ◼ Online platforms;[444]
- ◼ Civil society;[445]
- ◼ Cross-sector collaboration;[446]
- ◼ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

As Figure 199 below shows, seven of the 'featured' projects were categorised as 'Cross-sector collaboration', indicating that working in partnership is an important aspect of these 'featured' projects.

Five other main sectors are represented across the 20 'featured' projects in Slovenia. Five projects are categorised as 'Civil Society', and 'Public Authorities' accounts for another five projects.

The three other sectors featured in the 20 most significant media literacy projects are 'Media Regulatory Authorities' with one project, 'Audio-visual content providers' with one project, and 'Academia' with one project.

Figure 199: The 20 'featured' media literacy projects in Slovenian categorised by sector
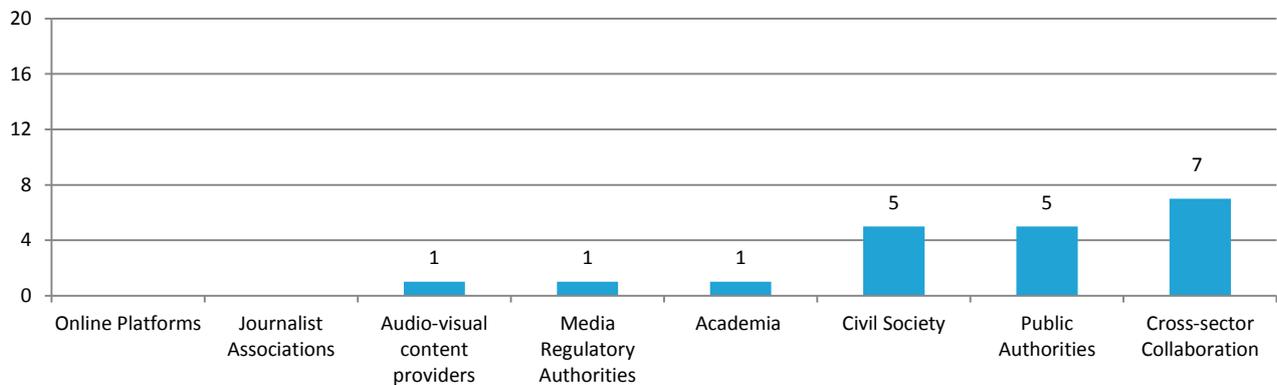
Source: Slovenian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

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[442] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[443] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[444] Including the owners and operators of online platforms (such as social media websites and search engines).

[445] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[446] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

4.26.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 200 below, 16 of the 20 'featured' projects addressed media literacy skills linked to 'Critical Thinking'. Similarly, 16 of the 20 most significant projects addressed media literacy skills linked to 'Participation and Interaction'. This is followed by media literacy skills focused on 'Media Use', which were addressed by 13 projects.

The two categories of media literacy skills, 'Creativity' and 'Intercultural Dialogue', were addressed by 11 projects and 9 projects respectively, while one project had media literacy skills categorised as 'Other'.

Figure 200: Media literacy skills addressed by the 20 'featured' media literacy projects in Slovenia since 2010

Source: Slovenian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.26.4. The five 'case-study' projects from Slovenia

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.26.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, three are categorised as 'End-user engagement', one as 'Campaigns', and one 'Research'.

4.26.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 201 below, shows that five projects were a result of 'Cross-sector collaboration'.

Within that collaboration, we see that 'Civil Society' was involved in all five projects while 'Academia', 'Audio-visual Content Providers', and 'Public Authorities' were each involved in four projects. Three projects involved 'Online Platforms'.

Four projects had sectors categorised as 'Other'.

Figure 201: The five 'case-study' media literacy projects in Slovenia, categorised by sector
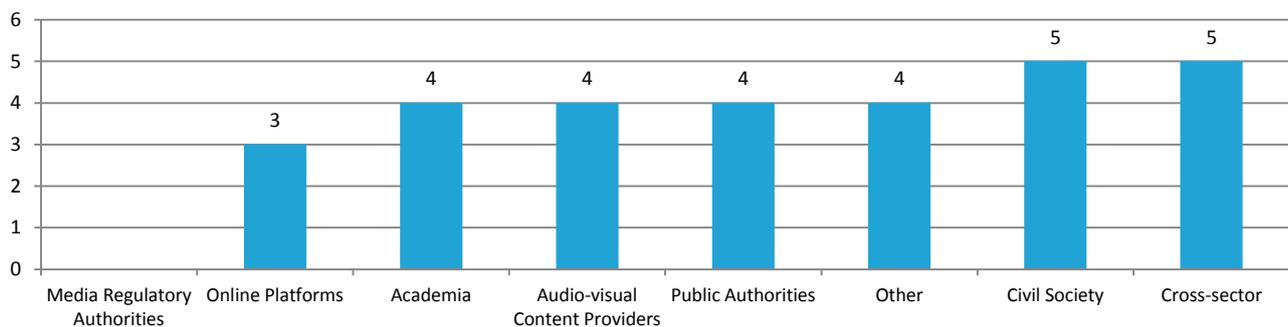
Source: Slovenian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.26.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

Figure 202: Media Literacy skills addressed by the five 'case-study' media literacy projects in Slovenia since 2010
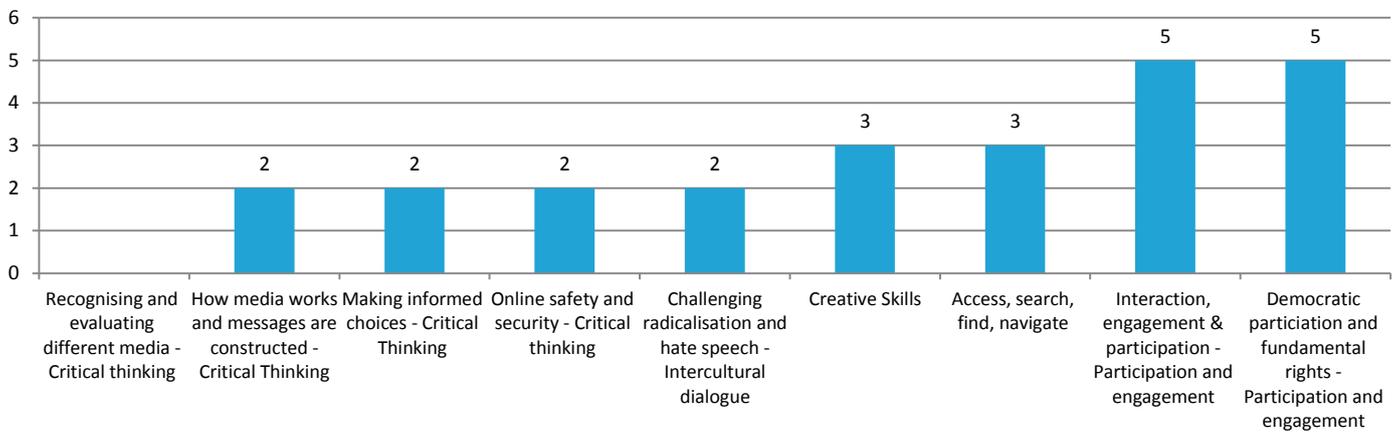
Source: Slovenian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

For the five most significant projects, respondents were asked are to categorise the media literacy skills across 11 categories.

As Figure 202 above shows, the five 'case-study' projects promote a very broad range of media literacy skills.

The most common categories of media literacy skills were 'Interaction, engagement and participation' and 'Democratic participation and fundamental rights', with all five projects addressing these categories of skills.

Three projects were identified as addressing 'Creative Skills', and three projects also addressed 'Access, search, find and navigate'.

Skills linked to 'Challenging radicalisation and hate speech' and the critical thinking skills of 'Online safety and security', 'Making informed choices', and 'How media works', were each addressed by two of the five 'case-study' media literacy projects in Slovenia.

4.26.4.4. Audience groups addressed by the five 'case-study' projects

Figure 203: Audience groups for the five 'case-study' media literacy projects in Slovenia since 2010
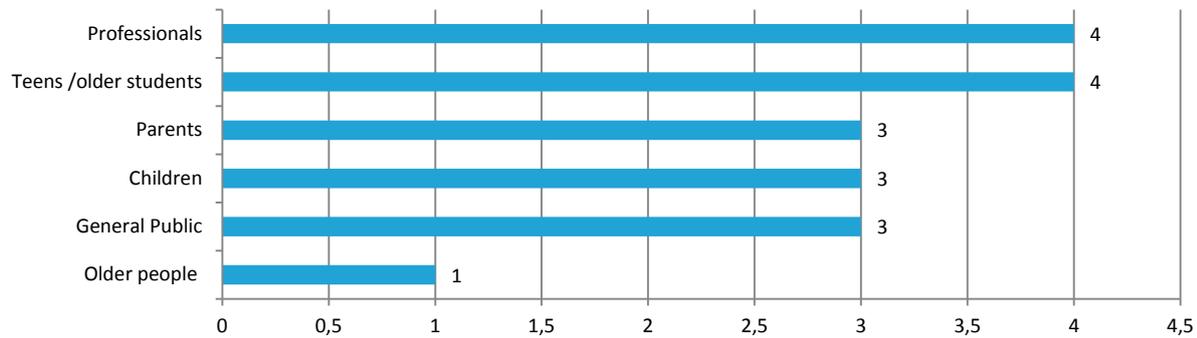
Source: Slovenian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

In Slovenia, as shown in Figure 203 above, two audience groups were targeted by four of the five 'case-study' projects. These groups were: 'Professionals' (includes teachers, care-workers, youth workers and academics) and 'Teenagers and older students'.

Three of the remaining audience groups; 'Parents', 'General Public' and 'Children' were each targeted by three projects each, while 'Older People' were targeted by one project.

4.26.5. Summaries of the five most significant projects in Slovenia

4.26.5.1. Safer Internet

The Safer Internet activities are being carried out by the Safer Internet Centre Slovenia, which acts as a central point for issues related to Internet safety issues in Slovenia. The Centre aims at enabling Slovenian Internet users to report illegal content, sharing the knowledge about the safer use of communication technologies and helping children and adolescents when encountering any kinds of trouble online, via three main services: the awareness centre SAFE-SI, the hotline Spletno oko, and the helpline Tom.

The EU initiated and co-financed project SAFE-SI is a Slovenian national Awareness Node that promotes and supports awareness on protection and education of children and teenagers using the Internet and new online technologies. The SAFE-SI has been run by a consortium of partners as a project under the umbrella of the Safer Internet Programme. The members of the consortium are the University of Ljubljana, the Faculty of Social Sciences, ARNES, the Slovenian Association of Friends of Youth and the Youth Information and Counselling Centre of Slovenia. The project is co-financed by the Information Society and Media Directorate-General within European Commission and the Slovenian Ministry of Education, Science, and Sport.

The Slovenian hotline for reporting illegal Internet content *Spletno oko* was established in 2007. It works in cooperation with the Slovenian police and the Supreme Court, and is a member of the INHOPE network. Most of the reported illegal content refers to child sexual abuse and hate speech. Since 2011 the users can report hate speech to *Spletno oko* also directly from the most visited media web portals via a special reporting tool that is normally located in the comments section.

4.26.5.2. The Simbioz@ project

The Simbioz@ project was designed to increase computer and Internet literacy among older people. It developed a model of computer workshops for older people, where they learned from younger people and mastered the basics of computer use within a week.

In three years (2011-2013), the project linked more than 15,000 older people and 9,000 younger people all across Slovenia. The workshops were free and based on intergenerational voluntary cooperation and knowledge transfer from young people to older people. In 2014 the project reorganised into a social company and diversified its activities. The intergenerational cooperation remained the core principle, while the scope of topics broadened.

4.26.5.3. Media Literacy in Slovenia

The project Media Literacy in Slovenia, with the full name "the Infrastructural Programme of the Faculty for Media – Collecting, Managing and Archiving Data on Media Literacy", was initiated in 2014 and is financed by the funds of the Slovenian Research Agency. The aim of the project is collecting data, analysing trends and indicators about media literacy in Slovenia in a longer period of time, and hence allowing comparative positioning of the country in the European and global environment. This allows for the offering of evidence for political decisions, and monitoring their implementation.

In two years, from 2014-2016, the project launched a web portal pismenost.si, listing activities and resources concerning media literacy in Slovenia and in the EU. They also organized a number of events, workshops and trainings, and carried out three research studies:

- Media Literacy in Slovenia (2014);
- Media and Preschool Children in Slovenia (2016);
- Media and High School Students in Slovenia (2016).

4.26.5.4. Kinobalon

Kinobalon is a film education programme for children and youth at the Kinodvor, one of the Ljubljana's city cinemas. The Kinobalon's current structure follows the initial idea of a family film programme for children at weekends and during school holidays, complemented by workshops, and a school film programme for children and youth (age 3 - 18) on weekday mornings accompanied by debate. These programmes are backed by education resources for parents and teachers and booklets of the Kinobalon series for children. To help teachers select a suitable film education programme, Kinodvor publishes a school catalogue before the start of a school year.

4.26.5.5. Slon/the Elephant

Slon/the Elephant is an educational animated film programme for children and youth within the framework of the International animated film festival Animateka. The Elephant was designed based on the principles of the UNESCO's Road Map for Arts Education with the basic idea of encouraging the children's critical thinking, develop their empathy, and enhance their creativity.

The Elephant programme consists of various smaller projects with a common goal to raise the awareness of and provide training and education to the Slovenian public on the capabilities, requirements and qualities of the quality animated films. The main purpose of these activities is to

stimulate interest for quality animated films among the children, and to provide the basics for film education through the animation.

4.26.6. Data compilation

This National Summary was produced based on data compiled by Tanja Krševan Smokvina, Founding Partner at MeGI, Slovenia. For access to the full Slovenian response please see Annex 4.

4.27. SK – Mapping Media Literacy in Slovakia – National Summary

4.27.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Slovakia with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.27.2. Context

As a general overview, there are approximately 18 key media literacy stakeholders[447] in Slovakia, spread across five of the sectors included in the survey. For a list of these stakeholders please refer to the full submission from Slovakia in Annex 4.

As illustrated in Figure 204 below, seven of these key stakeholders are categorised as 'Academia', while five are categorised as 'Civil Society'. Two stakeholders are categorised as 'Public Authorities' and two as 'Audiovisual Content Providers'.

One stakeholder falls into the category of 'Media Regulatory Authorities'- the Council for Broadcasting and Retransmission. This is also the only stakeholder in Slovakia with a statutory responsibility around media literacy.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There is only one main media literacy network[448] in operation in Slovakia. This is the Media Literacy Centre (IMEC) and it fulfils a coordination, information and advisory function within the development of media education and media literacy in Slovakia. The organisation is part of the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava. The main focus of the IMEC is on the issues of media and information literacy.

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[447] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

[448] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

The centre cooperates with domestic and foreign partners, is involved in a number of research projects, and provides a number of types of media skills educational programs.

Figure 204: Main media literacy stakeholders in Slovakia, sectors represented and statutory responsibility
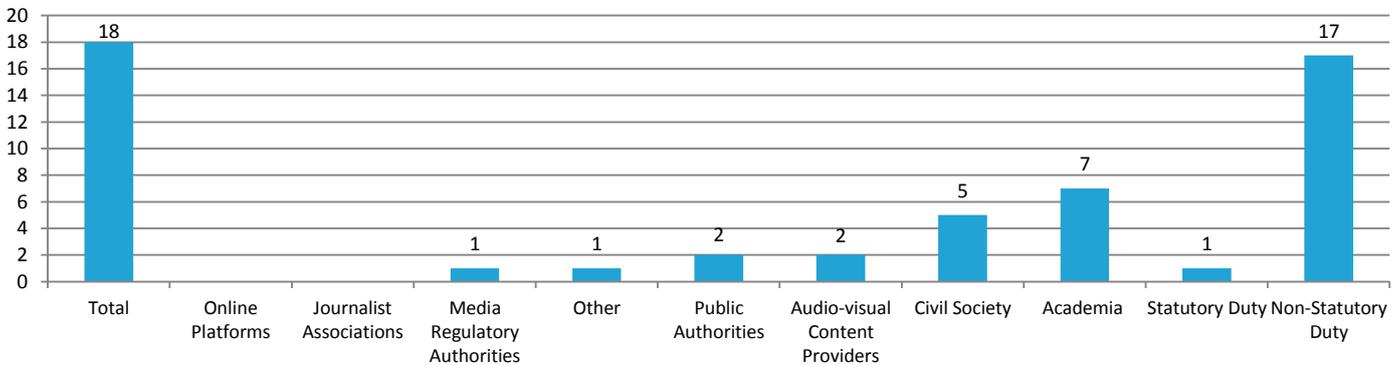
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

4.27.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best', and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 27 below lists the 18[449] 'featured' projects from Slovakia, in no particular order of importance.

Table 27: Names of the 18 'featured' projects in Slovakia

1	Media Literacy Centre (IMEC)
2	Research on media literacy levels of the adult population in Slovakia
3	The Sheeplive project
4	Educational video programs for schools
5	Junior and Senior Academy (JASA)
6	Nehejtuj.sk
7	Zodpovedne.sk

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[449] 18 out of a maximum of 20 'featured' projects were submitted by Slovakia.

8	The current state of integration of media education into school curricula in Slovak primary schools.
9	The current state of integration of media education into the curriculum for Slovak secondary schools.
10	European Media Education Lab
11	Media Education: From passive consumers to active creators 2014-2016
12	Children's media school
13	News Agency Service for Schools (skolskyservis.sk)
14	Megatrends and media
15	Media spies
16	Media Literacy of Senior Population
17	Media school (Salesians)
18	Media school (.týždeň)

4.27.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 205 below shows that four of the project types asked about in the survey are represented across the 18[450] 'featured' media literacy projects delivered in Slovakia since 2010.

Six projects were categorised as 'Resources'.[451] The remaining three categories of project-type each accounted for four projects. They were 'Research',[452] 'Networking Platforms',[453] and 'End-user engagement'.[454]

None of the 'featured' projects in Slovakia were categorised as 'Provision of Funding',[455] 'Policy Development',[456] or 'Campaigns'.[457]

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[450] Eighteen out of a maximum of twenty projects were included in the Slovakian submission.

[451] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[452] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[453] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[454] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[455] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[456] Including consultations, published reports and recommendations.

[457] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns

Figure 205: Project types across the 18 'featured' media literacy projects in Slovakia
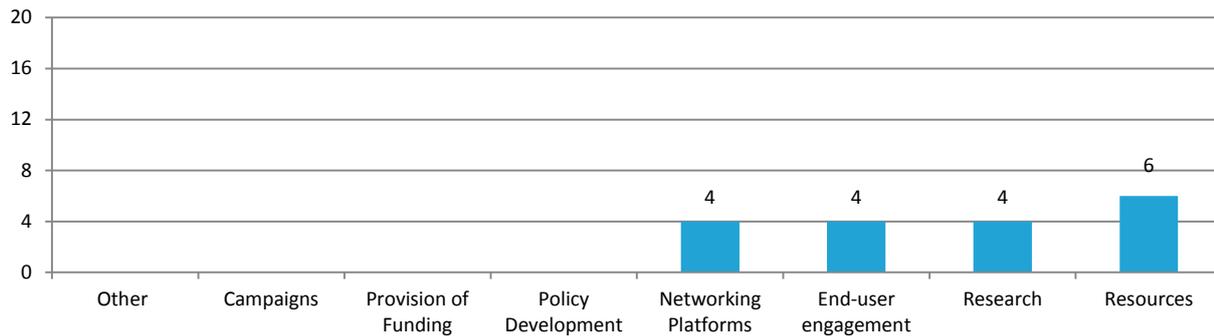
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.27.3.2. Sectors involved in the 18 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- Academia;[458]
- Audiovisual content provider;[459]
- Public authorities;[460]
- Media regulatory authorities;
- Online platforms;[461]
- Civil society;[462]
- Cross-sector collaboration;[463]
- Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

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such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[458] Including academic institutions, universities and third level education providers.

[459] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[460] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[461] Including the owners and operators of online platforms (such as social media websites and search engines).

[462] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[463] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 18 'featured' media literacy projects.

As Figure 206 below shows, four main sectors were involved these projects in Slovakia.

Nine projects or half of the 'featured' projects from Slovakia were classified as 'Cross-sector collaboration'.

In addition to this collaboration, 'Academia' accounts for six projects while 'Public Authorities', 'Online Platforms', and 'Audio-visual Content Providers' account for one project each.

Figure 206: The 18 'featured' media literacy projects in Slovakia categorised by sector
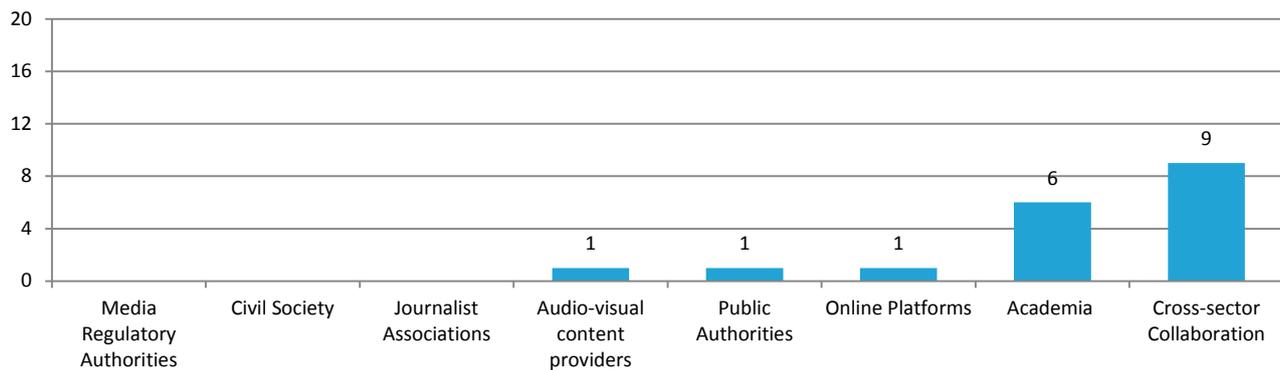
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.27.3.3. Media Literacy skills addressed by the 18 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 207 below, 17 of the 18 'featured' projects in Slovakia addressed media literacy skills linked to 'Participation and Interaction'. The media literacy skills linked to 'Critical Thinking' were addressed by 16 projects.

Media literacy skills around 'Media Use' and 'Creativity' were addressed by 14 projects and 11 respectively, while skills linked to 'Intercultural Dialogue' featured in four projects.

The media literacy skills identified in one project were categorised as 'Other'.

Figure 207: The 18 'featured' media literacy projects in Slovakia categorised by sector
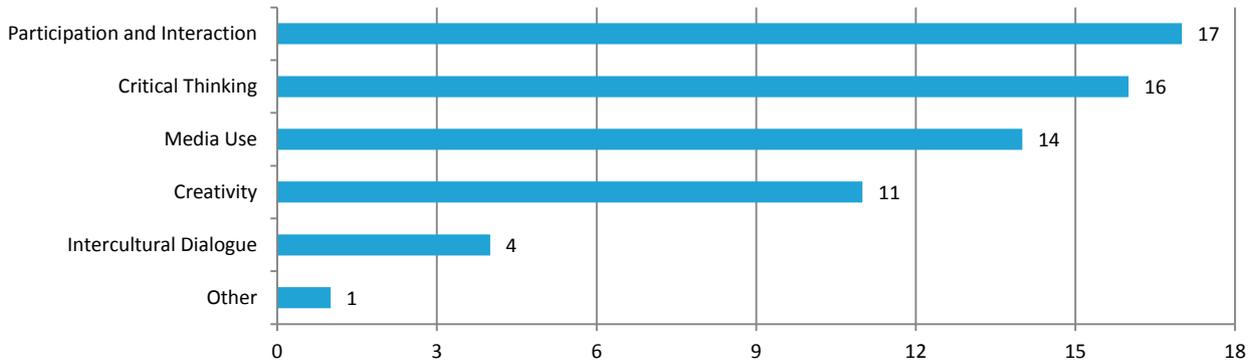
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.27.4. The five 'case-study' projects from Slovakia

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.27.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, two projects are categorised as 'Resources', and one each as 'Research', 'End-user Engagement', and Networking Platforms'.

4.27.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 208 below shows that four of the five projects were a result of 'Cross-sector collaboration'.

Two sectors, 'Civil Society' and 'Public Authorities', were involved in four projects each.

Three projects involved 'Academia', while the 'Media Regulatory Authorities' sector was involved in two projects. A sector involved in one project was categorised as 'Other'.

Figure 208: The five 'case-study' media literacy projects in Slovakia, categorised by sector
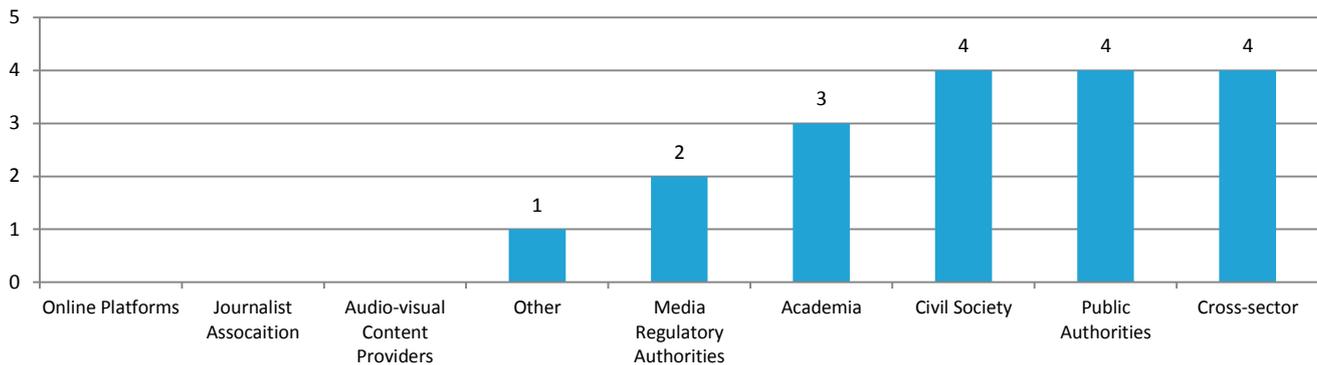
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.27.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.

- Critical thinking: understanding how the media industry works and how media messages are constructed.

- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.

- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.

- Critical thinking: recognising and managing online security and safety risks.

- Creative skills: creating, building and generating media content.

- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.

- Participation and engagement: promoting democratic participation and fundamental rights.

- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

Figure 209: Media Literacy skills addressed by the five 'case-study' media literacy projects in Slovakia since 2010
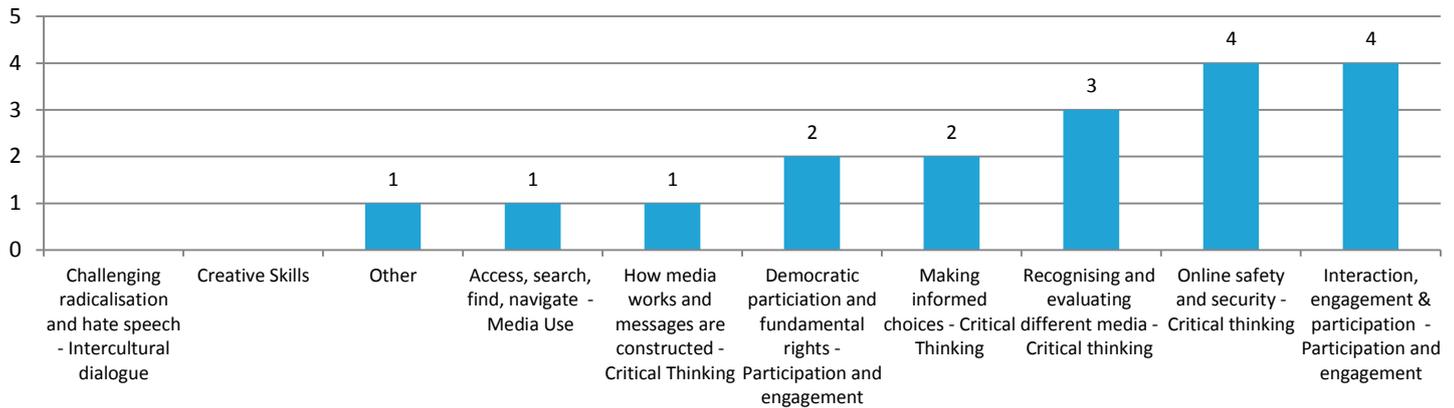
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

As Figure 209 above shows, the 'case-study' projects in Slovakia promote a broad range of media literacy skills, with almost all of the skills asked about in the survey being addressed.

Two categories of skills, 'Interaction, engagement and participation' and 'Online safety and security', were addressed by four projects each, while three projects featured skills related to 'Recognising and evaluating different media'.

Two projects addressed skills around 'Democratic participation and fundamental rights' and 'Making informed choices', while skills linked with 'Access, search, find and navigate' and 'How media works and messages are constructed' are addressed in one project each. The skills identified in one project were categorised as 'Other'.

Two categories of skills, 'Challenging radicalisation and hate speech' and 'Creative Skills', were not addressed by the five 'case-study' projects.

4.27.4.4. Audience groups addressed by the five 'case-study' projects

In Slovakia, as shown in Figure 210 below, six broad audience groups were targeted by the five 'case-study' projects.

The most common audience group of 'Teenagers and older students' was targeted by four projects, while the audience groups of 'Children' and 'Professionals' (including teachers, care-workers, youth workers and academics) were target by three projects each.

Two projects targeted 'Older people', while 'Parents' and the 'General Public' benefited from one project each. The audience group for one project was categorised as 'Other'.
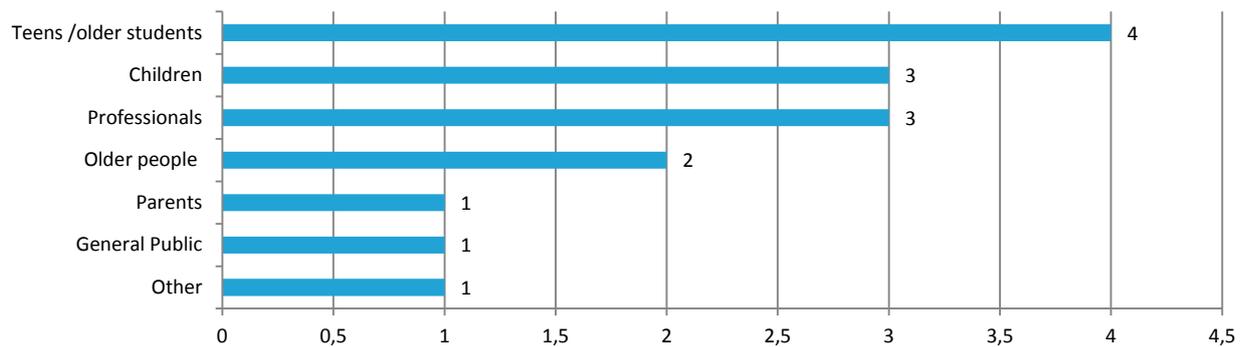
Source: Slovakian response to European Audiovisual Observatory standardised survey

Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.27.5. Summaries of the five most significant projects in Slovakia

4.27.5.1. Media Literacy Centre (IMEC)

The Media Literacy Centre (IMEC) fulfils a coordination, information and advisory function within the development of media education and media literacy in Slovakia. The organization is part of the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava. The main focus of the IMEC is on the issues of media and information literacy.

The centre cooperates with domestic and foreign partners, is involved in a number of research products, and provides a number of types of media skills educational programs. The faculty has accredited bachelor and masters study programs in applied media studies, which are focused on the preparation of specialists for the field of developing media literacy, new media and media platforms and programs used in education. The results of the systematic efforts of the faculty include a number of system studies, methodologies, manuals and projects.

4.27.5.2. Junior and Senior Academy (JASA)

Junior and Senior Academy (JASA) is an all-day event that aims to create a suitable environment for seniors' media literacy development through intergenerational dialogue. The ambition of the JASA project is to provoke discussion in both groups about the world of media and its influence upon individuals and society as a whole.

Students interested in the project convinced their grandparents to participate with them in an interesting event in a modern multimedia HD studio run by the Faculty of Mass Media Communication UCM in Trnava. The studio was established from the European structural funds. It is fully and professionally equipped with technology and devices from all spheres of the media news world (TV studio, editing room, production, radio studios, photography atelier, editorial board of a print medium and media archive).

Activities were designed to support team spirit and to use the intergenerational dialogue to share information and skills related to the media world.

4.27.5.3. Research on media literacy levels of the adult population in Slovakia

The main objective was to discover and analyse the media literacy level of the adult population of the Slovak republic. The objective of this project phase is to implement, in the Slovak conditions, the most appropriate research strategies enabling them to measure and evaluate the level of media literacy in the whole range of age categories, levels of education, residence and other social and demographic indicators. It also aims to compare media literacy in Slovakia with the level of media literacy in six European countries where the research was carried out in 2010/2011 (following the EÚ methodology).

4.27.5.4. The Sheeplive project (ovce.sk)

The Sheeplive project (OVCE.sk in Slovak) was initiated by the civic association eSlovensko. The project partners include the Slovak Ministry of the Interior and the Slovak Committee for UNICEF. The main goal of the project is to create a series of cartoons for children and an international Internet portal. The project focuses on the safety of children and youth, in particular the risks related to the Internet, mobile phones and new technologies. The project serves as a prevention tool for children, wittily showing teenagers a mirror of their inappropriate behaviour and giving adults an opportunity to learn.

The cartoon series for children goes back to the traditions of original cartoons for children and youth created in the former Czecho-Slovakia. Cartoons were produced with financial support from the EU's Safer Internet Programme. The first four pilot episodes were premiered on 8 October 2009. A further 5 episodes were premiered in Slovakia on 8 February 2011, in co-operation with the Austrian Institute for Applied Telecommunication and the University of Ljubljana (Slovenia) with financial support from the EU Fundamental Rights and Citizenship Programme. The project was supported by the Slovak Audiovisual Fund.

4.27.5.5. Educational video programs for schools

'Experiential methods in education' is the name of the project by the Institute for In-Service Teachers' Education and Training. The objective of this project is to enhance the competencies of educators, caregivers and teaching and professional staff with the emphasis on the ability to professionally use experiential methods with a focus on media education, health, ethics, and traffic safety.

The project developed a total of 132 educational video programs and 13 software solutions. A large part of the educational video programs is focused on the development of media literacy.

4.27.6. Data compilation

This National Summary was produced based on data compiled by Norbert Vrabec, Assoc. Prof. The Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava. For access to the Slovakian response please see Annex 4.

4.28. UK – Mapping Media Literacy in the United Kingdom – National Summary

4.28.1. Methodological Note

This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across the United Kingdom with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.28.2. Context

Broadly speaking, media literacy projects, initiatives, networks and stakeholder engagement in the UK can be categorised into five areas of policy and practice:

- Observatory research – measuring digital media access, use, activity, attitudes and competence.
- Educational/academic interventions – ranging from addressing competence gaps to participatory projects utilising digital literacy for constructivist pedagogic purposes.
- Economic/employability interventions – increasing digital literacy competences for accessing services, benefits, training and 21st century workplace practices.
- Civic engagement/societal well-being initiatives – these attempt to use digital literacy as a conduit for participation in democracy or accessing public services which are not directly economic but indirectly reduce burdens on, for example, the NHS.
- Responses to digital/online threats and risks.

As a general overview, 18 key media literacy stakeholders[464] were identified in the UK, spread across five sectors. For a list of these stakeholders please see the full submission from the UK in Annex 4.

As illustrated in Figure 211 below, ten of these key stakeholders are categorised as 'Civil Society', while four are categorised as 'Public Authorities'. Two stakeholders are categorised as 'Academia', while the sectors of 'Media Regulatory Authorities' and 'Audiovisual Content Providers' account for one key media literacy stakeholder each.

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[464] The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.

Two key stakeholders in the UK have a statutory responsibility in relation to media literacy. The promotion of media literacy is a responsibility placed on Ofcom by Section 11 of the Communications Act 2003. Under Section 14 (6a) of the Act Ofcom also has a duty to make arrangements for the carrying out of research into the matters mentioned in Section 11 (1).

Under its current Charter and Agreement, the principal Public Service Broadcaster, the BBC, has a responsibility to promote media literacy.

Figure 211: Main media literacy stakeholders in the UK, sectors represented and statutory responsibility

Source: United Kingdom response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate, and it was at the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There were 11 main media literacy networks[465] identified in the UK. In no particular order of importance they are:

◾ United Kingdom Literacy Association;

◾ Media Education Association;

◾ UKCCIS;

◾ Northern Ireland Screen;

◾ Media Literacy Wales;

◾ Scottish Screen / Creative Scotland;

◾ Media Education Summit;

◾ British Film Institute;

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[465] The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.

■ English and Media Centre;

■ Learn About Film;

■ Film Club / Into Film.

4.28.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these 'featured' projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study 'most significant' does not necessarily mean 'best', and projects may have been selected to represent a range of actors, methods, outcomes and different fields of media literacy activity.

Table 28 below lists the 20 'featured' projects from the UK, in no particular order of importance.

Table 28: Names of the 20 'featured' projects in the UK

1	BBC Media Literacy: Webwise
2	Ofcom - Media Literacy Research Programme
3	BFI / National Film and Television School: Film Academy / film education projects: Southbank Cultural Campus / Cinelive / Diary Film Workshop / *Le Cinéma, cent ans de jeunesse*
4	UK Council for Child Internet Safety (UKCCIS) – Child Safety Online: guide for providers
5	ESTEP Supporting Teachers and Parents partnerships through social media technologies
6	LSE Department of Media and Communications' – Media Policy Project + Preparing for a Digital Future, The Class, EU Kids Online, Net Kids Go Mobile.
7	Doteveryone – Digital Skills Framework / Digital Exclusion Heatmap
8	Big Lottery Fund for Digital skills / Go ON UK Digital Skills Delivery Strategy / Tinder Foundation Reboot UK (+ part-funds Film Club / Into Film – see networks)
9	Childnet – Supporting Young People Online (guide for parents)
10	United Kingdom Literacy Association – Special Interest Groups in Media Literacies / Digital Literacy Education
11	Media Smart – Media Literacy Programme
12	Tinder Foundation – Future Digital Inclusion Programme / Reboot UK.
13	Northern Ireland Screen – Skills Development & Creative Learning Centres
14	Digital Families
15	Catcher Media community interest projects
16	Blockbuilders UK: Youth Engagement Social Enterprise

17	The International Centre for the Study of Radicalisation and Political Violence: Online Radicalisation report
18	Copyright User Portal
19	Media Education Charity: Thankerton Memories project
20	Centre for Excellence in Media Practice: Media Education Research Journal / Media Education Summit

4.28.3.1. Project Types

Respondents were asked to select one of seven categories of 'project type' for each of the 20 'featured' projects that they highlighted. Respondents could also choose to categorise a project as 'Other'.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 212 below shows that five project types are represented across the 20 'featured' media literacy projects delivered in the UK since 2010.

The most common project type selected was 'Resources',[466] accounting for seven projects, while 'End-user engagement'[467] accounts for six projects.

Three projects were categorised as 'Research'[468] while 'Networking Platforms'[469] and 'Provision of Funding'[470] both account for two projects each.

None of the most significant projects in the UK were categorised as 'Campaigns'[471] or 'Policy Development'.[472]

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[466] Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

[467] End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

[468] Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

[469] Including conferences, seminars, meetings, online and offline forums, newsletters, databases.

[470] Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

[471] Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific 'call to action' e.g. 'Don't share too much online' or 'Know how to check the truthfulness of online information'. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

[472] Including consultations, published reports and recommendations.

Source: *United Kingdom response to European Audiovisual Observatory standardised survey*

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.28.3.2. Sectors involved in the 20 'featured' projects

Respondents were asked to identify the sectors involved in the 20 'featured' media literacy projects from the following list of categories:

- ■ Academia;[473]
- ■ Audiovisual content provider;[474]
- ■ Public authorities;[475]
- ■ Media regulatory authorities;
- ■ Online platforms;[476]
- ■ Civil society;[477]
- ■ Cross-sector collaboration;[478]
- ■ Other.

Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six sectors identified, then the 'Other' category could be selected. If more than one sector was involved in a project, the respondent was asked to select the 'cross-sector collaboration' category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 'featured' media literacy projects.

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[473] Including academic institutions, universities and third level education providers.

[474] Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

[475] Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

[476] Including the owners and operators of online platforms (such as social media websites and search engines).

[477] Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

[478] Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.

As Figure 213 below shows, four main sectors have been involved in these projects in the UK. Eleven of the 'featured' projects were classified as 'Cross-sector collaboration.

Beyond this collaboration, the most common categorisation of projects was 'Civil society' with four projects, and 'Academia' with two projects. One project was categorised as 'Media Regulatory Authorities' and one as 'Audio-visual Content Provider'. A sector involved in one project was categorised as 'Other'.

Figure 213: The 20 'featured' media literacy projects in the UK categorised by sector
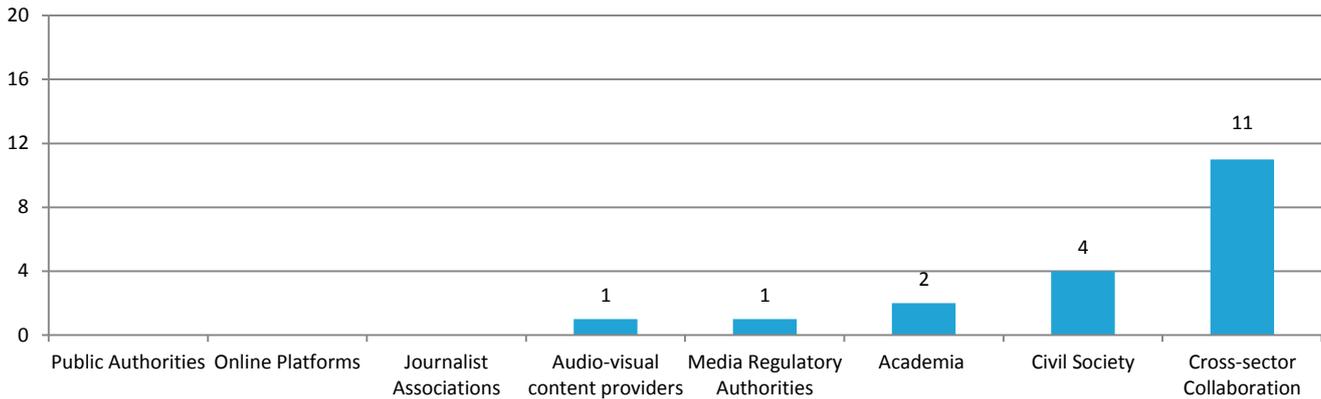
Source: United Kingdom response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.28.3.3. Media Literacy skills addressed by the 20 'featured' projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.

- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.

- Intercultural dialogue: such as challenging radicalisation and hate speech.

- Media use: such as the ability to search, find and navigate and use media content and services.

- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 214 below, three categories of media literacy skills ('Media Use', 'Participation and Interaction' and 'Critical Thinking') were addressed across 15 of the 20 'featured' projects in the UK.

Media literacy skills linked to 'Creativity' were a feature of 13 projects, while media literacy skills related to 'Intercultural Dialogue' were addressed by two projects. Media literacy skills categorised as 'Other' appeared in four projects.

Figure 214: Media literacy skills addressed by the 20 'featured' media literacy projects in the UK since 2010

Source: United Kingdom response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

2.58.4. The five 'case-study' projects from the UK

Each respondent was asked to select five projects from their initial list of 20 most 'featured' and provide more detailed information about these five 'case-study' projects.

4.28.4.1. Project types across the five 'case-study' projects

Across these five 'case-study' projects, one project was categorised as 'Resources', two as 'End-user engagement' and one as 'Research'.

4.28.4.2. Sectors involved in the five 'case-study' projects

For the five 'case-study' projects, a more detailed picture of sectors involved is provided. Figure 215 below shows that three of the five projects were a result of 'Cross-sector collaboration'.

Three of the five projects involved 'Civil Society'. Two projects involved 'Public Authorities', and two projects involved 'Academia' while 'Media Regulatory Authorities' and 'Audio-visual Content Providers' were involved in one project each.

A sector involved in one project was categorised as 'Other'.

Figure 215: The five 'case-study' media literacy projects in the UK, categorised by sector
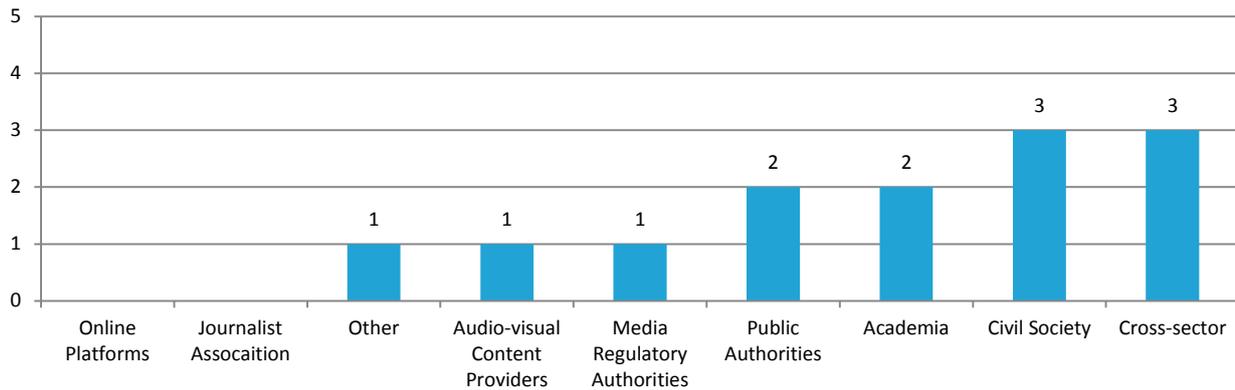
Source: United Kingdom response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.28.4.3. Media Literacy skills addressed by the five 'case-study' projects

For the five 'case-study' projects, respondents were asked are to categorise the media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for 'Critical thinking' can be broken down to provide a more granular understanding of the skills addressed by the five 'case-study' projects. In addition, the figures for 'Participation and Interaction' can also be investigated more closely.

As Figure 216 below shows, the five 'case-study' projects in the UK promote a very broad range of media literacy skills, with almost all of the skills asked about in the survey being addressed.

Skills linked to 'Access, search, find and navigate' were addressed by four projects.

Five categories of media literacy skills ('Creative skills', 'Interaction, engagement and participation', 'How media works', 'Recognising and evaluating different media' and 'Making informed choices') were addressed by three projects each.

Skills around 'Online safety and security' and 'Democratic participation and fundamental rights' were addressed by two projects and one project respectively.

Skills concerning 'Challenging radicalisation and hate speech' were not addressed by any project.

The media literacy skills associated with two projects were categorised as 'Other'.

Figure 216: Media Literacy skills addressed by the five 'case-study' media literacy projects in the UK since 2010
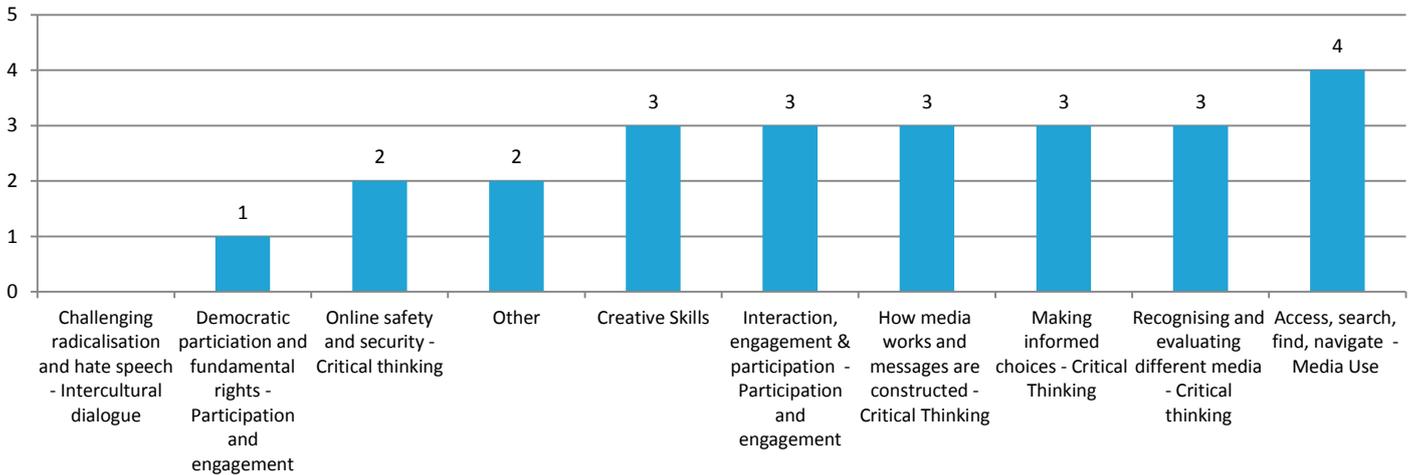
Source: United Kingdom response to European Audiovisual Observatory standardised survey

Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.28.4.4. Audience groups addressed by the five 'case-study' projects

In the UK, as shown in Figure 217 below, three different audience groups were targeted by the five 'case-study' media literacy projects.

The most common audience group was 'Teens/older students', which was targeted by two projects.

The audience group of 'Professionals' (including teachers, care-workers, youth workers and academics) was the focus of one project, and the 'General Public' was also targeted by one project.

The target audience groups for three of the most significant projects were categorised as 'Other'.

Figure 217: Target audiences for the five most significant media literacy projects since 2010
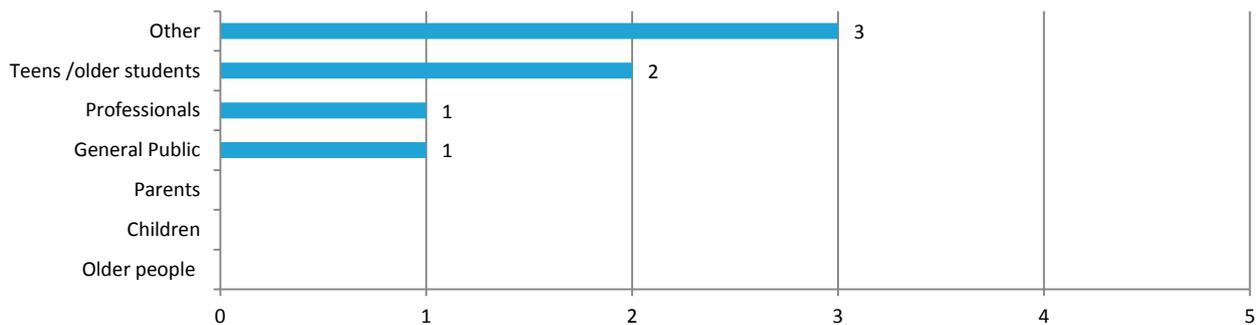
Source: United Kingdom response to European Audiovisual Observatory standardised survey

4.28.5. Summaries of the five most significant projects in the United Kingdom

4.28.5.1. Copyright User

CopyrightUser.org is an independent online resource intended to make UK copyright law accessible to everyone. A joint collaboration between CREATe (University of Glasgow) and Bournemouth University, CopyrightUser.org offers authoritative guidance produced by leading copyright experts as well as videos, illustrations and interactive tools.

The resources respond to the everyday questions and concerns faced by all copyright users: creators, media professionals, entrepreneurs, cultural heritage practitioners, teachers and students, and members of the public.

4.28.5.2. BFI Film Academy

The BFI Film Academy offers an opportunity for talented 16-19 year olds to develop the specialist filmmaking skills they need to be part of the future of the UK film industry – no matter where they're from or what their background. The BFI Film Academy offers bursaries to help those in need with costs, ensuring it is open to as diverse a range of young people as possible. The Academy has created more than 3,471 places for young people on courses run across the UK since 2012.

The BFI Film Academy comprises a regional programme of 47 courses across the UK, 7 specialist residential programmes covering animation, documentary, screenwriting and visual effects, and one two week craft skills residential programme at the National Film and TV School in Buckinghamshire.

Delivered at locations across the UK, the programme offers 1000 places to young people each year.

4.28.5.3. The class: living and learning in the digital age

This project, now published as a book, is an original, readable and engaging study of the lives of one class of 13 to 14-year-olds in a contemporary London neighbourhood. Telling the story of their lives at home, in school, hanging out with friends, and online, and full of ethnographic detail including the voices of the members of the class, it shows how the lives of young people today are shaped by the pressures of individualisation and how schools, families and the young people themselves attempt to negotiate the meaning of education in a digitally connected yet fiercely competitive world.

To throw some light on the many competing claims about youth today, the authors, Sonia Livingstone and Julian Sefton-Green, examined young people's concrete experiences of growing up in early twenty-first century Britain, asking: what matters to them? How do they approach life at home and school? What vision of the future do they think their parents and teachers are preparing them for?

4.28.5.4. Ofcom Media Literacy Research Programme

Media literacy enables people to have the skills, knowledge and understanding they need to make full use of the opportunities presented by traditional and new communications services. Media literacy also

helps people to manage content and communications, and protect themselves and their families from the potential risks associated with using these services.

The objectives of Ofcom's media literacy research are to provide in-depth insight into attitudes, understanding, and motivations, and the roles media plays in people's daily lives. Particular emphasis is placed upon those groups that tend not to participate digitally. This insight informs decision and policy-making internally and externally, and positions Ofcom as thought-leaders in the provision and analysis of this evidence, both in the UK and internationally.

4.28.5.5. Reboot UK

Awarded £330,000 by the Big Lottery Fund, Tinder Foundation are leading the Reboot UK pilot project to test innovative new models of supporting people in poverty to improve their health and wellbeing through digital technology. The project is specialising in supporting people from three groups at high risk of lacking digital skills.

Consortium partners Mind, Homeless Link and Family Fund, are working with Tinder Foundation and local community partners on the 12-month project, researching and developing pilot interventions before putting these models into practice in the community.

4.28.6. Data compilation

This National Summary was produced based on data compiled by Professor Julian McDougall and Dr Marketa Zezulkova, Centre for Excellence in Media Practice, Bournemouth University. For access to the full UK response please see Annex 4.

5. Annex 2 – List of 547 featured projects

Project No	Project Name
AT1	Media Literacy Award
AT2	Mediengarten - Medienbildung im Kindergarten
AT3	MiVA - Medienbildung im Volksschulalter
AT4	Bewusst Mobil - Bewusstseinsbildende Mobilitatssoftware für Kinder und Jugendliche
AT5	Grenzgang 20.16
AT6	Saferinternet.at
AT7	Medienpädagoik - Was ist das?
AT8	Euregio Medientag
AT9	Radioigel
AT10	Barcamps and networking meetings of "Medienbildung Jetzt!"
BE-BWF1	Children and screens (Les enfants et les écrans)
BE-BWF2	RTBf Strategic Media Literacy plan
BE-BWF3	Open the daily newspaper (Ouvrir mon quotidien)
BE-BWF4	Journalistes en classe – Journalists in classrooms
BE-BWF5	Wide screen on blackboard (écran large sur tableau noir)
BE-BWF6	Educationauxmedias.eu
BE-BWF7	Digital week (la semaine numérique)
BE-BWF8	E-engagement against violence
BE-BWF9	E-media education lab)
BE-BWF10	Internet at home (Internet à la maison)
BE-BWF11	Mediacoach training
BE-BWF12	Vivre ensemble (living together)
BE-BWF13	BRICKS (Bâtir le Respect sur Internet en Combattant les discours de haine)
BE-BWF14	"Çà tourne" (here running)
BE-BWF15	123 clic
BE-BWF16	"Ce qui nous regarde " – No Hate

BE-BWF17	Bxl Bondyblog
BE-BWF18	B-BICO (Belgian Better Internet for Kids consortium)
BE-BWF19	Concours vidéo
BE-BWF20	La quinzaine de l'éducation aux medias (2 weeks for media literacy)
BE-FL1	VSNG www.linc-vzw.be/projecten/vsng
BE-FL2	Conceptnota Mediawijsheid www.ond.vlaanderen.be/ict/beleid/conceptnota-mediawijsheid.pdf
BE-FL3	VRT Management Contract www.vrt.be/en
BE-FL4	Policy Brief Minister of Media 2014-19 www.vlaanderen.be/nl/publicaties/detail/beleidsnota-2014-2019-media
BE-FL5	Mediawijs https://mediawijs.be
BE-FL6	Mediawijs Online. Jongeren en Sociale Media www.lannoo.be/mediawijs-online
BE-FL7	MediaNest https://mediawijs.be
BE-FL8	Mediacoach https://mediacoach.mediawijs.be/user/login
BE-FL9	Digitale Week www.digitaleweek.be
BE-FL10	Safer Internet Centre
BE-FL11	VIAA http://viaa.be
BE-FL12	Medialabs www.radiocentrum.be/#!medialabs/cac7
BE-FL13	Apestaartjaren https://www.apestaartjaren.be
BE-FL14	Vet op het net (Ketnet) www.ketnet.be/vet-op-het-net
BE-FL15	Wie-online http://wie-online.be
BE-FL16	EMSOC (User Empowerment in a Social Media Culture) http://emsoc.be
BE-FL17	SPION (Security and Privacy in Online Social Networks) www.spion.me
BE-FL18	AdLit (Studying minors' advertising literature) www.adlit.be/english
BE-FL19	AMiCA (Automatic Monitoring for Cyberspace Applications) www.amicaproject.be

BE-FL20	Friendly Attac (Adaptive Technological Tools Against Cyberbullying) www.friendlyattac.be/en/
BG1	The Violence of Information
BG2	Children, teachers and parents against hate speech and discrimination
BG3	New Media Literacy for Media Professionals
BG4	Development of information and digital literacy within the framework of civic education in Bulgaria
BG5	European approach for public competency and participation in Digital Environment
BG6	Count me in! Culture, Creative Industries and New Media
BG7	SHARP - a Platform for Sharing and RePresenting
BG8	Mediator: Development of an Interactive Platform for supporting the Independent and High-Quality Journalism and the Strengthening the Administrative Capacity
BG9	"Youth and media in Southeast Europe"
BG10	South-East European Partnership for Media Development
BG11	DigitalKidZ
BG12	Kiberskaut
BG13	Quality of youth career guidance and nowadays media literacy
BG14	Extending working life /PAWT project
BG15	Library - unifying centre of the NGO sector and the community in region Kardzhali, Razgrad and Vratsa "
BG16	Art Changes Lives" Project – Program, Sofia Municipality
BG17	European break Sv. Malinov
BG18	Media Literacy Bulgaria
BG19	Digital International Media Literacy eBook Project
BG20	Ethnocy
CY1	Experiential workshops on Media Literacy
CY2	Educational films: Media Literacy and TV is not an innocent game
CY3	Media Education (education for the mass media)
CY4	Emerging voices
CY5	EU Kids Online
CY6	Sim Safety game
CY7	Cyprus Safer Internet Centre "Cyberethics"
CY8	Cyprus Artefact Treasure (CAT)

CY9	MyCy Radio
CY10	Media and Information Literacy Policies in Cyprus
CY11	InetRisks
CY12	IndentifEYE: Children, Data and Emerging Identities
CY13	Cardiac
CY14	E-Hoop
CY15	UINFC2 – Engaging Users in Preventing and Fighting Cyber Crime
CY16	3CE – Cyprus Cyber Crime Centre on Excellence for Training, Research and Education
CZ1	Děti a média (The Children and Media)
CZ2	Vaše dítě, vaše televize, vaše zodpovědnost (Your Child, Your Responsibility, Your Television)
CZ3	Jak na internet (How to Use Internet)
CZ4	Close Watch on the Media (Zvyšování mediální gramotnosti v ČR)
CZ5	Pirátské vysílání (Pirate broadcasting)
CZ6	Multimédia a neslyšící. Mediální výchova a multimediální tvorba pro žáky se sluchovým postižením na středních školách ve Zlínském kraji (Multimedia and The Deaf: Media Education and Multimedia Production for Students with Hearing Impairment in Zlín Region)
CZ7	Mediální výchova – nástroj rozvoje klíčových kompetencí (Media Education – The Tool for Developing the Key Competences)
CZ8	Salesiánské mediální centrum, o.p.s (Salesian Media Centre)
CZ9	Inventura (Inventory)
CZ10	Jeden svět na školách (One World in Schools)
CZ11	Šance pro Šluknovský výběžek (The Chance for the Šluknov Region)
CZ12	Regionální centrum mediální výchovy (The Regional Centre for Media Education)
CZ13	Rozpravy o českých médiích (Discussions about Czech Media.)
CZ14	Tanecbook - Dance-book (analogy to Facebook)
CZ15	Mladí proti nenávisti online (Young Campaign for Human Rights Online)
CZ16	Senioři bezpečně online (The Elderly Safety On-line)
CZ17	Social Web Social Work
CZ18	Podpora dalšího mediálního vzdělávání ve Středočeském kraji - Mediální komunikace komplexně a efektivně (Further Media Education in the Central Bohemian Region)
CZ19	E-bezpečí (E-Safety)
CZ20	Letní žurnalistická škola Karla Havlíčka Borovského (Journalism Summer School of Karel Havlíček Borovský)

DE1	Dieter Baacke Preis (GMK e.V.)
DE2	JIM-Studie KIM-Studie Medienpädagogischer Forschungsverbund Südwest www.mpfs.de
DE3	Medien + bildung.com http://medienundbildung.com
DE4	KBoM - Kleine Bildung ohne Medien www.keine-bildung-ohne-medien.de
DE5	Seitenstark http://seitenstark.de
DE6	EU.Kids online www.eukidsonline.de
DE7	KIKA www.kika.de
DE8	Frag Finn www.fragfinn.de
DE9	Internet-ABC www.internet-abc.de
DE10	Stiftung digitale Spielkultur http://stiftung-digitale-spielekultur.de
DE11	Safer Internet day organised by klicksafe.de, nummergegenkmmer.de, jugendschutz.net, internet-beschwerdestelle.de www.klicksafe.de/ueber-klicksafe/safer-internet-day/
DE12	Blickwechsel www.blickwechsel.org
DE13	Generationen im Dialog www.generationenimdialog.de
DE14	Schau hin! www.schau-hin.info
DE15	Medienpädagogik Praxisblog www.medienpaedagogik-praxis.de
DE16	Medius-Preis www.fsf.de/medius
DE17	i-kiz Zentrum für Kinderschutz im internet www.i-kiz.de
DE18	Clearingstelle Medienkompetenz der deutschen Bischofskonferenz
DE19	Ohrenspitzer www.ohrenspitzer.de
DE20	Jugend hackt

	http://jugendhackt.de/
DK1	Oline goes online
DK2	A study on video games as social media
DK3	Youth Panel (sic.dk)
DK4	Parental guide about mobile phones for children, age 9-12
DK5	Digital Footprints
DK6	A guide to human rights on the internet
DK7	DigitalYouth, ThinkTank
DK8	Media Literacy in a Danish Context
DK9	Game Work
DK10	Codex – mission secure
DK11	Social Star
DK12	How bad can it be?
DK13	Safe Chat
DK14	Young people and bullying in the public space
DK15	Digital media and smaller children
DK16	So you got naked online?
DK17	Pictures in a grey area
DK18	There is so much that parents don't understand (Parental guide)
DK19	When children and young people share intimate pictures online
EE1	Smartly on the Web
EE2	Intervention action "Increasing digital literacy 2014-2020"
EE3	Community movie project "Filmitalgud"
EE4	"Come Along!" (Ole kaasas!") program
EE5	Practical training workshops by Young People's Media Club
EE6	Digital Agenda 2020 for Estonia
EE7	School Film Competition
EE8	Smart Labs (Nutilabor)
EE9	"No hate speech" campaign
EE10	Program "Digital Focus"
EE11	The Estonian smart device security project "NutiKaitse2017"

EE12	Rolling images behind business Startups (RIBS)
EE13	Baltic Film, Media, Arts and Communications (BFM) School for Children
EE14	"Smart Youtuber 2016" competition
EE15	Training course "Our media generation"
EE16	Awareness-raising project on smart-device safety issues "Really?" ("Päriseltkavõi?")
EE17	Studying Estonian language through audiovisual methods' based project camps
EE18	PIAAC (Programme for the International Assessment of Adult Competencies) survey
EE19	Digital Creative Works Competition "Estonia as a world country"
EE20	Youth exchange project "Be Online Without Internet!"
ES1	Educa Lab - Multiple Alphabetization as a challenge for education
ES2	Observatorio para la Innovación de los Informativos en la Sociedad Digital - Oi2 Observatory for the innovation of the news broadcasters in the digital society
ES3	Emedus Study
ES4	AulaDcine from Junta de Andalucia
ES5	Chaval
ES6	"La aventura del saber" TV programme from TVE1
ES7	Radio y Televisión de Andalucía a través de Canal Sur
ES8	"Aquí Tv3", Televisió de Catalunya
ES9	Short animation films in Galicia TV done by primary students "Nos támen creamos"
ES10	"Forum Filmoteca" The Audiovisual Archive from Junta de Andalucía
ES11	"Filmoteca Canaria 30 años
ES12	Audiovisual Archive of Catalunya
ES13	"Menuda Filmo"
ES14	TVE Defence of the Viewer
ES15	Recomendaciones del Consejo Audiovisual de Andalucía para el Fomento de la Alfabetización Mediática"
ES16	El Observatorio Europeo de la TV Infantil (OETI) "Barcelona Aula Mòbil" Festival Internacional del Audiovisual de Barcelona (FIAB) y el Foro Mundial de la Televisión Infantil.
ES17	Pantallas Amigas

ES18	Crea Cultura Grandes profes La Fundación Atresmedia
ES19	Think Big "Talentum Schools", Educared Magazine Telos Fundación Telefónica
ES20	iCmedia
FI1	Mediakasvatus.fi
FI2	Media-avain
FI3	YLE Uutisluokka
FI4	Kansallinen Peliviikko
FI5	Faktabaari
FI6	SomeCamp
FI7	Mediataide kasvattaa!
FI8	The annual Mediakasvatus.nyt
FI9	Pelikasvattajan kasikirja
FI10	Kupiainen, Reijo et al - Change in the media environment of children and the young
FI11	Linkki - museot mediakasvattajiksi
FI12	Kelaamo (Dvoted)
FI13	LahiVerkko
FI14	Mediataitoviikko
FI15	Netari
FI16	Lastenneuvolakasikirjan mediakasvatusosio
FI17	Hello Ruby
FI18	Nuorten aani
FI19	Nuortenideat.fi
FI20	Ei vihapuheelle -liike
FR1	Translit
FR2	Centre d'études sur les Jeunes et les médias
FR3	Jeunes et medias, revue francophone d'éducation aux medias
FR4	Les clés des medias (Keys for understanding medias
FR5	Arte junior (news magazine for Children)

FR6	EducaVox
FR7	Press and media Week at school
FR8	Campaign against bullying
FR9	2025 Ex Machina
FR10	educnum
FR11	Grande école du numérique (Great school for digital)
FR12	Keys for the audio-visual world
FR13	Decryptimage
FR14	Mediatypés
FR15	European Educational Film festival
FR16	Pedagojeax
FR17	Promeneurs du net, Internet walkers
FR18	Mediaeducation
FR19	Upopi
FR20	Parcours mediapte
GR1	Mythos Project
GR2	Euforia - Path I
GR3	National Network for Students' Audiovisual Education
GR4	IOM - First Nationwide Study on Media Literacy in Greek Schools
GR5	MEDIADEM Media Pluralism Monitor 2016
GR6	UNESCO Media & Information Literacy Curriculum for Teachers – Greek ed.
GR7	Youth VideoMuseums project
GR8	Manual "Bookmarks – No Hate Speech Online"
GR9	Short film "To Pantopoleion" – The Grocery store
GR10	MEDEAnet consortium
GR11	Esafety kit
GR12	DIMLE - Digital International Media Literacy E-Book Project
GR13	ANR TRANSLIT project
GR14	ANIMASYROS media literacy projects
GR15	"Oh where has my truth gone? - Playing with Journalistic Practice"

GR16	Copyrightschool
GR17	The 5C Project
GR18	UNESCO GAMAG & GAPMIL networks
GR19	"Good Advertising" online course on Greek Advertising & Communication Code
GR20	The Greek Ombudsman for Children's Rights
HR1	Dislajkam mržnju www.dislajkammrznju. (no hate speech)
HR2	Television Student/Radio Student/Newspapers Global – FPZG/UNIZG
HR3	Djeca medija/Children of media ML workshops for teachers, parents and children in primary and secondary schools First public opinion research on Media Literacy in Croatia/DKMK & PULS, 2013. Djecamedija.org
HR4	Škola medijske kulture Dr. Ante Petrlić/Media Culture School Dr. Ante Petrlić
HR5	Komunikološka škola Matice hrvatske www.matica.hr/komunikoloska.skola/
HR6	LIDRANO Croatian school festival of literary, dramatic, theatrical and journalistic creativity
HR7	YNEX (European Youth News Exchange Programme, y-nex.eu)
HR8	Birajmo što gledamo (Choose what you are watching)
HR9	Medijskapismenost.hr
HR10	Webinari za web detektive /Web detectives webinars (CSI)
HR11	TELECENTAR Telecenter Multimedia Academy Youth e-Perspectives on Migration (YeP) Medijska pismenost za 21. Stoljeće (Media literacy for 21st Century) telecentar.com
HR12	Education and Teacher Training Agency – workshops on media culture and media literacy in cooperation with distinguished professors from Academia (Krešimir Mikić, Danijel Labaš, Gordana Vilović…)
HR13	First Parliamentary Discussion on Media literacy for children safety in the world of media and Internet (10.2.2014) "Medijska pismenost za sigurnost djece u svijetu medija i interneta" www.sabor.hr/u-saboru-odrzana-tematska-sjednica-medijska-pismen?dm=2 www.djecamedija.org/?p=4062
HR14	Deset dana bez TV ekrana (Ten days without TV screen) udrugacinaz.hr
HR15	Pet za net (Five for Net) petzanet.hr
HR16	"Centar za sigurniji internet Hrvatska: Učinimo internet dobrim i sigurnim mjestom" (Safer Internet Centre Croatia: Making Internet a good and safe place CEF-TC-2014-1 005)
HR17	KORAK PO KORAK/DeleteCyberbullying
HR18	SEDMI KONTINENT

	Film literacy project Sedmikontinent.org
HR19	GONG – Edukacija za građansku pismenost (Education for citizen literacy)
HR20	MEDIJI.HR Film literacy and media culture portal – Krešimir Mikić
HU1	MOPED/Media, Democracy, Education - workshop series
HU2	Bűvösvölgy/Magic valley
HU3	Mérték Médiaelemző Műhely / Mérték Media Monitor Organisation
HU4	Neked nyolc?/Don't you mind?
HU5	Nem nehéz/It's not difficult
HU6	Cered/Cered village
HU7	Cinefest/Cinefest International Film Festival
HU8	OKTV/National Secondary Schools Educational Contest
HU9	DUE médiatábor/DUE media camp
HU10	A pedagógusképzés átalakítása/The reformation of teacher education
HU11	Kattints rá, nagyi!/Click on that, Granny!
HU12	Médiaműveltség az oktatásban/Medica literacy in education
HU13	Safer internet
HU14	ProInterNet PIN
HU15	Internet Hotline
HU16	Teleház/ICT house circuit
HU17	Telecentre Multimedia Academy
HU18	Digitális témahét/Digital Thematic Week
HU19	Moving Image Comprehension Strategies
HU20	The embeddedness of media education
IE1	'Risks and safety for children on the Internet: The Ireland report', B. O'Neill, S. Grehan and K. Ólafsson. LSE London: EU Kids Online
IE2	Report of the Internet Content Governance Advisory Group – commissioned by the Department of Communications
IE3	'12-13 Project: Media usage at an in-between age'
IE4	CLicNews
IE5	Age Action Getting Started programmes
IE6	CRAOL, the Community Radio Forum has designed and developed training resources in media literacy aimed at new volunteer recruits. There are also Train-the-Trainers accredited modules in

	delivering these media literacy training courses
IE7	RTÉ TY Access Project. This project encourages transition year (Year 4 in Secondary) students from DEIS (underprivileged areas) schools to pursue further study or a career in multimedia. There are three separate weeks with sixty TY students from all over the country participating, learning new skills, visiting colleges, observing RTÉ programmes and producing their own content.
IE8	Net Kids Go Mobile studies post-desktop media ecology that children inhabit and its consequences on young people's online experience
IE9	The formation of a government task force on internet safety informed by EU Kids Online findings
IE10	Sound and Vision Grants Scheme. The BAI funds the making of film, TV and radio programmes through its Sound & Vision Scheme. The scheme also enables the making of adult and/or media literacy programmes.
IE11	Webwise.ie is the Irish Internet Safety Awareness Centre. It provides teaching resources and advice on internet safety topics, including cyberbullying and privacy
IE12	Trading Vouchers on Line programme
IE13	BenefIT Programme
IE14	Excited Digital Learning Movement and Excited Digital Learning Festival provide a networking platform and resource-sharing platform for teachers.
IE15	Youth Media and the Irish Presidency (YMIP) was an all-Ireland media literacy programme developed by European Movement Ireland
IE16	The Digital Youth project held a symposium in Dublin. The symposium was a platform for research and policy discussion on digital strategy for children and youth in Ireland.
IE17	National Digital Strategy published by the Department of Communications designed to encourage and assist more citizens and small businesses to get on line.
IE18	RTÉ News service designed specifically for children aged 8 -12.
IE19	TV3 (commercial TV broadcaster) commissioned and aired a 3-part series called 'the Gadget Buzz' on the use of technology in classrooms, involving children and teachers in reviewing the educational usage and merits of various technologies
IE20	CoderDoJo is a global movement of free, volunteer-led, community based programming clubs for young people. At a Dojo, young people, between 7 and 17, learn how to code, develop websites, apps, programs, games and explore technology in an informal and creative environment - See more at: https://coderdojo.com/about/#sthash.1rFW3pjx.dpuf
IT1	Pane e Internet. In Rete è più facile
IT2	Wister - Women for Intelligent and Smart TERritories
IT3	Informatici senza frontiere
IT4	Officina dei Nuovi Lavori
IT5	Insieme a Scuola di Internet
IT6	Guggenheim Be Connected
IT7	Generazioni Connesse

IT8	L'odio non è un'opinione. Hate speech, giornalismo e migrazioni
IT9	BRICKS – Stop al razzismo online
IT10	Informato e Connesso
IT11	Happy OnLife
IT12	Maker Kids
IT13	E-engagement against violence
IT14	Digital Capabilities and Social Capita
IT15	Discorsi d'odio e social media
IT16	Digital meet
IT17	Scuola a Rete in Digital Cultural Heritage, Arts and Humanities
IT18	Leggerete
IT19	Coderdojo Biella
IT20	Nonni su Internet
LT1	Media and Information Literacy Education Project
LT2	Media4Change
LT3	GameOn
LT4	Safer Internet
LT5	Learning from Film
LT6	Gaming DNA
LT7	Media Literacy Laboratory
LT8	Media Literacy (Bernardinai.TV)
LT9	Training Programme for Socially Responsible Young Journalists
LT10	Newsletter on News. What Do You Think?
LT11	Libraries for Innovation
LT12	Bullying/Online Bullying and its Prevention
LT13	Cinema in my School
LT14	Skalvija Film Academy
LT15	Science Soup (TV program in science education for youth)
LT16	News Literacy Education: How to Understand Media (NEWSLIT)
LT17	Kaunas Photo Photography Workshops "Block Neighbourhood"
LT18	Inconvenient Films: Human Rights Film Festival

LT19	Film Education Online Workshop (Lithuanian Film Centre)
LT20	Lithuanian Film Centre Competition "At my School"
LU1	Uelzechtkanal by Lycée de Garçons Esch
LU2	Not Funny - Bee Fair by Beesecure
LU3	Heemwéi by Feierblumm productions
LU4	"Les secrets du cinéma - Découverte du monde cinématographe de Georges Méliès" by Mediafactory (SNJ)
LU5	Tournage Crème Fraîche by SNJ and CAN
LU6	Competition Créajeune by Network Créajeune
LU7	Competition Crème Fraîche by SNJ and CNA
LU8	Workshop "Schoulfilm" by Schoul am Duerf
LU9	Vision Lab by CNA
LU10	Meet the pros by CNA, BTS and Film Fund Luxembourg
LU11	Competition „jeune journaliste" by Conseil de Presse and Script
LU12	No Hate Speech Movement Luxembourg
LU13	Live am Studio by Mediafactory (SNJ)
LU14	Medienwoche by Erwuesse Bildung asbl
LU15	Openscreening events by Openscreen asbl
LU16	Movies we made by Lycée Aline Mayerisch
LU17	Pitch please by Luxembourg City Film Festival
LU18	Filmgroup by youth centre Jugendtreff Hesper
LU19	„Jugendsendung" by Graffiti asbl
LU20	Schüler-Radio by Lycée Michel Rodange Luxembourg
LV1	Eu kids online research
LV2	Founding of unesco chair on media and information literacy at the university of latvia
LV3	Longitudinal research project: "The latvian public library and internet: technologies, services and impact"
LV4	Baltic media eviroment resesarch project "Is there life after the crisis"
LV5	Youth newsroom in the world press freedom day 2015
LV6	Skolotajs.lv – distance learning seminars for teachers, school management and anyone who is interested in innovations in education
LV7	Media literacy activities in labriaries

LV8	The computer learning project for seniors "Connect, latvia!"
LV9	Discussion of librarians "Media and information literacy for sustainable development - from concept to practice"
LV10	Digital training for teachers "Samsung school for future"
LV11	Research project: "Russian public diplomacy in latvia: mass media and non-governmental sector"
LV12	International conference: "Strengthening the european audiovisual media market for the development of the european identity"
LV13	Research project: "Young children (0-8) and digital technology"
LV14	Research project: "Internet trolling as a hybrid warfare tool: the case of latvia"
LV15	Research project: "The manipulative techniques of russia's information war"
LV16	Research project: "Media use kompetence in student and teacher target group"
LV17	Videos about sextortion and sexting addressed to youngsters
LV18	Textbook and other activities for children "Vaifijs school"
LV19	Safer internet day
LV20	Media literacy policy development (Ministry of culture)
MT1	Be Smart Online
MT2	Centre for Literacy (UOM)
MT3	Media Centre
MT	E-Skills
MT5	Memorandum of Understanding between PBS and University of Malta
NL1	MediaMasters
NL2	Media Toddler Days
NL3	Parents Online/Informative Websites
NL4	Toolbox Media Education
NL5	Mediawijzer.net
NL6	Cinekid
NL7	Media Literacy Competency Model
NL8	Pavilion Mediawijzer.net/Media Toddler Land
NL9	Training programmes for vulnerable groups: Click and Tik (Klik en Tik); DigiStronger (Digisterker)
NL10	Television Documentaries: HUMAN/NTR/NPO/VPRO
NL11	My Comment Festival
NL12	Pink in the Picture

NL13	FabLabs/Maker busses
NL14	Hollywood in the classroom
NL15	Platform Intercultural Media Literacy
NL16	Hour of Code
NL17	Youth Cracker Competition
NL18	Monitors: Iene Miene Media / Monitor Youth and Media (Monitor Jeugd en Media)
NL19	Book 'Schermgaande jeugd: Over jeugd en media.' ('Screen-going Youth: On Youth and Media.')
NL20	Book 'Media Literacy 2005>2015>2025'
PL1	Digital School Cyfrowa Szkoła (The Ministry of National Education)
PL2	NINAteka (National Audiovisual Institute)
PL3	Media Signpost Drogowskaz medialny (National Broadcasting Council)
PL4	Turn it on! Youth and Media Włącz się! Młodzi i media (Centre for Citizenship Education)
PL5	Safer Internet Day Dzień Bezpiecznego Internetu (The Empowering Children NASK Foundation; Orange Foundation; Ministry of Digital Affairs)
PL6	Masters of Code Mistrzowie kodowania (Centre for Citizenship Education)
PL7	School with class 2.0 Szkoła z Klasą 2.0 (Centre for Citizenship Education)
PL8	Media Education Edukacja Medialna (edukacjamedialna.edu.pl) (Polish Coalition for Open Education)
PL9	International Young Audience Film Festival Międzynarodowy Festiwal Filmów Młodego Widza Ale Kino! (The Centre of Art for Children)
PL10	MediaLog (The Modern Poland Foundation)
PL11	Digital Future Cyfrowa Przyszłość (The Modern Poland Foundation)
PL12	Child in the Web Dziecko w Sieci (The Empowering Children Foundation)
PL13	Sieciaki.pl; (Necio.pl - educational resource for preschool children) (The Empowering Children Foundation)
PL14	Civilia.pl (Good Reception Foundation)

PL15	Myślę, więc nie ślę; Dodaj znajomego; Przytul hejtera; Pomyśl zanim wrzucisz; Każdy ruch w internecie zostawia ślad; Mama, tata, tablet (The Empowering Children Foundation)
PL16	Audiowizualni.pl (Polish Audiovisual Producers Chamber of Commerce (KIPA))
PL17	Media Desk Poland Media Desk Polska (Polish Audiovisual Centre Foundation)
PL18	Become a friend of your child (Zostań znajomym swojego dziecka) (NASK Foundation; The Empowering Children Foundation; Dyżurnet.pl)
PL18	Legal Culture Legalna Kultura (Legal Culture Foundation)
PL20	All of Poland Reads to Kids Cała polska czyta dzieciom (ABCXXI Foundation; National Centre for Culture; The Ministry of Culture and National Heritage)
PT1	Operation "Sete Dias com os Media"
PT2	SITESTAR.PT competition
PT3	7 Dias, 7 Dicas sobre os Media - Competition
PT4	CinEd
PT5	"Conta-nos uma história!"
PT6	Moving cinema/Inside cinema
PT7	O mundo à nossa volta - o primeiro olhar e cinema, cem anos de juventude
PT8	Plataforma Jornais Escolares
PT9	PÚBLICO na Escola project
PT10	SeguraNet Project
PT11	RadioActive
PT12	LIDIA
PT13	Educare
PT14	Ensina RTP
PT15	Referencial de Educação para os Media
PT16	Referencial Aprender com a Biblioteca Escolar
PT17	MediaSmart
PT18	Rádios e Televisões Escolares na Net
PT19	Iniciação à Programação no 1.º Ciclo do Ensino Básico
PT20	Iniciação à Programação no 1.º Ciclo do Ensino Básico
RO1	OnAir: Let's Discover What's Behind News

RO2	MEDEAnet Charting Media and Learning in Europe. Romania
RO3	Educational resources & workshops @mediawise
RO4	SHARP. Visual Language and Representation of Reality
RO5	Sigur.info
RO6	Privacy Educational videos
RO7	Net Children Go Mobile
RO8	MediaSIS - Teacher training course
RO9	EducaTIFF
RO10	One World Romania at School
RO11	FILMclub
RO12	Media Literacy for Highschool Students to fight against Discrimination and Hate speech
RO13	App Library –Media Education in Arad Public Library
RO14	Factual.ro. How to identify disinformation
RO15	Advocacy @mediawise. Media Literacy in Schools
RO16	Media4Me
RO17	Netrangers
RO18	EUKidsOnline
RO19	Hai pe NET!
SE1	Multimediabyrån
SE2	PIM
SE3	MIK rummet
SE4	Det digitala skollyftet
SE5	Medialized
SE6	Barnen, BRIS och it
SE7	Framtidens lärande
SE8	The Viral eye Viralgranskaren
SE9	De regionala MIK dagarna
SE10	Surfa lugnt
SE11	IT-guide
SE12	Yttrandefrihet i praktiken
SE13	Blank spot project

SE14	MIK bibliotekscenter
SE15	Safer Internet Centre
SE16	Att motverka näthat
SE17	E-medborgarveckan
SE18	Sociala medier: nåt för alla
SE19	Get online Week 2015
SE20	Delning.nu
SI1	Safer internet: safe.si Spletno oko TOM hotline
SI2	Simbioz@ e-literacy for Slovenia
SI3	RIS, Research on the internet in Slovenia
SI4	Medijska pismenost
SI5	Annual public tenders for allocation of funds to film education projects by the Slovenian Film Centre - Multiannual funding of programmes related to media literacy by the Ministry of Culture
SI6	Nacionalni kulturni program za 2014-2017 (The National Cultural Programme for 2014-2017)
SI7	Razvoj nacionalnega programa filmske vzgoje (Development of the national programme of film education)
SI8	Osnutek nacionalne strategije razvoja medijev (Draft national strategy on development of media)
SI9	RTV Slovenija (RTV Slovenia): Infodrom – Current affairs television show for kids
SI10	Kinobalon (Cinema Balloon): educational film programme for children
SI11	Slon (Elephant): educational animation film programme
SI12	Kibla: creativity and informal education centre
SI13	Ljudmila: art and science laboratory
SI14	Gledoskop: AV programmes rating system
SI15	Otroški parlament/Youth Parliament: Media literacy as the basis for active citizenship
SI16	Guidelines for reporting on children
SI17	Javne knjižnice/Public Libraries
SI18	Šole za starše/seminars for parents in schools and kindergartens
SI19	Tretje univerze /Third age universities

SI20	Help centre and hotline for excessive use of the Internet, Programme LogOut and ReStart
SK1	Media Literacy Centre (IMEC)
SK2	Research on media literacy levels of the adult population in Slovakia
SK3	The Sheeplive project
SK4	Educational video programs for schools
SK5	Junior and Senior Academy (JASA)
SK6	Nehejtuj.sk
SK7	Zodpovedne.sk
SK8	The current state of integration of media education into school curricula in Slovak primary schools.
SK9	The current state of integration of media education into the curriculum for Slovak secondary schools.
SK10	European Media Education Lab
SK11	Media Education: From passive consumers to active creators 2014-2016
SK12	Children's media school
SK13	News Agency Service for Schools (skolskyservis.sk)
SK14	Megatrends and media
SK15	Media spies
SK16	Media Literacy of Senior Population
SK17	Media school (Salesians)
SK18	Media school (.týždeň)
UK1	BBC Media Literacy: Webwise
UK2	Ofcom - Adults' Media Lives/Children's Media Lives
UK3	BFI
UK4	UK Council for Child Internet Safety (UKCCIS) – Child Safety Online: guide for providers
UK5	ESTEP Supporting Teachers and Parents partnerships through social media technologies
UK6	LSE Department of Media and Communications' – Media Policy Project + Preparing for a Digital Future, The Class, EU Kids Online, Net Kids Go Mobile
UK7	Doteveryone – Digital Skills Framework/Digital Exclusion Heatmap
UK8	Big Lottery Fund for Digital skills/Go ON UK Digital Skills Delivery Strategy/Tinder Foundation Reboot UK (+ part-funds Film Club/Into Film – see networks)
UK9	Childnet – Supporting Young People Online (guide for parents)

UK10	United Kingdom Literacy Association – Special Interest Groups in Media Literacies/Digital Literacy Education
UK11	Media Smart – Media Literacy Programme
UK12	Tinder Foundation – Future Digital Inclusion Programme/Reboot UK.
UK13	Northern Ireland Screen – Skills Development (e.g. Northern Visions)
UK14	Digital Families
UK15	Catcher Media community interest projects
UK16	Blockbuilders UK: Youth Engagement Social Enterprise
UK17	The International Centre for the Study of Radicalisation and Political Violence: Online Radicalisation report
UK18	Copyright User Portal
UK19	Media Education Charity: Thankerton Memories project
UK20	Centre for Excellence in Media Practice: Media Education Research Journal/Media Education Summit

6. Annex 3 – Summaries of 145 'case-study' projects

6.1. AT – Austria

6.1.1. Media Literacy Award

The Media Literacy Award is a youth contest funded by the Austrian Ministry of Education (BMBF) and is addressed to young people, schools and teachers all over Europe.

Projects in all media categories (video, audio, print, multimedia) can be submitted. They should be innovative, amusing, original, exciting, and/or experimental. Everything is welcome, from mini-dramas, experiments, research projects, social software, games etc., as long as it is an unusual media contribution. Contributions from inclusive schools and inclusive classes (where disabled young people are integrated) are particularly welcome.

The winners are honoured in a special event. In addition, the Media Literacy Award also publishes best practice projects designed to inspire teachers and young people to start their own media literacy projects.

6.1.2. Bewusst mobil

Translated as 'being aware of your mobility', Bewusst mobil was a research project at the University of Vienna which was developed into an educational game for Smartphones which tracks your mobility in the area of and around Vienna and makes suggestions for environmentally sustainable mobility (e.g. you need not to take the car, the underground is next to you).

The app gives information about environmentally sustainable mobility and helps young people to reflect on their personal mobility habits. As the app depends on the tracking of smartphone data, the young people participating in that project also learned to reflect on dealing with private data, which data is automatically tracked, and how tracking can be prevented and be allowed for different apps.

6.1.3. Saferinternet.at

Saferinternet.at is the Austrian awareness node of the safer Internet programme of the European Union.

For Austria this project is very important because no other national campaign, governmental programme, NGO etc. has reached that many people in the country. Saferinternet.at is also the most important provider of educational materials for teachers and parents.

Through saferinternet workshops at schools a huge number of young people as well as their parents and teachers were addressed in the recent years. The focus of saferinternet.at is awareness building around the risks of online media.

6.1.4. Medienbildung Jetzt!

Medienbildung Jetzt! is a networking initiative that wants to unite individuals, and institutions and organisations from the school sector, as well as the educational sector out of school (e.g. street work, youth centres etc.).

They organise barcamps and networking meetings in order to 1) promote media literacy education across Austria; 2) to take part in and react to public discourse regarding media; and 3) to promote a better integration of media literacy education in schools and in every educational setting.

Regularly the initiative publishes online petitions and policy documents and invites everybody for active citizenship and participation in the field of media literacy education. The overall goal is to empower every child and every adult by making him and her media literate and demonstrating how media literacy enables active citizenship in a democratic society.

6.1.5. Radioigel

Radioigel was organised by the University of Education in Styria as well as the Salzburg University of Education Stefan Zweig. One outcome is the training of student teachers on how to conduct and manage media literacy projects in schools. Another outcome is the use of the student teacher's training radio/podcast in schools as a learning tool.

In schools all over the federal provinces of Styria and Salzburg young people were invited to invent their own tales and to participate with those tales in a competition called "Story Award". A jury of teachers and student teachers selected the best tales that were then recorded as a radio feature or a podcast.

The production of the audio files was made by the young people themselves with the help of the student teachers. All the files were collected on a CD and presented on a special event were all the participants got their "Story Award". From 2013 between 2015 3 Story Award events took place. They were planned as well as moderated by the young people – again with the help of the student teachers (that were supervised by their professors at the university).

6.2. BE-BWF – Belgium (BWF region)

6.2.1. Les enfants et les écrans (Children and the use of ITC: an information campaign)

The Office of Birth and Childhood (Office de la Naissance et de l'Enfance, further referred to as ONE) is a public institution that develops birth and childhood policies and also has cross-disciplinary missions such as parenting support.

One of these missions is the organization of thematic information campaign for parents and professionals in the field of childhood and parenting about a topical theme or a specific question about health, education and child development via multimedia campaigns, websites and TV programs (available on YouTube). In addition, ONE creates, develops, adapts and publishes a wide range of brochures and posters about child development and child appropriate environments.

ONE developed an information campaign, based on research mapping parents' views about these issues, designed to provide knowledge to professionals and families (parents and children) so that they develop a critical understanding of the role of ICTs in the education of children outside the school environment.

6.2.2. "Ouvrir Mon Quotidien" ("Open my daily newspaper")

For two weeks in September all the primary and secondary schools in Fédération Wallonie-Bruxelles (FWB) receive for free all the French language daily newspapers. After two weeks of exploring newspapers, the school teachers decide if they want to receive, for free, all the newspapers and an educational resource called "Le journal de bord" developed by the experts within the CSEM.

The project helps students to become familiar with newspapers and help them compare and assess the diversity of the press publications, discover the several ways in which the information can be shaped and presented, and study the daily papers' content and the several features of a newspaper. The project also helps the students to develop their analytical capacities and critical thinking, and helps them develop informed personal opinions. It's also a modern way to educate about citizenship and promote freedom of the press and speech.

This project is a public/private partnership between LAPRESSE.be and Brussels-Wallonia Federation through the CSEM, and the program is funded by both the private and public sectors.

6.2.3. Journalistes en classe – Journalists in classrooms

18 years ago, AJP (Association des journalistes professionnels) launched an innovative media literacy initiative in Europe that offers teachers the opportunity to invite a journalist into their classroom.

Before (and also after) the visit to the classroom, the teacher can plan activities focused around media education. Questions to the journalist can be prepared with the students, articles can be written, video sequences can be produced, etc.

This project runs throughout the academic year so teachers can chose when they want to invite a journalist into the classroom. AJP also produces educational resources for the journalists, for the teachers and for the students.

6.2.4. Wide screen on Blackboard - Ecran large sur tableau noir

Every year, under the title "Écran large sur tableau noir" ("Wide screen on blackboard"), the arts centre "Les Grignoux" (Liège, Belgium) proposes several movies shown during school matinées. This event has now expanded to many French-speaking cities of Belgium.

For these school matinées, the movie theatres taking part in this "Écran large sur tableau noir" project offer a very large range of high-quality movies at a very low price to elementary and secondary students and their teachers. These movies are chosen for their accessibility to a large audience of children and teenagers and for their cinematographic qualities or the interesting themes treated in them as well. The teachers taking part in these school matinées with their students will be given a free "Écran large sur tableau noir" educational booklet about the chosen movie.

6.2.5. RTBF Media Literacy Strategic plan

RTBF is the Public media service for the French speaking part of Belgium. It has a core business of informing, educating and entertaining people and it also has a duty to promote media literacy. Since 2014, RTBF have a published media literacy strategy: Le Plan stratégique d'éducation aux medias. This annual plan is renewable after evaluation on a yearly basis. It consists of different actions combined in a 360° perspective.

The objective is to help audiences access any kind of platform, use it and be able to analyse and sort all kind of information/data/images/sounds they get through the press, radio, television, movies, Internet and other so-called new or social media. Combined with the evolution of the technology (media convergence), the goal is also to contribute developing citizens who are active, creative, critical and participative. Citizens become media.

6.3. BE-FL – Belgium (Flemish region)

6.3.1. De Digitale Week

De Digitale Week is a week full of multimedia activity throughout Belgium. The central long-term goal of De Digitale Week is to 'build an inclusive and creative digital society'. The aim is to guide the public towards educational initiatives in relation to digital media at the local level.

A high number of local organizations organize small and medium events around multimedia, e-inclusion and media literacy. On the Flemish side the geographic scope is Flanders and Brussels. However, there is a French-speaking counterpart initiative La Semaine Numérique, with which there is a rather loose co-ordination. The aim of the week is to attract and involve a high number of people in digital initiatives of all sorts. Apart from the local initiatives, the week boosts a large centralised campaign around a certain topic and workshops and a central conference on aspects of e-inclusion. Although De Digitale Week started as a movement related to digital exclusion and e-inclusion, it has thematically broadened and now also involves aspects of media literacy in relation to digital media.

6.3.2. EMSOC

The EMSOC project is a so-called SBO (Strategic Basic Research) project, financed by the Flemish IWT (Flanders Innovation and Entrepreneurship). The aim of an SBO program is to finance innovative research that will have a substantial economic or social impact in terms of new products, processes and services.

The goal of the EMSOC project was to critically assess the belief of the user being empowered in a social media culture. The research was structured according to three main areas of interest in society where user (dis)empowerment is taking place related to social computing:

- inclusion: there is no automatic link between social media and user empowerment as not all users are able, willing or even permitted to be involved and participate by means or through digital media;

- literacy: not all users have the required capabilities to optimally use and apply social computing in their own life and work;

- privacy: to what extent are users self-reflexive and sufficiently aware about changes in privacy and personal data, i.e. how their digital activities are being monitored, processed, analysed and commodified by third parties.

6.3.3. MediaNest

MediaNest is a new project developed by different partners under the guidance of Mediawijs.be. MediaNest is a public website supporting parents (and grandparents) in their interaction with children in relation to media. The website for parents is the first dedicated website of Mediawijs.be which directly targets a specific audience.

In terms of content the project has three main topics: 1) growing up with media; 2) cyberbullying; and 3) gaming. *Growing up with media* is the central topic of the new website for parents. The website needs to inform, interact and refer parents to information and solutions in relation to their questions on media literacy and children. It offers a balanced approach between answering the questions of parents and providing information in relation to media and children. The website starts from a positive stance on media and parenting, but also treats possible threats.

6.3.4. Mediacoach

A mediacoach is the reference person within his or her own organisation on media education and media and information literacy. He or she coaches his or her colleagues in this topic.

The Mediacoach training is provided for professionals or volunteers who work with children, young people or adults and who want to integrate media and information literacy in their practice. On the one hand the training provides a theoretical framework to start working with several digital media within the organisation. On the other hand it mainly focuses on realising concrete activities with or on digital media. Showing examples of good practice offers inspiration and the participants learn how to independently set up a project within his or her own context.

The training programmes have been funded by the Flemish Ministry for Education, the Evens Foundation, and Mediawijs.be. There is also collaboration with the French-speaking Mediacoach training in Belgium, organised by Média Animation.

6.3.5. Safer Internet Centre - B-BICO (Belgian Better Internet Consortium)

The Safer Internet Centre for Belgium is part of the Safer Internet Programme of the European Commission and has been run in Belgium by Child Focus, the Belgian Foundation for Missing and Sexually Abused Children, since 2002. Since 2002 Child Focus started a hotline, a helpline and the development of prevention material on online risks as the Safer Internet Centre for Belgium.

For several years one of the main focuses within this project was cyberbullying. Child Focus trained the volunteers of the League of Families (Gezinsbond vzw) to give workshops to parents. In recent years Child Focus focused more on abuse (sextortion, child pornography etc.)

Since 2012 at the European level there has been a shift from a 'Safer internet' towards a 'Better internet'. In 2015 Child Focus, CERT, Média Animation asbl, CSEM and Mediawijs.be started developing the Belgian Better Internet Consortium within this framework that has resulted in the development of the B-BICO 2 project.

BBICO2 aims to develop an additional online tool designed specifically to increase the visibility, accessibility and use by young people, so far underrepresented among the Helpline audience.

The Hotline pillar will benefit from a significant upgrade in terms of effectiveness following the set-up of the Notice & Take Down procedure within the Child Focus structure and operations.

6.4. BG – Bulgaria

6.4.1. The Violence of Information project

This project has been designed to contribute to the media literacy of youngsters and their creativity via developing new tools for youth trainers and youth workers by developing approaches and training materials in four thematic areas: research strategies; evaluating information; manipulation by information; and Internet safety.

The Violence of Information project presents practical examples of how to use different portfolio systems in youth work and explores examples of digital portfolio systems suitable for presentation purposes, for communication purposes, for career development or for assessment and self-awareness.

The Work Programme included not only traditional, but also innovative methods for organization and preparation of events like virtual groups in social networks, gaming groups in online game environments, and others.

Last but not least the project has developed a concrete new toolkit including a resource website, four games, a manual and a database available free-of-charge for youth workers, trainers and leaders.

6.4.2. Children, teachers and parents against hate speech and discrimination

Children are exposed to hate speech from a very young age, due to their early entry into the digital world. Their encounter with a constant and normalized use of hate speech in the Internet comes at a time when they do not yet possess moral and psychological barriers towards the manifestation of ethnical, religious or gender-based discrimination. The project "Children, teachers and parents against hate speech and discrimination", carried out in two main stages, aims to counteract this tendency.

The first stage of the project implemented by the Bulgarian Centre for Safer Internet (SIC) has been devoted to the selection and development of 10 lesson plans for pupils at primary school. The developed methodology is also relevant to parents and teachers. The lesson plans have foreseen different extracurricular activities with joint participation of children, parents, and teachers. In this way, parents can actively support their children's development of new skills.

In the second stage of the project, the finalized lesson plans have been tested in four schools in Sofia (two of which have students from different ethnic backgrounds). The testing has provided valuable feedback utilized for elaboration of relevant methodical guidelines to be presented to teachers in different primary schools.

6.4.3. New Media Literacy for Media Professionals

This two-year project explored the challenges of ICT and new media as channels and sources of information for media and communications professionals.

The project was designed to improve the quality of media and communication in the European public sphere via strengthening skills and exchange of best practices of professionals in media and communication, as well as of creators of content in general.

The project fostered skills development, facilitating discussion, and exchanging of experiences, while evaluating the role of ICT and the new media in modern media environment and promoting the enormous opportunities they offer for professional realization.

6.4.4. Development of information and digital literacy within the framework of civic education in Bulgaria

The project aims at developing and boosting media and information literacy in Bulgaria. The key project objectives include familiarization of students with media and information literacy, its goals, tools and opportunities for upward individual development.

The initial idea was to promote media and information literacy among teachers and to see how they would use the concept in their daily school practices. Ultimately it became the core around which a 3-year project has been designed and is currently still under implementation by the Alma Mater Centre for Excellence in the Humanities at Sofia University.

6.4.5. European approach for public competency and participation in digital environment

The project studied European policies, approaches, and preconditions for creating and upholding competencies for participation in the digital environment, as well as the presentations and disposition of young people towards sustainable and changing values to institutions in European context.

The project was carried out on the basis of two types of analyses – theoretical and empirical and resulted in extracting several coefficients for young generations: coefficient of accepting, hostility, tolerance etc.

The whole theoretical framework has been based on the concept that ideas and realization of European policies for media literacy, developed and implemented over the last few years in different

European countries as well as by the European Parliament, are an important strategy for social participation.

The project studied the competencies of young people, connected with expressing an active position, criticism, and behaviour in the digital environment.

6.5. CY – Cyprus

6.5.1. Experiential workshops on Media Literacy

This project was a joint scheme, designed and applied by the CRTA and the Pedagogical Institute of Cyprus. It consisted of delivering specialized workshops related to media literacy in schools as an extra-curriculum project separated into three categories:

- Level 1 to Level 3 of Primary school;
- Level 4 to Level 6 of Primary school;
- High school (Level 1 to Level 3).

The workshop for Level 1 to Level 3 of Primary school focuses on advertisement and particularly on food advertisement.

The workshop of the second group (Level 4 to Level 6 of Primary school) refers, again, to advertisement and how media content, in general, contributes to the construction of public opinion and to the creation and perpetuation of stereotypes. Thus, in the context of the workshop it is attempted to deconstruct the stereotypes.

The main topic of the workshop delivered at the High school (Level 1 to Level 3) is the critical evaluation of the content disseminated through various forms of mass media. Students are expected to develop their critical thinking and to realize the significance of assessing the credibility and reliability of news and information that is distributed by traditional media and the Internet.

6.5.2. EU Kids Online

The EU Kids Online project aimed to enhance the knowledge of European children's and parents' experiences and practices regarding risky and safer use of the Internet and new online technologies, and thereby to inform the promotion of a safer online environment for children. The project is funded by the EC Safer Internet Programme.

In the third phase (2011-14), the EU Kids Online network provides a focal point for timely findings and critical analysis of new media uses and associated risks among children across Europe, drawing on these to sustain an active dialogue with stakeholders about priority areas of concern for child online safety. [The first phase of EU Kids Online was 2006 – 2009, and the second phase was in 2009 – 2011].

Cyprus participates in the fourth phase of the EU Kids Online project run from 2014 – 2018.

6.5.3. CyberEthics

Cyprus Safer Internet Centre "CyberEthics" operates with the co-funding of the European Union through the Safer Internet Programme, and it is comprised of an awareness node, hotline and helpline.

CyberEthics is the National Representative of Cyprus at the European Network of Awareness Centers - Insafe and at the Worldwide Association of Hotline for reporting illegal content on the Internet - INHOPE. It collaborates with several stakeholders from the public and private sector in Cyprus, as well as with stakeholders from overseas focusing on ensuring a better Internet for all.

The Cyprus Safer Internet Centre is active in Cyprus since 2006 and promotes the safer use of the Internet and serves the needs of all people on the island (i.e. also Turkish-Cypriots and other minorities). It addresses issues of child pornography, racism, harmful contact, conduct and content. CyberEthics aims to engage actors from the government and the civil society, thus contributing towards the eradication of cybercrime through informed actions of European citizens and public institutions that aim to change behaviours, mentality and attitudes, giving special emphasis to rural and less developed areas of the country.

6.5.4. IndentifEYE: Children, Data and Emerging Identities

IDentifEYE aims to teach children the value of data they share and encounter online by means of an Augmented Reality game. While in virtual reality games reality disappears, the Augmented Reality game preserves enough reality to sustain a link with the children's real lives. IDentifEYE aims to help children internalize the relationship between the data they and others share online and the identities that seem to emerge from these data. Once they understand how data leads to identities, it is expected that they will be more aware of the risks of sharing personal information online.

The general objective of this project is not to prevent children from using the Internet or specific sites, or to instil fear in them, but rather to empower them to move around the Internet more consciously and therefore more safely. More specifically, this project aims to teach children the value of data, how to represent themselves online, how to be careful with handing out data, and how to interpret data they encounter on the Internet. It is expected that the game should help children to protect themselves against theft of their identity and against contact with an unwanted third person.

The project involved 4 partners from 3 countries (Cyprus, the Netherlands, and the UK).

6.5.5. 3CE – Cyprus Cyber Crime Centre on Excellence for Training, Research and Education

3CE provides short-term, highly focused, and specialised training seminars on cybercrime-related issues for public and private sector participants. Courses facilitate the exchange and diffusion of knowledge and expertise, familiarises participants with new technologies and tools, and improves their day-to-day activities related to the cybercrime area.

University courses on cybercrime developed and delivered to stakeholders provides better understanding of the legal and technical elements of cybercrime for scientists in the future. Courses are offered under creative commons licensing terms for LEAs worldwide.

3CE aspires to become an exemplary Centre of Excellence in the area of cybercrime by conducting research in relevant fields, focusing particularly on areas dealing with forensic analysis, intrusion detection systems of critical information infrastructures, and legal aspects of cybercrime.

6.6. CZ – The Czech Republic

6.6.1. Developing media literacy in the Czech Republic (Close Watch on the Media)

The goal of this project is to develop the media literacy of the general public in four regions (Plzeň, Liberec, Hradec Králové, České Budějovice), to raise the public level of critical thinking and rational media use and to raise public awareness of risks that both new and traditional media use can bring. The project consisted of:

- Organising seminars and workshops in four Czech regions (Plzeň, Liberec, Hradec Králové, České Budějovice) – topics of seminars and workshops were for example "Don't be afraid of the Internet", "How to understand news coverage and advertising", "What media does with us" etc';

- Launching a website with a possibility of e-learning;

- Publishing e-book with a title "Close watch on the media: Media education as a topic of lifelong learning";

- Final conference of experts.

6.6.2. Multimedia and the Deaf: Media Education and Multimedia Production for Students with Hearing Impairment in Zlín Region

The goal of this project was to prepare, create, and verify multimedia interactive material for teaching young people with hearing impairments in Zlín region.

The material was prepared as bilingual – for students with and also without hearing impairment, making it an inclusive tool for education.

6.6.3. E-safety

E-Safety is a country-wide project focused on prevention, education, research, intervention and raising public awareness about risky behaviour and related problems on the Internet. It focusses especially on:

- cyberbullying and sexting;

- cyber grooming;

- cyberstalking and stalking;

- risks of social network sites use;

- hoax and spam;

- misuse of personal data on internet and electronic media.

6.6.4. Further Media Education in the Central Bohemian Region (Media Communication Fully and Effectively)

The goal of the project is to support the competitiveness of further education participants in the domain of media and communication through media, specifically to create a media education program for the adult population.

The educational program consisted of five modules:

■ knowledge of media and media production (two days of lectures);

■ new media (two days of lectures);

■ interactive communication workshop and work with media (three days of lectures);

■ introduction to media production (three days of lectures);

■ introduction to media law (two days of lectures).

6.6.5. Children and Media

In 2011, the Council for Radio and Television Broadcasting[479] (media regulatory authority) launched the website "Children and Media" (www.deti-a-media.cz) to serve as a platform for presenting and exchanging experts' opinions and as an information source for parents, teachers and other educators who are interested in the negative influence that media can have on their children.

The website is intended to educate and inform parents in issues related to television law, its risks to children and children's TV use. Although the title of the website suggests the focus on media in general, the content of the web is primarily related to television. It consists of several educational sections where the basic terms are explained and FAQs are answered.

6.7. DE – Germany

6.7.1. The Dieter Baacke Award

The Dieter Baacke Award honours extraordinary mediapedagogical/media educational projects and methods. It is awarded by the Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK) and the Bundesministerium für Familie, Senioren, Frauen und Jugend (BMFSFJ). The aim is to increase the awareness of the projects and to make them known to the wider public. The projects should increase the ability to understand media and should have a creative and critical approach.

6.7.2. Seitenstark

'Seitenstark' was founded in 2003 as a knot between four websites for children. Since then it has been an active and a committed association of 65 German providers of children's websites. It involves websites of independent media pedagogues, journalists, federal ministries, companies, churches, associations, and kids clubs.

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[479] www.rrtv.cz/en/.

Seitenstark has created quality standards for good children websites and all the members must contribute to these standards.

Apart from the compliance with all statutory regulations regarding the protection of children and young persons and the data protection, the main target is to provide children with a good quality offering on the Internet, which is attractive and varied and where they can participate in an active way.

6.7.3. Blickwechsel e.V. – Association for Media and Cultural Studies

Blickwechsel e.V. – Association for Media and Cultural Studies – aims to turn media education theory into practice with a particular focus on target group orientation and diversity of methods.

The Blickwechsel team provides on-site, i.e. local, seminars and training courses on media education for educators and teachers, leads parents evenings in schools and day care centres about media education and, furthermore, initiates practical media projects with children and young people to improve their media literacy (photo, audio, video, computer, internet, etc.).

6.7.4. 'Keine Bildung ohne Medien!' (No Education Without Media!)

In March 2009, important German institutions and organisations for media education from the fields of science and pedagogical practice founded the initiative 'No Education Without Media!'. In the same year, they also published a Manifesto on Media Education. The initiative advocates for a wide implementation of media education and media literacy in Germany. It joins roundtables and conferences, takes part in expert commissions, and engages in public relations in the field of media literacy.

6.7.5. Medien+Bildung.com

In view of the development of the Internet, the increasing surge of information, new applications in the area of Web 2.0 and PC or online games, there is an increasing need to provide orientation and information for institutions and individuals. Media education to master this challenge is an essential element in the media literacy efforts of the Central Authority for Media and Communication (LMK), the media authority for the German federal state of Rhineland-Palatinate.

As a response to this challenge, in December 2006 the LMK founded a not-for-profit Ltd as a subsidiary: 'medien+bildung.com – Lernwerkstatt Rheinland-Pfalz' or 'm+b.com' (media+education.com – Learning workshop Rhineland- Palatinate). Medien+bildung.com aims to develop media educational models viable for the future and for testing them in educational contexts.

6.8. DK – Denmark

6.8.1. Media Literacy in a Danish Context

This national research project gathers empirical, methodological, and theoretical insights for further research in the area of media literacy, including how perspectives of citizenship and democracy change in the light of (digital) media development.

This explorative study aims at gaining empirical and research oriented insights to support policy development, concrete initiatives, and decision-making in relation to media literacy at all levels.

6.8.2. Oline goes online

This project was launched online and in print on Safer Internet Day 2011. It is a guide for parents about the exciting world of the Internet and deals with digital competences as a challenge for pre-school children. With confidence parents can let their children explore the online world and learn about the Internet and how to use a computer. "Oline goes online" refers to both Oline's world and the world of the Internet, which is just outside Oline's safe online universe. Children learn about positive online behaviour, virtual friends, and privacy.

"Oline's Island" is created and hosted by DR (Danish Broadcasting Corporation), and The Media Council for Children and Young People has cooperated with DR on the development of the section, "Oline goes online".

6.8.3. There is so much that parents don't understand ... - What I need to know when my child goes online

This is a publication targeting parents of children between the ages of 7-12. The guide is a combination of information, guidelines and tips on how to deal with children's online experiences, habits, behaviour and privacy. The guide also contains short animated films and interviews as podcasts with children, parents and one of Denmark's leading media researchers, PhD Stine Liv Johansen. Finally, the guide also includes the latest research on Danish children's media use in facts and figures. The publication is released as an online magazine with a smaller leaflet highlighting the main topics. Both versions of the guide are free of charge.

6.8.4. So you got naked online?

The material is made in collaboration between the Safer Internet Centre Denmark (SIC DK), consisting of Centre for Digital Youth Care, Save the Children Denmark, and the Media Council for Children and Young People. The material consists of a small printed booklet, "So you got naked online?", and a more extensive online version.

The booklet "So you got naked online?" aims to empower young people in situations where their images have been shared without their consent. The booklet provides young people with knowledge about images online and provides them with practical guidance on what to do, who to contact and how to minimise damage in a situation of unwanted sharing of images or films. At the same time, the booklet

has a preventative aim, as it has been distributed through school teachers and local SSP (partnership between schools, police and social service with focus on prevention of youth crime).

6.8.5. Social Star

The Danish Competition and Consumer Authority – in collaboration with The Media Council for Children and Young People and the Consumer Ombudsman – developed the educational material "Social Star" that teaches primary school children to be critical of commercial communication (hidden ads) on social media.

The project came to light through work from the Expert Committee on Children, Young people and Ads. Via qualitative interviews and focus groups, the committee found that children and young people are quite naïve e.g. when products are mentioned on social media like Instagram and YouTube. User generated content, where for example a blogger or a celebrity mentions a product, is especially difficult to navigate for the children. Hidden advertising on social media is a problem. Children and young people are easily influenced and are typically on the Internet without parental supervision.

6.9. EE– Estonia

6.9.1. Smartly on the Web

Smartly on the Web is the longest running (2010- ongoing) and most important project of digital literacy targeting children, young people and their parents, teachers and youth workers in Estonia.

The project's objective is to encourage smarter Internet use by children and their parents, including the prevention of the online distribution of child sexual abuse material, blocking and spreading illegal materials on the Internet, and Internet safety in general.

Over the years the project has been the main initiator, promoter, and facilitator of various sub-projects, campaigns and resources aiming to raise public awareness and knowledge about Internet safety skills, digital literacies, and the online world in general.

6.9.2. Filmitalgud

This project was initiated by the film education organisation Kinobuss in 2010 at the most grass roots level possible through the process of film-making. The aim of the "Filmitalgud" [alias "Folk Film"] project was to engage the whole country voluntarily in making one collaborative movie project. The movie was planned to be a present to Estonian film for its 100th anniversary celebrated in 2012.

The movie was made by more than 1500 professional and amateur Estonian filmmakers. The script was written by the public, and then followed the world's most democratic casting process via a reality TV-show, with supporting roles and crew positions filled by an online casting system. The public voted on who they wanted to see starring in and making their film. Preproduction was in June and July in 2011, and shooting took place in each of Estonia's 15 counties in August 2011. Even the editing and post-production phases brought amateurs and professionals together. Every phase of filmmaking also included intensive workshops in screenwriting, film acting, production design, and editing. Along with the aforementioned topics, the themes covered during the shooting/training were: production, special

effects, costumes, set design, editing, lighting, sound, storyboarding, distribution, animation, and make-up.

All stages of the project were done using a unique IT platform, www.filmitalgud.ee, built to order for the project. The project ended with one film –the adventurous road movie "That's IT!" about four young people travelling through Estonia, running into crazy people, and finding love at the very last minute - right before the world ends. The movie premiered on 111 screens all over Estonia on the same day, at the same time.

6.9.3. Increasing digital literacy 2014-2020

The Ministry of Economic Affairs and Communications is responsible for implementing the European Social Fund period 2014-2020 intervention action "Increasing digital skills".

The main objectives of the action are to 1) increase basic digital literacy skills and knowledge in an adult population; and 2) increase the number of people in the society with higher ICT skills. The main target groups of the initiative include: adult population of Estonia; working specialists and practitioners; students and lecturers studying on non-ICT related subject areas; and activists related to promoting ICT-related skills and knowledge.

The actions consist of five different project initiatives all of which have their own goals, target groups and aims:

- Increasing basic ICT-related knowledge and skills through training courses;
- Training courses and actions for increasing higher level ICT related competences;
- Training courses related to raising public awareness about the ICT skills and education;
- Research and development activities related to ICT and digital literacies;
- Communication and distribution-related activities.

6.9.4. "Come Along!" (Ole kaasas!") programme

The "Come Along!" project was initiated as a cross-sector initiative between technology and communication companies EMT, Elion, Microsoft (private sector) and Look@World Foundation, NGO (civil sector).

The aim of the project was to provide computer and Internet training to 100,000 people and connect 50,000 more families to the Internet over three years.

The free-of-charge training sessions were held so as to provide the participants with wider opportunities in the job market and to make it easier in their studies to gather information and deal with daily tasks, as well as provide opportunities for being more active as a citizen and a local community member.

The project is considered to have played a crucial role in providing the citizens of Estonia with necessary basic ICT skills and knowledge and helping to increase the usage of ID-cards, mobile-IDs, and various e-services.

6.9.5. Practical training workshops by Young People's Media Club

Young People's Media Club, NGO (Noorte Meediaklubi) is a network which consists of approximately 70 young professionals (mostly new journalists and students of journalism and communication from the University of Tartu, but also from the Baltic Media School of the Tallinn University). All of the members have personal experience of working for the school radio or for the school newspaper.

This younger generation of established journalists and media and communication specialists are aiming to raise awareness and teach practical skills and knowledge around media literacy to secondary- and high school students around Estonia.

The activity of NMK is designed to enhance practical journalistic skills of students and develop their media literacies as well as growing their interest in media-related matters. Many participants of the training courses have initiated or been part of various school media projects in their respective high-schools e.g. launching school newspapers, school radio or TV shows.

6.10. ES – Spain

6.10.1. Observatorio para la Innovación de los Informativos en la Sociedad Digital - Oi2

The purpose of the OI2 project is to observe the narrative information in the digital society and analyse the possible social, business, industrial and economic implications of any changes, and identify potential opportunities for new innovative business models in the sector.

RTVE, the Spanish public television, promotes the adaptation of this evolution serving as a meeting point with other actors who are promoting innovation in news formats: universities, business schools, and technology companies, amongst others.

O12 translates these reflections to society and allows them to visualize RTVE as an actor and a leader in innovation. The associates of this Project are RTVE, Gabinete de comunicación y educación, UAB and CEU San Pablo.

6.10.2. Emedus Project, Spain

The EMEDUS project is an extensive review and a deep bibliographical analysis of three major lines related to media literacy across Europe. Firstly, an analysis was made of the inclusion and presence of curricular media literacy in the curricula of 27 countries of the European Union (EU). The study also analysed educational initiatives in the formal and informal sector, and groups at risk of exclusion.

The analysis was carried out by the Office of Education and Communication of the Autonomous University of Barcelona (UAB) 11. It describes the results achieved in the field of formal education and the relationship of media literacy with formal European education systems and specifically in this case in the Spanish one. This analysis includes a descriptive comparison about the way media literacy has been included in the national curriculum, a reflection on the skills of teachers in relation to their training in education media, as well as a brief reference to the identification of tools for measuring the media skills of students. Finally, the main recommendations made to the European Commission (CE) were done with the intention of strengthening the presence and development of the curriculum of media literacy at EU level, and identify the European Observatory media and information literacy as a major project result.

6.10.3. *Chaval*

Since 2002 chaval.es has been developing relevant work in the media literacy field encouraging safe practices amongst children. The aim of the project is to alert parents, educators and children about the risks of new technologies. It also aims to educate and train children about the correct use of new technologies and present them with new challenges and contents.

The project is designed to encourage children to ask for advice from parents and educators when they face a problem or anomaly in their use of new technologies regarding content and promote the communication between themselves and parents and teachers regarding this subject. The difference between virtual reality and reality is also explored.

This project is carried out by Red.es which is the statutory institution entrusted to implement the digital agenda in Spain and is part of the Ministry of Industry, Energy and Tourism (MINETUR).

6.10.4. TVE Defence of the Viewer

This project was launched to address all the comments and questions of viewers of public service television.

In addition to providing responses to comments and questions from the viewers the project also provides interviews answering viewer's questions on issues of particular interest to the audience. Videos are created to explain how television is produced, and how programmes are made and produced.

6.10.5. Digital Citizenship - iCmedia

Digital Citizenship 2020 is an initiative from iCmedia whereby training sessions, taught by experts on digital content and tools for the new digital citizenship, are offered to parents, teachers and children with a view to:

- Facilitating informed use and consumption of audiovisual content, appropriate to the needs of each group;
- Reducing the "digital gap" separating parents and children;
- Contributing to the empowerment of citizens.

Since 2012, iCmedia promotes a training program for parents, educators and families aimed at increasing user information audiovisual content and thereby the protection of children as final consumer.

6.11. FI – Finland

6.11.1. Faktabaari/ Fact Bar

Faktabaari is a Finnish web-based fact-checking service bringing accuracy to the public debate. It is a non-partisan journalistic project using the Internet and social media for collecting and distributing factual information.

Faktabaari started by fact-checking the European parliamentary elections campaigns in 2014. As media's capacity for quality reporting was simultaneously questioned due to resource problems, Faktabaari complemented the picture as a non-partisan journalistic and pedagogical project.

In practice, Faktabaari fact-checks claims, highlighted by readers, that are made by politicians or the media. Faktabaari staff and journalism students analyse these claims transparently and methodologically, and finally judge their accuracy with easy-to-understand traffic light categories – red (false), yellow (50/50), and green (correct). The transparent methodology serves a tool for improved media literacy. The project has been recognised both nationally and at the European level for its election campaigns. Faktabaari also acts as a pilot for the forthcoming factbar.eu project with European journalism schools.

6.11.2. Peliviikko/Finnish Game Week

Finnish Game Week (previously known as the Finnish Game Day) is an annual theme week in November focused on promoting game literacy and positive gaming culture. FGW has been organized since 2011 and is an evolution of the Nordic Game Day celebrated in Nordic libraries.

FGW has two objectives: 1) to create public spaces for playing games together; and 2) to promote and diversify the public discussion about games.

The Finnish Ministry of Education and Culture has drawn up Cultural Policy Guidelines to promote media literacy. The Guidelines state the following about digital games:

"Media education related to digital game playing is a key area for development. Families, for example, pay less attention to children's and adolescents' game playing than they do to other media use. Such issues as gender roles associated with gaming and game contents can be brought up in media education."

6.11.3. Media-avain/Media Key

Media-avain is a tool for rating positive and age-appropriate content in media, especially in films. The rating criteria have been developed by a steering group consisting of media education, age ratings and developmental psychology professionals. The ratings can be found at www.media-avain.fi, which is an online service for parents of 4-15 year olds.

Media-avain helps parents to find and choose positive content in media and encourages families to discuss positive and negative media content and the thoughts and emotions the films evoke. Media-avain is the only film-focused media literacy tool for families in Finland. The online service provides information that cannot be found anywhere else in Finnish. The service is provided by Koulukino – Skolbio ry (Finnish School Cinema Association).

6.11.4. Mediakasvatus.fi

Mediakasvatus.fi is an online ecosystem and a platform that aims to promote and develop media education and media literacy in Finland by acting as the main information outlet for media education professionals.

The online service works in three languages: Mediakasvatus.fi in Finnish, Mediekunskap.fi in Swedish and Mediaeducation.fi in English. The purpose of the online platform is to support experts, students, actors working with children and youth, kindergarten teachers, journalists, researchers, and professionals within the social and cultural sectors to find media education-related information and resources to support them in their professional roles.

6.11.5. Yle Uutisluokka/Yle News Class

Yle Uutisluokka allows students to make their own news with Yle's professional journalists. The objectives for Yle News Class are to develop students' media literacy skills, bring voices of the young to a wider audience and help them understand the world.

The News mentors, Yle's journalists, help and inspire students to come up with ideas for news stories, assist students with the production of their own news, and teach principles of good journalism, such as fairness and accuracy. The project also has News Class video workshops at schools. In 2015, more than 300 schools and over 9000 students across Finland took part on Yle News Class.

6.12 FR – France

6.12.1. The Press and Media Week at School

"La semaine de la presse et des médias à l'école (SPME)" (The Press and Media Week at School) is a media literacy activity conducted for the last 27 years by the CLEMI. It is the most well-known media literacy project in France with the greatest success in terms of variety of activities, number of participants, number of teachers and of pupils, and number of media providers that collaborate.

CLEMI has a network of correspondents in almost every region, varying in number from 1 to 20 people. The interest and the activities developed by CLEMI's correspondents also vary according to the region.

Different collaborations have become the norm. For example, the website of France television education offers many audiovisual resources for education, and some videos about the functioning of media itself.

6.12.2. 2025 Ex machina

2025 Ex machina is an educational game launched in 2010 by Tralalere in the Saferinternet program, targeting teenagers (12-17 years old) and their use of social networks. The first episode was produced in 2010, and since 2010 3 other episodes were produced, focusing on the use of the social networks, the protection of privacy, the consequences of publishing activities, especially photos.

The game was guided by a steering committee with several partners (CNIL, National Commission on Computer technology and Freedom, CSA National Audiovisual Council, national education's officers, experts in videogames, National Union of Family Association, police officers specialised in online security, e-enfance, popular education's movement La Ligue and Cemea). The four versions of the game have been played 500,000 times.

6.12.3. Educnum

Educnum is dedicated to the issue of privacy which is crucial in citizenship, democracy and media use, and for young people online and it encourages people to think about how they are potentially observed for commercial or political purposes.

The project has two sides: an online platform with resources about privacy issues managed by CNIL with other partners, and an award for the best productions (video clips) about privacy, open to pupils in high schools and to students in Universities ("les trophées Educ num, Educnum Awards).

A network of 50 institutions (Ministry of national education, civil society, researchers, and Internet providers) are involved in the project and may develop their own activities on the same topic, promoted on the platform. The contest is open to 18-25 year olds, and aims to encourage projects dedicated to 6-10 or 10-14 year olds. The projects submitted to the contest have to promote good practices among the youngest.

6.12.4. Les Clés des médias (Keys for understanding media)

This project was developed in response to the terrorist attacks of 2015 in France. Public authorities and audiovisual public service felt that it was urgent to provide new resources to help teachers to organize debate in their classes about freedom of expression.

Published in December 2015, the "Keys for understanding media" was designed to facilitate debate and learning about media issues in the school environment or among a larger audience. The series of 25 video clips that lasts 2.5 minutes each is based on the screenplay written by two journalists of Radiofrance. The video clips address acute issues encountered on a daily basis and about real situations in order to let the debate be open and to develop critical thinking.

The topics addressed include: "Where does freedom of expression stop? What is information? Are journalists unbiased? Information on a continuous basis: how can we make a choice? What is the use of caricature? What does blasphemy mean? What's the difference between social network and newspaper? What is an information source?".

6.12.5. European Educational Film Festival

The European Educational Film Festival is organized by CEMEA, whose philosophy is 'learning by doing' and is grounded in 'active educational theory' (and Children's rights) - an important aspect of promoting social inclusion and preventing violence and radicalisation.

The young people who take part in the Festival have different responsibilities allowing them to learn to express themselves, while at the same time discovering professions linked to the digital world, and to create a personal link with cultural productions.

The Festival also provides training for social workers and educators from the Ministry of Justice through different debates organized during the three days with experts in education, researchers, film makers, and peers.

6.13 GR – Greece

6.13.1. Bookmarks – Combating Hate Speech Online Through Human Rights Education

The Greek manual "Bookmarks - Combating Hate Speech Online through Human Rights Education" is a manual designed to support the "No Hate Speech Movement" of the Council of Europe.

It gathers activities designed for young people aged 13 to 18 years old; however they are adaptable to other age ranges, as well. Bookmarks is useful for educators wanting to address hate speech online from a human rights perspective, both inside and outside the formal education system.

This Manual sees hate speech as a human rights concern and the approach used in the activities is based on human rights principles and standards. Thus, the activities in the Manual should help young people in developing the knowledge, critical skills and attitudes that will be needed if the Internet is to reflect the fundamental principles that have been established for the real world. This makes the manual useful not only in addressing online hate speech but also as a way of understanding fundamental human rights themselves and the way they apply in both offline and online settings.

The Manual covers all forms of expression which spread, incite, promote or justify racial hatred, xenophobia, anti-Semitism or other forms of hatred based on intolerance.

6.13.2. EUforia – European Union films for Innovative Audience Development

Aiming to create the infrastructure necessary to support and ensure the sustainability of Film Education in Greece, this project concentrates on developing an Action Plan to be realized by a trans-cultural network.

Apart from Greece, the other European countries participating in this transnational network are Poland and Hungary due to the valuable insight, methods of practice, experience and consultation they are able to contribute to the Action Plan.

6.13.3. First Nationwide Study on Media Literacy in Greek Schools

The Hellenic Audiovisual Institute conducted the first nationwide study on media literacy in formal education environment. The research was designed and conducted by the Media Literacy Department of the Institute in cooperation with the Hellenic Ministry of Education, Religion & Lifelong Learning.

6.13.4. Mythos Project – Olympia International Film Festival for Children and Young People - European Meeting of Young People's Audiovisual Creation- Camera Zizanio

Mythos Project is an initiative of Olympia International Film Festival for Children and Young People and of European Meeting of Young People's Audiovisual Creation- Camera Zizanio, which takes place annually, the 1st week of December (main event), in the city of Pyrgos (Region of Western Greece).

Mythos Project is the longest running multinational film workshop on youth audiovisual creation in Europe. It started in 2011 and since then, with the participation of 400 youngsters from 16 countries, 55 shorts films have been produced. Most of the films have been screened in Festivals abroad (special screenings) getting positive reviews.

6.13.5. The Grocery Store (To Pantopoleion)

This short movie displays in a metaphoric way what happens on the Internet, a place where everybody and everything can be found. A grocery store ("to Pantopoleion" in the Greek language), is used as a metaphor for the story, where all kinds of peculiar things are available. In this way, the movie highlights in a most entertaining way how important it is to safeguard our personal data, to be careful with online bargains so as not to be caught in online fraud, to avoid inappropriate content for minors, to check the credibility of online information, and all in all, how important it is to be media literate and use our critical thinking. It also addresses the major issues of child pornography and paedophilia.

The film was implemented within the work of the Greek Awareness Centre and Campaign "Saferinternet.gr", co-funded by EC's Safer Internet Programme, in order to create awareness-raising in an entertaining way, about the potential online dangers when we surf online without critical thinking. The movie has been subtitled in all European languages by European Schoolnet, in its role as INSAFE European Awareness Centres & Helplines Network Coordinator, under EC's Safer Internet Programme.

6.14. HR – Croatia

6.14.1. Multimedia portal medijskapismenost.hr

In June 2016 UNICEF Croatia together with the Agency for Electronic Media and partners (Croatian Film Association, Croatian Audiovisual Centre, Faculty of Political Science and Academy of Dramatic Art) launched the first national multimedia portal on media literacy called medijskapismenost.hr. The main goal of this project with six key stakeholders is to inform, educate and empower parents on media literacy.

The second phase of the project called Birajmo što gledamo (Choose what you are watching) was introduced in October 2015. The first part of the awareness raising campaign was intended to inform the general public on the importance of media literacy, and also to educate them on how to use and understand the media rating system with promo clips broadcast on TV.

The portal medijskapismenost.hr covers a wide range of media literacy topics: safer Internet, media and children's development, violence in media, and stereotypes in media. Most of the content is produced for parents, teachers and children.

6.14.2. Djeca medija

Djeca medija was established in 2011 by the Association for Communication and Media Culture (DKMK.HR). The main objective was to raise the media literacy capacities of children, teachers and parents.

Djeca medija covers a set of different activities: workshops for children, parents and teachers, but also research activities and publishing activities. They are also producing a special media literacy radio program on local radio stations. From 2011 they organized 550 lectures and workshops for 10,000 participants, primarily on a voluntary basis.

6.14.3. Safer Internet Centre Croatia

The Centre for Missing and Exploited Children was founded in 2006 as a non-profit organization in Osijek. In the last 5 years their remit has expanded and CNZD is also acting as a partner in the EU-founded project Safer Internet Centre Croatia: Making the Internet a good and safe place.

This program has brought together the Faculty of Humanities and Social Sciences, University of Osijek; CNZD, TERRAKOM DOO Zagreb and City of Osijek. Its main goal is to establish the Centre for Safer Internet Croatia. This project benefits from a long list of partners and supporting organisations from private and public sector, as well as from academia and NGOs. One of the primary tasks of this project is to raise awareness on safer Internet through many different activities and channels.

6.14.4. Telecentar

Telecentar is one of the most successful NGOs in Croatia in the field of media and information literacy. Founded in 2005, in the last 9 years they increased their capacities and won several EU funded projects.

Telecentre Multimedia Academy is a unique project on media literacy for older people. Unite IT – Uniting Europe through digital empowerment is focused on building new online communities, and sharing best practice in digital community, but its goal is to promote life-long learning, and increase the employment rate and social inclusion within the society. CodeMob (codemob.eu) is a project focused on improvement of key digital competencies and the target audience are unemployed young people.

Y-NEX (European Youth News Exchange Programme) is an ERASMUS+ financed project through which partners in academia, media and other sectors are building new curricula for journalists with six modules: Media Literacy and Human Rights, Mobile Journalism Technology, Mobile Journalism Production, Intellectual Property Rights, Digital Entrepreneurship. The curricula will be delivered through MOOCS.

Youth e-Perspectives on Migration (YeP) - is trying to inform young people about the possibilities that we have through digital and media technologies primary in storytelling, awareness raising, and contextualisation. Through a number of workshops young people will gain the knowledge and skills in digital photography, digital storytelling, and e-journalism.

6.14.5. School of media culture Dr. Ante Petrlić

'School of media culture Dr. Ante Petrlić' is unique ten day educational program named after the famous professor of film, Prof. Ante Petrlić. In recent years, the School is focusing more on media literacy with

the aim of empowering and raising the capacities of teachers, and professors in primary and secondary schools, but also for the pupils interested in film and media culture.

It is promoting a combination of critical approaches and practical skills development through workshops. As a life-long learning programme this School is certificated by the Ministry of Science, Education and Sports, and has educated more than 1600 participants.

6.15. HU – Hungary

6.15.1. Bűvösvölgy Médiaértés-oktatóközpont/Magic Valley Media Literacy Education Centre

Set up by the National Media and Infocommunications Authority, Magic Valley (Bűvösvölgy in Hungarian) is Hungary's first Media Literacy and Education Centre. The Centre's mission is to teach Hungarian children how to use the media in a more conscious and safer way.

In the past, television viewers and radio listeners were only passive recipients of the information transmitted. With the emergence of the Internet, users themselves have become active content developers of the new media culture. This is a positive change offering many beneficial and useful opportunities, but it also presents certain risks. There are a number of new aspects to consider each time we use the media, so familiarity with the specific nature of the digital world is much needed. Magic Valley's ultimate goal is to raise visiting children's awareness on how they are affected by the media in a playful manner, by offering active, creative processes using state of the art equipment pool and skilled animators.

It is a priority objective for the Centre to take on an active role in Hungarian teacher training as well.

6.15.2. MOPED from Televele – Media Education Association

Televele Media Education Association was established in 2009 by teachers and psychologists. The mission of the Association is the improvement of media literacy of young children and the promotion of media education in Hungary in strong connection with the education of democratic values. The organization has completed several projects in kindergartens and schools with a strong emphasis on the education of democratic values in early childhood.

As part of this activity it was also necessary to train the teachers, and kindergarten teachers, and to form their and the parent's attitude.

The MOPED project was designed to promote, and motivate participants to use the free educational (media literacy and democracy) packet MOPED, made by Televele Association. The target groups of the project were: children between 5-12 years old, their teachers, and their parents. The project focused on an age-group that had been left out of media education in Hungary until now. As a part of this activity it was also a goal to train teachers, and kindergarten teachers, and to form their and the parent's attitude.

6.15.3. Médiaunió – Neked 8?/Media Union – 'Don't you mind?

Media Union aims to identify and publish about various significant social issues every year, and sets out to support and promote them in the media. The goal is to involve as many media outlets as possible in order to bring a maximum result in raising social awareness in an effective, unified, and widely accessible way.

The 'Don't you mind?' campaign of the Media Union Foundation in 2014 addressed the issue and importance of responsible media use. From May 2015, the campaign re-shifted its focus to one of the most pressing challenges of social media use: that of cyberbullying.

The campaign called for social dialogue, and involved a broad circle of experts from the fields of psychology, sociology, educational research, law, education, and criminal justice.

6.15.4. Moving Image Comprehension Strategies

The Department of Moving Image Culture at Eszterházy Károly University continues to develop its activity in researching moving image pedagogy as a part of the "ICT in the World of Knowledge and Learning – Research and Development in Human Performance Technology" project under the national Social Regeneration Operational Programme (TÁMOP). This activity is characterized by the publication of monographs, edited volumes, translated works, methodological publications, as well as by participation in conferences, producing creative products, and organising events to popularise media literacy (film festivals and contests organised for secondary students).

The research of the Department of Moving Image Culture was realised as a part of the module entitled "Analysis of Real Strategies of Learning in Multimedia Environments Using Multimedia Methods". The title of the sub-theme is "Media Usage, Media Consumption, and Processing Media Messages in Differing Social Environments".

6.15.5. The Embeddedness of Media Education

This research aimed to observe the changes of teaching methods in the subjects of Motion Picture Culture and Media Studies, due to the influence of digital technology.

In the Spring and Autumn of 2015 fieldwork was carried out examining the school atmosphere and school documents, carrying out interviews with teachers of Motion Picture Culture and Media Studies; and visiting classes. The observations were complemented by three focus group interviews with the parents.

6.16. IE – Ireland

6.16.1. CoderDoJo

Founded in Cork in 2011 by James Whelton and Bill Liao, CoderDoJo is now a worldwide network of more than 1,000 voluntary coding clubs which are free, volunteer-led, community based programming clubs for young people.

At a Dojo, young people, between 7 and 17, learn how to code, develop websites, apps, programs, games and explore technology in an informal and creative environment. In addition to learning to code attendees meet like-minded people and are exposed to the possibilities of technology. The global CoderDoJo community is supported by the CoderDoJo Foundation. The CoderDoJo Foundation consists of a core team based primarily in Dublin, Ireland, and was set up to respond to a need for a structured entity to both support and scale CoderDoJo as a result of the rapidly expanding global community. The Foundation and CoderDoJo have the shared vision of every child worldwide having the opportunity to learn code and to be creative with technology in a safe & social environment.

The principle at the foundation of CoderDoJo is that learning to code leads to empowerment, as the children become absorbed into technology by learning how to build apps, games, websites, drones and robots – sometimes using 3D printing.

6.16.2. The BenefIT Programme

The BenefIT Programme is a grant intervention initiative by the Department of Communications, Climate Action and Environment (DCCAE) which supports community, voluntary and not-for-profit organisations to provide basic digital literacy training. The Programme provides funding to community, voluntary and not-for-profit organisations ("grantees") for the delivery of basic digital literacy training to citizens in over 700 locations nationwide.

Since the BenefIT programme launched in 2008, over 156,000 training places have been delivered. The BenefIT Programme aims to provide digital training to citizens depending on the level of their needs, from simple communication skills, e.g. email and social networking, to higher level training, e.g. accessing public services, online banking, researching and buying goods and services. The Programme is very flexible and generally involves lesson fewer than 8 hours training. The maximum class size is ten and where possible can sometimes be on a one-to-one basis.

6.16.3. Webwise

Webwise is the Irish Internet Safety Awareness Centre, which is co-funded by the Department of Education and Skills and the EU Safer Internet Programme. Webwise is part of the PDST Technology in Education, which promotes and supports the integration of ICT in teaching and learning in first and second level schools. The PDST Technology in Education is a section of the Professional Development Service for Teachers (PDST). The PDST is a support service of Teacher Education Section, Department of Education and Skills and is hosted by Dublin West Education Centre.

Webwise promotes the autonomous, effective, and safer use of the Internet by young people through a sustained information and awareness strategy targeting parents, teachers, and children themselves with consistent and relevant messages.

6.16.4. Sound & Vision, the Broadcasting Funding Scheme

Sound & Vision is a programming support scheme operated by the BAI and funded through the television licence fee. Section 154(1) of the Broadcasting Funding Act 2009 provides that the BAI shall prepare and submit to the Minister a scheme or schemes for the granting of funds to support qualifying new television or sound broadcasting programmes including feature films, animation and drama on media literacy (the Scheme also supports other types of programming).

The Scheme offers grant funding to new television and radio programmes which deal with the themes of:

- Irish culture, heritage and experience;

- Improving adult or media literacy;

- Raising public awareness and understanding of global issues impacting on the State and countries other than the State; and/or

- Any of the above in the Irish language.

6.16.5. Community Media Training Module – Media Literacy

CRAOL - The Community Radio Forum is the representative body for community media/radio in Ireland. This network has been in existence for nearly 20 years and has established itself as a key provider of learning and development initiatives for the community media sector. In 2012, CRAOL developed, designed and delivered a QQI (Quality and Qualifications Ireland) accredited training module on media literacy.

The module aims at training people joining community media stations as volunteers, in developing their critical thinking skills and being able to recognise bias, gender, or other minority-under-representation in the media, along with other critical analysis of the media.

The module is made to be delivered by accredited community trainers (they too undergo certification before they can deliver the module) to a range of people from varying backgrounds including young people of school age, school leavers, students, unemployed people, people returning to work/education, older people, including those with literacy issues, people with disabilities, immigrants, and new communities settling in Ireland.

6.17. IT – Italy

6.17.1. Happy Onlife

Happy Onlife is a toolkit, including a game, for children, parents and teachers, aimed at raising awareness of the risks and opportunities of Internet and promoting the best online practices. It has been produced by the Joint Research Centre, the European Commission's in-house science service, within the *Project 572 – E-CIT.*

Inspired by the traditional "Snakes and Ladder game", Happy Onlife aims to empower teachers and parents in actively guiding children to become smarter, responsible, and respectful when using digital media. It presents key messages about children's use, overuse, and risks of misuse of digital technologies, and provides simple and clear strategies of prevention, mediation or remediation.

6.17.2. Officina dei Nuovi Lavori

The project "Officina dei Nuovi Lavori", backed by Google and Fondazione Mondo Digitale, is designed to enhance the digital skills and improve the educational opportunities to young people who don't study

and don't have a job. This target audience includes social groups that risk remaining 'digitally disadvantaged'.

In two years 10,000 youngsters have attended the courses. Young people develop creative skills related to the fields of interactive storytelling, game development, fab lab, augmented reality - within paths of professionalizing training.

6.17.3. The e–EAV project

The project e-Engagement Against Violence has been financed by the DAPHNE–programme 2012– 2014 and has involved seven European Countries (Austria, Belgium, Bulgaria, France, Italy, Slovenia and the United Kingdom).

It combines research and provision of educational resources with the purpose of contrasting new right–wing populism and discrimination transmitted through digital media and social networks by promoting young people's awareness of violent media contents and empowering them through civic engagement, particularly through e–engagement based on media/digital literacy.

6.17.4. Generazioni Connesse - Connected Generations (Safer Internet Center Italy II)

The project "Generazioni Connesse - Connected Generations" (Safer Internet Center Italy II) is co-funded by the European Commission within the program "The Connecting Europe Facility" (CEF) - Safer Internet, whose aim is to ensure a safer Internet and to promote a positive and conscious usage of digital media.

The project is supported by a national "Advisory board" involving institutions, ICT companies, mobile companies, and associations, as relevant actors in the synergic cooperation among stakeholders for the prevention of online risks and the promotion of a safer Internet.

6.17.5. PRISM - Preventing, Inhibiting and Redressing Hate Speech in New Media

This project has been conducted by the Italian unit of the European project PRISM - Preventing, Redressing and Inhibiting Hate Speech in New Media, co-funded by the European program "Fundamental Rights & Citizenship" of European Union. The project was designed to explore the phenomenon of online hate speech, analyse the European legislative framework and identify a set of best practices against online hate speech that can be activated both in the educational and journalistic field.

The project combined research, educational modules addressing legal experts, journalists, security forces, youngsters and teachers, and awareness campaigns with the purpose of enriching knowledge about the consequences of hate speech and of enhancing tools against discrimination and online violence.

6.18. LT – Lithuania

6.18.1. Media and Information Literacy Education Project

This national policy development project aimed to create a platform for a dialogue and cooperation in Media Information Literacy among Lithuanian stakeholders and Nordic counterparts. The purpose was to create systemic preconditions for the development of media and information literacy education based on the best Nordic experiences in integrating Media Information Literacy into general and non-formal education, and to create a basis for further Lithuanian (and Baltic) - Nordic cooperation in developing Media and Information Literacy education in an even broader scale.

6.18.2. Media4Change

This is a national campaign for high professional standards in journalism under the slogan "Journalism – the Home of Human Rights". The main activities of the program include journalistic investigations on the issues of human rights, equality and diversity, while working on joint projects with editors and human rights experts. In cooperation with independent journalists, editors and experts, problems outside of the mainstream media agenda are addressed to provide a better representation of socially vulnerable groups.

6.18.3. Learning from Film

The national project was organised by a group of non-commercial film centres across Lithuania and aimed to provide resources, in the form of films, to high school children of different age groups. Over 30 films were offered covering different cultural, historic, social and youth issues. A professional moderator led a discussion after watching the film. A methodological tool for teachers was developed to guide teachers who would be willing to integrate film screening and discussion method in different educational activities.

The project also included more interactive and creative activities, such as filming with mobile phone workshops, animation workshops for schoolchildren, and film dramaturgy seminars for teachers.

6.18.4. Gaming culture festival 'GameOn'

GameOn was the first gaming culture festival in the Baltic countries. As a campaign of national significance, it aimed to provide the general public with a better understanding of the social, technological, creative, and strategic background of the gaming culture.

Computer and video games have been often perceived and discussed in negative terms, therefore, organizers decided to bring together gamers, educators, game industry experts and parents to break existing myths and shed more light on gaming culture.

6.18.5. News Literacy Education: How to Understand Media (NEWSLIT)

This national research project looked at the role of media in a democracy and focused on news literacy skills such as the ability to critically and analytically evaluate media texts and images, their meanings, values and presentation.

The project was designed to develop media literacy skills among young students and encourage intelligent, responsible and creative use of information in the public space, as well as promote positive developments in journalism and media, as well as more active audience involvement in the media.

6.19. LU – Luxembourg

6.19.1. Uelzechtkanal made by Lycée de Garçons Esch (LGE)

The project Uelzechtkanal is a TV channel for young people where the pupils of a high school (LGE) are responsible for providing the audio visual content in the form of documentaries. The TV channel streams a documentary (50-60 minutes) every month about a subject important to or for young people. The documentary is made of more a few news reports about different subjects.

The project gives young people a platform to learn about media use and creating media content. The objective is to find an interesting subject, work autonomously, learn about filming and edit the filmed material into a good documentary. The collaborative learning approach supports their team working skills. In addition, the students' critical thinking skills are developed by the need to look behind the media content they use as reference. The ability to think critically about their own media content and to positively criticize their colleagues, allows them to create good media content and to be aware of the impressions they give to their audience.

This project targets young students from 16 to 20 years (the last three years of high school) who are interested in the media industry and would like to create their own media content**.**

6.19.2. Not Funny- Bee Fair by Beesecure

'Not Funny- Bee Fair' was a campaign organized by Beesecure about cyberbullying and how to prevent it. Cyberbullying is an omnipresent phenomenon which a lot of people are confronted with, especially young people. The campaign arose due to more and more young people being confronted with cybermobbing and a lack of a support system. Statistics showed that 8 to 10 percent of Luxemburgish students have been victims of cybermobbing.

Beesecure saw the need to start a new campaign in order to raise awareness of cybermobbing in the society and to create support systems for the victims and their social environment. 'Not Funny-Bee Fair' addressed not only the victims but also the bystanders and the offenders. The goal of the campaign was to encourage the young people to think about the messages they want to post before posting them. It is important to think critically about the media content one likes to publish in order to not hurt anybody with it.

6.19.3. Heemwéi – Movie made by Feierblumm Productions

"Heemwéi" is a 99 minute drama made by a group of young, non-professional film-makers from Feierblumm Productions. Feierblumm Productions is a network of young filmmakers. It started as a youth project which quickly became very serious, with the end result being shown in the biggest cinema in Luxembourg. The film "Heemwéi" is about World War II and tries to break with the taboos and the known clichés about war. The story is based on stories told to the young film-makers by contemporary witnesses.

In order to make this movie, which happens to be a low-budget production, the young people from Feierblumm Productions needed to work with volunteers and professional filmmakers who weren't paid. This project stands out because of the big motivation and engagement from everybody involved. The film gained in authenticity by being in Luxemburgish. Using the local language connected the story of the film with Luxemburgish history.

The film was nominated for the Luxembourg film prize in the category best movie in 2014.

6.19.4. Les secrets du cinéma - Découverte du monde cinématographe de Georges Méliès

"Les secrets du cinéma - Découverte du monde cinématographe de Georges Méliès" is a media literacy activity during which young people make a remake of the movie "A trip to the moon" by Georges Méliès in only one day, with the help of a green screen. The activity takes place in the youth centre Marienthal and is available year around for all young people between 11 and 15 years. The main target groups are school classes from Luxembourg.

The objective of the project is to show young people how movies are made and which tricks can be used to manipulate the audience and to communicate a certain impression. By doing their own version of the movie they get an insight into the film industry and can try the techniques used by the filmmakers themselves. Furthermore, the participants learn to use their body language to transmit a feeling or impression due to the fact that "A trip to the moon" is a silent movie and the participants need to use their mimicry and gestures to convince their audience. The goal of the learning-by-doing approach is to show young people that they can easily be manipulated without telling them so. In other words, the participants get a behind the scenes insight, which helps them understand the tricks used and enables them to project their new knowledge on other media content.

6.19.5. Tournage (film shooting) Crème Fraîche by CNA and SNJ

Tournage Crème Fraîche is a film shooting based on an award-winning screenplay from the Crème Fraîche competition. The filming of the short-movie is done in a pedagogical approach and lasts four days. To this date, five movies were realised through this project and have all been presented to the public within the context of the Luxembourg City Film Festival during the Crème Fraîche evening. The screenplays are written by young people between 12 and 30 years, and the winning screenplay is chosen by a jury made of three professional filmmakers and three young people. The filming takes place in July or August and is funded by the National youth service (SNJ) and the National Centre for Audiovisual Content (CNA). The motivation behind this project is to bring young film-makers and professional filmmakers together. The young people can profit from the know-how of the professionals by working side by side.

The objective is to give young people the possibility to learn about the film industry and to gain practical experience through the learning-by-doing method. It is an important media literacy project because of the knowledge gained in the use of technologies and the works of the film industry.

6.20. LV – Latvia

6.20.1. Media Literacy Activities in Libraries

The target of the training programs is to provide library users and teachers with the knowledge, skills and understanding about information searching strategies and methods, and how to find, select, evaluate, manage and use.

In 2016 the National Library of Latvia started to introduce the media literacy concept to library professionals of the whole country. NLL Library Development Centre is giving the methodological and consultative support for all libraries of country: 48 libraries of higher education establishments, 32 special libraries, 806 public libraries and 821 school and professional education establishment libraries. NLL Library Development Centre is organising educative seminars, consultations and discussions, and is visiting and presenting new trends and issues in regional library events (methodological seminars etc.).

In 2016 the Competence Development Centre of the National Library with the support of Library Development Centre started to build librarian professional development courses in media literacy, covering such topics as content evaluation, critical thinking, radicalization, privacy, paid content, and propaganda. The development of courses is continuing and will continue in the following years.

6.20.2. The drafts of "Latvian Media Policy Guidelines for 2016–2020" and "Plan for the Implementation of Latvian Media Policy Guidelines for 2016–2020"

As the first media policy planning documents in Latvia, these guidelines are a medium-term policy planning document, which was developed by a working group of the Ministry of Culture. It determines core principles, aims, priorities and tasks to be performed by the national media policy during the period. Five directions are defined in guidelines to strengthen media environment. One of them (Nr.4) is devoted to development of media literacy.

For the first time media literacy is emphasized at the national policy level and activities for the development of media literacy are coordinated. In addition, the term "media literacy" is explained and defined in policy documents. It is understood as knowledge and skills, which are necessary for work with information sources – finding and analysis of information, understanding information providers' intentions, critical assessment of information content, separation of objective information from a tendentious comparison of information available in various sources in order to establish person's own substantiated opinion. Media literacy also includes the ability to practically use media.

The ability of the audience to use media, to search and analyse information, and to critically assess media messages, promotes the communicative integration of the society. Such skills promote the creative activities of the individual as well as eliminate the one-way impact of media communication, enabling one to recognise and prevent the distribution of biased information. A well-informed audience can recognise media who support and represent the principles of high quality and reliable journalism. Such an explanation exceeds the usual definition of media literacy to be understood only as digital skills.

6.20.3. EU Kids online Latvia

EU Kids Online, a thematic research network, funded by the EC Safer Internet Programme, has examined research findings, from 33 member states in the period from 2006 to 2013, into how children and young people use the Internet and new online technologies.

The research project in Latvia was carried out by the Department of Communication studies of the University of Latvia. In Latvia the research was financed from the National Research Programme "NATIONAL IDENTITY (language, Latvian history, culture and human security), project 9 "National identity and communication". The research made in Latvia was based on the approach of EU Kids Online: child centred, contextualised and comparative. The theoretical framework in Latvia as in the EU Kids Online research included a critical analysis of the relationship between Internet use, activities, risk factors and potential harm associated with the Internet. The aim of the study was to provide data in order to analyse where, in what devices, and how much children use the Internet, what children do online, risky opportunities, what upsets children online, sexual content, online bullying, communication with other people online, risks and harm online, how children cope with harm, children's digital skills for safe use of the Internet, and parents, teachers and peers support.

6.20.4. Computer learning project for seniors ""Connect, Latvia!"

Telecommunications company Lattelecom Ltd. (51 % of its shares belong to the state) has been implementing the computer learning project for seniors entitled "Connect, Latvia". The project has become the largest initiative of social responsibility in Latvia that helps the participants of trainings to become part of the modern society.

Latvia is in one of the fastest ageing countries in Europe. Latvian state institutions have declared that people in pre-retirement age are at the greatest risk of unemployment and poverty. But access to the digital world has turned out to be the key to society's integration. "Connect, Latvia" provides people aged over 50 with the opportunity to acquire basic computer literacy skills. The programme is free of charge and very popular - more than 20,000 senior individuals have been participating in it.

"Connect, Latvia!" was established to reduce the digital divide – the barriers to information and communication technologies -- which creates the threat that particular segments of society might be excluded from information flow, socialising, and employment opportunities.

6.20.5. UNESCO Chair on Media and Information Literacy at the Faculty of Social Sciences, Department of Communication Studies at the University of Latvia

UNESCO Chair on Media and Information Literacy at the Faculty of Social Sciences, Department of Communication Studies at the University of Latvia (hereafter - UNESCO Chair) was prepared in 2015 and established in January 2016 to work in the area of digital literacy, particularly focusing on research, elaboration of recommendations for policy guidelines, development of curriculum, and recommendations for educators and students in media education.

It is planned that studies initiated within the frame of the UNESCO Chair will be continued as transnational research. The main goal of the UNESCO Chair is to develop a methodology that will provide an opportunity to observe changes over the longer period of time in the national and international level. To ensure the sustainability of the project, as one of the priorities is to establish contacts, as well as to gain and share knowledge with academics in the international level.

6.21. MT – Malta

6.21.1. Be Smart Online!

This website is intended to help children, youths, parents and educators understand the basic principles and best practices for a safer online experience for children. It also acts as a tool to communicate news, announce events and share resources.

The BeSmartOnline! Project has a mandate to establish a structured method of collaboration. It is a national initiative that can recognise the efforts of various national stakeholders working towards the establishment of a Safer Internet Centre in Malta. This project is co-funded by the European Union through the Safer Internet Programme which aims at empowering and protecting children and teens online from risks associated with online activity, through numerous awareness raising initiatives and by fighting illegal and harmful content and behaviour online.

6.21.2. The Centre for Literacy

The Centre for Literacy is a research and development centre with a mission to respond productively to the increased need for literacy and other basic skills issues. The Centre is involved in policy advice, consultancies and training for different educational and professional bodies, ministries, national agencies and institutions. These include the Ministry of Education, Culture, Youth and Sport, the Ministry for Social Policy, the Employment and Training Corporation, the Malta College of Arts, Science and Technology (MCAST), the Foundation for Educational Services (FES), State, Private and Church schools, and a number of non-governmental organisations.

6.21.3. The eSkills Malta Foundation

The eSkills Malta Foundation is a coalition of various representatives from government, industry and education who work together to jointly create the skills base and life-long quality growth required for a digitally enabled knowledge economy. The eSkills Malta Foundation was launched in February 2014; and includes the Malta Enterprise, the Malta Communications Authority, the Lotteries and Gaming Authority, the Employment and Training Corporation, and the Chamber of Commerce, Enterprise and Industry.

Its mandate is:

- to advise Government and stakeholders on matters related to eSkills policy;
- to contribute to the expansion of ICT educational programmes and related formative initiatives;
- to lead an ICT professionalism development programme;
- to instigate further reform in the ICT educational offerings and contribute to capacity-building in the ICT education community; and
- to champion campaigns and promote the Maltese eSkills potential locally and internationally.
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6.21.4. Media Centre

Originally a large printing press facility and centre for publishing and other print-related works, Media Centre Limited has recently experienced a renaissance in its conversion to a digital and audiovisual production house. While the heritage of print design still runs strong within the company, there is now a renewed focus on digital media, including filming and editing, web design and development, and live event production. The small but highly-versatile team tackles all forms of design, with a strong emphasis on the creation of material for educational purposes.

Through this resource centre students can find help in;

- Filming, editing and post production
- Animation
- Print design (posters, books, billboards... the list goes on)
- Web development
- Branding
- DVD/BluRay mastering and duplication
- Event planning and coordination

6.21.5. Memorandum of Understanding between PBS and University of Malta

Using creative approaches, the collaboration will help raise awareness about scientific research. Audiences will be able to understand how the University of Malta research is contributing in making life better for society and in finding solutions to various problems.

A pilot documentary, the first in an eventual series of twelve, will be funded by PBS. Through the promotion of the pilot documentary the Parties will be seeking sponsors for the rest of the production amongst reputable persons, organizations and companies interested in supporting innovative projects that promote science literacy, while engaging with a large number of people through the media, science museums and other non-classroom settings.

Topics shall include health related issues such as research on the genetics of blood disorders, as well as ICT, marine archaeology, and brain/computer interface.

6.22. NL – The Netherlands

6.22.1. MediaMasters

MediaMasters is an interactive media literacy game, with offline and online elements. The main objective of the game is to raise awareness of media literacy themes amongst educators, parents, and pupils. By playing the game pupils (of the last two years of elementary school, i.e. age 10-12 years) develop their media literacy competencies through collaboratively solving media-related problems, working on media literacy assignments, co-creating media content, and discussing media literacy themes.

The online game is being played both in the classroom and at home. Amongst the subjects that pupils are being introduced to are social media use, coding, cyberbullying prevention, vlogging and

online collaboration. The Royal Library of the Netherlands, a key partner of Mediawijzer.net, has developed a special game element focusing on information literacy skills. Pupils have to deploy and advance their media skills and learn from each other to pass the game (as a class).

The game is being played by over 100,000 pupils each year during the Dutch media literacy week in November.

6.22.2. Media Toddler Days (Media Ukkie Dagen)

The Media Toddler Days is a yearly campaign that has been taking place over a week in April since 2013. The objective of the campaign is to raise awareness of the importance of media education of young children, ages 0 to 6 years. The campaign addresses both parents and professional educators.

The premise of the campaign is that the environment of children, even the youngest ones, is rapidly mediatising. Young toddlers and even babies are being exposed to screens, learn to swipe at an early age, and sometimes appear very attached to their tablets. These developments pose new challenges to educators: traditional pedagogical wisdom sometimes seems outdated, and the demand for knowledge about this new domain is growing.

The Media Toddler Days comprise several activities, mainly organised in libraries, but also in nurseries and preschools. Amongst the projects are Book-o-Matic, Appcafé for toddlers, App Party, Digital Read-Out, and Little Goose Gonnie on the iPad.

6.22.3. Informative websites for the public

The Netherlands has a rich supply of websites providing parents and professional educators with information around the themes of youth, parenthood, and education in relation to media and the internet. The list includes:

- Parents Online (Ouders Online offers tips and advice on various educational and child rearing issues, with an emphasis on media and Internet related topics and themes. The website has over 900.000 unique visitors each month. www.ouders.nl

- My Child Online (Mijn Kind Online) aims to provide equal digital opportunities for all children. My Child Online carries out research projects, disseminates knowledge, and publishes reports. www.mijnkindonline.nl

- Mediasmarties was developed in 2004 to offer an overview of children's media per age group. The website offers information on media products like television programmes, movies, games, apps, and websites for children between 1.5 and 11 years old. www.mediasmarties.nl

- Mediaopvoeding.nl offers parents and professional educators a platform to post questions, which are answered by a team of specialists in the field. The questions vary from themes like online safety to suitable educational media content. www.mediaopvoeding.nl

- Mediawijsheid.nl is the informative website run by Mediawijzer.net directed at the public (whereas the website www.mediawijzer.net is aimed at media literacy professionals). The main focus groups are parents and teachers. www.mediawijsheid.nl

6.22.4. Toolbox Media Education *(Toolbox mediaopvoeding)*

The Netherlands Youth Institute (NJI) observed that the information parents can find online about media education, at least in the Dutch language, is dispersed, often lacks scientific backing, and all too often focuses on themes from a protectionist perspective. In addition, it was noted that there was a lack of practical tools that parents and educators can immediately start working with. The Toolbox Media Education has been developed to fill this void.

The tools in the Toolbox cover a wide range of media education topics in a coherent, systematic manner. The tools are evidence based, and are created on the basis of scientific research findings or direct consultations with academic experts.

6.22.5. Mediawijzer.net

The Dutch government's policy has been to facilitate entrepreneurship and stimulate decentralised media literacy efforts. To promote this, the Ministry of Education, Culture, and Science has facilitated the formation of a broad and solid networking organization: Mediawijzer.net. The network was founded in 2008 by five key Dutch public organizations: the Netherlands Institute for Sound and Vision; National Library of the Netherlands; Stichting Kennisnet; ECP Platform for the Information Society; and broadcaster NTR, and is funded by the Dutch government. Currently the network has over 1100 network partner organisations, including universities, schools, libraries, museums, broadcasters, mediacoaches, media-production companies, ICT-companies, and publishing houses.

Many of the 1100+ Mediawijzer.net network partners work together to offer significant contributions to the advancement of media literacy in the Netherlands in the form of programmes, projects, campaigns, research, learning materials, meetings, websites, etc., aimed at a wide variety of target groups. The net result of the network approach is a vibrant community that is deeply rooted within society, and promotes ownership and co-creation, thus multiplying the efficacy in a way that could not be realised by any government programme.

Mediawijzer.net has two main objectives: (1) creating more awareness for media literacy and media literacy education; and (2) facilitating its' network partners to offer and develop new media literacy services, projects, and materials. In order to realise the first objective, Mediawijzer.net organises yearly campaigns aimed at schools, parents, and youngsters. To realise the second objective, Mediawijzer.net operates an online network community; organises conferences, seminars and expert meetings; instigates and funds practical and research projects; issues publications; provides funding to innovative projects; and facilitates the exchange of knowledge amongst network partners, along both online and offline means and platforms.

6.23. PL– Poland

6.23.1. Ninateka

Ninateka is one of the projects of the National Audiovisual Institute, the mission of which includes, among others, the digitalization and distribution of Polish audiovisual culture products (www.nina.gov.pl/bip/bip/). It is now accessible through a dedicated Internet platform (http://ninateka.pl/), where all materials are made available legally and most of them (98%) free of charge. The collection includes feature films, concerts, TV programmes about culture, classics of Polish animated film, documentaries, opera, theatre, radio production and journalism.

An important part of the archive is Ninateka Edu, devoted to educational purposes, only for registered students and teachers. It is the first multimodal library of that size and quality available in Poland. It makes available (free of charge) not only audiovisual materials, which introduce the users into the world of media, film, animation, culture and art, but also complete lesson plans and exercises. The activities of Ninateka Edu include sub-projects devoted to media, film, music and theatre education. The "Media education" project in particular supports the informed and creative utilization of media and aims to develop competences towards this aim. The activities of the project are conducted online and/or as part of workshops. Ninateka Edu offers educational films and lesson plans devoted to, for example, the problem of Internet addiction.

6.23.2. Dzień Bezpiecznego Internetu (Safer Internet Day)

Safer Internet Day (SID) aims to initiate and promote action to secure the access of children and young people to online resources. Inspired by this European Commission's initiative, since 2005 Polish Safer Internet Day has been run by the Nobody's Children Foundation and the Research and Academic Computer Network (NASK). The main partner of the event is the Orange Foundation.

Apart from promoting actions which give children and young people access to online resources, SID familiarizes parents, teachers, and educators with the issue of child safety on the Internet. SID encourages schools, NGOs, companies and individuals to organize local initiatives for the safety of young Internet users.

6.23.3. Edukacja medialna (Media Education)

Edukacja Medialna (Media Education) is a programme that supports conducting media education classes at schools, community centres and libraries. It includes lesson plans, exercises, and other teaching materials, which have been selected on the basis on the catalogue of skills listed by Cyfrowa Przyszłość (Digital Future).

This programme comprises more than 200 lesson plans for all levels of education, from kindergarten to secondary school. The materials are composed of eight lessons, each referring to one topic listed in the above-mentioned catalogue: information literacy, media environment relations, media language comprehension, creative use of media, media ethics and values, safety, legal and economic aspects of media use. All materials are accessible (under Creative Commons license) from the Media Education website (edukacjamedialna.edu.pl/).

6.23.4. Międzynarodowy Festiwal Filmów Młodego Widza Ale Kino! (International Young Audience Film Festival)

The International Young Audience Film Festival ALE KINO was first organised in 1969. Its main component is an international film competition for animated cartoons and live-action films, whose creators compete for the award of the Golden Goats. The aim of the Festival is to promote quality cinematic productions from around the world and provide a forum for debate among film makers, critics, distributors, teachers and young viewers.

The festival is widely recognized as a prestigious, professional event for both filmmakers and audiences alike, which shows about 100 films (short and full-length) every year. The films are evaluated by the adult jury of film professionals as well as the jury of children, teenagers and teachers. Next to the

film competition, the festival includes events such as film workshops for children, seminars, and debating forums for teachers and filmmakers, meetings with actors etc.

6.23.5. Dziecko w sieci (Child in The Web)

Child in the Web aims to assess the scale and characteristics of threats to children on the Web; to prevent risks to the youngest Internet users; and to help children facing Internet-based threats.

Since 2005 the project, as part of the European Commission's Safer Internet programme, has aimed to improve children and young people's safety on the Internet through research and analysis, education projects, media campaigns, and telephone and online help.

6.24. PT – Portugal

6.24.1. Sete Dias com os Media

The goal of 'Sete Dias com os Media' is to challenge the most diverse actors of society (libraries, media, primary schools and secondary schools, student groups, research and training centres, blogs, social networks, associations, senior universities, movements, churches, and municipalities, among others), in some way, to reflect, and encourage media literacy.

In an era in which, supported by information and communication technologies, more and more citizens gain access to speech and voice in the public sphere, issues of freedom - and the resulting responsibility - become even more relevant, challenging the quality of public life in the global society; hence the beginning of Operation Sete Dias com os Media on May 3rd, World Press Freedom Day.

The initiative is the responsibility of Grupo Informal da Literacia para os Media that besides the DGE includes Gabinete da Rede de Bibliotecas Escolares, Comissão Nacional da UNESCO, Entidade Reguladora para a Comunicação Social, Fundação para a Ciência e Tecnologia, Secretaria-Geral da Presidência do Conselho de Ministros, Rádio e Televisão de Portugal, Universidade do Minho – Centro de Estudos de Comunicação e Sociedade, Conselho Nacional da Educação and, individually, as experts, Maria Emília Brederode Santos and Teresa Calçada.

6.24.2. 7 Dias, 7 Dicas sobre os Media - Competition

The social and cultural imperative of media literacy led to the establishment in 2009 of the Grupo Informal sobre Literacia Mediática (GILM), which includes public institutions with different responsibilities in the field. From 2012, GILM annually launches a national awareness and reflection campaign called '7 Dias com os Media'. It was in this context that two institutions of GILM - the now extinct Gabinete para os Meios de Comunicação Social and the Rede de Bibliotecas Escolares - decided to launch an initiative exclusively targeted at the schools.

Even after the abolition of the Gabinete para os Meios de Comunicação Social in 2014, Rede de Bibliotecas Escolares continued as a support institution and leader of the initiative, although always with the collaboration of other partners: the Direção-Geral de Educação and the Fundação para a Ciência e Tecnologia, since the 1st edition; Comissão Nacional da Unesco since 2015. The main goals of the initiative are: the promotion of critical and creative use of the media, safer use of the Internet, social

networks and mobile phones; the prevention of plagiarism and respect for authors' rights; the prevention of cyberbullying and other risks associated with the Internet; and the promotion of the protection of personal data and online reputation.

6.24.3. Conta-nos uma história!

Conta-nos uma história!" is an initiative promoted by the Ministério da Educação, through the Direção-Geral da Educação (DGE), the Gabinete da Rede de Bibliotecas Escolares (RBE) and the Plano Nacional de Leitura (PNL) in partnership with Microsoft.

Participation in this initiative implies the design and development of digital, audio, and video resources, consisting in the collaborative production of an original story or in the retelling an existing story (for example, tales, fables, parables, myths or legends).

6.24.4. O mundo à nossa volta - O primeiro olhar e cinema, cem anos de juventude

The association Os Filhos de Lumiére, created in 2000 by a group of filmmakers and film lovers within the Porto 2001 - European Capital of Culture, conceives, organizes and directs activities to lead children and teenagers to see and enjoy films and to share with others the works that result from the practice of cinematic art.

An educational programme that brings together teachers, students, and filmmakers around the film through contact with cinematographic works and creative experimentation. The experiences of this program are shared with some two thousand participants through a blog created for this purpose by the French Cinématheque, but also via other blogs, Facebook pages, and various platforms of all participating entities and partners in all countries.

6.24.5. Sitestar.pt competition

The Sitestar.pt contest aims to promote digital media literacy, encouraging schoolchildren to create digital spaces in Portuguese and in the .pt domain. The purpose is to disseminate knowledge whilst promoting activities and initiatives of their interest and with relevance to the educational community.

The competition is organized by DECO (DECOJovem) and DNS.PT and promotes digital media literacy among schoolchildren and encourages the use of the Internet and its tools to create and edit websites as active participants in its development; this initiative aims to alert young people while consumers as to their digital rights and promote national TLDs in Portugal and Europe, in order to maximize the generation of new potential customers.

The Sitestar.pt contest is aimed at students between 14 and 17 years who, individually or in teams of three elements and a teacher, propose the creation of websites within contest categories on the different areas of science and knowledge, volunteer initiatives and social inclusion, artistic expressions and sporting activities; there is also a School News category for the creation of online news content promoting topics and events related to the educational community.

6.25. RO – Romania

6.25.1. MEDEAnet: Charting Media and Learning in Europe

The MedeaNET European project aims to promote media-based learning to organisations and practitioners through local training and networking events, online resources and knowledge sharing.

Over three years, it has provided networking opportunities for media literacy educators and researchers across seven countries. The research and resources created during the project brought good added-value in Romania. During the three years period, the project team delivered annual research reports on media literacy, skills in educational media production and the use of media-based teaching resources.

6.25.2. Educational Resources & Workshops @mediawise

The Mediawise project started towards the end of 2014 as part of the Mediawise Society strategy to (1) contribute to a very scarce resource database for media literacy education in Romania; and (2) to make media literacy education popular among teachers, parents and more recently, librarians and trainers working with children and youth.

Building a grass-roots community of media literacy practitioners in Romania is a key part of the wider Mediawise strategy, in order to exchange resources and work together in various learning situations, and to grow interest in media literacy education.

6.25.3. OnAir: Effective use of Media for School Education

The European project *OnAir: Effective use of Media for School Education* introduced new research and pedagogical resources for media literacy education in Romania. The aim of the project was to understand the quality of the media and learning activities present in high schools (research), to involve teachers in the evaluation of 50 case studies identified in the schools all over the country and to produce an educational kit available to teachers and students on an open basis (resources).

Apart from the collection of 100 students' and 50 teachers' questionnaires to produce the national research report on Students and Teachers' Use of Media, other research activities involved the collection and uploading on the project online portal of 10 reviewed Romanian documents and publications and 10 reviewed Romanian legislative and institutional documents in the field of Media Education.

6.25.4. One World Romania at School

One World Romania at School is the educational program of the One World Romania Association. It started in 2013, under the umbrella of the One World Romania International Human Rights Documentary Festival when the High School Students' Jury and student-dedicated screenings were initiated.

As of May 2015 the program has a dedicated team and year-round educational activities and projects.

The program aims to introduce documentary films and debates on human rights topics in Romanian high schools, through activities targeted at teachers and students. The program offers teachers materials adapted to various films in line with the school curriculum, which can be used as part of the classes.

6.25.5. Sigur.Info

Sigur.info is the main promoter of Internet safety for children in Romania. A consortium of Save the Children Romania (national coordinator), FOCUS - Romanian Centre for Lost and Sexually Abused Children and Positive Media, have developed the program since 2008.

The project is developed through three main components:

- awareness activities to promote safer Internet principles;

- a helpline to report issues and harmful content accessed on the Internet;

- a reporting line (hotline) to report illegal content on the Romanian web pages.

The aims of the project are: (1) to raise awareness of the dangers and benefits of the online environment; (2) to manage counselling lines and a reporting line available free to target groups; (3) to provide public information, resources and tools needed to create safer and more responsible use of the Internet; and (4) the harmonization of Romanian legislation and working procedures with European trends in the field, in cooperation with state bodies, and private and non-governmental organizations.

6.26. SE – Sweden

6.26.1. MIK bibliotekscenter/MIL library centres

During 2014 and 2015 Swedish libraries were approached by The Swedish Media Council to enhance their work to empower children and youth in media literacy. The libraries were offered different kinds of training and pedagogical material was produced. More than 500 libraries showed interest in the project and wanted to participate.

During the project a new online tool was launched and known as MIK rummet. The online tool was aimed at libraries, schools and private homes. With the help of the tool the different target groups could learn about media literacy through films, articles and online courses both for librarians and teachers. The main focus was democracy, source criticism, social networks online, legal issues concerning copyright online, and ethical questions about how we interact with people online. A database was also built with all kind of facts about media use in Sweden.

6.26.2. Viral granskaren, The Viral Eye

The Viral Eye is a project started by the publisher Metro. The Viral Eye project aims to raise awareness of what happens when you share a link, update your status, or upload a photo to Instagram, and attempts to raise the point that journalists sometimes do not examine "the facts" before they spread stories found on social media.

The project has tried to expose fake news on social media and websites. They have published a short list of websites where the content is fake or satirical but shared with others online as if it was genuine news. The Viral Eye project aims to examine stories that go viral and make people aware of how important it is today for both journalists and the general public to be critical of sources of information.

6.26.3. Multimediabyrån

Multimediabyrån was an online platform and resource for educators and students, designed to expand their skills in media and ICT literacy. Teachers and students could download material for the classroom to produce film, digital photo editing, online publishing, or digital presentations.

All of the staff at the Multimediabyrån were professional teachers or media creators. The project included a media pedagogical approach; enabling the use of media in different forms in the school or any kind of educational setting.

6.26.4. MIK rummet

MIK rummet (The MIL room) was a website created by the Swedish Media Council in collaboration with the Swedish Educational Broadcasting Company, the Swedish Consumer Agency, and the Swedish Library Association.

The website targeted adults who meet children in different settings; as parents, teachers and librarians. The outcome of the project was to empower children to be conscious media consumers. At the same time, the platform aimed to protect children from abusive content online. The platform had three main subjects:

- the role of media in society, including sub themes such as the development of the new media landscape, social media, ethical issues online and freedom of speech;
- searching, analysis and critical evaluation, including the sub themes of information retrieval, advertising and gender in the advertising industry;
- communication and creation, with the sub themes of young web consumers, language and communication, computer games, and online bullying.

6.26.5. Barnen BRIS och IT 2014 report

The Barnen BRIS och IT 2014 report is a compilation of 555 calls or mails to the helpline at BRIS (Children's Rights in Society). The report aims to provide a picture of how young people describe their lives online. The main objective of the report was to make adults aware of how young people describe their lives online.

The report is part of the EU project Insafe. The data for the report consists of all the communication between BRIS and young people mailing or chatting with the organisation.

6.27. SI – Slovenia

6.27.1. Safer Internet

The Safer Internet activities are being carried out by the Safer Internet Centre Slovenia, which acts as a central point for issues related to Internet safety issues in Slovenia. The Centre aims to enable Slovenian Internet users to report illegal content, sharing the knowledge about the safer use of communication technologies and helping children and adolescents when encountering any kinds of trouble online, via three main services: the awareness centre SAFE-SI; the hotline Spletno oko; and the helpline Tom.

The EU initiated and co-financed project SAFE-SI is a Slovenian national awareness node that promotes and supports awareness on the protection and education of children and teenagers using the Internet and new online technologies. The SAFE-SI has been run by a consortium of partners as a project under the umbrella of the Safer Internet Programme. The members of the consortium are the University of Ljubljana, the Faculty of Social Sciences, ARNES, the Slovenian Association of Friends of Youth, and the Youth Information and Counselling Centre of Slovenia. The project is co-financed by the Information Society and Media Directorate-General within the European Commission and the Slovenian Ministry of Education, Science, and Sport.

The Slovenian hotline for reporting the illegal Internet content *Spletno oko* was established in 2007. It works in cooperation with the Slovenian police and the Supreme Court, and is a member of the INHOPE network. Most of the reported illegal content refers to child sexual abuse and hate speech. Since 2011 the users can report hate speech to *Spletno oko* also directly from the most visited media web portals via a special reporting tool that is normally located in the comments section.

6.27.2. The Simbioz@ project

The Simbioz@ project was designed to increase computer and Internet literacy among older people. It developed a model of computer workshops for older people, where they learned from younger people and mastered the basics of computer use within a week.

In three years (2011-2013), the project connected more than 15,000 older people and 9,000 younger people all across Slovenia. The workshops were free and based on intergenerational voluntary cooperation and knowledge transfer from young people to older people. In 2014 the project reorganised into a social company and diversified its activities. The intergenerational cooperation remained the core principle, while the scope of topics broadened.

6.27.3. Media Literacy in Slovenia

The project Media Literacy in Slovenia with the full name "the Infrastructural Programme of the Faculty for Media – Collecting, Managing and Archiving Data on Media Literacy" was initiated in 2014 and is financed by the funds of the Slovenian Research Agency. The aim of the project is collecting data, analysing trends and indicators about media literacy in Slovenia in a longer period of time, and hence allowing comparative positioning of the country in the European and global environment, and creating a body of evidence that policy decisions can be based upon and monitored against.

In two years, from 2014-2016, the project launched a web portal pismenost.si, listing activities and resources concerning media literacy in Slovenia and in the EU. They also organized a number of events, workshops and trainings and carried out three research studies:

■ Media Literacy in Slovenia (2014);

■ Media and Preschool Children in Slovenia (2016);

■ Media and High School Students in Slovenia (2016).

6.27.4. Kinobalon

Kinobalon is a film education programme for children and youth at the Kinodvor, one of the Ljubljana's city cinemas. The Kinobalon's current structure follows the initial idea of a family film programme for children at weekends and during school holidays, complemented by workshops, and a school film programme for children and youth (age 3 - 18) on weekday mornings accompanied by debate. These programmes are backed by education resources for parents and teachers and booklets of the Kinobalon series for children. To help teachers select a suitable film education programme, Kinodvor publishes a school catalogue before the start of a school year.

6.27.5. Slon/the Elephant

Slon/the Elephant is educational animated film programme for children and youth within the framework of the International animated film festival Animateka. The Elephant was designed on the principles of the UNESCO's Road Map for Arts Education with the basic idea of encouraging the children's critical thinking, developing their empathy, and enhancing their creativity.

The Elephant programme consists of various smaller projects with a common goal to raise the awareness and provide training and education of the Slovenian public on the capabilities, requirements and qualities of the quality animated films. The main purpose of these activities is to stimulate the interest for quality animated films among the children, and to provide the basics for the film education through the animation.

6.28. SK – Slovakia

6.28.1. Media Literacy Centre (IMEC)

The Media Literacy Centre (IMEC) fulfils a coordination, information and advisory function within the development of media education and media literacy in Slovakia. The organization is part of the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava. The main focus of the IMEC is on the issues of media and information literacy.

The centre cooperates with domestic and foreign partners, is involved in a number of research products, and provides a number of types of media skills educational programs. The faculty has accredited bachelor and masters study programs in applied media studies, which are focused on the preparation of specialists for the field of developing media literacy, new media and media platforms and programs used in education. The results of the systematic efforts of the faculty include a number of system studies, methodologies, manuals, and projects.

6.28.2. Junior and Senior Academy (JASA)

Junior and Senior Academy (JASA) is an all-day event which aims to create a suitable environment for seniors' media literacy development through intergenerational dialogue. The ambition of the JASA project is to provoke discussion in both groups about the world of media and its influence upon individuals and society as a whole.

Students interested in the project convinced their grandparents to participate with them in an interesting event in a modern multimedia HD studio run by the Faculty of Mass Media Communication UCM in Trnava. The studio was established through the European structural funds. It is fully and professionally equipped with technology and devices from all spheres of the media news world (TV studio, editing room, production, radio studios, photography atelier, editorial board of a print medium and media archive).

Activities were designed to support team spirit and to use the intergenerational dialogue to share information and skills related to the media world.

6.28.3. Research on media literacy levels of the adult population in Slovakia

The main objective was to discover and analyse media literacy level of adult population of the Slovak republic. The objective of this project phase is to implement, in the Slovak conditions, the most appropriate research strategies enabling the measurement and evaluation of media literacy across a whole range of age categories, levels of education, residence and other social and demographic indicators. It also aims to compare media literacy in Slovakia with the level of media literacy in six European countries where the research was carried out in 2010/2011 (following the EU methodology).

6.28.4. The Sheeplive project (ovce.sk)

The Sheeplive project (OVCE.sk in Slovak) was initiated by the civic association eSlovensko. The project partners include the Slovak Ministry of the Interior and the Slovak Committee for UNICEF. The main goal of the project is to create a series of cartoons for children and an international Internet portal. The project focuses on the safety of children and youth, in particular the risks related to the Internet, mobile phones and new technologies. The project serves as a prevention tool for children, wittily showing teenagers a mirror of their inappropriate behaviour and giving adults an opportunity to learn.

The cartoon series for children goes back to the traditions of original cartoons for children and youth created in the former Czecho-Slovakia. Cartoons were produced with financial support from the EU's Safer Internet Programme. The first four pilot episodes were premiered on 8 October 2009. A further 5 episodes were premiered in Slovakia on 8 February 2011, in co-operation with the Austrian Institute for Applied Telecommunication and the University of Ljubljana (Slovenia) with financial support EU Fundamental Rights and Citizenship Programme. The project was supported by Slovak Audiovisual Fund.

6.28.5. Educational video programs for schools

'Experiential methods in education' is the name of the project by the Institute for In-Service Teachers' Education and Training. The objective of this project is to enhance the competencies of educators,

caregivers and teaching and professional staff, with an emphasis on the ability to professionally use experiential methods with a focus on media education, health, ethics, and traffic safety.

The project developed a total of 132 educational video programs and 13 software solutions. A large part of the educational video programs is focused on the development of media literacy.

6.29. UK – United Kingdom

6.29.1. Copyright User

CopyrightUser.org is an independent online resource intended to make UK copyright law accessible to everyone. A joint collaboration between CREATe (University of Glasgow) and Bournemouth University, CopyrightUser.org offers authoritative guidance produced by leading copyright experts as well as videos, illustrations and interactive tools.

The resources respond to the everyday questions and concerns faced by all copyright users: creators, media professionals, entrepreneurs, cultural heritage practitioners, teachers, students, and members of the public.

6.29.2. BFI Film Academy

The BFI Film Academy offers an opportunity for talented 16-19 year olds to develop the specialist filmmaking skills they need to be part of the future of the UK film industry – no matter where they're from or what their background. The BFI Film Academy offers bursaries to help those in need with costs, ensuring it is open to as diverse a range of young people as possible. The Academy has created more than 3,471 places for young people on courses run across the UK since 2012.

The BFI Film Academy comprises a regional programme of 47 courses across the UK, 7 specialist residential programmes covering animation, documentary, screenwriting, and visual effects and one two-week craft skills residential programme at the National Film and TV School in Buckinghamshire.

Delivered at locations across the UK, the programme offers 1000 places to young people each year.

6.29.3. The class: living and learning in the digital age

This project, now published as a book, is an original, readable and engaging study of the lives of one class of 13 to 14 year olds in a contemporary London neighbourhood. Telling the story of their lives at home, in school hanging out with friends and online, and full of ethnographic detail including the voices of the members of the class, it shows how the lives of young people today are shaped by the pressures of individualisation and how schools, families and the young people themselves attempt to negotiate the meaning of education in a digitally connected yet fiercely competitive world.

To throw some light on the many competing claims about youth today, the authors, Sonia Livingstone and Julian Sefton-Green, examined young people's concrete experiences of growing up in early twenty-first century Britain, asking: what matters to them? How do they approach life at home and school? What vision of the future do they think their parents and teachers are preparing them for?

6.29.4. Ofcom Media Literacy Research Programme

Media literacy enables people to have the skills, knowledge and understanding they need to make full use of the opportunities presented by traditional and new communications services. Media literacy also helps people to manage content and communications, and protect themselves and their families from the potential risks associated with using these services.

The objectives of Ofcom's media literacy research are to provide in-depth insight into attitudes, understanding, and motivations and the roles media plays in people's daily lives. Particular emphasis is placed upon those groups that tend not to participate digitally. This insight informs decision and policy-making internally and externally, and positions Ofcom as thought-leaders in the provision and analysis of this evidence, both in the UK and internationally.

6.29.5. Reboot UK

Awarded £330,000 by the Big Lottery Fund, Tinder Foundation are leading the Reboot UK pilot project to test innovative new models of supporting people in poverty to improve their health and wellbeing through digital technology. The project is specialising in supporting people from three groups at high risk of lacking digital skills.

Consortium partners Mind, Homeless Link, and Family Fund, are working with Tinder Foundation and local community partners on the 12-month project, researching and developing pilot interventions before putting these models into practice in the community.

7. Annex 4 – National responses to the questionnaire

All replies concerning the 28 EU member states are available on the European Audiovisual Observatory's website.[480]

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[480] www.obs.coe.int/documents/205602/8587543/Media+literacy+mapping+report+-+Annex+4+compiled+answers+-+National+responses+to+the+questionnaire.pdf