

The background features a large, dark blue circle. To its left, there are several concentric light blue rings. Surrounding the central circle are several colored segments in a circular arrangement: a large light blue segment at the top right, a yellow segment at the top left, a purple segment at the top left, a grey segment at the bottom left, a green segment at the bottom left, an orange segment at the bottom, a brown segment at the bottom right, a pink segment at the bottom right, and a teal segment at the bottom right.

# **TEENS, MEDIA AND COLLABORATIVE CULTURES.** EXPLOITING TEENS' TRANSMEDIA SKILLS IN THE CLASSROOM

Carlos A. Scolari (Ed.)

TRANSLITERACY  
H2020 Research and Innovation Actions



# **TEENS, MEDIA AND COLLABORATIVE CULTURES.**

EXPLOITING  
TEENS'  
TRANSMEDIA  
SKILLS IN THE  
CLASSROOM

Carlos A. Scolari (Ed.)

TRANSLITERACY

H2020 Research and Innovation Actions

## FIRST EDITION

March 2018

## EDITOR

Carlos A. Scolari  
Universitat Pompeu Fabra - Barcelona  
Roc Boronat, 138  
08018 Barcelona - Spain

## EDITING

M.J. Masanet  
M. Guerrero-Pico  
M.J. Establés

## TRANSLATIONS AND COPY-EDITING

Catherine Stonehouse

## PHOTOGRAPHS

Transmedia Literacy Research Team

## DESIGN

Ars Media (Turin, Italy)

## PRINTER

Ce.Ge (Barcelona, Spain)

ISBN: 978-84-697-9843-0

ISBN: 978-84-09-00155-2

*Attribution 4.0 International (CC BY 4.0)*



*The TRANSMEDIA LITERACY project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement n° 645238*





# Index

Foreword - <i>D. Buckingham</i> .....	5
The Transmedia Literacy Research Project - <i>C.A. Scolari</i> .....	8
Introduction: from Media Literacy to Transmedia Literacy - <i>C.A. Scolari</i> .....	12

## FIRST PART

### SECTION 1 **Transmedia Skills and Informal Learning Strategies**

<b>1.1</b> Production Skills - <i>S. Pereira and Pedro Moura</i> .....	22
<b>1.2</b> Management Skills - <i>R. Koskimaa</i> .....	33
<b>1.3</b> Performative Skills - <i>Ó. Pérez and R. Contreras</i> .....	44
<b>1.4</b> Media and Technology Skills - <i>I. Gaspard and H. Horst</i> .....	52
<b>1.5</b> Narrative and Aesthetic Skills - <i>M. Guerrero-Pico and N. Lugo</i> .....	60
<b>1.6</b> Risk Prevention, Ideology and Ethic Skills - <i>M.J. Masanet and M.J. Establés</i> .....	69
<b>1.7</b> Informal Learning Strategies - <i>C.A. Scolari</i> .....	78

### SECTION 2 **Media and Platforms**

<b>2.1</b> YouTube - <i>E. Gutiérrez, E. Rey and L. Melo</i> .....	88
<b>2.2</b> Wattpad - <i>S. Tirocchi</i> .....	93
<b>2.3</b> Instagram - <i>I. Márquez and D. Lanzeni</i> .....	98
<b>2.4</b> Facebook - <i>R. Winocur and S. Morales</i> .....	102

### SECTION 3 **Research and Action**

<b>3.1</b> Ethnographic Strategies for Revealing Teens' Transmedia Skills and Practices <i>S. Pink and E. Ardévol</i> .....	108
<b>3.2</b> Exploiting Transmedia Skills in the Classroom. An Action Plan - <i>S. Amici and G. Taddeo</i> .....	118

## SECOND PART

Teacher's Kit - Didactic Cards.....	129
-------------------------------------	-----



# Foreword

David Buckingham

EMERITUS PROFESSOR, LOUGHBOROUGH UNIVERSITY

United Kingdom

VISITING PROFESSOR, KING'S COLLEGE LONDON

United Kingdom

Media literacy is by no means a new idea. One can look back to the 1970s and find examples of research and educational projects in the field of television literacy. Work on visual literacy dates back even further, to the early 1960s; and the idea that film requires a kind of literacy was being developed by the Soviet film-makers Pudovkin and Kuleshov as long ago as the 1930s. In more recent decades, we have had advertising literacy, internet literacy, game literacy, information literacy and digital literacy, among many others. These different media literacies have rather different histories and motivations: some are primarily about protecting young people from harmful influences, while others are about empowering them to create their own media; some focus on instrumental skills, while others are about developing critical awareness; some are about the basic grammar of the medium, while others take a much more broad-ranging, conceptual approach.

To talk about *literacy* in this context is implicitly to make a claim for the status or importance of new

media alongside that of written language. Importantly, it also puts questions about *learning* on the agenda. It presumes that understanding media isn't wholly natural or automatic: it isn't something you learn just by using media, or something that is acquired with little effort. On the contrary, it implies that – as with traditional literacy – there is a process of more or less deliberate teaching and learning that needs to take place as well.

Of course, literacy has always been a contested term. What counts as literacy, how we measure it, who defines it and why they do so – these are social and political questions. We need to pay close attention to the work this concept is doing, and whose interests it serves. Literacy can function as a means of empowerment, but also as a technology of social control. Historically, one can identify literacy 'crises' – moments where literacy, or a lack of literacy, comes to be seen as a social problem. Sometimes this is a general phenomenon, but sometimes it is applied to particular groups in the wider population. It may be that we are at such a moment of

crisis right now, especially with respect to social media. But it is precisely at such moments that we need to take particular care. Do we need this concept at all? Why do we need it, and who says that we do? Who in particular is seen to be lacking in literacy at this time, and what's the basis for these claims?

In the past couple of decades, media literacy has become an important dimension of media policy. Governments have been ever more reluctant to regulate media, partly because of their commitment to the so-called 'free market', but also because technology seems to be defeating attempts at centralised control. As an alternative, regulatory bodies around the world are now increasingly required to promote media literacy. Media literacy is also a dimension of international policies, for instance in the European Commission and in UNESCO. In these contexts, media literacy has a kind of 'feel-good' appeal: after all, nobody is likely to argue for media *illiteracy*. We can all agree that media literacy is a Good Thing, as long as we don't probe too closely into what it actually means. As a result, media literacy is often poorly defined. It frequently seems to be more of a rhetorical gesture than a concrete commitment. Furthermore, media literacy is largely seen as a responsibility for media regulators: even now, in a world that is completely saturated with media of various kinds, very few ministries of education seem to regard it as a priority. Establishing a firm basis for media education in the compulsory school curriculum has been a long struggle, and there are very few places where it has been successfully achieved.

And yet the need for media literacy – and for coherent, rigorous programmes of media literacy *education* – seems even more urgent than ever. Over the past twenty years, the global media environment has been dramatically transformed. A whole range of new media technologies, forms and practices has emerged. Media users have been presented with new opportunities for self-expression and communication; yet media

companies have also greatly enhanced their ability to gather and sell data about their customers. New media have by no means replaced older media, but the boundaries between public and interpersonal communication have become increasingly blurred. New challenges have emerged, for example in the form of 'fake news', online abuse and threats to privacy; while older concerns – for example about propaganda, pornography and media 'addiction' – have taken on a new form. The global media environment is now dominated by a very small number of near-monopoly providers, who control the most widely used media platforms and services.

The authors of this book are proposing a new form of media literacy to help us deal with this new media ecology – to respond to its new challenges and take advantage of its new opportunities. While their label – *transmedia* literacies – might seem new, the approach they outline here seems to me to build on the insights and achievements of decades of work in this field. There are a great many abstract theories about the characteristics and impacts of new media, and their social and psychological implications. Several of these inform the various contributions here. However, what these authors are presenting is both concrete empirical research and a set of tools that are designed to be of practical use for educators. They offer a taxonomy of media literacy skills and practices, which includes the very latest social media but incorporates older media as well. They provide frameworks that will help us to think through the range of formal and informal learning practices that are involved in engaging with these media. And they present some practical teaching materials that can be used in a variety of educational settings.

Inevitably, their work also raises new questions. There is a strong emphasis here on *informal* learning. This partly reflects the new opportunities for learning that are emerging in online settings – on social media platforms, among gaming communities, in media fandoms, and so on. Yet media literacy is not something

that will develop spontaneously of its own accord, simply through using media. The most active media users are not necessarily the most media literate. In my view, media literacy also requires a systematic process of study; and for better or worse, schools are going to remain vital (and indeed compulsory) institutions in this respect. Both formal and informal learning take place across different settings, both outside and inside schools. Out-of-school settings (whether they are more private, like families, or more public, like community-based youth projects) have their own constraints; and online spaces are also constrained and structured in their own ways, both by the commercial imperatives of the companies that provide them, and by the social norms that their users develop and try to enforce.

In this sense, a binary distinction between 'formal' and 'informal' isn't especially helpful. By definition, media education involves an encounter between out-of-school knowledge – what we might call more everyday, vernacular knowledge – and the more academic, high-status knowledge promoted by the school. How these two forms of knowledge (or these two varieties of literacy) interact is complex, and often fraught with difficulty. There is a struggle for legitimacy here, which is fought out in the world of educational policy, but also in many everyday classroom interactions. In many countries today, educational policy-makers seem to be emphasizing traditional definitions of knowledge and pedagogy. From this perspective, the aim of education is essentially to *replace* vernacular knowledge with legitimate academic knowledge. By contrast, media educators have always attempted to build upon these forms of everyday knowledge – recognizing them as legitimate in their own terms, but also seeking to make them more systematic, more comprehensive and more critical. Quite how we achieve that is by no means a straightforward matter, but a complex practical challenge.

Finally, there are also broader questions here about the politics of media literacy. In the early days of the internet, many enthusiasts foresaw a massive proliferation of communication, participation and creativity. It's hard to deny that this has occurred – yet almost all of it is happening on platforms that are owned and controlled by a very small number of commercial corporations. In this context, media literacy can seem like a rather individualistic response: it places the responsibility for safety, for privacy, for dealing with phenomena like fake news and hate speech, back onto the individual. For some, this might even preclude the need for proper public accountability, for non-commercial public space, and for governmental regulation. Pushing responsibility back to the individual citizen (or, more frequently, the individual consumer) seems rather like passing the buck. There is a danger that media literacy will come to serve as a kind of alibi for the failures and exclusions of digital capitalism. There's no doubt that we all need media literacy education – or *transmedia* literacy education, if you wish. But in an ever more complex and challenging media environment, we probably need more radical social and political responses as well.

# The Transmedia Literacy Research Project

Carlos A. Scolari

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

## **Between teens, media and education**

Since the diffusion of personal computing in the 1980s, the expansion of the World Wide Web in the 1990s, and the emergence of mobile devices and social networking sites in the 2000s, digital technology has been a catalyst for social change in contemporary societies. From economy to politics, from education to culture, practically all aspects of human life have been transformed due to the different ways of developing and using ICT (Benkler, 2006; Rainie and Wellman, 2012). In the specific field of media and communication, the media ecology has mutated from the traditional broadcasting system to a new environment, where the old 'media species' (radio, cinema, television, books, etc.) must compete with the new ones (YouTube, Twitter, Facebook, mobile devices, etc.) and adapt and change in order to survive (Scolari, 2013). In this context new media production, distribution, and consumption practices have emerged, the audiences have fragmented and the former passive TV viewer

is now an active user that jumps from one media or platform to the next one looking for specific content or information. Last but not least, many of these new media consumers are now considered 'prosumers' who create and share "user-generated" contents.

Even if high schools have made great efforts to adapt to the new socio-technical conditions in the past two decades, the general perception is that the social life of teens is built up around a set of digital technologies – from social media to mobile devices – and new practices that are frequently very different from the educational protocols of schools. Researchers like M. Castells have detected the existence of a cultural and technological gap between today's youth and a school system that has not evolved along with society and the digital environment: "the idea that today a young person must load a backpack of boring text books set by ministerial bureaucrats, and must remain closed in a classroom to support an irrelevant speech in the name of his/her future, is simply absurd" (Castells, 2007:25).

Many questions emerge at the crossroads between teens, media and education: How can be reduced the 'gap' between the formal education institutions and teens? How can teens' media practices be introduced into formal learning settings? If we consider that teenagers are very active in social media and videogaming platforms, then more questions could be raised: What are teens doing with new digital interactive media? What kinds of practices are they using? What kinds of contents are they producing and sharing? How did they learn to do it? And again: How can these skills be 'exploited' inside the classroom? These are the questions behind the Transmedia Literacy research project.

## The research project

The Transmedia Literacy research project was born due to the initiative of a group of researchers that share an interest in teenagers, digital interactive communication and teaching-learning processes. The proposal was presented to the *H2020 ICT 31 - 2014: Human-centric Digital Age* call in April 2014, and was approved in September 2014. The research started in April 2015 and concluded in March 2018 after thirty-six months of work in eight countries.

The main objectives of the Transmedia Literacy research project were:

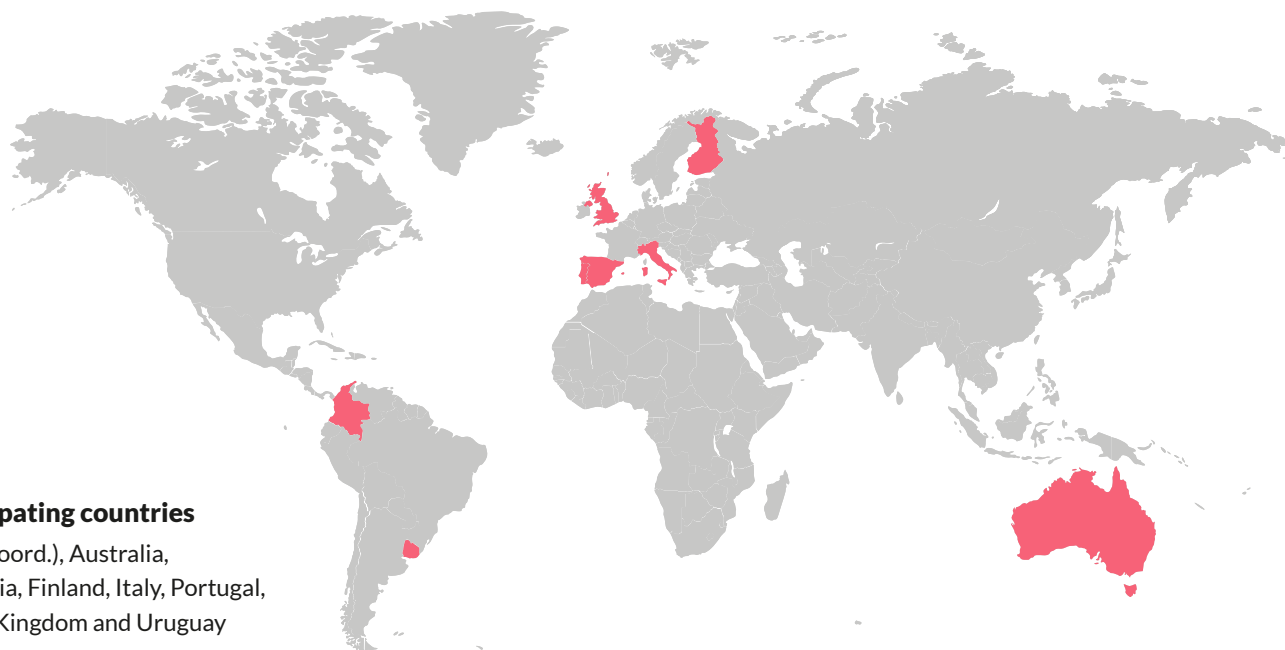
- to contribute to a better understanding of how teens are consuming, producing, sharing, creating and learning in digital environments;
- to create a map of transmedia skills and informal learning strategies used by teenage boys and girls to identify how these can be "exploited" in the formal education system;
- to go beyond the identification of skills/strategies and propose a Teacher's Kit that any teacher can download, adapt and apply in the classroom.

The Transmedia Literacy project developed in a context of interuniversity collaboration. The following institutions and companies participated in the research project:

- Universitat Pompeu Fabra - Barcelona (Spain - Coordination)
- Jyväskylän Yliopisto (Finland)
- Pontificia Universidad Javeriana (Colombia)
- Universidad de la República (Uruguay)
- Universidade do Minho (Portugal)
- Università degli Studi di Torino (Italy)
- Universitat Oberta de Catalunya (Spain)
- University of Oxford (United Kingdom)
- Ars Media (Italy)

## Participating countries

Spain (coord.), Australia, Colombia, Finland, Italy, Portugal, United Kingdom and Uruguay



Two scientific institutions collaborated in the project:

- INDIRE (Italy)
- RMIT University (Australia)

The Transmedia Literacy project involved an interdisciplinary group of more than 50 junior and senior researchers with sound experience in fields such as media literacy, transmedia storytelling, user-generated content and participatory culture, traditional and virtual ethnography, and pedagogy and innovation in education. This team produced many research outputs, including papers, articles, reports, White Papers and this book. At the same time, the team produced a YouTube channel and a web portal (the Teacher's Kit) to disseminate the research findings and the didactic cards.

## The book

The book is divided into two parts. The first part includes three sections. Section 1 focuses on the main outputs of the Transmedia Literacy research project: the map of transmedia skills and informal learning strategies identified by the research team during the fieldwork. Each subsection presents a specific set of transmedia skills (production skills, content management skills, risk prevention skills, performative skills, etc.) or informal learning strategies.

Section 2 presents the analysis of four social media or platforms that, according to the researchers, occupy a central position in the digital life of teens: YouTube, Wattpad, Instagram and Facebook. Finally, Section 3 introduces two important fields: transmedia literacy as a research programme and transmedia literacy as an action programme. The first chapter of this section explains how to analyse teens' transmedia skills and informal learning strategies; the second chapter proposes how to exploit teens' transmedia skills in the classroom. In this context, Transmedia Literacy is presented as a complement and, at the same time, an extension of traditional Media Literacy research and action programmes.

The second part of the book presents a collection of didactic cards. This is just a small selection of the cards that can be accessed at the website of the Transmedia Literacy project ([www.transmedialiteracy.org](http://www.transmedialiteracy.org)). We invite the readers to visit the website and download the didactic activities that are most useful for them.

This book is just one more part of a 360° research dissemination strategy. The main objective of the book, and the rest of the productions, is to reduce the gap between teens' lives and educational institutions by incorporating the transmedia skills, cultural practices and personal passions developed outside formal learning environments into the classroom.

## References

- Benkler, Y. (2006). *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven, CT: Yale University Press.
- Castells, M. (2007). 'Estudiar, ¿para qué?'. In: *La Vanguardia*, November 24. Accessed January 5, 2018. URL: <http://egym.bligoo.com/content/view/134411/Manuel-Castells-estudiar-para-que.html>
- Rainie, L., and Wellman, B. (2012). *Networked: The New Social Operating System*. Cambridge, MA: The MIT Press.
- Scolari, C. A. (2013). Media Evolution: Emergence, Dominance, Survival and Extinction in the Media Ecology, *International Journal of Communication*, 7:1418–1441.



# Transmedia Literacy Research Project

**TITLE:** Exploiting transmedia skills and informal learning strategies to improve formal education

**PROJECT ACRONYM:** TRANSLITERACY

**FUNDING:** EC | H2020 | Research and Innovation Actions

**CALL:** H2020-ICT-2014-1

**CONTRACT:** 645238

**START DATE:** 2015/04/01

**END DATE:** 2018/03/31

**WEB:** [www.transmedialiteracy.org](http://www.transmedialiteracy.org)

**TWITTER:** @trans\_literacy

## PARTICIPANTS

### **Universitat Pompeu Fabra - Barcelona** (Spain - Coord.)

Carlos A. Scolari (Principal Investigator)

Maria Jose Masanet (Project Manager)

Óliver Pérez

Joan Ferrés

María del Mar Guerrero Pico

María José Establés

Collaborators:

Ruth Contreras (Universitat de Vic)

Arnau Gifreu (Universitat de Vic)

Nohemí Lugo (ITESM, Mexico)

### **Jyväskylän Yliopisto** (Finland)

Raine Koskimaa (Local PI)

Tero Kerttula

Kristiina Rönnerberg

Kristian Tuomainen

### **Pontificia Universidad Javeriana** (Colombia)

Carlos A. Barreneche (Local PI)

Eduardo Gutiérrez

Collaborators:

Néstor Polo (P. U. Javeriana)

Alfredo Menendez (P. U. Javeriana)

Yamile Becerra (P. U. Javeriana)

Leonardo Melo (P. U. Javeriana)

Elías Rey (Corporación Universitaria Minuto de Dios)

### **Universidad de la República** (Uruguay)

Rosalía Winocur (Local PI)

María Gladys Ceretta (Local PI)

Soledad Morales Ramos

Gabriela Rodríguez Bissio

Magela Cabrera

Mercedes Altuna

Pablo Guillén

Valentina Guarinoni

Cecilia Fernández Pena

Natalia Correa

### **Universidade do Minho** (Portugal)

Sara Pereira (Local PI)

Manuel Pinto

Pedro Moura

Joana Fillol

Andreia Lobo

### **Università degli Studi di Torino** (Italy)

Simona Tirocchi (Local PI)

Morteza Jafari

Sara Santhià

### **Universitat Oberta de Catalunya** (Spain)

Elisenda Ardèvol

Israel Márquez

Débora Lanzeni

### **University of Oxford** (United Kingdom)

Rebecca Eynon (Local PI)

Huw Davies

Laura Pinkerton

Cristóbal Cobo

### **Ars Media** (Italy)

Silvia Amici

Silvio d'Alò

Giulia Cappello

Juan Carlos Gnocchini

Diego Laredo de Mendoza

### **INDIRE** (Italy)

Gabriella Taddeo

### **RMIT University** (Australia)

Heather Horst (Local PI - University of Sydney)

Sarah Pink (Local PI)

luke gaspard

Edgar Gómez Cruz (University of New South Wales)

Marion Muliaumaseali'i

## CONTACT

### **Carlos A. Scolari**

MEDIUM Research Group

Department of Communication

Universitat Pompeu Fabra - Barcelona

Roc Boronat, 138 - 08018 Barcelona, Spain

Email: [carlosalberto.scolari@upf.edu](mailto:carlosalberto.scolari@upf.edu)

# Introduction: from Media Literacy to Transmedia Literacy

Carlos A. Scolari

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

The vast diffusion of digital technologies and new social practices around them has led to the emergence of new concepts in the academic and professional conversations about media literacy. In the last two decades the semantic galaxy around 'literacy' has expanded, from 'digital literacy' to 'new media literacy' or 'multimedia literacy'. Although each new concept has its own specificities, they all deal with a new set of interactive contents, production skills, and techno-social practices that have resulted from the emergence of the World Wide Web. Most of the concepts focus on how to do things with (new) media at school.

As Meyers, Erickson and Small (2013) put it, it is necessary to make a 'critical turn to the examination of digital literacies, de-emphasizing skills and refocusing attention on diverse contexts of use, and the emergent modes of assessment that are bound by specific circumstances and communities of practice' (360). Livingstone (2004) proposed expanding the intervention of media literacy; for

example, by analysing "how the Internet mediates the representation of knowledge, the framing of entertainment and the conduct of communication'. In tandem with this analysis, research 'must investigate the emerging skills and practices of new media users as the meaningful appropriation of ICT into their daily lives [...] A top-down definition of media literacy, developed from print and audio-visual media, while a useful initial guide, should not pre-empt learning from users themselves" (11). In 2006 Buckingham asked "What do young people need to know about digital media?"; in the Transmedia Literacy project another question orientated the researchers' reflections: What are young people doing with digital media? and How did they learn to do it?

In this context the research team worked on an alternative and complementary conception to '(new) media literacies' based on informal learning environments (Sefton-Green, 2013), bottom-up processes (Livingstone, 2004), and participatory

cultures (Jenkins et al., 2006; Jenkins, Ito, and boyd, 2016). The concept of 'transmedia literacy' was developed to deal with these new practices and processes that have emerged from the new media ecology.

## Media literacy

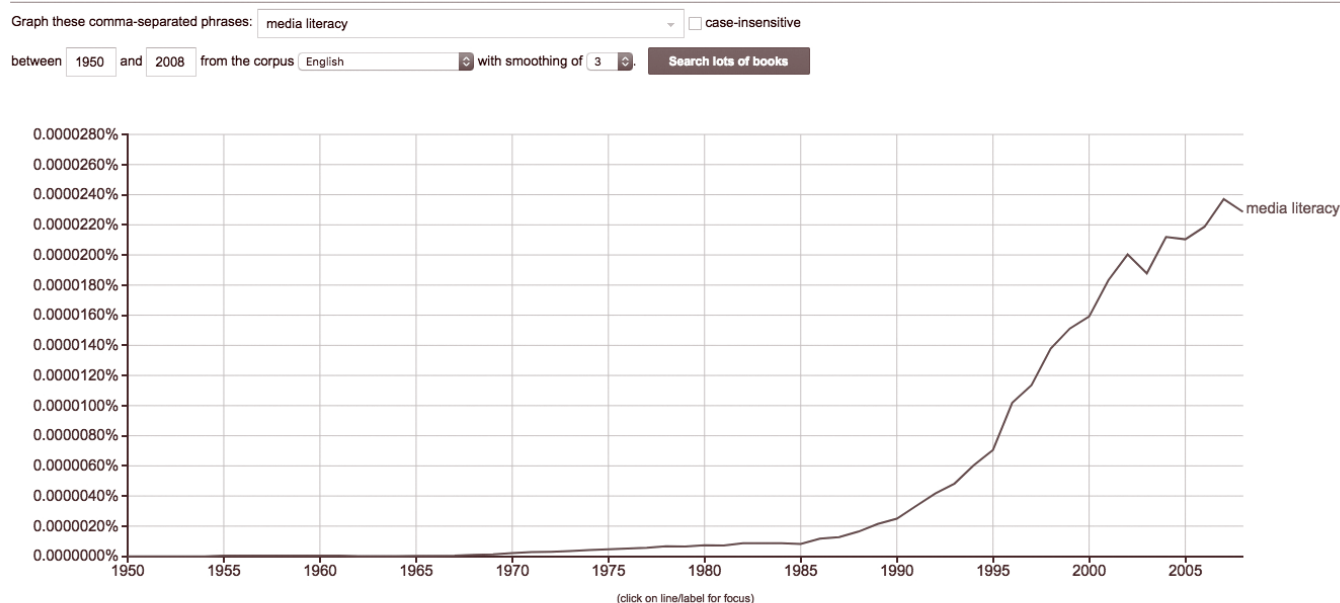
There are tens of definitions of 'media literacy' (Rosenbaum et al., 2008; Potter, 2005, 2010). In an article about *The State of Media Literacy* published in 2010 Potter included more than forty definitions. In the same text he confirmed that a simple search in Google produced more than 765,000 hits and there were more than 18,700 articles about 'media literacy' indexed in Google Scholar (Potter 2010). Six years later, in 2016, the number of articles has more than duplicated (57,500). Another Google product, the Ngram Viewer, confirms this explosion of literature about 'media literacy' in the last thirty years. As it

can be seen, media literacy is a key component of academic and professional conversations about education, media and youth.

Although it is almost impossible to process the many existing definitions of 'media literacy' a series of scholars have tried to organize, classify and synthesize them. Potter (2005, 2010) made an extraordinary effort to process the different definitions of 'media literacy' and arrived at a series of common themes:

- the mass media have the potential to exert a wide range of potentially negative effects on individuals;
- the purpose of media literacy is to help people to protect themselves from the potentially negative effects;
- media literacy is a continuum where subjects occupy a personal position that depends on their knowledge structures, skills and experiences;
- media literacy is a multidimensional space that involves cognitive, emotional, aesthetic and moral domains.

## Google Books Ngram Viewer



'Media literacy' in Ngram (20.01.2018)

As it can be seen, Potter's conception of media literacy is strongly anchored in a theory of (negative) media effects. For him media consumers activate an 'automatic pilot' that gives them a false sense of being informed and controlling the situation. In this context media literacy is necessary for de-automating the media reception and activating a critical interpretation. The purpose of media literacy is "to target a potential negative media effect and to either inoculate people against such an effect occurring or to counter the already negative effect" (Potter 2010:685).

For researchers like Buckingham (2003) an inoculation approach is important but not sufficient in the contemporary media ecology; he believes a production-centred approach is necessary. According to Buckingham and Domaille (2009) the more contemporary definition of media literacy "seems to be based on notions such as 'critical awareness', 'democratic participation' and even 'enjoyment' of the media" (23). This approach, also known as 'media education', entails a more active, student-centred, participatory pedagogy. However, as Buckingham and Domaille remark, countries with a less well-established tradition of media education 'still seem to be informed by a perceived need to 'protect' young people from the media' (24).

## Transmedia literacy

The changes in the media ecology have unlocked the discussion about the pertinence of traditional definitions of media literacy and the emergence of new literacies. Is it still possible to talk about 'media literacy' in a context where the broadcasting (one-to-many) model is being displaced by the network (many-to-many) communication paradigm? As early as 1993, researchers like Buckingham upheld the 'need for a new definition of literacy [...] not tied to particular technologies or practices' but rather one that 'allows us to look at the competencies that are

developed across the whole range of culture and communication' (1993:20).

The emergence of new media producing, sharing and consuming practices are challenging researchers and educators: media literacy can no longer be limited to the critical analysis of media contents or the acquisition of skills inside the formal education system. The traditional media consumer is now a *prosumer* (a concept introduced by Toffler 1980) or *participatory creator* (Meyers, Erickson, and Small 2013), an active subject who creates new contents and shares them in the digital networks. Researchers of new media literacy have identified a set of competencies defined as 'prosuming skills', which include the skills necessary to produce/create media contents, from the ability to set up an online communication account to using software to generate digital contents and programming. These skills often work together with distribution, remixing and participation skills (Lin, Li, Deng, and Lee 2013). It is in this context that the concept of *transmedia literacy* can enrich the concept of traditional media literacies and reposition the theoretical approaches to the new literacies.

According to the Pew Research Center, 92% of American teens report going online daily, including 24% who say they are online 'almost constantly'; social media are at the centre of this online activity: Facebook is the 'most popular and frequently used social media platform among teens; half of teens use Instagram, and nearly as many use Snapchat' (Lenhart, 2015). The same report confirms that teens are diversifying their social media site use. A majority of teens (71%) report using more than one social media site out of the seven platform options they were asked about. In Europe the situation is about the same:

The most common online social activities for young people in the EU-28 in 2014 included sending and receiving e-mails (86%) and participating on social networking sites – for example, Facebook or Twitter,

by creating a user profile, posting messages or making other contributions – (82%), while close to half (47%) of all young people in the EU-28 uploaded self-created content, such as photos, videos or text to the Internet (Eurostat 2015:201).

In this context transmedia literacy could be understood as a set of skills, practices, values, priorities, sensibilities, and learning/sharing strategies developed and applied in the context of the new participatory cultures. If traditional literacy was book-centred or, in the case of media literacy, mostly television-centred, then multimodal literacy places digital networks and interactive media experiences at the centre of its analytical and practical experience.


Traditional forms of literacy generally treated the subject as illiterate, while media literacy focused on the consumer as a passive spectator; transmedia literacy, however, considers the subject to be a prosumer. Another important element of transmedia literacy is the learning space. The institutional learning environment for traditional forms of literacy is the school, but new generations are now developing their transmedia literacy skills outside the school (from YouTube to online forums, social media and blogs). These informal learning spaces are a key component of transmedia literacy research.

In traditional literacy the teacher plays the role of a knowledge authority and, at the same time, a mediator between the text and the student. In this context the teacher manages the reading process – as a part of the learning process – and verifies that the text is interpreted correctly. In media literacy, the teacher's role is extended to the inoculation of critical antibodies through the de-automation of the media reception process. In transmedia literacy the teacher is a knowledge facilitator, an actor who involves learners in a collaborative learning process. In this context, the teacher is a flexible, decentralized actor who promotes bottom-up learning. This role


includes another set of activities that could be defined as cultural translation: the teacher as an interface between the educational institution (the classroom, the school) and the external media ecology where the students live and create. Finally, if traditional literacy was inspired by linguistics, and media literacy was strongly anchored in a theory of media effects, transmedia literacy looks to cultural studies and media ecology as privileged theoretical frameworks.




The following table summarizes these three conceptions of ‘literacy’: the original conception focused on reading and writing; the second conception, based on the (negative) effects of mass media; and the third conception, inspired by the mutations of the new media ecology and the emergence of transmedia practices.



LITERACY



MEDIA LITERACY



TRANSMEDIA LITERACY

Media semiotics (language)	Verbal text (read/write)	Multimodal	Multimodal
Media supports	Books and printed texts	Printed, audiovisual and digital	Digital networks - Interactive media - Transmedia
Aim of the action	To develop critical readers and writers	To develop critical consumers and producers	To develop critical prosumers
Subject interpellation	As an illiterate	As a passive media consumer	As a prosumer
Direction of the action	Top-down	1) Top-down 2) Bottom-up	1) Bottom-up 2) Top-down
Learning environment	Formal (schools)	Formal (schools), no formal and informal	From informal to formal (schools)
Role of the teacher	Knowledge authority - Mediator student/text	Knowledge mediator - Creator of learning experiences with the media	Knowledge facilitator - Cultural translator
Theoretical references	Linguistics	Media Studies (Theory of Media Effects) - Cultural Studies	Media Studies (Media Ecology, Transmedia Storytelling studies) - Cultural studies



## Transmedia skills

Transmedia literacy focuses on the ever-evolving media practices developed by young people outside formal institutions. Previous research in this field (i.e. Jenkins et al. 2006) has identified numerous skills that could be considered as basic competencies of transmedia literacy, from playing (capacity to experiment with one's surroundings as a form of problem-solving) to performing (ability to adopt alternative identities for the purpose of improvisation and discovery), appropriating (ability to meaningfully sample and remix media content), judging (ability to evaluate the reliability and credibility of different information sources), transmedia navigating (ability to follow the flow of stories and information across multiple modalities), networking (ability to search for, synthesize, and disseminate information), and negotiating (ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following different norms).

A first approach to transmedia literacy should focus on at least three sets of media practices:

### VIDEOGAME LITERACY

In their analysis of young people's digital life in the U.S., Ito et al. (2010) identified different kinds of gaming practices inside the ecology of videogames. One of the most important outcomes of their research is the fact that young people develop social networks of technical expertise.

The game has not directly and explicitly taught them technical skills, but game play has embedded young people in a set of practices and a cultural ecology that places a premium on technical acumen. This in turn is often tied to an identity as a technical expert that can serve a gamer in domains well beyond specific engagements with games. This is the kind of description of learning and 'transfer' that a more ecological approach to gaming suggests (Ito et al., 2010:200).

Many videogames involve social practices, from online playing in MMORPGs to player-generated contents like machinima and video-based game walkthroughs (Ito et al. 2010). Scholars consider that videogame players develop and apply different skills from the ability to read; they learn to make decisions and act within a dynamically changing environment (Wagner, 2006).

### WEB/SOCIAL MEDIA LITERACY

According to Hartley (2009) kids develop an 'experimental engagement' with peer-groups and places in the context of both DIY (Do It Yourself) and DIWO (Do It With Others) creative cultures 'without the need for institutional filtering or control bureaucracies' (Hartley, 2009:130).

New generations are building their social relationships in digital environments like Facebook or Snapchat, and use the World Wide Web as a big library for any kind of knowledge necessity (Rainie and Wellman, 2012; boyd 2014). Competencies like web navigation, information gathering, taking and sharing pictures, managing different levels of communication, constructing an identity in a virtual environment, watching a webseries, or managing the privacy and their personal identity in online platforms are basic skills necessary for navigating the digital environment.

In this area, it is useful to mention the connections between self-learning of professional skills and young people. Experts in information technology often emphasize that they picked up their skills outside formal training and instruction. Many members of these technical communities learned how to manipulate code on their own. According to Lange and Ito, young people often reflected these values by describing "how they were largely self-taught, even though they might also describe the help they received from online and offline resources, peers, parents, and even teachers" (Lange and Ito, 2010:262).

### *PARTICIPATORY CULTURES LITERACY*

Researchers such as Jenkins et al. (2006) and Gee (2004) have argued that new participatory cultures represent ideal informal learning environments.

People can participate in various ways according to their skills and interests because they depend on peer-to-peer teaching with each participant constantly motivated to acquire new knowledge or refine their existing skills. Finally, they allow each participant to feel like an expert while tapping the expertise of others (Jenkins et al. 2006:9).

In the context of the Transmedia Literacy project, transmedia skills are understood as a series of competences related to digital interactive media production, sharing and consumption, like those identified by Jenkins et al. (2006). For the research team, transmedia skills range from problem-solving processes in videogames to content production and sharing in the context of web platforms and social networks; the research is also focused on the narrative content (fan fiction, fanvids, etc.) produced and shared by teens in digital platforms. The aim of the Transmedia Literacy project was to expand the existing maps of skills with new ones and improve their classification.

The data-gathering process was carried out in eight countries using a short-term ethnography approach, and the information was analysed with the software nVivo for Teams. The results were used to generate a complete and updated map with more than 200 main and specific transmedia skills. The resulting chart is one of the most exhaustive maps of skills related to media production, consumption and post-production in the context of youth transmedia culture. After analysing the emerging skills, the research team proposed a taxonomy that, without rejecting them, integrated many of the previous classifications into a single frame (i.e. Bloom et al., 1956, Anderson and Krathwohl, 2001, Jenkins et al., 2006). In this context the transmedia skills were organized into 9 dimensions, each including 44 main skills, and in a second level, 190 specific skills.

The first section of the book presents the main outputs of the Transmedia Literacy project in relation to these transmedia skills.

It is important to remember that not all teens have all of these transmedia skills. Any research about young people's digital or Internet practices and skills should avoid the temptation of considering all young people as 'digital natives':

Many of today's teens are indeed deeply engaged with social media and are active participants in networked publics, but this does not mean that they inherently have the knowledge or skills to make the most of their online experiences. The rhetoric of 'digital natives', far from being useful, is often a distraction to understanding the challenges that youth face in a networked world (boyd, 2014:337).

The Transmedia Literacy team confirmed the existence of a broad spectrum of situations, skills, strategies, content production/sharing/consumption processes and alternative uses of media. Transmedia skills represent a diverse and uneven topography. Some of the skills detected are very marginal, only developed by some of the teens (e.g., the skills related to ideology and values), while others are much more widespread (e.g., productive skills). This is important from the perspective of future (trans)media literacy actions: there is a much higher probability of having teens with an elevated level of productive skills in the classroom than teens with skills related to ideology and values. Media literacy strategies should take up the productive skills and re-contextualize them in order to promote a critical approach to media production, sharing and consumption.



## Informal learning strategies

Beyond the identification of transmedia skills, the second key element of the Transmedia Literacy research project was to understand informal learning strategies. According to Jenkins many transmedia skills (playing, performing, navigating, etc.) are acquired by young people through their participation in the informal learning communities that surround popular culture. Although some teachers and after-school programmes are incorporating some of these skills into their teaching and activities, the integration of these important social skills and cultural competencies “remains haphazard at best. Media education is taking place for some youth across a variety of contexts, but it is not a central part of the educational experience of all students” (Jenkins et al., 2006:56-57). As it can be seen, the new generations are developing and applying informal learning strategies that have been almost ignored by educators and media researchers. Scholars like Sefton Green (2006, 2013) have outlined research lines in this field that need to be explored and expanded.

During the fieldwork the Transmedia Literacy research team identified six modalities of informal learning strategies: learning by doing, problem solving, imitation, playing, evaluating, and teaching. To help identify and analyse these strategies, the team developed a set of areas, categories and oppositions (see Chapter 1.7).

In a general way, the Transmedia Literacy team found that even if high schools are developing different kinds of strategies to reduce the gap, there is still a large distance between the media and technological practices of today’s youth and the school system. Researchers like Black, Castro and Lin (2015) confirmed that there is a gap between the savvy ways in which our youths use media outside school in everyday life and the ‘structured, controlled, and often stilted ways they are regularly used within schools’; this gap has been defined as ‘digital dissonance’.

How to reduce this gap? Clark et al concluded that ‘educators need to consider the kind of skills and knowledge young learners bring to formal milieux’ (2009, p. 4).

According to Clark et al

School institutions appear to be slow to realize the potential of collaborative, communicative interactions, and the open and flexible potentials of learning ‘beyond the classroom walls’ (2009:68).

Finally, Clark et al concluded asking

If young people are acquiring new and valuable skills set in and through their interactions with technologies, how can these usefully be introduced into more specific settings such as formal education? (2009:57).

The answer this question is the last stop of the Transmedia Literacy research project.

## Transmedia literacy: from research to action

In the last pages we have outlined a conception of Transmedia Literacy as a research programme (more information about this approach in Chapter 3.1). After answering the questions “What are teens doing with new digital interactive media? What kind of practices are they using? What kinds of contents are they producing and sharing? and How did they learn to do it?” we could ask: What’s next? The last part of the Transmedia Literacy project was oriented to the following question: How can these transmedia skills be ‘exploited’ inside the classroom? The answer to this question is in Chapter 3.2 and in the second part of the book.

As we mentioned above, the second part of this book includes a set of didactic activities for high-school teachers. These activities were created based on the

map of transmedia skills that emerged during the research. This is a necessary step: research should not stop in the publication of a paper or the organization of a conference. The knowledge generated by the research team must be returned to society.

These didactic cards are taken from the Teacher's Kit available on the Transmedia Literacy web portal, which includes more activities, videos and information about the research project and the scientific outputs.

## References

- Anderson, L. W., and Krathwohl, D. R. (Eds.) (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. New York, NY: Longman.
- Black, J., Castro, J., and Lin, C. (2015). *Youth Practices in Digital Arts and New Media: Learning in Formal and Informal Settings*. New York: Palgrave.
- Bloom, B., Englehart, M., Furst, E., Hill, W., and Krathwohl, D. (1956). Taxonomy of educational objectives: The classification of educational goals. *Handbook I: Cognitive domain*. New York/Toronto: Longmans, Green.
- boyd, d. (2014). *It's Complicated: The social lives of networked teens*. London/New Haven: Yale University Press.
- Buckingham, D. (1993). Towards new literacies, information technology. *The English and Media Magazine*, Summer 1993:20-25.
- Buckingham, D. (2003). *Media Education. Literacy, Learning and Contemporary Culture*. Cambridge: Polity.
- Buckingham, D. (2006). Defining digital literacy. What do young people need to know about digital media?. *Digital Komptanse*, 4(1):263-276.
- Buckingham, D., and Domaille, F. (2009). Making Media Education Happen: A global view. In: Chi-Kim Cheung (ed.) *Media Education in Asia*. London/New York: Springer, pp. 19-30.
- Clark, W., Logan, K., Luckin, R., Mee, A. and Oliver, M. (2009). Beyond Web 2.0: mapping the technology landscapes of young learners. *Journal of Computer Assisted Learning*, 25:56-69.
- Eurostat (2015). *Being young in Europe today*. Luxembourg: European Union. Accessed May 3, 2017. URL: <http://ec.europa.eu/eurostat/documents/3217494/6776245/KS-05-14-031-EN-N.pdf/18bee6f0-c181-457d-ba82-d77b314456b9>
- Gee, J.P. (2004). *Situated Language and Learning: A critique of traditional schooling*. New York, NY: Routledge.
- Hartley, J. (2009). Uses of YouTube. Digital literacy and the growth of knowledge'. In: Jean Burgess and Joshua Green (eds.) *YouTube. Online video and participatory culture*. Cambridge, UK: Polity, pp. 126-143.
- Ito, M. et al. (2010). *Hanging Out, Messing Around, and Geeking Out: kids living and learning with new media*. Cambridge, MA: The MIT Press.
- Jenkins, H.; Clinton, K.; Purushotma, R.; Robison, A. and Weigel, M. (2006). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*, Chicago (IL): MacArthur Foundation.
- Jenkins, H., Mizuko I., and boyd, d. (2016). *Participatory Culture in a Networked Era*. Cambridge, UK: Polity.
- Lange, P., and Ito, M. (2010). Creative production. In: Mizuko Ito et al., *Hanging Out, Messing Around, and Geeking Out: Kids Living and Learning with New Media*. Cambridge, MA: The MIT Press, pp. 243-293.
- Lenhart, A. (2015). *Teen, Social Media and Technology Overview 2015*. Washington, DC: Pew Research Center. Accessed December 20, 2017. URL: [http://www.pewinternet.org/files/2015/04/PI\\_TeensandTech\\_Update2015\\_0409151.pdf](http://www.pewinternet.org/files/2015/04/PI_TeensandTech_Update2015_0409151.pdf)
- Lin, T-B., Li, J-L., Deng, F., and Lee, L. (2013). Understanding New Media Literacy: An Explorative Theoretical Framework. *Educational Technology and Society*, 16(4):160-170.
- Livingstone, S. (2004). Media Literacy and the Challenge of New Information and Communication Technologies. *The Communication Review*, 7:1, 3-14.
- Meyers, E., Erickson, I. and Small, R. (2013). Digital literacy and informal learning environments: An introduction. *Learning, Media and Technology*, 38(4), 355-367.
- Potter, W. J. (2005). *Media Literacy*. Thousand Oaks, CA: Sage.
- Potter, W. J. (2010). The State of Media Literacy. *Journal of Broadcasting and Electronic Media*, 54:4:675-696.
- Rainie, L., and Wellman, B. (2012). *Networked: The New Social Operating System*. Cambridge, MA: The MIT Press.
- Rosenbaum, J., Beentjes, J., and Konig, R. (2008). Mapping Media Literacy: Key concepts and future directions. *Communication Yearbook*, 32. New York: Routledge, pp. 312-353.
- Sefton-Green, J. (2006). Report 7. *Literature Review in Informal Learning with Technology Outside School*. London: Future Media Lab.
- Sefton-Green, J. (2013). *Learning Not at School: A Review for Study, Theory and Advocacy for Education in Non-Formal Settings*. Cambridge, MA: MIT Press.
- Toffler, A. (1980). *The Third Wave*. New York: Bantam.
- Wagner, M. (2006). Computer Games and the Three Dimensions of Reading Literacy. Paper presented at *ACM Sandbox Symposium 2006*, Boston, MA, July 29-30.

1.

# TRANSMEDIA SKILLS AND INFORMAL LEARNING STRATEGIES

*The Transmedia Literacy research team generated a complete and updated taxonomy of transmedia skills. It is one of the most exhaustive maps of skills related to media production, consumption and post-production in the context of youth transmedia culture. The transmedia skills identified during the research were organised into 9 dimensions (production, risk prevention, performance, social/individual/content management, media and technology, ideology and ethics, narrative and aesthetics), each of which included 44 main skills, and on a second level, 190 specific skills.*

## 1.1 Production Skills

Sara Pereira

UNIVERSIDADE DO MINHO  
Portugal

Pedro Moura

UNIVERSIDADE DO MINHO  
Portugal

The work on transmedia skills discussed herein is anchored in the Media Literacy framework. This area of study and intervention has gained increased attention in recent years due to the urgent need to pay attention to media messages, agents, industries and audiences in order to empower citizens to critically and ethically live and participate in a media-saturated world.

### Media literacy

According to the European Commission, Media Literacy is “the ability to access the media, to understand and critically evaluate different aspects of the media and media content and to create communications in a variety of contexts”, being “a matter of inclusion and citizenship in today’s information society” and “one of the key prerequisites for an active and full citizenship

in order to prevent and diminish risks of exclusion from community life” (Recommendation 2009/625/EC). This definition highlights three dimensions: (1) access; (2) critical understanding and analysis; and (3) creation and production. Each of these aspects is of fundamental importance in any work aimed at promoting Media Literacy skills.

Although access is essential to the other dimensions, it cannot, however, be considered the only condition for citizens to become media literate. Even if media access is assured, that is, if the conditions to guarantee the democratization of access are created, the digital inclusion of citizens cannot be solved only by access. It is important to go further and promote opportunities for developing skills in critically reading, analysing, understanding, evaluating, creating, producing and participating in media. This approach is based on the

perspective of critical thinking and understanding underlined by the critical Media Education and Literacy tradition, according to which a media literate person is capable of using the media, producing their own contents and participating in the communication sphere. Critical awareness is by far the most relevant traditional dimension of media literacy, even considering the importance placed on production/participation owing to the widespread availability of digital media. Our society lives today immersed in a participatory culture paradigm (Jenkins et al., 2006). But are citizens truly facing the media as fundamental tools for participating and are they contributing to enriching the debate in the public sphere? The levels of media participation and production (concepts that we will not discuss here) are very different, and their meanings and impact are also different, depending on whether they are making a “like”, publishing or sharing a photo on a social network or commenting on a particular subject or a news report, for example. Livingstone, Bober and Helsper (2005:289) advocate that “the question of which online activities merit the label of ‘participation’ remains unresolved”. So, what skills should a *produser* have? As stated by García-Ruiz, Ramírez and Rodríguez (2014:16), “a prosumer citizen will possess a set of skills that will allow him or her to perform a series of actions, as a media and audiovisual resource consumer, as a producer and a creator of critical, responsible and creative messages and content”. Broadly speaking, a person with high levels of Media Literacy should be able to do proper “reasoning, inferences, foresights, assessing the probability of different events, reaching a diagnosis based on a set of indicators, etc.” (Perrenoud, 1995:21), when in contact with the media.

## Competences and skills

With the proliferation of digital media, young people have at their disposal a wider range of tools that could lead to frequent production and participation practices. However, some studies (Bird, 2011; Pereira, Pinto and

Moura, 2015; Ofcom, 2017) have shown that the new generations, while being large media consumers, are more restrained in media production, contradicting some public discourses that circulate an idea of a society in which all young people produce content daily and are prodigal in doing so. It is true that today there are more and better means and conditions for production, but these competences are not innate, they must be developed through work that motivates and empowers young people.

Media Literacy competences must be approached in a holistic way, although it is possible to focus on a particular dimension. Competence is here defined as “an ability to address a class of problems” (Perrenoud, 1995:21) by mobilizing different resources, ranging from knowledge to intuition and assumptions, as well as representations of reality and perception, thought and action processes. Therefore, a competence is much more than know-how and more than proper performance, it is “a problem-solving strategy relying on reasoning, inferences, foresights, assessing the probability of different events, reaching a diagnosis based on a set of indicators, etc.” (Perrenoud, 1995:21). And a skill is understood as an element of a competence. Schools and teachers can play the role of developing these competences and skills.

## Production skills

The table below presents a set of production skills identified by the Transmedia Literacy researchers based on the skills mentioned by the adolescents in the empirical work developed in the participant countries. They derive mostly from teenagers’ self-declared practices and explanations about their media uses (performed or not) and are therefore a good starting point for inspiring, encouraging and promoting activities involving production skills that go beyond technical know-how. These skills should not be considered or developed in a decontextualized way, without

considering what they presuppose in terms of the domain of analytical skills, which can be acquired in previous work and/or during the production activities. As media access does not guarantee that the individual knows how to use the media, neither does production guarantee that students are able to understand and analyse the media and the messages they spread. Nor does it suppose that they put into play critical capacities; teens can only reveal a technical know-how. As García-Ruiz and colleagues reported, “the use of machines or technological devices does not guarantee their adequate use, as far as that required to be media proficient” (García-Ruiz et al., 2014:21).

## Irene

13 YEARS OLD - FEMALE  
Spain

*Interviewer: **And what about making a video with photos, how does that work?***

*Irene: Well, you have lots of pictures, for example with a person, and you want to congratulate her. Then you put all those photos together with the music you want, and you can also add a text.*

*Interviewer: **And you send it to that person...?***

*Irene: No, I post it on Instagram.*

The skills presented are used in informal learning environments, but can be exploited and promoted in formal learning contexts. Our goal is to raise awareness of the need to incorporate these skills across curricula and to contribute to bridging the gap between in-school and out-of-school teen activities and experiences. Therefore, the following examples are intended to inspire and assist teachers in this transposition from informal to formal, by encouraging them to develop activities that fit the principles and objectives of Media Literacy. This grid has a double advantage: on one hand, it is based on the abilities reported by the teens themselves or that were observed during the fieldwork with them, as stated before; and on the other hand, it is

an international proposal, since it results from crossing results from the participant countries, that is, from different social and cultural contexts. The skills identified can be extended and completed, the categories are not exhaustive. It is important to bear in mind the production dimension and incorporate it into educational practices. The work could be proposed to students working individually or in groups, as part of class projects or other activities that go beyond the classroom. Moreover, it is always possible to link production activities to the topics of different subjects. Production skills, as noted above, must go hand in hand with critical analytical competences, and it is fundamental that students are able to critically discuss and evaluate their own products and the creation process. Jenkins et al. (2006) consider that formal learning is more static and informal learning is more innovative and experimental. The proposal is to bring this innovation to formal education, promoting a more empowered citizenship.

## Michael

14 YEARS OLD - MALE  
Colombia

*Interviewer: **What is essential to achieve a good meme?***

*Michael: Well, it should be funny and understandable because sometimes there are memes that you don't understand, or at least I don't.*

*Interviewer: **Is the meme planned or produced spontaneously?***

*Michael: In the moment, I see the image and the meme occurs to me. Once I tried to invent one because I was not making friends, I was at home, then I wanted to invent one but I couldn't, that was at the time, at school.*

*Interviewer: **How should they be?***

*Michael: Well, let's say, the vignettes, well, too. The vignettes must be nice, good, not blurry but sharp to see the face of the 'man' (in English).*

## Final remarks

The school curriculum provides several opportunities for promoting students' creative expression and active participation. However, in some areas it tends to propose skills that are more connected to technical and technological areas. These are also important, but they need to be complemented and reinforced by the development of communication and cultural skills that encourage teens' civic interests and ensure that their practices as producers and as participants shape ethical standards. When young people are challenged to perform media-production activities and take on the role of media makers, they have the opportunity of actively reflecting on their media-consumption experiences and they learn to recognize that media shape our perceptions of the world, like their own creations do. They also deal with ethical norms as they need "to cope with a complex and diverse social environment online" (Jenkins et al., 2006:15). Education and schools face a huge challenge in preparing students for a demanding digital era and Jenkins says, "everyone involved in preparing young people to go out into the world has valuable contributions to help students acquire the skills necessary for becoming full participants in society" (Jenkins et al., 2006: XIV-XV).

## References

- Bird, S. E. (2011). Are we all prosumers now? Convergence and media audience practices. *Cultural Studies*, 25(4-5): 502-516.
- García-Ruiz, R., Ramírez, A. and Rodríguez, M. M. (2014). Media Literacy Education for a New Prosumer Citizenship. *Comunicar*, XXII(43): 15-23. DOI: <https://doi.org/10.3916/C43-2014-01>
- Gee, J. P. (2010). *Bons videojogos + boa aprendizagem*. Mangualde: Edições Pedagogo.
- Jenkins, H., Purushotma, R., Clinton, K., Weigel, M., and Robison, A. (2006). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Chicago: The John D. and Catherine McArthur Foundation.
- Livingstone, S., Bober, M. and Helsper, E. (2005). Active participation or just more information? *Information, Communication and Society*, 8(3): 287-314. DOI: <https://doi.org/10.1080/13691180500259103>
- Ofcom (2017). *Children and Parents: Media Use and Attitudes Report*. Retrieved from [https://www.ofcom.org.uk/\\_data/assets/pdf\\_file/0020/108182/children-parents-media-use-attitudes-2017.pdf](https://www.ofcom.org.uk/_data/assets/pdf_file/0020/108182/children-parents-media-use-attitudes-2017.pdf)
- Pereira, S., Pinto, M. and Moura, P. (2015). *Níveis de Literacia Mediática: Estudo Exploratório com Jovens do 12.º ano*. Braga: Centro de Estudos de Comunicação e Sociedade. Available at: [http://www.lasics.uminho.pt/ojs/index.php/cecs\\_ebooks/issue/view/169](http://www.lasics.uminho.pt/ojs/index.php/cecs_ebooks/issue/view/169)
- Perrenoud, P. (1995). Des savoirs aux compétences - De quoi parle-t-on en parlant de compétences? *Pédagogie Collégiale*, 9(1): 20-24.



## Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To create and modify written productions</b>	To conceive	To find inspiration in others' creations for creating new writing contents. <b>E.g., [Ta]</b> <i>I was just going through the Internet to find some more ideas for stories.</i>
	To plan	To plan and organize the structure, plot, etc. of a text. <b>E.g., [Ws]</b> <i>A working group made a list of the characters they intended to use, the roles the characters would play, and the settings and time when the action would be set.</i>
	To write	To write novels, poems, short stories, school assignments, blog entries, supporting texts to other formats, songs, etc. <b>E.g., [Int]</b> <i>What do you write about?</i> <b>[Ta]</b> <i>Well it depends on how inspired I feel that day, because I'm a night person and it kicks in just before going to bed. Then I take a piece of paper, a pen and I write a story.</i>
	To review	To review personal and others' creations and to suggest improvements or changes. <b>E.g., [Ta]</b> <i>I just reviewed what she was writing.</i>
	To modify	To appropriate someone else's text and make changes to it. <b>E.g., [Ws]</b> <i>Some group members modified the story initially planned by another member.</i>
<b>To use writing software and apps</b>	To use word processors	To know how to use Word (Office), Open Office. <b>E.g., [Int]</b> <i>What software do you use?</i> <b>[Ta]</b> <i>Word or Paint depending on what I wanna do. And that's about it. I used to use Prezi.</i>
	To use blogging and presentation and other writing platforms and apps	To know how to use writing apps and platforms. <b>E.g., [Int]</b> <i>Do you use those to improve your course assignments...</i> <b>[Ta]</b> <i>Yes, for example, when I get assigned some coursework to do, and they say "You can do it with..." like, you have to do it... in PowerPoint, is like... Prezi is better, I like Prezi better because it's more like...</i>
<b>To create and modify audio productions</b>	To conceive	To find inspiration in others' creations for creating new audio contents. <b>E.g., [Ws]</b> <i>Working together, they write lyrics that refer to the typical catchphrases teachers say in class ("Homework, homework...").</i>
	To plan	To plan a story using a script of a recording. <b>E.g., [Ws]</b> <i>The group asks a classmate to make a singing test on their mobile, and then each person makes her own test. Ainhoa offers to look up a theme that makes her voice "prettier". Everyone is listening to themselves singing. In the end, all decide to make a karaoke-like parody of the hit "What does the fox say?"</i>
	To record	To use a sound recorder. <b>E.g., [Int]</b> <i>In the Workshop you used Audacity to make a radio soap opera.</i> <b>[Ta]</b> <i>Yes... This is for the voice, to record stuff, to cut music... Sometimes we make audios for class...</i>
	To edit	To edit a recording using sound editing software. <b>E.g., [Int]</b> <i>In the Workshop you used Audacity to make a radio soap opera.</i> <b>[Ta]</b> <i>Yes... This is for the voice, to record stuff, to cut music... Sometimes we make audios for class...</i>
	To produce a radio show	To find the sources, write, record, and edit a radio show or podcast. <b>E.g., [Ta]</b> <i>There was a subject called Radio and you had to make improvised interviews...</i>



## Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To create and modify audio productions</b>	To review	To review personal and others' creations and suggest improvements or changes. <b>E.g., [Ws]</b> <i>The group revised their recordings to decide if they had to start over again.</i>
	To modify	To appropriate someone else's audio and make changes to it. <b>E.g., [Ws]</b> <i>One of the girls used an audio software to create a mix tape that she shared on social media.</i>
<b>To use audio recording and editing tools</b>	To use software and apps	To know how to use audio tools. <b>E.g., [Int]</b> <i>In the Workshop you used Audacity to make a radio soap opera.</i> <b>[Ta]</b> <i>Yes... This is for the voice, to record stuff, to cut music... Sometimes we make audios for class...</i>
	To use digital devices	To know how to use a mobile phone to record audios. <b>E.g., [Ws]</b> <i>They don't have any apps for voice editing, so one of the girls just downloads the tune 'What does the fox say?' on her mobile, and then they record the voices using another mobile. The result isn't convincing and so they ask for permission to move to one of the coordinator's PCs, which has working sound, where they play music from YouTube and start singing while they record themselves.</i>
<b>To create and modify drawings and designs</b>	To conceive	To find inspiration in others' creations for creating personal drawings and designs. <b>E.g., [Ws]</b> <i>They are trying to draw a porcupine and looking for some inspiration in a fairy tale book online.</i>
	To plan	To create a comic sketch. <b>E.g., [Ws]</b> <i>The group decides together what images will go in each vignette of the comic they are drawing.</i>
	To design a logo	To make a logo. <b>E.g., [Ta]</b> <i>We created a sort of logo, we put it at the beginning of the video along with music, and then the video started.</i>
	To design graphic art for video pieces	To make a logo for a YouTube channel using design software such as Photoshop or to build virtual objects. <b>E.g., [Int]</b> <i>This software... What was it for?</i> <b>[Ta]</b> <i>Yes, it was for design... Intros and that.</i>
	To draw and paint	To make drawings and paintings. <b>E.g., [Int]</b> <i>Do you draw?</i> <b>[Ta]</b> <i>I do. Now, I'm attending manga classes. I've just signed up. Although, well... It's still pretty basic.</i>
	To review	To review personal and others' creations and to suggest improvements or changes. <b>E.g., [Int]</b> <i>Do you draw?</i> <b>[Ta]</b> <i>I do. Now, I'm attending manga classes. I've just signed up. Although, well... It's still pretty basic.</i> <b>[Int]</b> <i>And how do you draw them?</i> <b>[Ta]</b> <i>Well, I copy them. For example, the other day I made this... It's a face, that's the most basic that I have...</i>
	To modify	To appropriate someone else's drawings or designs and make changes to them. <b>E.g., [Ta]</b> <i>Sometimes when you are bored, you... like, you go to Paint, and take his eyes out from him... You're bored, you draw stuff on him.</i>

## Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To use drawing and design tools</b>	To use digital tools	To know how to use digital tools.  <b>E.g., [Ta]</b> <i>I used Photoshop for... for example, to create a cube's texture, or whatever, so I was just there tweaking it with Photoshop.</i>
	To use analogic tools	To know how to use traditional drawing and painting techniques and tools like watercolour, charcoal drawing, paintbrushes, etc.  <b>E.g., [Ta]</b> <i>I used to draw for real. Look, I've got a tattoo over here, I just keep drawing stuff all over my arms.</i> <b>[Int]</b> <i>Have you done that yourself?</i> <b>[Ta]</b> <i>Yes, I was bored.</i>
<b>To create and modify photographic productions</b>	To conceive	To find inspiration in others' creations for taking photos.  <b>E.g., [Ta]</b> <i>Look, I follow Tumblr blogs and things like that. They are owned by girls who give loads of ideas on how to make pictures. And well, sometimes you try and say "Oh that's a nice pic", and sometimes you say "This sucks big time".</i>
	To plan	To search for an original landscape to take a photo.  <b>E.g., [Int]</b> <i>Do you think out the atmosphere of the picture before you take it?</i> <b>[Ta]</b> <i>Yes, for example, because I have a white wall in my bedroom, I usually take pictures there because lots of photographers choose white walls.</i>
	To take photos	To take a selfie, capture a landscape, carry out a shoot, etc.  <b>E.g., [Int]</b> <i>Do you enjoy snapping selfies?</i> <b>[Ta]</b> <i>Yes... (*laughing)</i> <b>[Int]</b> <i>Why do you like selfies?</i> <b>[Ta]</b> <i>Because I look better in selfies.</i>
	To edit	To apply filters, touch up pictures, etc.  <b>E.g., [Int]</b> <i>And when you share pictures, do you put a filter on them?</i> <b>[Ta]</b> <i>Yes, I upload them... I put a filter or something like that, a frame, whatever, like in black and white.</i>
	To make collages	To make a photo collage.  <b>E.g., [Int]</b> <i>And these collages, do you make them with this app or with Instagram?</i> <b>[Ta]</b> <i>No, with Instagram, with a brand-new one called, let me look [searches mobile] Layout.</i>
	To review	To review own and others' creations and to suggest improvements or changes.  <b>E.g., [Ta]</b> <i>Well, I always show the pictures to my mum. For her to say if she likes it or not... I also go to my brother and if he says it sucks and my sister says the contrary... Then, I spend a lot of time thinking about the picture and all that.</i>
	To modify	To appropriate someone else's photos and make changes to them.  <b>E.g., [Ws]</b> <i>The boys of the group draw some characters with Paint while the girl googles some images to place them. The idea is to make a comedy comic strip with a porcupine as the main character.</i>

# Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To use photographic and editing tools	To use cameras	To use cameras (both analogic and digital) such as Polaroid (instant camera), Leica, Reflex camera, etc. <b>E.g., [Ta]</b> <i>I use the camera, a Canon, or the phone camera if I don't have anything else at hand.</i>
	To use software and apps	To use photographic software and apps such as Afterlight, Picsart, Retrica, VSCOCam, Yin, Instagram, Snapchat, Photoshop, Picsart, Phphoto, Layout, Facebook, in-built mobile gallery apps, etc. <b>E.g., [Int]</b> <i>What about the tablet you use to edit photos? What apps have you installed?</i> <b>[Ta]</b> <i>Loads. Afterlight, VSCOCam, Picsart... I have a lot, really.</i>
To create and modify audiovisual productions	To conceive	To find inspiration in others' creations for creating personal videos. <b>E.g., [Ws]</b> <i>The group starts this part of the workshop watching Harry Potter parodies on the phone. They have set out to make a parody.</i>
	To plan	To plan the organization of a video: structure, storyboard, shoots, etc. (either filming or editing). <b>E.g., [Int]</b> <i>Did you write a script first?</i> <b>[Ta]</b> <i>More or less, because we first sketched out a short script with the ideas we wanted, but it wasn't as planned as in the other groups.</i>
	To film	To film images, live action images, gameplays, machinima, etc. <b>E.g., [Int]</b> <i>Is everything ready to film?</i> <b>[Ta]</b> <i>Yes, we have downloaded some apps.</i> <b>[Int]</b> <i>What have you downloaded?</i> <b>[Ta]</b> <i>Action, which is a recorder to capture how we play, and then video editors.</i>
	To direct	To decide the frame composition, to decide when a take is good or should be repeated, etc. <b>E.g., [Ws]</b> <i>This group opts for making a horror film trailer, and shoots it with an iPhone. Alba takes the role of director while Maria and Cristina perform in front of the camera. During the process, Maria mentions that she has taken up theatre as an extracurricular activity and asks the coordinator to leave the classroom to shoot some scenes. Alba looks for the best shot in relation to lightning, and edits the trailer as she films with iMovies, iPhone's built-in videomaking app.</i>
	To edit	To edit footage using an editing software such as, for example, Final Cut Pro X. <b>[Ta]</b> <i>Well, we made a video and we edited with an app we had, and we were cutting them in parts.</i> <b>[Int]</b> <i>What did you use to edit it?</i> <b>[Ta]</b> <i>VivaVideo</i>
	To review	To review personal and others' creations and to suggest improvements or changes. <b>E.g., [Ws]</b> <i>When the group is done with editing, it reviews the video and decides what to change.</i>
	To modify	To appropriate someone else's videos and make changes to them. <b>E.g., [Int]</b> <i>Have you done this before?</i> <b>[Ta]</b> <i>Yes, we took Gangnam Style, changed the lyrics and made a sort of music video.</i>

## Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To use filming and editing tools</b>	To use software and apps	<p>To know how to use different software and apps like Action, Cinema 4D, Sonyvegas, Snapchat, Phphoto, MovieMaker, Flipagram, iMovie, Instasize, Videoscribe, Vivavideo, Camtasia, Fraps, Dubsmash, Musical.ly, TextAloud, Capto, etc.</p> <p><b>E.g., [Int]</b> <i>Did you shoot the images?</i>  <b>[Ta]</b> <i>Yes. We filmed it.... And we cut and pasted it.</i>  <b>[Int]</b> <i>What app did you use?</i>  <b>[Ta]</b> <i>Viva Video.</i></p>
	To use digital devices	<p>To know how to use digital devices like a mobile phone, capturer, microphone, etc.</p> <p><b>E.g., [Int]</b> <i>What do you do when you wanna make a gameplay video?</i>  <b>[Ta]</b> <i>I use a computer application.</i>  <b>[Int]</b> <i>Which one?</i>  <b>[Ta]</b> <i>Action, for example.</i></p>
<b>To code software and build hardware</b>	To create a website	<p>To create a website both through a template (blog platforms: Wix, Tumblr) or by writing the source code.</p> <p><b>E.g., [Int]</b> <i>Which program?</i>  <b>[Ta]</b> <i>It's called Wix. It's free... It includes templates and all you want. I love it. The teacher recommended another one, but I don't remember its name.</i></p>
	To set up a local server	<p>To set up a server port.</p> <p><b>E.g., [Int]</b> <i>Where do you have it? In your bedroom?</i>  <b>[Ta]</b> <i>No, for example... No, well, I don't have Switch but I do have a server that allows you to, for example, you connect from here, you open a file, save a document, go to your laptop, and you can Access to that very document in there.</i>  <b>[Int]</b> <i>So if you set up one, do you have a fourth PC to play?</i>  <b>[Ta]</b> <i>Yes, but that PC will be for playing, but if I try to play a game in this PC, it literally crashes.</i></p>
	To build a computer	<p>To buy the computer components in pieces and put them together.</p> <p><b>E.g., [Ta]</b> <i>The thing that I'd like to do the most now is... My product, to buy the components, the peripherals...</i>  <b>[Int]</b> <i>Where do you get them?</i>  <b>[Ta]</b> <i>At PC Componentes [a popular Spanish tech website] A gaming computer. And there you buy the motherboard, the compressor, the diversor, the thermic paste, and the rest of the things.</i></p>
<b>To modify software and hardware</b>	To change a DVD zone	<p>To change the settings of a DVD to watch movies from other zones, or play videogames.</p> <p><b>E.g., [Int]</b> <i>Can you hack a DVD reader according to regions and videogames, too?</i>  <b>[Ta]</b> <i>Yep. There's also a way for videogames.</i></p>
	To format a PC	<p>To reset a PC back to its original state.</p> <p><b>E.g., [Ta]</b> <i>Well, formatting can be tricky... For example, these days I have a programme for Windows for which I have all the keys. No licences, I can set Windows up back to its original state, something that can cost you 70 bucks, but I do it for free.</i></p>
	To manipulate TV decoders	<p>To unblock TV settings to watch pay-per-view content for free.</p> <p><b>E.g., [Int]</b> <i>For example?</i>  <b>[Ta]</b> <i>For example, you have a channel decoder. I can enter codes to watch Canal+ and other sports channels for free.</i></p>

## Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To modify software and hardware	To manipulate WiFi networks	<p>To unblock a WiFi password and prevent the owner from accessing their own network.</p> <p><b>E.g., [Ta]</b> <i>WiFi is so easy, really.</i></p> <p><b>[Int]</b> <i>So you were saying you can enter a network without a password</i></p> <p><b>[Ta]</b> <i>Yes, because there's an international IP address, because all routers have an address. If you know the router address then you can do whatever you want. You can change up data, the speed, you can even know the phone number that IP is attached to, how many people you are calling, you can control routers at your whim... You can do everything. But, for example, the computers at school have a well-protected server.</i></p>
	To use a remote access	<p>To use AnyDesk to access a computer from another one.</p> <p><b>E.g., [Ta]</b> <i>There's also a software for... Well, I know how to use it and you can control your PC at home with a phone.</i></p>
	To perform order commands	<p>To know useful shortcuts to perform system processes.</p> <p><b>E.g., [Ta]</b> <i>Thanks to this order command you can... For example, if you have a closed session... Before working on your PC, you have to start your session. Let's say one day you forget your password which can be a common mistake. So thanks to this order command and the operating system...you can restore the password for the operating system. It's like re-installing the operating system, put it on repair mode, and then you start writing some protocols.</i></p>
To create and modify videogames	To use programming languages	<p>To know how to use programming languages like Java, Ruby, etc.</p> <p><b>E.g., [Ta]</b> <i>But now I'd like to know more about the ascendant language, Javascript.</i></p>
	To conceive	<p>To find inspiration in others' creations and think of suggestions for future and more interesting videogames.</p> <p><b>E.g., [Ws]</b> <i>The group members constantly go to YouTube to find ideas on how to improve their skills in Minecraft.</i></p>
	To plan	<p>To think up the concept and rules of a videogame and make strategic decisions to produce content.</p> <p><b>E.g., [Ws]</b> <i>The group debates the features they would include in their ideal videogame.</i></p>
	To code	<p>To write up the code source of a videogame.</p> <p><b>E.g., [Int]</b> <i>And you were never into videogames?</i></p> <p><b>[Ta]</b> <i>Videogames... I'm in the process of learning.</i></p> <p><b>[Int]</b> <i>Is there a software for programming videogames, something simple?</i></p> <p><b>[Ta]</b> <i>Yes, Scratch.</i></p>
	To design graphics and characters	<p>To draw and build landscapes and characters.</p> <p><b>E.g., [Int]</b> <i>And you were never into videogames?</i></p> <p><b>[Ta]</b> <i>Videogames... I'm in the process of learning.</i></p> <p><b>[Int]</b> <i>Is there a software for programming videogames, something simple?</i></p> <p><b>[Ta]</b> <i>Yes, Scratch.</i></p>
	To review	<p>To review personal and others' creations and to suggest improvements or changes.</p> <p><b>E.g., [Ta]</b> <i>My brother didn't like the character I had created, he thought the clothes I used were too stereotyped.</i></p>

# Production skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To create and modify videogames	To 'mod' a videogame code or a console	To change the source code of a videogame to introduce new landscapes or features or to change the external appearance of a game console.  E.g., [Ta] Well, to create a mod you have to... customise everything, for example, you have to add your own texture, you have to add colours... You gotta customize all the blocks in Minecraft, all of them.
	To hack a videogame or a console	To manipulate a videogame or a console deeply so it provides more perks than those legally intended (e.g., to make a PlayStation 3 console reproduce games designed for a previous console such as PlayStation 2 and older devices), to unblock pay-per-play features or contents in order to play them for free.  E.g., [Int] And how did you hack a PsP? [Ta] My mum was looking at some YouTube videos and typed in "How to hack a PsP?" [Int] Your mum? [Ta] Yes, my mum helps me.
To use tools for videogame creation and modification	To use coding and graphic software	To know how to use coding and graphic software like Scratch, Photoshop, etc.  E.g., [Int] And you were never into videogames? [Ta] Videogames... I'm in the process of learning. [Int] Is there any software for coding videogames? [Ta] Yes, Scratch.
To create cosplay and costumes	To conceive	To find inspiration in others' costumes.  E.g., [Ws] A boy from one of the workshops explains that he is searching the Internet for ideas to make a costume to attend the Manga Salon with his girlfriend.
	To plan	To select the characters to cosplay and the materials to create the costume.  E.g., [Ws] The boy says that he isn't sure about what costume he will be wearing but it'll be anime for sure.
	To design and produce costumes	To design and sew a costume.  E.g., [Ws] They will make the costumes themselves.
	To review	To review personal and others' creations and suggest improvements or changes.  E.g., [Ws] They make the costume and the changes they consider convenient.

## 1.2 Management Skills

Raine Koskimaa

UNIVERSITY OF JYVASKYLA  
Finland

Management skills in the Transmedia Literacy framework have been grouped into three main categories: *Individual Management*, *Social Management* and *Content Management Skills*. These are further divided into main skills and specific skills. The nature of management skills is such that people are not always even conscious of them and thus, it was important that during the data-gathering process there were the workshops where the informants could put the skills into action.

Individual management and social management skills, in a way, are close to each other, whereas content management skills are somewhat different in nature. There is, however, a significant overlap between these when it comes to managing self-representational content in social media, the most obvious example being selfie-images published in Instagram. We consider, however, that the tuning of one's self-representation in social media is individual management, whereas content management is more of a technical question.

### Individual management skills

Individual management skills refer to the subject's ability to self-manage resources and time, as well as their own identity, feelings and emotions. The main skills here are *Self-manage*, *Manage personal identity*, and *Manage personal feelings and emotions*. Time-management is an area where several interests overlap. Parents and schools pose time limitations on teenagers, and there may also be sports, music or other hobbies taking their share of the day. Within these constraints, a significant challenge for the teens is to secure time for the more leisurely media use, be it participating in social media or playing games. A common strategy is to try and arrange the compulsory tasks in such a way that as much continuous, uninterrupted time is reserved for playing or media use as possible.

Another perspective is taken in some cases, where the teens themselves consider it problematic that they spend so much time with the media, neglecting homework and friends. There are examples where teens consciously limit their own media time:



## Giovanni

17 YEARS OLD - MALE  
Italy

*When I was little, I was obsessed with videogames. I spent all day online, playing online with other people, participating in forums; fortunately, I now have other things to do... school is hard work, I go out with friends.*



## Mary

14 YEARS OLD - FEMALE  
Australia

*I used to use it [Instagram] a lot more and then I realised how much of my time it was wasting so now when I'm bored I just scroll through it.*

Managing the resources gains more importance the more restricted the resources are. The lack of online access or up-to-date devices requires strategies to overcome these limitations, like downloading content using a friend's computer with online access, and storing it on a USB stick so that they can watch it on their own, non-connected computer.

Individual management in the sense of managing one's appearance in social media is partly overlapping with the risk management discussed in another part of this book. The starting point is, however, that teens often very carefully tend to the construction and management of their digital identity. Moreover, if the teen feels that they are deviating from the social norms of their surroundings, then the role of social media increases in importance:

## Lucy

15 YEARS OLD - FEMALE  
United Kingdom

*I think that, like, you can express yourself a lot on there (...) I don't really know how to, like, word it (...) But, like, you can, like, show your true interests.*

WhatsApp seems to have gained a status of a practical communication tool, where the message delivered is more important than the appearance, but otherwise, and especially for Instagram, each posting, comment, and liking is a part of the personal identity project. This brings aesthetic evaluation into the picture, in that stylistic issues are as important, and in some cases even more important, than the content in the identity construction.

In online game environments self-management is more explicit and formal. The game servers keep highly detailed statistics of the player's performance, and the players give much value to these rankings. The choice of enemies as well as teammates is rigorously carried



out to optimize the performance. The loot boxes, which may be opened if a small amount of money is paid, were not such a big phenomenon at the time of our data gathering, but they have made a visible breakthrough during the last year in gaming. This is closely related to the self-management topic, as the contents of the loot boxes in most cases do not affect the player/character's performance, but solely contribute to the appearance of the character's apparel.

There is also another level of self-management in the customization of the interfaces or the physical devices themselves. Girls especially may have a wide array of smart phone covers and they choose a suitable cover to match the colour of their outfit, for example. Phone covers with images of pop stars or sports team logos are also important means of expressing personality.

On a more complex level, many teens also express their personality through the production of media stories. Writing fan fiction, for example, is a way to identify with a specific fandom, but may also be a way to deal with one's own feelings, hopes and fears, opening up possibilities to be empathetic and experiment with different emotions. Going this deep into the psychological processing of growing up, however, does not necessarily belong to the area of self-management.

## Social management skills

Social management skills are a set of skills referring to the ability to communicate, coordinate, organize, lead and teach while gaming and producing collectively, both virtually and in face-to-face situations. This set also includes skills related to participating in social media.

The main skills of collaborating, coordinating and leading all refer to situations where two or more people are doing something together. These kinds of situations were witnessed in the workshops where teens were asked to do things such as create a story

or invent quiz questions in small groups. They were also described in the interviews, especially concerning online gaming. It seems to be quite natural for teens to divide tasks according to each person's interests and abilities, and the role of leader can also be decided smoothly. Activities like organizing a video recording session, and distributing roles or tasks in filming or editing, and deciding what activity each group member will perform did not seem to pose serious challenges for the teens when left on their own. The activity in social media and demonstrated ability in content creation are recognized within the groups comprised of classmates, and this kind of authority is respected among peers. Collaboration seems to be consensus driven rather than authoritarian, but this may be partly due to the fact that there was quite a lot of freedom in the workshop tasks and possibilities of integrating alternative approaches.

Collaboration also takes other forms than group work. It may mean asking for help or providing help to others; for example, looking for beta readers to get feedback and to improve one's production, or helping others in editing pictures, or helping friends in their photo sessions by looking for suitable locations, etc. Within families, teens often have to teach their parents how to use devices like smart phones, tablets and laptop computers, or social media services:

## Harry

18 YEARS OLD - MALE  
Finland

*I think I know quite a lot about technology, I'm usually the one who fixes things in my family. My parents don't know that much about computers and other stuff. They ask me for help quite often in their problems.*

Between siblings, the rule of age does not hold, but the expertise in using something or playing a certain game grants a status where the younger child can also teach older brothers and sisters. Helping friends and schoolmates is normal, and based on the workshop observations, there was no problem in accepting help from friends on topics they happened to be more experienced in. In many cases the peer groups provide just the right level of instruction and challenge, in the “zone of proximal development” using Lev Vygotsky’s concept (see McLeod, 2012). Teaching others is also significant as an informal learning strategy because teaching may inspire more in-depth mastery of certain skills.

Participating in social media is another main skill in the social management field. Participation in social media requires a variety of skill sets, covered in other chapters of this book, but here we concentrate on skills related to social relationships and online communities. Specific skills include liking, commenting and sharing, not in the trivial sense of how to express liking by clicking a specific button, but in a sense of using liking, commenting and sharing in a social way, to tighten the bonds between peers, make distinctions based on taste (especially in popular culture) and engage in fan communities.

Liking other people’s posts is often more of a sign of belonging to a certain group than actually liking the content or quality of the post. This may develop into a social norm, where neglecting the expected liking of a peer’s post may result in being left out of the group. There is even an application, Instalike, to automatically “like” everything published by someone you follow:

## Marisa

13 YEARS OLD - MALE

Italy

*We downloaded Instalike; basically, if you follow someone it lets you put a Like automatically.*

When teens follow celebrities and others whom they do not know personally, liking a post is considered a lower-threshold action compared to commenting. Re-posting or circulating other’s posts are acts of self-management as well as indications of belonging to the same group. The teens are usually highly conscious of who is following which channels, and they use different channels like Snapchat versus WhatsApp depending on who can see the messages, or apply sharing filters (e.g., Friends Only) on the pictures or posts uploaded on Facebook. It should not come as a surprise, when we are looking at phenomena such as social media, that personal self-management and social management are closely intertwined and often impossible to tell apart.

Coordinating collective actions in relation to gaming is an important field of social management skills. To coordinate gaming sessions is just a starting point for the multifarious activities during the gameplay. There is quite a lot of research literature available related to online gaming and how the tasks and duties are shared, what kind of communication channels are used, and what kind of leadership qualities are required from an online gaming clan leader (Taylor, 2006). Coordinating a team of players to make a mission in a videogame requires both skills in managing human resources, and authority for getting others to follow orders. Most of the active players are able to employ several communication channels, often simultaneously, to initiate a play session. WhatsApp, Skype, and game specific discussion forums may be used to find out who is available for a session, when to start and end, and which server to choose. Also during the game, additional channels may be used on top of the in-game chat and/or voice channel to coordinate actions and make tactical and strategic planning.

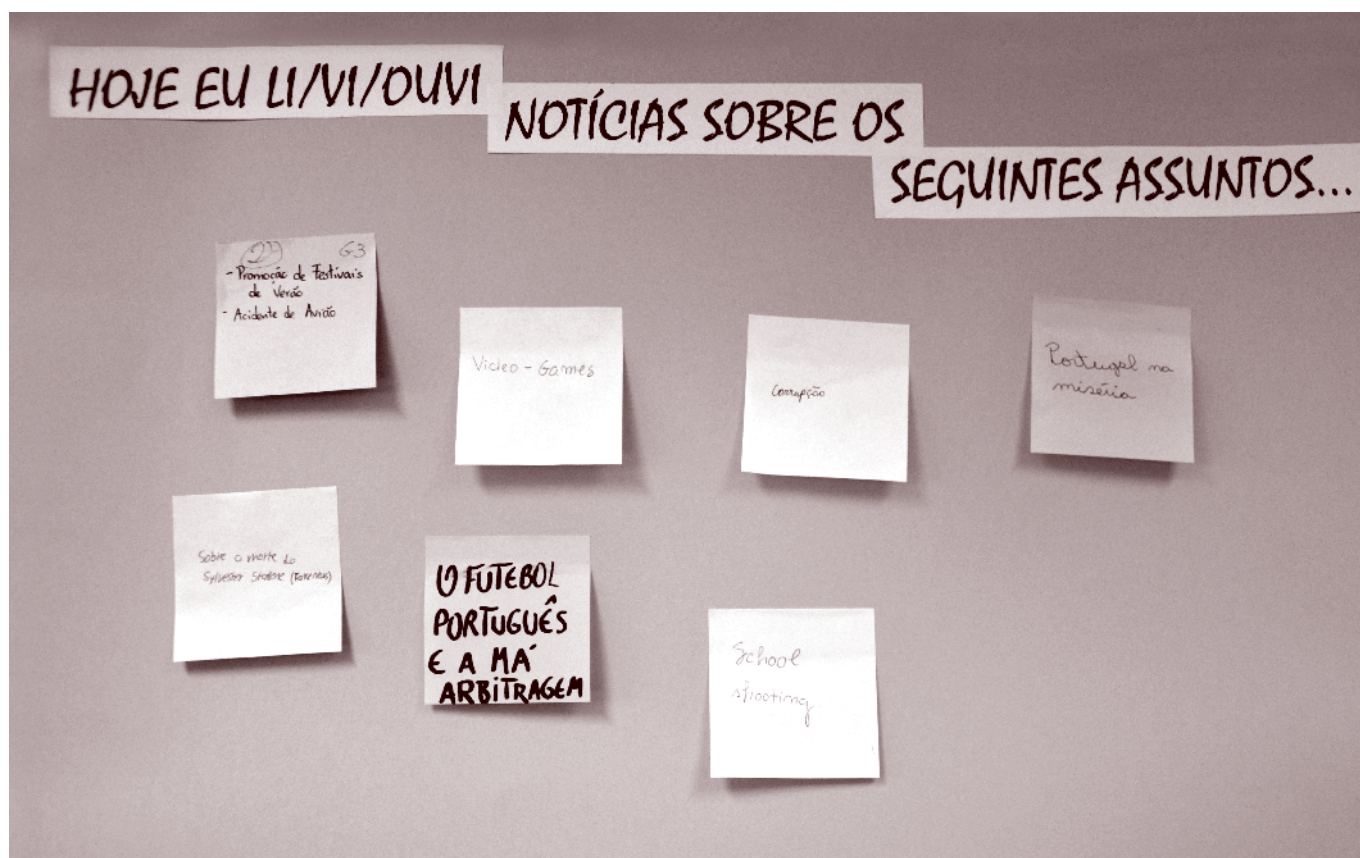
## Content management skills

Content Management skills refer to the ability to manage different media contents through a range of platforms and media: to select, download, organize and disseminate. Teens demonstrate skills like searching, selecting and downloading content like images, songs and videos. They are also quite capable of managing content archives, but the availability of storing space in cloud services and efficient search engines, as well as the increasing use of streaming content (instead of downloading and locally storing) diminish the need for more complex archiving practices. In many cases it seems that the social media platforms themselves, especially YouTube and Instagram, are considered the main archives, and YouTube is very often the first place to start looking for specific content, even more often than proper search engines. When most of the content consumed is accessed through streaming services, management of play lists takes on a significant role.

Sharing these lists, as well as the information of current choices of music listening, for example, are important for these teens, and here, again, content management comes close to self-management, as play lists are tools for creating a public persona.

One challenging area of shared self and content management are the posts, images especially, featuring oneself, but uploaded by someone else. Keeping track of where you appear yourself is important, and forms a significant part of content management.

In addition, as teens are engaged in several social media services, managing the transmedial complex of social media accounts becomes a challenging task in itself. There are certain limitations as well, because many social media accounts have a minimum age requirement, and younger teens especially may not always be allowed to set up and manage a personal account.



## Final remarks

Individual management and social skills in particular are under strong development during the teenage years, and we found significant differences in the level of these skills among the teen groups in this study. Issues related to individual management and social management are also quite sensitive and can cause tensions, probably more so than many other of the skill areas discussed in this book.

In the area of social and content management in social media, there is a lot of peer pressure and strong expectations of following common standards. Social media services are also enforcing this through practices like 'streaks' (counting the subsequent days certain social media friends have maintained active connection with each other). Serious management skills are often required to follow these social norms, and the difficulty factor is increased in that they may clash with the more traditional social norms and values (like the shared time between the family). Parents are becoming used to being taught technical issues by their kids. The next step might be to accept that the social media norms deserve respect, and become receptive to guidance by teens in this area as well.

## References

McLeod, S. (2012). Zone of Proximal Development. *Simply Psychology*, <https://www.simplypsychology.org/Zone-of-Proximal-Development.html>  
Taylor, T. L. (2006). *Play between Worlds. Exploring Online Game Culture*. Boston, MA: The MIT Press.

# Individual management skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To self-manage	To manage resources	<p>To use the available resources in the most effective way.</p> <p>E.g., [Ta] <i>I have no Internet at home and I get bored really fast so I download all the games at school and when I get home I just play them.</i></p>
	To manage time	<p>To choose the right combination of resources, time and access and to manage the own media diet.</p> <p>E.g., [Ta] <i>I saw it on the App Store home page. You had to pay for it, so I put it on my wish list, and then I saw it one day and it was free, so I just grabbed it.</i></p>
To manage the own identity	To express one's personality through the production of media stories and interface customization	<p>To position oneself within a cultural system, or try to take distance from it.</p> <p>E.g., [Ws] <i>Some group members express their passion for Japanese cultures. Some students really like manga.</i></p>
	To exercise the reflection on oneself identity construction	<p>To use media to cope with different issues such as gender roles or friendships, or to reflect about oneself.</p> <p>E.g., [Ws] <i>A girl writes Wattpad to write stories about celebrities (One Direction). The story features teenagers dealing with homosexuality.</i></p>
To manage own feelings and emotions	To be empathetic and open to experiment different emotions	<p>To experiment different emotions and situations through media use or simulation.</p> <p>E.g., [Ws] <i>One boy in the group admits to using videogames as way to cope with fear.</i></p>
	To be resilient and adaptive	<p>To cope with frustration and other negative feelings, to recognise own strengths and others' ones.</p> <p>E.g., [Ta] <i>I'm not really good at art. I'm not really the artistic type, so I wouldn't be able to do game designing, but I could design, like, the story of a game. I could become a designer.</i></p>
	To manage unrest	<p>To seek peers' advice and help in situations of intimate unrest.</p> <p>E.g., [Ws] <i>How did this youtuber help you?</i>  [Ta] <i>Through his videos he made me realize how important is to eat, to be healthy, to live, above all, and then I thanked him for his videos. I sent him a private message and then he answered me.</i></p>

## Social management skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To participate in social media	To like	To like content on social media. <b>E.g., [Int]</b> <i>Sharing?</i> <b>[Ta]</b> <i>Like, they can like the picture, and they can share it themselves if they want to.</i>
	To follow	To follow a different range of content on social media. <b>E.g., [Int]</b> <i>Do you also follow her?</i> <b>[Ta]</b> <i>Yes... Though I don't like her as much as I like Dulceida, because she is like a replica of her. Like, she tries to be as original as Dulceida but you gotta have talent to do this.</i>
	To comment	To comment on different content on social media or message boards. <b>E.g., [Int]</b> <i>Have you ever participated in a message board asking things?</i> <b>[Ta]</b> <i>Yes, for example in the official forum, once I reported having issues with a bug.</i>
	To tag	To tag people onto content that may be of their interest. <b>E.g., [Int]</b> <i>Do you tag pictures when sharing them?</i> <b>[Ta]</b> <i>Yes, I have people who I always tag and hashtags that I always use.</i>
	To share	To share content through different social media. <b>E.g., [Int]</b> <i>Do you share pictures on Instagram?</i> <b>[Ta]</b> <i>Yes.</i> <b>[Int]</b> <i>And the same one you share on Facebook?</i> <b>[Ta]</b> <i>Yes.</i>
	To chat	To talk to people using social media or instant messaging platforms. <b>E.g., [Int]</b> <i>Do you have a Whatsapp group to play?</i> <b>[Ta]</b> <i>Yes, yes.</i> <b>[Int]</b> <i>But you told me that you Skyped while playing.</i> <b>[Ta]</b> <i>Yes, we only use Whatsapp to meet up and organise ourselves.</i>
	To identify patterns on social media users' actions and motivations	To identify regular behaviours and motivations of social media users. <b>E.g., [Ta]</b> <i>Dulceida I think, is the most genuine of them all. She has good pictures, good cameras, but... She isn't the typical one you know is fake on the spot... I mean, she doesn't go around changing outfits and tagging brands all the time... No, she's different.</i>
	To engage in fan communities about (transmedia) narratives worlds	To actively participate on fan communities through debate or creating content. <b>E.g., [Int]</b> <i>So you look at the comments?</i> <b>[Ta]</b> <i>Yeah, but sometimes I try not to because there's always the resident troll who spoils the episode.</i> <b>[Int]</b> <i>Have you ever commented?</i> <b>[Ta]</b> <i>Yes, yes., when I love the episode then I comment.</i>
	To position a personal brand	To create a personal brand by strategically managing a social media account. <b>E.g., [Int]</b> <i>Do you put up an ad saying "I can do this and that"?</i> <b>[Ta]</b> <i>People usually knows you, if you are good they know you.</i>
	To actively perform social media marketing strategies	To create suspense strategies in delivering online content, to monitor the feedbacks related with the own content creations through social media, etc. <b>E.g., [Int]</b> <i>Have you noticed an increase of followers since you make your account public?</i> <b>[Ta]</b> <i>Yes, I got a notification for you to explore others' pictures that are usually the ones with the most likes, you know? So they come up and I guess that's how they saw me and they like it.</i>



## Social management skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To participate in social media</b>	To learn and experiment the own social abilities by performing netiquette rules	To shape own behaviour according to the different codes of each digital environment. <b>E.g., [Int]</b> <i>What do you prefer, Snapchat or Instagram.</i> <b>[Ta]</b> <i>I like them just the same. But... Snapchat is more like you life... I dunno, maybe on Instagram, all you is sharing your pretty pictures, you know? With filters and all... While on Snapchat, if you want a share a picture, you just share it and that's it.</i> <b>[Int]</b> <i>So Snapchat isn't about aesthetics?</i> <b>[Ta]</b> <i>Yeah, perhaps on Instagram you think twice before sharing a picture.</i>
	To perform social experiments	To propose challenges and observe people's reactions in critical situations. <b>E.g., [Ws]</b> <i>One group explain that they participate in challenges such as "Yoga challenge" or "Chabby bunny", or they propose challenges imitating youtubers.</i>
<b>To collaborate</b>	To help others in their content creation	To consult/use others' feedback to quick review and adjust the own creations according to an external point of view. Also to offer help to others in their creations. <b>[Ws]</b> <i>Each member of the group reviews what the others have written.</i>
	To create collaboratively	To create something collaboratively. <b>E.g., [Ta]</b> <i>One day they told me it was way too short, that it only had three pages but then other day that it was too long with six pages.</i>
	To play collaboratively in order to accomplish a mission, or a goal	To play with a group of friends to fulfil the game goals. <b>E.g., [Ta]</b> <i>We wouldn't have conquered the island, hadn't we done some teamwork first.</i>
	To create social rules when producing contents or playing	To create social rules and test them while producing contents or playing. <b>E.g., [Ta]</b> <i>Nobody talks when we are farming [a Minecraft's term].</i>
	To keep up with contents with the collaboration of others	To consult others first in order to buy, to download, or to select a content. <b>E.g., [Int]</b> <i>How do you make your choice?</i> <b>[Ta]</b> <i>Well, looking up on YouTube, asking a friend... Looking for apps... There's a lot of videogaming sites on the Internet, we keep looking and if we like one, we download it and test it. And if we like it, we keep playing.</i>
	To recommend others contents, tools and ways of doing	To express your own tastes about different media contents and recommend peer about what to consume on media. <b>E.g., [Ta]</b> <i>My pals make some recommendations and we play online together.</i>
	To collectively monitorise cheating when playing	To detect cheating in group and monetarises it. <b>E.g., [Ta]</b> <i>And another thing that bugs me off. Look, lots of people tend to go to big servers. So, what happens? That hacks can't be... They can't be easily spotted, so what happens? That if there's a lot of people, then it's super difficult to control all these people.</i>
	To collaboratively create, manage, and promote social media and networking	To manage social media and networking in group. <b>E.g., [Ws]</b> <i>One group explain that they have created a YouTube channel to share their gameplays.</i>
	To negotiate turns to use devices	<b>E.g., [Ws]</b> <i>One girl says that she has to negotiate with her siblings the computer or TV use at home.</i>

## Social management skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To coordinate and lead</b>	To coordinate and lead a group of people when creating contents	<p>To distribute tasks in audiovisual production (video, fanfic, photo session, etc.). To decide what activity each group member will perform: camera, actors, sound, etc.</p> <p><b>E.g., [Ws]</b> <i>This group opts for making a horror film trailer and shoots it with an iPhone. Alba takes the role of director while Maria and Cristina perform in front of the camera. Throughout the process, Maria mentions that she has taken up theatre as an extracurricular activity and asks the coordinator to leave the classroom to shoot some scenes. Alba looks for the best shot in relation to lightning, and edits the trailer as she films with iMovies, iPhone's built-in videomaking app.</i></p>
	To coordinate and lead a group of players	<p>To coordinate and lead a team of players to go online and play.</p> <p><b>E.g., [Int]</b> <i>When you play with pals online, do you guys take a specific role?</i>  <b>[Ta]</b> <i>Yes, we organise ourselves.</i>  <b>[Int]</b> <i>Like in a system?</i>  <b>[Ta]</b> <i>Or everyone goes their own way but we rarely do that... We always go "You two go get that tower. The others, follow"... Because there has to be a leader, you know?</i></p>
	To coordinate/lead in online communities	<p>To block (to ban) someone's access to the community because they cheated.</p> <p><b>E.g., [Int]</b> <i>Can you do it? Banning someone because they insulted others?</i>  <b>[Ta]</b> <i>For bad language I think it was, for inactivity when there's no game on. Even for not being skillful enough!</i></p>
	To organise events	<p>To organise events, meetings, conventions in relation with media.</p> <p><b>E.g., [Int]</b> <i>Do you have to attend the event? As in being physically present?</i>  <b>[Ta]</b> <i>Yep, well, there are some tournaments where you don't need to, but normally at finals or important tournaments, you gotta be there.</i></p>
<b>To teach</b>	To teach how to produce contents	<p>To teach how to edit, record, write, etc.</p> <p><b>E.g., [Ws]</b> <i>One of the girls teaches another girl how to write a basic script for the characters they will be playing later on.</i></p>
	To teach how to play	<p>To give guidelines/indications on how to play, solve problems or speak (jargon) on videogames.</p> <p><b>E.g., [Ta]</b> <i>I taught them to aim, shoot, run, look for grenades, what guns to use at certain moments.</i></p>
	To teach how to deal with technology (hardware, software, apps, etc.)	<p>To teach about technology and digital tools.</p> <p><b>E.g., [Ta]</b> <i>My mum has problems with the Internet in general. I am the one who teaches her. She and tech aren't a good match [laughs].</i></p>
	To teach about narrative and aesthetic issues	<p>To teach about narrative and aesthetic aspects (i.e., how a story is built, how many characters it has...)</p> <p><b>E.g., [Ta]</b> <i>I had to tell my mum who was who while we watched The Hunger Games... She didn't know a thing.</i></p>



## Content management skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
<b>To search, select and download</b>	To know where to search contents or products of interest	To know specific websites or content providers. <b>E.g., [Int]</b> <i>What apps do you look for to nail your pictures?</i> <b>[Ta]</b> <i>I have no idea, to be honest. There's one called InstaSize, or something like that.</i> <b>[Int]</b> <i>And where do you get it?</i> <b>[Ta]</b> <i>At the Play Store</i>
	To select content	To select between different sources and extract content. <b>E.g., [Ta]</b> <i>So there's pages on Facebook about videogames and so, and I follow them because perhaps they say something interesting.</i> <b>[Int]</b> <i>And which ones do keep tabs on?</i> <b>[Ta]</b> <i>Videogames official pages.</i>
	To download	To download content and software. <b>E.g., [Int]</b> <i>You told that you normally use Utorrent to download stuff.</i> <b>[Ta]</b> <i>Yes.</i>
<b>To manage content archives</b>	To manage content storage and organisers	To create a backup copy of contents in external platforms or devices. <b>E.g., [Ta]</b> <i>No, they tell us to make a ppt of something. Then, of course, the only way everyone can edit and all, it's by using Google Drive.</i>
	To manage social media and blogs to archive content	To organise and archive contents through social media and blogs. <b>E.g., [Int]</b> <i>Why do you share stuff on social media?</i> <b>[Ta]</b> <i>For example, you just had a great time with someone and it's like... Your photo gallery, you know? The typical situation where you have lost a picture and then you realise you has shared it on Instagram, so you go to your profile and search it... Or, I dunno, like with your friends, for people to say "Look, she was with this one".</i>
<b>To manage content dissemination and sharing</b>	To manage content sharing	To know how to use different platforms to publish the own creations, like a community manager. <b>E.g., [Int]</b> <i>Do you plan what you share on Instagram?</i> <b>[Ta]</b> <i>Yes, yes, yes!</i>
	To manage different social media accounts	To have different social media accounts and manage them according to their purpose. <b>E.g., [Int]</b> <i>¿Alternative accounts?</i> <b>[Ta]</b> <i>Yes, I have a personal one, and then I have another one, for when I'm sad or angry. I vent in there and there's people who gets me and... "Damn, I'm going through the same problem", so we get to talk and like, I have a group of people and they are really nice. It's like a Whatsapp group.</i>

## 1.3 Performative Skills

Óliver Pérez

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

Ruth Contreras

UNIVERSITAT DE VIC  
Spain

Most of the informal skills which we call ‘performative skills’ are related to gameplay skills, which are closer to ‘serious’ applications than it could seem at first sight. Actually, they connect with really valuable skills in contemporary society, beyond entertainment.

McLuhan (1964) observed that popular games and sports of a given era tend to resonate with the labour culture of their time. In this sense, our research shows that, nowadays, by playing entertainment videogames, youngsters are implicitly or indirectly ‘training’ certain skills or adaptations which are significant in the contemporary labour environment (cfr.: Klimmt, 2009; Lacasa, 2011:117-126). For example, flexible adaptation to unstable environments with changing and evolving rules; strategic thinking, often related to strategic planning of the construction and evolution of their virtual self, their ‘avatar’ in the game; creative

thinking, linked to experimentation and the exploration of multiple possible paths to solve a problem; complex time management, commonly associated with multi-tasking; and informal statistics, regarding the optimization of the game’s resources, the avatar’s special powers, etc. These gaming skills stand out in the most popular videogames among contemporary teenagers, such as *League of Legends* (Riot Games, 2009), *Clash of Clans* (Supercell, 2012) and *Minecraft* (Mojang, 2011).

### **Problem solving, strategic thinking and creativity**

*League of Legends* and other popular games that imitate it are characterized by a strong demand for flexible adaptability from the players, through frequent

changes in the rules of the game, characteristics of the 'heroes' (playable characters) and gameplay dynamics. A game like *LoL* may update its rules and/or other relevant gameplay elements around 1.5 times every month. This means that more than once a month *LoL* fans might see their favourite hero substantially modified; therefore, they must either re-learn to play with him/her, or change avatar, or change their style of playing. Thus, they must make decisions before playing and practise flexible adaptability somehow. *LoL* fans are required to make a constant re-learning

effort, which is even more significant considering that *LoL* and other similar videogames have substantial strategic complexity. Partly inspired by the 'real-time strategy game' genre, these games demand specific gameplay skills, such as the analysis of the advantages and disadvantages of diverse possible options (or usable objects), and agile planning and re-planning of actions. Below are some illustrative comments by one of the young gamers of our study regarding these kinds of skills (flexibility, strategic thinking, tactical construction of the avatar):

## Abdul

13 YEARS OLD - MALE  
Spain

*Interviewer: **Ok... and how do you organize for playing?***

*Abdul: When we leave school. Always, before starting the game there is a place where you can put what position you want to play and you put it, and if you put it first, then you go, but if someone else has already put it, then you go to another position.*

*Interviewer: **But normally... are you already assigned positions or...?***

*Abdul: Yes, we usually have the position that best suits each of us... but we play all of them.*

*Interviewer: **And you... what do you prefer to be?***

*Abdul: I like "top" most or "jungle".*

*Interviewer: **And what are these positions?***

*Abdul: So there are three lanes that are for "top", "mit" and "bot". But in the middle is the one of "jungle", and the one of "top" has to go for everything and the one of "jungle" has to kill the jungle bugs to go up a level.*

*Interviewer: **And why do you like these?***

*Abdul: Because the jungle one is helping the other lines and the top one you go alone.*

*In the others, for example, there is a boat, and well that...*

Many videogames, including *League of Legends*, impose a significant time pressure on the players, who must optimize time to manage both what is happening on the battleground and the strategic customization of their character. Another popular game among young 'millennials' such as *Clash of Clans* is characterized by the combination of management

and optimization of natural resources with strategic time investment, since every construction implies a given waiting time. Below are some interesting comments by the young participants of our research about these kinds of skills (strategic time management, multi-tasking, resources optimization):

## Jordi

13 YEARS OLD - MALE

Spain

*Interviewer: You also told me about Clash Of Clans before, right? What is it?*

*Jordi: In this game you have your own little village and you slowly go improving everything. What happens is that there is a time when... everything is worth a million and takes five days to do it.*



## Jerónimo

13 YEARS OLD - MALE

Portugal

*Interviewer: Do you participate in some kind of forum?*

*Jerónimo: I follow some channels on YouTube and sometimes I make some comments.*

*Interviewer: What topics are you looking for?*

*Jerónimo: The tutorials of a game I play, Clash of Clans, that give information about for example how to spend the money of the game. Or how to use money to improve, which I've already used.*

*Minecraft* is a paradigmatic case of the relationship between play and creativity. A game that combines Lego and Robinson Crusoe, it gives players the opportunity of defining the game goals themselves, instead of the game system. In addition, *Minecraft* was celebrated for the participatory/collaborative culture phenomenon it ignited among gamers, including the creation of wikis, video-tutorials and 'mods' (game modifications by fans). However, not only the videogames with an explicit creative theme, such as *Minecraft*, demand creativity from players. Many other videogames promote creative thinking through the game's problem-solving processes. In this sense, videogames often invite players to explore multiple possible paths to solve a specific or general problem, and/or to discover the variable functionality of certain

tools as the game progresses, etc. Even within the apparently more repetitive games, such as alien invasion-themed 'shoot'em-ups', we find certain phases of creative play. For example, when the player arrives to the end of a level, the big space ship acting as the 'final boss' demands players to, what psychologists call, 'think outside the box': escape from easy or routinized resolution patterns, inferring new ways of facing the objective, to deal with the new enemy, etc. Thus, in gameplay processes 'reproductive' thinking, based on routines and memory, and 'productive' thinking, linked to creativity and seeking innovative solutions, are commonly interwoven (cfr.: Mayer, 1986:36-54; Lacasa, 2011:81-101; Gee, 2004). Below is an illustrative comment by one of the young gamers of our study regarding these kinds of skills (creativity, creative thinking in problem solving, exploration of diverse paths to deal with a problem):

## Víctor

16 YEARS OLD - MALE

Spain

*So I don't know, I've obviously played all the styles. I've also won, for example here, OK (...) The versatility, let's say, of the weapons in Battlefield Four, I like a lot more than in another... not in... in Call of Duty. And also that, open maps (...) I like it more for that. The open maps, to be able to plan your moves a bit more, I don't know.*

## Other performative skills: cheating and using tricks; artistic performativity

With respect to cheating and breaking the rules, though they obviously have a 'dark side' they are not simply illegitimate actions in gamer culture, but a gameplay issue open to debate and social negotiation (Consalvo, 2007). Thus, sometimes a given game scene may be perceived as excessively difficult, unfair or ethically dodgy by the players, so they could decide to seek cheating strategies as a kind of cultural re-appropriation of the game. Below we show some interesting comments about this question by the young gamers of our study:

### Jenny

16 YEARS OLD - FEMALE  
Spain

*Interviewer: And this thing about the Sims do you consider it cheating to do a trick?*

*Jenny: Well, man, it's like a trick, because let's say that instead of working and making money, and all that; Well, you can have money like that instantly whenever you want. That is, whatever you want, you can put it as many times as you want, and you add amounts of money. Then there is the issue of being able to get up from hunger and thirst so that you are always well and don't die, for example. But there are other people who don't use tricks and maybe they die. Then it's easier not to play.*

*Interviewer: And so in general how do you see it, that is, how, how would you say you would explain the use of tricks, say, in videogames? What is your opinion about this, about using these types of resources to progress in the game?*

*Jenny: Yeah, Yeah, man, if you really are very... stuck in something that is not working. Well, a little help, well...*

Together with gameplay skills, we also consider other kinds of skills as 'performance skills', such as playing fictional roles and performing in an artistic sense, for example in dancing, playing music or 'cosplay'. These 'skills' are also very appreciated among the teenagers of our study, as the following comments illustrate:

### Cristófol

13 YEARS OLD - MALE  
Spain

*Cristófol: And... I'm such a geek. I can't wait to go to the comic convention.*

*Interviewer: Will you go this weekend?*

*Cristófol: Yes! Dressed up.*

*Interviewer: Oh, what as?*

*Cristófol: A character from Deadpool.*

*Interviewer: Who is that?*

*Cristófol: He's a character in a movie they have just released. My parents tell me not to get dressed up because it's too geeky, I don't know... and me "I want to go! I want to go!"*

### John

15 YEARS OLD - MALE  
United Kingdom

*Interviewer: Have you found that it's been helpful in figuring out what you want to do in the future?*

*John: Yeah. A lot.*

*Interviewer: How so?*

*John: Because I want to go into acting, so, like, because they have casting agencies online, I feel like that would be the best way to start my career off because that's how you get seen and you just get to see what other people are doing and see how – you can learn off them. So that, sort of, like, helps me a lot.*

## Final remarks

Games are a form of active learning that enable the player to have some control of the game activity and engage in interaction. Games can therefore be considered among the tools for developing transmedia skills, designated as ‘performative skills’, as well as being central nodes in the organization of contemporary leisure culture and information societies.

With this study we have seen how playing games can contribute to the development of skills in children and young people such as problem solving, strategic thinking, creative thinking, strategic time management and other skills like cheating and using tricks or artistic performativity. These results suggest the importance of convincing teachers and educational centres that the development of transmedia skills should be a key educational purpose and that the analysis of these skills and their transfer to professional and personal worlds should be a subject of further research.

Finally, we suggest paying attention to nuances and making a critical reflection on these questions, in two senses: on one hand, we have observed that some of these competences are subject to debate and social negotiation among the gamers themselves, and thus their potential consideration as ‘virtuous’ actions depends on nuances and contextual factors; and on the other hand, the potential transference of some of these skills to the labour sphere doesn’t necessarily mean that they are fully virtuous ‘per se’, if we contemplate the contemporary labour ecosystem from a critical perspective.

## References

- Consalvo, M. (2007). *Cheating: Gaining Advantage in Videogames*. Cambridge: MIT Press.
- Gee, J. P. (2004). *Lo que nos enseñan los videojuegos sobre el aprendizaje y el alfabetismo*. Málaga: Aljibe.
- Lacasa, P. (2011). *Videojuegos: aprender en mundos reales y virtuales*. Madrid: Morata.
- Mayer, R. E. (1986). *Pensamiento, resolución de problemas y cognición*. Barcelona: Paidós.
- McLuhan, M. (1964). *Understanding Media*. New York: McGraw-Hill.

# Performative skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To play videogames (in-game individual skills)	To know videogame rules and playing strategies	<p>To know the game rules; to know how to navigate through game environments by doing the activities planned in them; to carry out basic strategies throughout the game.</p> <p><b>E.g., [Int]</b> <i>What do you find interesting about Minecraft?</i> <b>[Ta]</b> <i>Well, you have to get resources to survive. This way you can build your houses. What I like the most is the multiplayer mode because you can play and compete with your school friends.</i></p>
	To know the different game modes	<p>To know how to play in the different modes offered by the game, such as campaign mode or individual mode.</p> <p><b>E.g., [Int]</b> <i>How do you play videogames?</i> <b>[Ta]</b> <i>It depends on the game. If it is, for example, FIFA or Pro, then, I quite like playing online with unknown people or friends. But there are also games that are also good to play alone, not only in campaign mode, such as Call of Duty.</i></p>
	To make combos	<p>To know how to make 'combos'.</p> <p><b>E.g., [Int]</b> <i>I get into the game just to practice combos because, if you have to do a stupid thing in these kinds of games, it would mean winning or losing because of one person.</i></p>
	To be flexible and adaptable	<p>To adapt to the different environments and rules, to be able to change game modes or roles when necessary.</p> <p><b>E.g., [Ta]</b> <i>When we play with people we don't know, for example if we are four and we are missing one, we let him choose so he doesn't get mad and doesn't leave.</i></p>
	To explore the game	<p>To go through the game using maps and guides or explore it freely without any game tools.</p> <p><b>E.g., [Ta]</b> <i>I had no idea what to do, but here you have to unlock these armours that are inside those headstones. I had to slowly unlock all the armours with the money I had inside the game.</i></p>
	To select the most suitable tools to progress	<p>To make decisions on gear and materials to achieve the game goals.</p> <p><b>E.g., [Ta]</b> <i>This weapon is the best in the game but it is difficult to use. Then there is another gun that also kills with a headshot. There is also the recovery, which is like the bullet trajectory. If you aim, the bullet is not going to go there, you have to aim at a specific side, so they always go to the same place. And that's complicated to handle.</i></p>
	To know how to combine characters to progress through a game	<p>To select the most suitable set of characters to achieve the game goal or break a record.</p> <p><b>E.g., [Ta]</b> <i>The game is updated every two weeks. Then they get more characters so they are not always the same and you have to keep paying. Then everyone starts to try them. Also, I like that you can buy the characters with game money, but sometimes you get bored of them. So, the game launches ten new characters every week. Then you can try those ten different characters. Of course, that gives you the idea of which character to buy, you can try it, and if you like it, then you can buy it.</i></p>
	To identify patterns in game actions and motivations	<p>To identify regular behaviours and motivations among gamers (frequent mistakes, conflicts, etc.).</p> <p><b>E.g., [Ws]</b> <i>The group explains that each member has a special skill so they coordinate their actions according to what they can do.</i></p>



Performative skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To play videogames (in-game individual skills)	To outline strategies to win games	<p>To design and apply strategies to achieve the game goals.</p> <p>E.g., [Ta] <i>You have to be careful that no one harms you. Because, if they attack you, everything you've got will be lost. That's why you can always take a "kit", you can always have something. For example, I always get two "apples" that are "power". This way you lose "hearts" more slowly...</i></p>
	To solve problems while gaming	<p>To overcome difficult situations or problems while playing using a range of solutions or defensive strategies.</p> <p>E.g., [Ta] <i>In the first Pokemon, I stayed in a zone where I said "there are several exits" and if you chose the wrong one, you didn't get the points. However, if you chose another one, it was a mess because you didn't get the points either. And I had to say "Red Pokemon, what can I do to go to the stairs?" And the solution came up.</i></p> <p>[Int] <i>Is this on YouTube? And did you like that?</i></p> <p>[Ta] <i>People normally use these tricks because they say "I passed it".</i></p>
	To customize an avatar	<p>To create an avatar according to personal features.</p> <p>E.g., [Ta] <i>There is a normal character and then you have the skins to characterize it in other ways. The character is the same, but you have it painted differently...</i></p>
	To construct characters	<p>To creatively build a range of characters in a game.</p> <p>E.g., [Ta] <i>You can play with three characters, but if you want you can play with only one.</i></p> <p>[Int] <i>Then, between games you get better?</i></p> <p>[Ta] <i>Yes.</i></p> <p>[Int] <i>What things have you been improving with your most important character?</i></p> <p>[Ta] <i>I've also improved the way I played because I did not know how to play with that character. And also, the statistics.</i></p>
	To build worlds	<p>To creatively build different in-game worlds.</p> <p>E.g., [Ta] <i>Look, you have to move around to build stuff in the world of this videogame.</i></p>
To break the rules	To cheat	<p>To use tricks to achieve goals and advance faster.</p> <p>E.g., [Int] <i>Have you ever used tricks?</i></p> <p>[Ta] <i>Yes, to go faster in the game. For example, in Minecraft there is an instruction called "command block". You type it in and it gives you something that is very good, for example, a sword that can't be broken.</i></p>
	To get another player to cheat	<p>To pay another user to get a better rank in the game.</p> <p>E.g., [Ta] <i>There are people who say: "This is my account. If you want to play with this account, because you suck at the game, but you want to have a gold account." Then a person who knows how to play says: "You pay me one hundred euros so you stay with that account, and so you have your gold frame."</i></p>



# Performative skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To act	To act in a theatre play	To act in a theatre play. <b>E.g., [Int]</b> <i>And what do you want to study?</i> <b>[Ta]</b> <i>I want to do an Artistic Baccalaureate, because since I was six years old, I've been doing theatre plays, and I acted in a film a year ago.</i>
	To act in an audio-visual production	To be an extra in a film. <b>E.g., [Int]</b> <i>And what do you want to study?</i> <b>[Ta]</b> <i>I want to do an Artistic Baccalaureate, because since I was six years old, I've been doing theatre plays, and I acted in a film a year ago.</i>
	To dance	To dance ballet, salsa, to break dance, etc. <b>E.g., [Ta]</b> <i>It's in the first video I upload, I was dancing.</i> <b>[Int]</b> <i>Is this from the musical Grease?</i> <b>[Ta]</b> <i>No, it's me doing contemporary dance.</i>
	To play music	To play the guitar, the drums, the sax, etc. <b>E.g., [Ta]</b> <i>I play the guitar, I have a private teacher. I started four years ago. If they would tell me now, "Go play the Play or go and play the guitar"... The guitar is something special for me... Uff [excited]... I love it!</i>
	To cosplay	To play a part in a cosplay convention or meeting. <b>E.g., [Ta]</b> <i>I am such a geek, I can't wait to go to the comic convention,</i> <b>[Int]</b> <i>Will you go this weekend? Dressed up?</i> <b>[Ta]</b> <i>Yes, with a Deadpool costume. It's the character of a film in the cinemas at the moment.</i>

## 1.4 Media and Technology Skills

luke gaspard

RMIT UNIVERSITY  
Australia

Heather Horst

UNIVERSITY OF SYDNEY - RMIT UNIVERSITY  
Australia

This dimension includes all the skills related to having knowledge about socio-political media economies, their own media diet, and technological features and languages. It also includes the evaluation and reflection on the qualities or characteristics of software, hardware, and apps. Finally, this set of skills also includes skills related to taking action regarding this knowledge.

Young people employ a range of media and technology skills in navigation of their online mediated lives. This indicates a number of differing strategies, both self-employed and imposed, to managing and presenting differing aspects of self. Yet a range of factors impact the scope and depth of young people's media practices. This includes media and technology skills as well as perceptions of media production aligned to binary institutional forms of perceiving how media use

impinges upon the ways in which youth and digital culture circulates within a convergent media ecology.

### **Consumption, production and the circulation of culture**

Understanding the patterns of young people's media and technology skills is complex due to the way in which "spreadability" functions as a core competent within "convergence" culture. The fluidity of the ways in which digital media tools are used facilitates multi-modal functions within convergent technologies. Moreover, the movement and circulation of content and consumers across multiple platforms work to erode the network-centred boundaries that have traditionally governed the relationships between production and consumption (Jenkins, 2006).

As content and users move across and between media - stories and media-technologies media engagement can be easily *dispersed* across social networks for *diversified* experiences, blurring the once *separate* and *distinct* roles that existed between *producer* and *audience* (Jenkins et al. 2013). Bruns' (2008) discussion of the "produser" therefore emphasizes the continuum through which media-content are situated within this convergent landscape.

However, the potentiality of authorship or the equivalent value that Jenkins (2009) argues is present within reading and writing in and through digital media is, by and large, undervalued by the Australian young people who participated in the Transmedia Literacy research. Like teens in the US and Europe (see Common Sense Media, Rideout, 2015 and OFCOM, 2016), only a small percentage of teens in Australia engage in content creation. There is a clear distinction between the value given to the creative possibilities afforded by digital media recognized by teachers and parents, and the realities of everyday media use and interest by teens (and others), and this reflects a binary. Similar to notions of "passive" media engagement (e.g. viewing a video online) that reflect "bad" media use, media content creation practices such as video-making are viewed as more productive and "active", and are viewed more positively. These kinds of binaries are also reflected in the recognition of more formal organized modes of learning that take place in classrooms and other settings, which contrast with informal learning practices that take place in settings where young people engage with online media technology (e.g. Ito et al., 2010, 2013; Sefton-Green, 2003, 2004).

As such, the use of media technology and associated skills is not simply determined by access or competence. The ways in which certain media practices are valued in relation to others shape media use as much as factors such as gender and age. The examples of youth practices discussed below serve to highlight these nuances.

## Regulating and restricting use

How, when and where technologies are used are decisions that are reflected in how specific set ups, resources and technologies are made available to young people.

For example, Roger is a 12 years old boy that was born in Bangalore, India and lives with his parents and siblings in a south-eastern outer Melbourne suburb. Both of his parents were university educated and work as professionals. Roger did not use Facebook, Twitter or Instagram, because he stated that he is "too young". Throughout our interview, he repeated this constantly, the repetition of the same key words reflecting how his parents feel about his use of digital technologies. Nevertheless, we were surprised to find out that he uses WhatsApp. When asked about this he told us that his dad set it up for him because "sometimes he needs to know where I am going". This example reflects how certain technologies are banned while others are adopted and adapted, as they are understood as useful tools for maintaining household fidelity and structure.



Considering the whole survey population of 838 young people aged 12 to 18 living in the Greater Melbourne region, teen girls reported that they were more engaged with software that uses *creative expressive practices* such as drawing, writing and making music. This gender-difference with making forms of software, although consistent between boys and girls, is even more prominent between younger teens aged 12 to 14. Likewise, interest in photo-editing software follows a similar pattern in declining interest for older girls, indicating that as girls age they lose interest in using software tools. However, there are particular kinds of software that stand as exceptions to this general trend. Specifically, older girls used word processing and web-blog editing programs more frequently than younger girls. In contrast to this general declining interest in software programs as they get older, boys display very different patterns of use. Of the eight differing forms of software that participants were questioned about, half are mentioned as more frequently used among older boys (15-18) than boys aged 12 to 14. While girls appear more interested in creative-based pieces of software, survey responses suggest that boys express more interest in *technically oriented software*, namely computer coding and video-editing.

## Social media and segmented identities

Teens, particularly young girls, discussed an awareness of constructing and presenting a sense of self within their use of more visually-based social network services i.e. Instagram and Snapchat. Although practices of creating, editing and sharing photos and videos on social media platforms are often overlooked as productive media practices, we see a careful negotiation of identity expression through practices such as using different social media for different practices and what one might think of as ‘firewalled’ identities. These are particularly tied to the imagined audiences for their public social media profiles. For example, by making use of “a main and a spam account”,



as 15 year old Hailey describes her SNS profiles, highlights the benefits and pitfalls of being a socially mediated teen. As Hailey highlights, “the only reason why I’m on social media, is because I like keeping in contact with people that I can’t see on a day to day basis... [however] I’m not really the kind of person who likes letting everyone see what’s going on in my life. It’s just not something that I feel comfortable with.”

Addressing the conflict between being active and present within social media whilst tempering internal conflicts of being viewed and judged, the use of multiple platform profiles made available to different publics offers ways of strategically managing access to, and distance between onstage and backstage selves, as Erving Goffman (1959) describes the relationship of impression management. Hence for Hailey these questions of presenting the self in the everyday are characterized by the quality and depth of the relationship she has with those intended network recipients within the particular SNS platform. As she describes, “my main [account is] for people that either are just friends of friends, or people that I don’t really know too well... So the people that I really care about, and I trust, basically, I let see my spam [account]”.

## Videogaming and fake accounts

Similar to social media use in the example of Hailey, videogaming teens also manage their social presentation and engagement with media by strategically managing identities. Twelve year old Darius, a self-proclaimed games enthusiast who aspires to work in the games industry, described himself as one of the “biggest gamers” amongst his social networks. Despite having an identity as a ‘gamer’, Darius used multiple gaming platform profiles as a means of differentiating between his legitimate and illegitimate gaming pursuits. Discussing the use of cheats for Riot Games’ *League of Legends*, Darius recognized the value of “fake” accounts as a means through which he could access and use downloadable cheat scripts within in a game so as to avoid possible consequences the game developer may impose on these illicit activities. However, due to the complexities of managing profiles, which offer no easy demarcation between each other, Darius found himself performing cheats logged in under his main account. This meant that the system automatically and permanently banned his account resulting in the loss of previous game rankings and skins accumulated over many hours and years of game-play.

## Producing culture, expressing self and making friends

For some active and self-recognisable producers of media objects, engagement, experimentation and expertise with technology is driven not by the allure of mastering digital media and software and the possible recognition and satisfaction arising from this but is instead pre-occupied by more socially-driven imperatives. Charles, a 12 year old boy whose mother describes as “special” due to his high functioning intelligence, compulsive tendencies and obvious physical tics, represents a good example of the social focus of digital media use. Although making close

friends is a challenge Charles has struggled with his whole life, Charles’ use of technology has helped to facilitate an ability to build strong [initially interest-driven] social relationships. At the same time, his skills have facilitated a deeper immersion in the film practices of analysis and production, one of his long-standing obsessions. Discovering a like-minded film enthusiast in his last year of primary school, Charles developed a collaborative, peer relationship with Arthur who he described as his co-producer. In this relationship where their technological competence is navigated via informal learning practices including YouTube tutorials and trial-and-error exploration, the pair have gone on to produce a number of short-films that they subsequently uploaded to YouTube. Consequently their informally learnt technological skills in video-editing via iMovie, set construction and design, camera lighting and shooting not only enabled their interest-driven practices, what Ito et al (2010) describe as geeking out, to flourish, it also enabled the development of a peer community that came out of this collaborative relationship. Charles expressed satisfaction with the work and his ability to master it as well as its culmination in a friendship. Charles described his relationship with Arthur in particularly emotive terms: “He’s my Yin to my Yang and I’m his Yang to his Yin and it’s pretty cool”; a relationship that developed organically where their film-making exploits “just kind of naturally happen” and where “It’s not sort of controlled, we just naturally do our strengths or whatever.”

## Final remarks

When equipped with responsibility to self-manage their media engagements, young people often do so in ways that demonstrate complex, inadvertent and strategic relationships between self and technology. In doing so some Australian teens display critical engagement between differing publics and the affordances these alternate personas can facilitate within social media services and videogaming respectively, as well as support rather than drive the development of social relationships and interest-based activities. But as Patricia Lange (2013) and many others have pointed out, not all young people experience equality in their mediated lives. Age and gender continue to persist as key determinants to navigating media use and

engagement. At the same time the way in which youth participate in and perceive their media culture does not reflect key theoretical arguments. The value of making culture and the continuums that authors such as Jenkins and Bruns articulate in relation to culture do not correspond to the ways in which youth perceive and describe their media use. The ease at which young people such as Hailey point to when they create, send and share photos and videos via a SNS platform such as Snapchat is reflective of use that is “very normal” within their everyday media practices. This reflects the ongoing discrepancy that exists between the traditional institutions of home and school and that of academia that attributes increased value to the way in which young people participate within a convergent media landscape.

## References

- Bruns, A., (2008). The future is user-led: The path towards widespread produsage. *Fibreculture journal*, 11. Retrieved from <http://eprints.qut.edu.au/12902/>
- Goffman, E. (1959). *The Presentation of Self in Everyday Life*. London: Penguin.
- Ito, M. (2010) (Ed.). *Hanging out, messing around, and geeking out: Kids living and learning with new media*. Cambridge, MA: MIT Press.
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York: NYU Press.
- Jenkins, H. (2014). *Kids on YouTube: An interview with Patricia Lange* (Part One). Retrieved from [www.henryjenkins.org/2014/03/kids-on-youtube-an-interview-with-patricia-lange-part-one.html](http://www.henryjenkins.org/2014/03/kids-on-youtube-an-interview-with-patricia-lange-part-one.html)
- Jenkins, H., Ford, S., and Green, J. (2013). *Spreadable media: Creating value and meaning in a networked culture*. New York: NYU press.
- OFCOM (2016). *Children and parents: Media use and attitudes report*. Retrieved from [https://www.ofcom.org.uk/\\_data/assets/pdf\\_file/0034/93976/Children-Parents-Media-Use-Attitudes-Report-2016.pdf](https://www.ofcom.org.uk/_data/assets/pdf_file/0034/93976/Children-Parents-Media-Use-Attitudes-Report-2016.pdf)
- Rideout, V. (2015). *The Common Sense Census: Media Use by Tweens And Teens*. Retrieved from [https://www.common sense media.org/sites/default/files/uploads/research/census\\_researchreport.pdf](https://www.common sense media.org/sites/default/files/uploads/research/census_researchreport.pdf)
- Sefton-Green, J (2003). Informal learning: substance or style? *Teaching Education*, 4 (1): 37-52.
- Sefton-Green, J. (2004). *Literature review in informal learning with technology outside school*. London: FutureLab.



# Media and technology skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To recognize and describe	To recognize and describe the structures and organization of media companies and industries	To know how media lobbies work.  E.g., [Ta] <i>I know that El País newspaper is a part of the Prisa Group [a Spanish media corporation] but that's it.</i>
	To recognize and describe the technical features of social media	To know what are the main features of social media.  E.g., [Ta] <i>On Facebook you can like your friends' pictures and see the stuff people share.</i>
	To recognize and describe the software, hardware, games and app features	To know about the features of a specific app, device, game or software.  E.g., [Ta] <i>In Wallapop you can sell and buy furniture or second-hand objects by contacting users nearby.</i>
	To recognize and describe videogames and consoles	To know about the features of a specific game and consoles (e.g., multi-player online mode, art and graphics, graphic card, connectivity, etc.).  E.g., [Ta] <i>I only play Splatoon online. It's like playing with other people at the same time... Although in this game I can't communicate with others but it's cool anyway.</i>
	To be up to date on the latest media, cultural products, and events	To keep up with what's on in media and events (e.g., cinema, novels, videogames, cosplaying events, gaming conventions, board game meetups, etc.)  E.g., [Int] <i>Do you attend the Manga Salon?</i> [Ta] <i>Yeah, I attend every year. And well, what I like the most is people cosplays. There are some really good cosplays. For example, last year there was a cosplay of the three admirals: Aokiji, Kizaru and Akaido.</i>
	To recognize and describe the basic rules and jargon of a community	To move through several communities following their rules and jargon (combo – videogames –, posing – Instagram –, rat kid – YouTube –, etc.)  E.g., [Ta] <i>Do you know what a rat kid is?</i> [Int] <i>No, do you want to explain?</i> [Ta] <i>Rat kids, fans of YouTube, Minecraft, Call of Duty... They don't stop screaming. Super annoying. A bunch of insults you threw their way to shut them up and they get you killed in a second. They are Minecraft addicts, bloody addicts that spoil entire games... They are also fans of Vegetta, Willyrex, Perchita [famous youtubers in Spain], but these aren't the ones to blame though.</i>
	To recognize and describe advertising strategies	To detect the different advertising and marketing strategies.  E.g., [Ta] <i>Sometimes it's too obvious they are promoting brands because the characters only wear certain T-shirts.</i>

## Media and technology skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To compare	To highlight the differences and similarities among social media platforms	To highlight the differences and similarities among social media platforms (e.g., Facebook vs Instagram; Instagram vs Snapchat; Twitter is for following celebrities while Whatsapp or Skype are for chatting).  <b>E.g., [Ta]</b> <i>On Snapchat you can only upload pictures and messages.</i> <b>[Int]</b> <i>And Facebook?</i> <b>[Ta]</b> <i>Ah, and you can't like stuff on Snapchat.</i>
	To highlight the differences and similarities of types of software, hardware, and apps	To highlight the differences and similarities of types of software, hardware, and apps (e.g., Premiere vs. Final Cut; Afterlight vs. Mextures; brands of hard disks, of mobile phones, etc.)  <b>E.g., [Int]</b> <i>Why iPhone</i> <b>[Ta]</b> <i>Because I dig its operating system and its design. I like it better because I dunno, it's more relaxed, calm, you can understand it easily, so...Android stresses me out, because everything's like... I don't see... There's no coherence. I don't like it, no.</i>
	To highlight the technical differences and similarities of videogames and consoles	To highlight the technical differences and similarities of videogames and consoles. (e.g., graphic features of FIFA vs. PES; PlayStation 3 vs. PlayStation 4).  <b>E.g., [Ta]</b> <i>I need a video capture thingy to record while using PlayStation 3 whereas with Play 4 I just have to press a button and it starts recording automatically. It's much more difficult to get stuff recorded with Play 3.</i>
To evaluate and reflect	To evaluate and reflect on the qualities or characteristics of social media platforms	To reflect on the different social media qualities as, for example, buzz and popularity (e.g., likes, views on YouTube, being an influencer, youtubers going professional, etc.)  <b>E.g., [Ta]</b> <i>Likes... Well, it was exciting to get the first comment and the first likes because there was a user telling us "Hey, I dig your channel, you keep it up", I dunno, it really pumped us up... like supporting us, you know? It was an experience that made me think we were on the right track and all.</i>
	To evaluate and reflect on the qualities or characteristics of software, hardware, and apps	To reflect on the different software, hardware, and app qualities such as, for example, usability.  <b>E.g., [Ta]</b> <i>Windows is more prone to viruses if you don't protect it with an antivirus.</i>
	To evaluate and reflect on the qualities or characteristics of videogames or consoles	To evaluate and reflect on the playability of a game and other (not graphic) features.  <b>E.g., [Ta]</b> <i>This game is so easy to play, you don't need much time to learn the basics.</i>
	To evaluate and reflect on the structures, business models, and organization of media companies and industries	To reflect on how media companies are organized and make profit (e.g., social media advertising – especially YouTube economies – market segmentation, channel increase, influencers, videogame pricing, videogame features, consoles that don't allow you to play older games, etc.).  <b>E.g., [Ws]</b> <i>The group members talk about the videogame industry, they mention that it is one of the few sectors that keeps growing every year.</i>
	To evaluate and reflect on personal media competences and skills	To evaluate their strengths and weakness regarding media (mentioning what they do best or worse).  <b>E.g., [Ta]</b> <i>I suck at Photoshop in general but I can say I'm very good at taking pictures.</i>



# Media and technology skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To take action and to apply	To apply strategies for selecting and validating information	To trust information found online because it is popular or compare it with other sources of information.  E.g., [Ta] <i>I usually say, well, this music video has so many views on YouTube it must be good.</i>
	To select a social media platform	To choose a social media platform over others based on one's knowledge and experience with these kinds of platforms.  E.g., [Ta] <i>I like Spotify, but the free version. What's the point of paying?</i>
	To select hardware, software, and apps	To choose a device, program or app over others based on personal knowledge and experience with these kinds of products.  E.g., [Ta] <i>So, a console is ready to play. A computer is ready to work and do other stuff. If the computer is not ready... Like the ones pros have. Those aren't work computers, they are special computers for gaming. If you don't have one of those, everything lags on, you can't see the movements well, for example.</i>
	To select videogames and consoles	To choose videogames and consoles over others based on personal knowledge and experience with these kinds of products.  E.g., [Ta] <i>I always buy sandbox games because I don't have to follow fixed goals.</i>

## 1.5 Narrative and Aesthetic Skills

Mar Guerrero-Pico

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

Nohemí Lugo

ITESM  
México

Transmedia literacy skills related to the field of narrative and aesthetics occupy a wide area of the varied media landscape frequented by young people in their everyday life. In general, we can say that this group of skills is fully transversal as young people do not usually discriminate between different media and platforms in their consumption habits. They pay more attention to stories and contents according to their affinities and emotions towards the stories regardless of the media platforms used to tell them. In this chapter, we divide these transmedia skills into three different categories. It should be clarified that all of them refer to competences related to the interpretation of narratives (production-related skills are explained in a separate chapter in Section 1):

- appreciating aesthetic values;
- recognizing genres, reconstructing narrative worlds and comparing stories;
- expressing identities and cosmovisions through narrative.



## Appreciating aesthetic values

In the case of videogames and photography, there is a clear tendency for teenagers to observe graphic or visual quality. Usually this is linked to ideals of authenticity or realism (videogames), and of beauty and harmony (photography), as discussed by the following participants:

### Zlatan

12 YEARS OLD - MALE  
Portugal

*Interviewer: Why are FIFA and GTA such good games?*

*Zlatan: First because of the graphics, because they are realistic and they make the player want to play them.*

### Lucia

13 YEARS OLD - FEMALE  
Spain

*Interviewer: Do you like filters?*

*Lucia: Filters, I don't use them much. More than anything, I increase the light, because sometimes there are places that are very dark to take a picture, but not really, no. I mean, it looks good, but if I raise the light, it looks better, so I raise it and add a bit of sharpness, because sometimes it's a little blurry, but that's pretty much it.*

## Recognizing genres, reconstructing narrative worlds and comparing stories

In addition to these types of aesthetic skills, we found others associated with the interpretation of narrative structures and the analysis of genres and characters. For example, young people are able to recognize and describe the narrative genre of the products they

consume or create, and they can put together pieces of the same narrative world that expands throughout different media and platforms. In addition, they can compare how the same character is portrayed in different media or stories. They also make comparisons among narrative genres or among stories when these are shown, told or presented in different media. They identify influences among different contents and narrative products. Finally, they apply this knowledge when they evaluate or produce their own content.

Television series occupy a prominent place in young people's media diet and constitute an interesting observatory of their interests in terms of genres and arguments, dominating series aimed at young people (*Pretty Little Liars*, *Teen Wolf*), police dramas (*Dexter*, *Criminal Minds*) and blockbusters like *Game of Thrones*. The predilection for these products is sometimes determined by their generic cataloguing and the particular structure of their episodes, among other factors:

### Kelly

14 YEARS OLD - FEMALE  
United Kingdom

*Interviewer: So do you have a favourite film, series, book, sports, comics, something that you are a fan of?*

*Kelly: Pretty Little Liars.*

*Interviewer: Oh okay, yeah. What do you like about it?*

*Kelly: It's like romance, horror, mystery, adventure, and all that together so it's really fun to watch and you never know what's going to happen.*

## Amaia

16 YEARS OLD - FEMALE

Spain

*Everything that is a police show, I watch it on TV, because there is not much relationship between one episode and the other, they are different cases, so I don't care if I miss one...*

The consistent following of a genre different from Western cultural canons, such as Japanese animation, can lead to an interesting reflection on the influence of dubbing in the aesthetic appreciation of these products by global audiences. Likewise, this invites us to consider what details come into play in the aesthetic judgment of young people, and to think of activities that encourage the construction and argumentation of criteria in this regard. In this case, we see how the alignment between the nationality of the character and the original language determines opinions:

## Lily

15 YEARS OLD - FEMALE

United Kingdom

*Lily: So Crunchyroll streams anime from Japan so you can watch it either subbed so they're spoken in Japanese and they've got the subtitles underneath or you can watch it dubbed to where American voice actors have come in and kind of made the character their own. So that's quite interesting to see, you know, the differences between each one.*

*Interviewer: Do you have a preference for subbing or dubbing?*

*Lily: Well when I started watching anime I was definitely a dub person and I think it was because I'd not heard much Japanese before but now I've come to realize that the Japanese voice actors are better suited to the characters maybe because the characters were originally meant to be Japanese because they're from Japan originally so yeah.*

Occasionally, going deep into a genre leads to other types of knowledge not strictly related to narrative or aesthetic qualities, but rather to the media structure surrounding the consumption of that genre. Without leaving anime, fans know where to look for their favourite content (the aforementioned Crunchyroll or YouTube), and know who is in charge of the subbing tasks, for example:

## Olivia

13 YEARS OLD - FEMALE

Spain

*Interviewer: And do you spend many hours watching YouTube?*

*Olivia: Yes. Watching animes. Since animes are originally from Japan, they are in Japanese and they translate into a Spanish version on YouTube.*

*Interviewer: Youtubers also do that?*

*Olivia: No, youtubers don't. These are people devoted to taking the anime series and translating them.*

Sagas originated in the videogaming world and extended to other media territories, such as *Assassin's Creed*, allow us to approach young people's reconstruction of transmedia narrative worlds, a process in which they 'chase' and map different narrative expansions of their favourite cultural products through various media and platforms. This skill also includes the recognition of user-generated content from an existing media product (for example, *fan fiction*), bringing young people closer to the cultural re-appropriation processes carried out by their peers in creative communities formed around these practices on social platforms like Wattpad or Tumblr.

## Jorge

12 YEARS OLD - MALE

Portugal

*Interviewer: Do you also read the stories you previously saw in videogames?*

*Jorge: As in fan fiction?*

*Interviewer: Yes.*

*Jorge: I read it on Wattpad.*

*Interviewer: When you buy a book, does it make you curious about the videogame?*

*Jorge: With Assassin's Creed, I first played the game, and then I saw the book and read it.*

*Interviewer: And is it different?*

*Jorge: No, it's similar to the game.*

*Interviewer: Is the emotion of reading similar to that of playing?*

*Jorge: Mmmm, not much because I already knew the story.*

*Interviewer: Have you read any other book related to videogames?*

*Jorge: I am reading a fan fiction about a movie, which is about the Joker, and I am also reading a fan fiction about Harry Potter and Until Dawn.*

*Interviewer: About Until Dawn is the story you are reading now, right? What led you to read it?*

*Jorge: The game.*

*Interviewer: Is it the same?*

*Jorge: The fan fiction is quite changed, that's why it's different.*

*Interviewer: Do they give them different endings?*

*Jorge: Yes, but even in Until Dawn there are different endings for many characters because the choices people make are what leads to the endings. But here [in fan fiction], it goes another way, with other characters and stories.*

If young people can map and compare the inner components and characteristics of a narrative world, they can perform a similar operation when it comes to different narrative worlds. The relationships and comparisons between different products established by the young people of the study speak of their particular capital or cultural universe, which can be used to create interventions that maximize those interests in favour of learning:

## Cristòfol

13 YEARS OLD - MALE

Spain

*Interviewer: In what ways would you say Minecraft and Uncharted are similar?*

*Cristòfol: In nothing... Minecraft is a role-playing game from which you say "I connect and I have to survive" while Uncharted is an action game, parkour, some gunshots, a bit of a shooter...*

*Interviewer: And what is the goal in Uncharted?*

*Cristòfol: Uncharted is a story, you have to discover a treasure. For example, the first is the Dorado, you go to the jungle, you enter a world... I mean, it's under some catacombs. It's so much fun.*



## Expressing identities and cosmovisions through narrative

Narrative generates a metaphor through which young people entertain themselves and give meaning to the world around them. Citing activist fan Andrew Slack, “fantasy is not only a way of escaping from the world but also a way to delve into it”. In this way, we can address the consumption and creation of narratives as a tool that allows us to approach and address a variety of concepts and situations. Some young people use characters from fiction or famous people as narrative devices to understand themselves and others at a critical moment in the formation of their identity and their cosmovision. In this way, they strengthen their individual competences. Therefore, in the following commentary, a young woman offers a look at homophobia and the world around celebrities based on her interactions within a group of fans on WhatsApp dedicated to the band *One Direction*<sup>1</sup>:

### Bella

14 YEARS OLD - FEMALE  
Italy

**Interviewer:** *And then what does Larry mean?*

**Bella:** *Larry is a mix of names of Louis and Harry.*

**Interviewer:** *Ah, I understand, and then what happens?*

**Bella:** *They can't be together and then they invented that Louis has had a baby.*

**Interviewer:** *But who invented it?*

**Bella:** *His manager.*

**Interviewer:** *Why?*

**Bella:** *Because he does not want people to find out they're homosexual.*

**Interviewer:** *But this is your idea?*

**Bella:** *No, no, it's all the manager needs to think we don't know. They usually do these things.*



<sup>1</sup>*One Direction* are based in London and are composed of Niall Horan, Liam Payne, Harry Styles, Louis Tomlinson, and previously, Zayn Malik until his departure from the band on 25 March 2015.

## Final remarks

Out of context, an enumeration of narrative and aesthetic competencies like this one could imply that most of the young participants in our study are fully aware of the extent of their knowledge and skills in this field and are able to reflect on them in detail. However, reality is more nuanced: for the majority of young people it is difficult to find the precise words to explain their practices and experiences. Nevertheless, this circumstance can be attributed to the singularities of the learning process in informal environments where skills are acquired invisibly (Cobo and Moravec, 2011). In other words, the learning process becomes a collateral effect of a personal interest (Ito, et al., 2013) and is not a priority or apparent objective. Given that young people tend to immerse themselves in the media products that accompany them on a daily basis, they are not usually aware of their learning, of the cognitive and practical skills they may acquire, or of how they construct their own identity while they spend their time immersed in narrative worlds and sharing practices and experiences with their peers.

Throughout our research, we have observed that students feel that there is large disconnection between their daily practices and the methods of learning in

school. It should be remembered that Bruner (1986) speaks of two modes of thought: the argument, which convinces of its truth, and storytelling, which convinces of its similarity with life. So if storytelling is introduced into the classroom, if characters and narrative worlds are presented and used effectively, teachers will have a powerful tool improving their practice. Storytelling has the advantage of approaching the reality of students through non-fiction materials, as well as inviting them to play with their imagination in fictional contexts, and thus put into play creative skills such as simulation, imagination and other performative competencies, which are discussed in another chapter.

For the Transmedia Literacy team, the keywords here are familiarity and affection. Extracting interests in narrative genres to share them in class, using the knowledge that students have of the world and validating their popular culture (Buckingham, 2005) is a way to encourage connected learning (Ito et al, 2013). Students seek to establish a continuum between home and school that pushes them to want to learn based on points of reference that are meaningful to them. In this way, students see the added value of these competences that they already master and, therefore, can discover other potential uses to progress inside and outside school.

## References

- Bruner, J. (1996). *Realidad mental y mundos posibles. Los actos de la imaginación que dan sentido a la experiencia*. Barcelona: Gedisa.
- Buckingham, D. (2005). *Educación en medios. Alfabetización, aprendizaje y cultura*. Madrid: Paidós Ibérica.
- Cobo, C., and Moravec, J.W. (2012). *Aprendizaje invisible. Hacia una nueva ecología de la educación*. Barcelona: Edicions de la Universitat de Barcelona.
- Ito, M., Gutierrez, K., Livingstone, S., Penuel, B., Rhodes, J., Salen, K., Schor, J., Sefton-Green, J., and Watkins, C. (2013). *Connected Learning: An Agenda for Research and Design*. Irvine, CA: Digital Media and Learning Research Hub.

# Narrative and aesthetic skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To interpret	To understand the story, storytelling, etc.	To understand how a story unfolds, and explain it.  E.g., [Int] What is it about? [Ta] It's a country called Panem which is in a post-war period. To prevent districts from battling, the government organizes The Hunger Games every year. So they randomly pick a guy from each district, and they put them in a place to fight, and only one of them can survive. They have to kill each other. They are under surveillance all day long, a bit like in 1984, and then, I dunno, it's sort of a social critique of how the government controls people so they don't fight, for them to do what the government wants. I guess this is the message of it.
	To reconstruct transmedia narrative worlds	To find and check out the different transmedia expansions (film, book, game, etc.) that make a narrative world.  E.g., [Int] And how did you get to watch the previous episodes? [Ta] I started by watching the first episodes and when I saw TV wasn't airing more, I went to a website which is a fan community where you can share your own site. And there are different sections such as episodes, the manga, the movies and well, special premieres launched by the company.
To recognize and describe	To recognize and describe genres in different media and platforms	To know the characteristics and name the different literary, comic, photographic, cinema, music, videogame, and YouTube genres, among others. For example, to distinguish between a novel and a story; to distinguish between Super Hero comics, strip series, manga; to distinguish between drama, comedy and action. In addition, genre distinctions regarding the different cultures and subcultures of the world (E.g., Korean or South American dramas).  E.g., [Int] What is the book about? [Ta] It's sci-fi, like futurist, and it's set on Mars, and there's something like... society is divided into classes, to put it some way.
	To recognize and describe the characteristics of the different formats as well as name them	To know the characteristics and name the different formats. (e.g., to distinguish between series, trailers and films, etc.)  E.g., [Int] Your mates told me you were really into One Piece's anime and manga. [Ta] Just the anime. Well, I read the manga once. But I like the anime better... The series started twenty years ago!
	To recognize and describe the characteristics and name different narrative worlds	To identify the official/canonical/popular elements (e.g., characters, theme songs, catchphrases, etc.) of a narrative world and explain its expansions.  E.g., [Int] Divergent has more than one book, right? [Ta] Yeah, it's a trilogy. E.g., [Int] The three of them are already out? [Ta] Yes, and I watched the movies. They are supposed to be making another one, but there's no news yet. I mean they are turning the books into films...
	To recognize and describe the aesthetic and narrative values of a content	To highlight aesthetic and narrative aspects of a particular content.  E.g., [Ta] Dulceida I think, is the most genuine of them all. She has good pictures, good cameras, but... She isn't the typical one you know is fake on the spot... I mean, she doesn't go around changing outfits and tagging brands all the time... No, she's different.



Narrative and aesthetic skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To compare	To highlight the differences and similarities among media genres	<p>Literary, comic, photographic, cinema, music, videogame, YouTube genres, among others. For example, novel vs. short story; drama vs. comedy; pop vs. reggae; gameplays vs. tutorials.</p> <p>E.g., [Ta] <i>I like way too many things. Reggaeton I like for partying. But it's true that is a kind of music that despite... I don't pay attention to the lyrics because we all know what they say... The rhythm and all that. I dunno, when you are partying, you dance to that. I also dig classical music to chill out.</i></p>
	To highlight the differences and similarities among different formats	<p>Cloud games or mobile games vs. console videogames; series vs. films, etc.</p> <p>E.g., [Ws] <i>One girl who was interviewed stated that TV shows are "more fiction or planned" while realities are "like it happens in real life".</i></p>
	To highlight the differences and similarities among different narrative worlds	<p>To highlight the differences and similarities in relation to the official/canonical/popular elements (e.g., characters, theme songs, catchphrases, etc.) of different narrative worlds.</p> <p>E.g., [Ta] <i>He must avenge and lead his people... And the others make them believe that they are... The ones who are building Mars, but, in reality, Mars is already built. They are lying for them to continue... It's a bit like Braveheart, you know, the film of this Scottish guy, it's ok, they kill him... Well, there is an uprising...</i></p>
	To highlight the differences and similarities among different contents based on aesthetic and narrative values	<p>To highlight the differences and similarities in relation to aesthetic and narrative values.</p> <p>E.g., [Int] <i>Do you like it?</i> [Ta] <i>I like old movies, medieval, I don't know. Classic ones. Old. But well-made, not like... I mean, The Physician. You know which one?</i> [Int] <i>Yes.</i> [Ta] <i>I loved how it was done. Sherlock Holmes? Those I also like. Romantic ones... I hate them. Comedy, I crack up. Science-fiction, Star Wars and the rest, no. I mean, they are well-made, I don't deny it, but I don't feel draw to them.</i> [Int] <i>What draws your attention?</i> [Ta] <i>The atmosphere. How real something can look that is being filmed in the twentieth century. The wounds, the characterization...</i></p>

# Narrative and aesthetic skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To evaluate and reflect	To evaluate and reflect on a specific narrative world	<p>To evaluate and reflect in relation to a narrative world.</p> <p><b>E.g., [Int]</b> Why do you say Assassins Creed is a masterpiece?</p> <p><b>[Ta]</b> I mean, it's philosophically relevant, ideas of how to see the world... Basically that. So, in Assassin's Creed, the assassin's slogan is "Nothing is real, everything is allowed"... So, you see this at the beginning, and don't understand a thing. After three years playing... In one game they explain it a bit... Nothing is real because society is formed by people. So, you can break with that because, for example, a person who does wrong... And that person can be a corrupt politician; he can be up to three years without going to prison. Conversely, someone who steals food to feed his children can be in prison within two days.</p>
	To evaluate and reflect on a content in relation to aesthetic and narrative values	<p>To evaluate and reflect on aesthetic, characterization, narrative pace, settings, originality.</p> <p><b>E.g., [Ws]</b> After watching the presentation videos, the teenagers made some comments. "Fake". "There were parts that looked professional, but you can see others were filmed with a phone and so the quality isn't as good..."</p>
	To evaluate and reflect on videogame design and contents	<p>To evaluate and reflect on videogame design and contents as settings, graphics, etc.</p> <p><b>E.g., [Ta]</b> As for the missions and all that, the videogame is well made, I think. The graphics are average. They are well-detailed but they don't reach maximum detail.</p>
	To evaluate their own creations	<p>To make aesthetic or narrative observations about their own creations.</p> <p><b>E.g., [Ws]</b> The group reshoots some scenes because they "didn't like what they had filmed" with the phone at the playground the first day. The footage didn't look good enough, in their opinion.</p>
To take action and to apply	To select and consume/quit a content based on aesthetic and/or narrative values	<p>To take narrative and aesthetic decisions about consumption and act accordingly.</p> <p><b>E.g., [Int]</b> How do you choose the next game you want to play?</p> <p><b>[Ta]</b> I dunno, for example, I got to the shop and I look behind the games package and there you can read what it is about and look at the pictures. First I look at the pictures to see if they have good graphic, and if I like them, then I read the explanation.</p>
	To take into account aesthetic and narrative values when they produce content	<p>To take into account aesthetic or narrative observations while creating.</p> <p><b>E.g., [Int]</b> And when you share pictures, do you put a filter on them?</p> <p><b>[Ta]</b> Yes, I upload them... I put a filter or something like that, a frame, whatever, like in black and white.</p>

## 1.6 Risk Prevention, Ideological and Ethical Skills

Maria-Jose Masanet

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

María-José Establés

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

In this chapter, we will discuss two dimensions that have raised concerns among international institutions focused on education, different educational agents and parents. The first dimension is related to the risks associated with the use of internet and social networks and, the second dimension to the latent ideology of messages and the ethical use of media. It is logical that these agents have shown more concern for the use that adolescents make of the media in general and the Internet in particular. We must bear in mind that they are the ones that have the main weight as socializing agents in the adolescent stage. In fact, the media are used at an increasingly earlier age, and they also become an important source of socialization.

In many cases, these concerns have become an exaltation

of the risks and an invisibilization of the opportunities that the media offer adolescents. However, studies focused on the relationship between adolescents and the media have highlighted both positive and negative aspects (Livingstone, Mascheroni and Staksrud, 2015; EU Kids Online, 2014; Byrne, Kardefelt-Winther, Livingstone and Stoilova, 2016). As argued by Fernández-Planells, Masanet and Figueras-Maz (2016), new technologies present both risks and potential in the construction of adolescents' identity as well as in their socialization. Among others, there are risks associated with physical isolation, addictions, cyberbullying, sexting or privacy loss. But there are also potentials such as, for instance, improvement in social relations, the acquisition of media skills or the enhancement of creative abilities or problem solving skills.

Therefore, it is important to detect these risks and provide adolescents with tools to cope with them, but also recognize the possible benefits and try to strengthen them. It is therefore necessary to explore what adolescents know and how they take preventive measures.

Based on this, in this chapter we explore adolescents' skills concerning the prevention, detection and action against risks and in relation to ideology and ethics in media use. The dimension focused on "risk prevention" skills encompasses knowledge and the ability to adopt preventive measures in relation to privacy and security in the use of media, paying special attention to social media.

The dimension centred on the competences of "ideology and ethics" includes the ability to detect and critically analyse the representations of stereotypes related to gender, race or culture, among others, as well as the ethical issues related to copyright, using tricks –especially in videogames – and hacking. This dimension focuses on how adolescents discuss media representations, what actions they take against the represented stereotypes and how these aspects are considered when they create their own productions.

Both dimensions include the perspectives of identification, analysis and reflection, as well as the perspective of action, which is more focused on the adolescents' attitudes when they use media, as we will see below.

## Risks prevention skills

We observed that a large part of the participants are able to recognize and detect, but also to evaluate, reflect and act on the risks associated with: a) self-exposure in social media; b) possible addictions derived from the consumption of media; c) knowing how security features of devices, hardware and software operate; and d) managing their own digital identity or protecting themselves and responding to online attacks.

One of adults' greatest concerns is related to possible illnesses and addictions that may result from excessive consumption of social media or videogames or other uses of digital devices. In this sense, some adolescents are aware of these risks, either through personal evaluation of their own media diet, or due to the warnings that other people make. Some of them are even able to take prevention measures against media consumption that could be harmful:

### Noémia

15 YEARS OLD - FEMALE  
Portugal

*Noémia: We are all very technology-related and almost no longer live without them and he wants to demonstrate that the old people lived without technology.*

*Interviewer: **You lived without technology?***

*Noémia: Yes.*

*Interviewer: **What could you spare?***

*Noémia: Sometimes the phone, the tablet too...  
Even my sister sometimes says I'm an addict.*

There are adolescents who are aware of the risks associated with the use of media and apply prevention strategies. For example, they select who they want to share their content and productions with on different social media, and even have different types of profiles with different degrees of privacy:

## Riina

14 YEARS OLD - FEMALE  
Finland

*If I succeed in something, I want to show it to people. In my public Instagram-profile, I have something like 200-300 followers. In my private profile, I have like 50 followers. I only add people I know in there [...].*

There is notable concern about video platforms such as YouTube. For example, the recording of a gameplay can become a problem when it comes to spreading contents. Moreover, adolescents consider controlling access to this kind of content, for three main reasons: a) they are not interested in other people seeing their productions; b) fear or shame of external judgment; and c) their self-perception of their lack of production skills. Adolescents can be very careful with the information and personal data they share on social media.

Families also play a fundamental role by offering them guidelines on privacy issues:

## Victor

16 YEARS OLD - MALE  
Spain

*I'm not going to sign, I'm not going to give my information to people who I don't know if they are not really reliable. I mean, I don't know, the spam that comes out of the Internet like "You'll win a car if you write here...". Let's see, this is not normal. They will not give you a car for saying: "my name is Pepito", okay? Or tell them, the street you live on [...]. This is really very scary [...]. And it is that in my family they have raised me this way, that is to say: "do not give your personal information unless you talk to us before because something can happen".*

In this sense, we have observed some worry about how media companies access and deal with users' personal data and even some teenagers reflect on this business model.



## Ideological and ethical skills

In the case of skills related to ideology and ethics, many adolescents are capable of detecting and reflecting to a greater or lesser extent on stereotypes and the ideological connotations of media content; the legitimacy and accuracy of information sources; the legal implications of the production and dissemination and the economic and political structures of the media.

### Catalina

17 YEARS OLD - FEMALE

Spain

*Interviewer: What is the message or value of this movie? [...]*

*Catalina: [...] It's like a little social criticism of how the government controls people so people don't fight, so they always do what they want [...].*

*Interviewer: And do you agree? [...]*

*Catalina: Maybe right now we have not reached such an exaggerated point, but who knows, with all this stuff from the Internet, right? [...] I don't know, if now everyone has access everything online, maybe someday we end up being controlled in some way, I don't know.*

Obviously, not all adolescents show these skills and, although they often show the ability to detect and describe these items, very few show a critical attitude towards them. This means that a few adolescents affirm that they have stopped consuming a media product because of its representations, ideological connotations or its use conditions. Masanet, Contreras and Ferrés (2013) reflect on this situation, and state that “it is of little use, for example, that they know how to recognize a sexual stereotype if they are not bothered by them or their presence in a media message does not concern them” (231).

This results in a lack of action in this area. There are a few adolescents who claim to focus or address ideological or ethical issues in their own creations. Many of their productions are photographs and videos made for different social media. Photography is a production that is closely linked to the construction of personal identity and usually does not imply the deconstruction of stereotypes or an approach to ideological issues, with some exceptions. In the case of videos, we observed that a lot of production is focused on tutorials or gameplays, products that also do not address these issues. However, the evaluation and reflection on personal media diet and product selection is more widespread.

Teens also recognize which media practices are legal and which are not, such as piracy or hacking, but this does not mean that they avoid doing them. In fact, there are not many adolescents who claim to avoid them. In some cases, they reflect on these practices, and even criminalize them, while in others they are critical with the media economy and claim that these practices are legitimate because they break with the lobbies or media companies. These practices are inserted within what in this project we call “anti-social skills”. These are legally or socially penalized practices that are carried out consciously and that may also imply a certain social demand. Through these practices, some adolescents increase their social involvement by showing a critical attitude to media structures.

But it is necessary to emphasize that in many cases, these practices are done for convenience or saving money, such as downloading movies or videogames, and therefore, do not carry ideological implications. What they do involve, is the acquisition of other transmedia skills, such as those related to technologies or content management.



## Pablo

17 YEARS OLD - MALE

Spain

*Let's see, IT actually has two faces, it has a good face and a bad side. Of these two faces you can choose the one that you want the most. There are people who use the bad face, but instead do good things. For example, those guys of Anonymous, the group of hackers, even if they do things... Hack and all that, they do it for a good cause, for the people... For people to know what is actually happening.*

### Final remarks

Many adolescents have skills related to the detection and evaluation of possible risks and the ideological and ethical implications involved in the media. This awareness and reflection possibly comes from the generalized concern of society about these aspects. Paradoxically, detection and evaluation processes are not reflected in the same way as action taking processes. There are many more adolescents who are aware of the risks than those who take precautionary measures. Obviously, this reality varies according to the country, but there are few adolescents who claim to abandon a product because of its stereotypes or its terms of use, for example.

In addition, this concern has also led to less development of other skills, such as production or the management of their own identity in social media. Some teenagers stop spreading their contents for fear, for example, of the “digital fingerprint” or judgment of others. As Livingstone argues (EU Kids online, 2014), “the more children use the internet, the more digital skills they gain, and the higher they climb the ‘ladder of online opportunities’ to gain the benefits” (8). Therefore, this situation may involve lower skill acquisition.

Finally, we have observed that some adolescents associate certain harmful behaviours with the use of the media, as is the case, for example, of cyberbullying or the control of romantic partners. This does not mean that technologies promote these practices or behaviours but rather their characteristics, such as anonymity, can facilitate their promotion. As Fernández-Planells, Masanet and Figueras-Maz (2016) discuss, the solution is not to limit access to technologies, but to empower adolescents to use them correctly and, at the same time, educate them in the prevention of abusive relationships in general.

To sum up, media education training programmes are needed to give adolescents tools to prevent possible risks, as well as to take advantage of the potential of media.

### References

- Byrne, J., Kardefelt-Winther, D., Livingstone, S. and Stoilova, M. (2016). *Global Kids Online research synthesis, 2015–2016*. London: UNICEF Office of Research– Innocenti and London School of Economics and Political Science. Available at: [www.globalkidsonline.net/synthesis](http://www.globalkidsonline.net/synthesis)
- EU Kids Online (2014). *EU Kids Online: findings, methods, recommendations*. London: EU Kids Online / LSE. <http://eprints.lse.ac.uk/60512/>
- Fernández-Planells, A., Masanet, M.J. and Figueras-Maz, M. (2016). *TIC i Joves. Reflexions i reptes per al treball educatiu* [ICT and Youth. Reflections and Challenges for the Educational Work]. Barcelona: Generalitat de Catalunya. ISBN:978843939456
- Livingstone, S., Mascheroni, G. and Staksrud, E. (2015). *Developing a framework for researching children's online risks and opportunities in Europe*. London: LSE. Available at: <http://eprints.lse.ac.uk/64470/>
- Masanet, M.J., Contreras, P. and Ferrés, J. (2013). Highly qualified students? Research into the media competence level of Spanish youth. *Communication and Society*, 26(4), 217-234.



## Ideological and ethical skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To recognize and describe	To recognize and describe the legal and ethical implications of the production and diffusion of media content	<p>To be aware about the legal and ethical implications of media content production and diffusion (e.g., downloading films from some websites is illegal, taking a text from a blog and pasting it in a school assignment is plagiarism, you need to be granted permission before using someone else's materials, etc.).</p> <p><b>E.g., [Int]</b> <i>Do you take pictures by other people, do you modify them, do you upload them?</i>  <b>[Ta]</b> No.  <b>[Int]</b> <i>You do not usually take them.</i>  <b>[Ta]</b> <i>No, no, no. Because if someone finds out that you share pictures of them, that you make them yours, because sometimes there are people who take a picture and...</i></p>
	To recognize and describe stereotypes and ideological connotations in media contents	<p>To be aware of the stereotypes and ideological bias in media contents.</p> <p><b>E.g., [Ta]</b> <i>In fact, there was a team that had a player who was trans, with the surgeries and all... I mean, she... He... he is a man.</i>  <b>[Int]</b> Yes.  <b>[Ta]</b> <i>And now he is playing in a male team but he is already... He is no longer a man, and there was a lot of criticism because he left the team, only because of the criticism, not because she is...Well, I don't know if I should say him or her.</i></p>
	To recognize and describe the rules or terms of use within an online community	<p>To recognize and describe rules and terms of use in YouTube or a videogame community, among others.</p> <p><b>E.g., [Int]</b> <i>And can you buy or cheat in the videogame?</i>  <b>[Ta]</b> <i>Yes, you can. And what happens is that, if they catch you, they ban the account.</i></p>
To evaluate and reflect	To evaluate and reflect on personal media diet and choices	<p>To express and evaluate the motivations for media use and the suitability of personal behaviour. What TV shows are the most watched and why, how long teens spend watching TV or playing videogames, etc.</p> <p><b>E.g., [Int]</b> <i>What can you say about videogames and YouTube?</i>  <b>[Ta]</b> <i>There are kids who play and spend a lot of hours on them. I don't like to be a lot of time connected to the Play or the tablet, because there are people at school who get home and just play all afternoon.</i></p>
	To be self-critical with personal creations	<p>To evaluate and be critical with their own creations and motivations for doing something.</p> <p><b>E.g., [Ta]</b> <i>Because if it's not like "Well, here we are, how are you?", I'd rather talk all the time, whatever it is, I don't care. I talk about anything I see and I'm talking, you have to talk. You feel pressured to speak, it's a bit difficult. It takes away the fun a bit but at the same time it's also fun.</i></p>
	To evaluate and reflect on the legitimacy or accuracy of some sources of information	<p>To question the legitimacy or accuracy of some sources of information.</p> <p><b>E.g., [Int]</b> <i>You already have enough information from YouTube, youtubers, other users that may not be celebrities, but that are sharing things.</i>  <b>[Ta]</b> <i>Yes, because on YouTube there is also a lot of cheating because maybe they announce a Minecraft update that can be a lie. That's why we first go to the creators themselves to see if it's true or not and then we start looking on YouTube, because not everything can be true.</i></p>
	To evaluate and reflect on stereotypes and ideological connotations in contents	<p>To reflect about ideology and stereotypes present in media.</p> <p><b>E.g., [Ta]</b> <i>Yes. One of the youtubers I follow mentioned it, that the author had interpreted the novel his own way. That is, for example, he made Bella become a boy. So Edward is a girl. There was a lot of criticism because Bella was a girl and she was always in trouble and things like that.</i></p>

## Ideological and ethical skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To evaluate and reflect	To evaluate and reflect on the role of media and technology in society	<p>To evaluate and reflect on the role of media in society through issues like technology at school/outside school or learning with videogames, among others.</p> <p><b>E.g., [Int]</b> <i>But do you think you learn from playing videogames?</i>  <b>[Ta]</b> <i>For example, in a shooter videogame you learn English because almost everyone in there is from Russia. And you have to speak in English and you learn more. For example, I don't know how to say "luck", or something like that. So I asked my friend and I learnt that word. Then I always say something like "good luck" in English.</i></p>
	To evaluate and reflect on the rules or terms of use within an online community	<p>To evaluate and reflect on different behaviour within an online community like, for example, cheating.</p> <p><b>E.g., [Int]</b> <i>And what do you think about the use of these resources to advance in a game?</i>  <b>[Ta]</b> <i>In theory you shouldn't use tricks because it is more fun to go through the videogame even if it is harder.</i></p>
	To evaluate and reflect on piracy	<p>To be aware and evaluate personal motivations and criteria for downloading media content, or to know whether a content 'is worth pirating' or not.</p> <p><b>E.g., [Int]</b> <i>And what is your opinion on piracy?</i>  <b>[Ta]</b> <i>It's good for some games because you say "If you're only gonna play three hours, then you download a bootleg copy and bye bye". Like you would do with the films you don't care much about.</i></p>
	To evaluate and reflect on violence in media	<p>To evaluate and reflect on whether media can or cannot inspire violent actions.</p> <p><b>E.g., [Ta]</b> <i>The Assassin's Creed began as a videogame that at first began as a game like the Call of Duty... that was not very important, but little by little, was transformed into one of these videogames that is not only killing people...</i></p>
To take action and apply	To avoid illegal and unethical practices	<p>To avoid illegal and unethical practices like using pictures from other social media users or piracy.</p> <p><b>E.g., [Int]</b> <i>Do you take pictures by other people, do you modify them, do you upload them?</i>  <b>[Ta]</b> <i>No.</i>  <b>[Int]</b> <i>You do not usually take them.</i>  <b>[Ta]</b> <i>No, no, no. Because if someone finds out that you share pictures by them, that you make them yours, because sometimes there are people who take a picture and...</i></p>
	To select and consume or quit a content based on stereotypes and ideological connotations in contents	<p>To select and consume or quit a content based on stereotypes and ideological connotations in contents.</p> <p><b>E.g., [Ta]</b> <i>My parents don't let me play GTA 5. Yes, it is for gamers over 18 years old. But for example, you can kill people there, you can steal cars, shoot them, take drugs... I always say to my parents that if I had this game, I would not kill, but they always tell me no.</i></p>
	To select and consume or quit a product because of its terms of use	<p>To select and consume or quit a product because of its terms of use.</p> <p><b>E.g., [Int]</b> <i>Yes, those privacy policies that they've changed in Snapchat... It was pretty wild. For example, they can keep any picture that you send, any data you share, anything that you share, Snapchat keeps it. Because before this, everything was deleted and now, it isn't, so I don't like it.</i>  <b>[Ta]</b> <i>So you didn't like it and you quit, or...?</i>  <b>[Int]</b> <i>No, I'm still using it but...</i></p>

## Ideological and ethical skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To take action and apply	To report illegal or unethical practices	<p>To report illegal or unethical practices like, for example, abuse or cheating in a community.</p> <p><b>E.g., [Int]</b> <i>Can you imagine? There are a hundred people who have hacks and do not know if they really have hacks, because you haven't seen them and you have to look into the forums. Everyone has told you that there are hacks, you have to verify that they are hackers, it is a bit messy and, in the end, they usually keep using hacks, but often they get banned.</i></p>
	To take part in communities in order to address ethical issues	<p>To engage in conversations and actions targeted at preventing or improving ethical or stereotypical representations in media.</p> <p><b>E.g., [Ws]</b> <i>A girl in an interview explains that there are people on Instagram that post or comment on pictures of self-harm in order to help others.</i></p>
	To address strong ethical issues in personal contents	<p>To use irony, parodies, memes and other contents as an informal yet relatable way to expose non-conforming opinions on ethical issues.</p> <p><b>E.g., [Ws]</b> <i>Some girls in the workshops use Tumblr to express their own takes on love and romance that clash with mainstream views: "I'm single, it's true, but you are not in love."</i></p>

## Risk prevention

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To recognize and describe	To recognize and describe how privacy and security work in hardware, software, apps, and social media	<p>To know how privacy and security work on hardware, software, apps or social media.</p> <p><b>E.g., [Ta]</b> <i>Because, well, now every computer has an address and that Mac is like a... It's like a passport. All your data and everything are registered. And with that Mac address they can locate you, they can know where you are.</i></p>
	To recognize and describe possible addictions to media products	<p>To recognize and describe possible addictions in relation to videogames, mobile phones, gambling, etc.</p> <p><b>E.g., [Ta]</b> <i>I saw a documentary on TV about the use of mobile phones. "I can't live without you". And the documentary explained how people depended so much on them. Now we are very hooked to the mobile. They also spoke about the traffic accidents, that there are many people that get distracted...</i></p>
	To be aware of the risks of self-exposure in social media	<p>To be aware of the possible risks of self-exposition on social media like the social critics, etc.</p> <p><b>E.g., [Int]</b> <i>When you want to share something... do you have any rules?</i> <b>[Ta]</b> <i>Well, if I'm not looking good in a picture... I don't upload it. If I don't look good and a friend uploads the picture... I make him delete it... I don't know, it bothers me a lot and I don't have Snapchat because people end up showing their private lives. It's like that you no longer have a life, because I have friends who share videos when they are even in the loo, you know? That's like... What? If you share that, what else are you going to share? I don't know.</i></p>

## Risk prevention skills

SKILLS	SPECIFIC SKILLS	DESCRIPTION AND EXAMPLES
To evaluate and reflect	To evaluate and reflect on the risks of constructing a personal digital identity	To evaluate and reflect on the risk of exposing intimacy and critiques on social media.  <b>E.g., [Ta]</b> <i>YouTube is dangerous, because maybe you share a video of your face or something similar and it can determine the rest of your life. In Facebook they own all the information you share. You share it and it's theirs. However, YouTube is more... It is equally commercial but not s... so dangerous.</i>
	To evaluate and reflect on the risk of accepting social media policies and terms of use	To evaluate and reflect on media policies and terms of use.  <b>E.g., [Ta]</b> <i>What I don't like about Snapchat is its privacy policies. Because I don't usually read the privacy policies, I am the type who doesn't read them... When they say I accept, I have read and I accept... But no one reads it. Then I had accepted them and then I heard on the radio that its privacy policies had changed, that now they were super crazy, like... they could keep any picture you send, any data you share, whatever you send Snapchat keeps it...</i>
To take action and apply	To manage online personal identity taking into account privacy and security	To manage their own social media considering privacy and security issues to avoid sharing legal documents (e.g., ID number) online, to take care of the pictures and images you share on social media; to share good pictures only, etc.  <b>E.g., [Int]</b> <i>Do your friends ask you before sharing a picture in which you appear?</i> <b>[Ta]</b> <i>He asks me. Or we decide together, we take a picture and my friend shares it. He asks me. He says I'm going to shares this picture. And I say, "Okay, share it". And he tags me in the picture.</i>
	To manage relations and contents taking into account privacy and security	To filter content depending on the people you want to share with, to keep control of contacts and to manage authorship to avoid piracy, like applying sharing filters (e.g., Friends Only) on the pictures or posts shared on Facebook; deleting people from the contact lists; and avoiding talking to strangers, among others.  <b>E.g., [Int]</b> <i>Have you had any kind of trouble in social media like Instagram...?</i> <b>[Ta]</b> <i>Yes, once. I had one, a... a guy... a guy opened a conversation with me... he said, "Hey, I know you, I know where you live", or whatever... He told me very strange things, "You come to see me" or something like that and what I did was to block him and say "bye". And I haven't heard anything else about him...</i>
	To take care when downloading content or software	To be careful when downloading content or software to avoid legal problems or viruses in the computer, etc.  <b>E.g., [Ta]</b> <i>They always say to me "Don't download this because you can get a virus" or "Be careful with the content you download" and they install the antivirus and everything and download movies... They know the websites you can use to download.</i>
	To take measures to avoid addictions	To take measures to prevent yourself from becoming an addict.  <b>E.g., [Ta]</b> <i>I've made a combination of sport and videogames, but a healthy combination. I've never got to the point of playing alone in a room for so many hours. Because I'm responsible. I have always been a bit... Let's say mature. I knew it was not healthy and my parents didn't have to tell me things like "You have been playing Pokémon for too long, leave it..." You know? or "Go study" or "Do other things", or whatever. I have a healthy relationship with videogames. I am not addicted to them.</i>
	To identify and neutralize a hack	To solve a hack putting into practice a combination of resources and skills.  <b>E.g., [Ta]</b> <i>Someone hacked my account once. My personal account.</i> <b>[Int]</b> <i>And what happened?</i> <b>[Ta]</b> <i>Well, there was a moment when I could retrieve the account because I went to the forum and they said: "Well, to make sure it is your account you have to give us data like what was the first character you bought? You know that and the other person doesn't know it". And they say: "Okay, now you can change your password and you can access your account". And then I got access to it and then I found, for example, he had spent some of the money I had paid with my credit card. And I told them it had been used by the person that hacked my account and they gave the money back.</i>

## 1.7 Informal Learning Strategies

Carlos A. Scolari

UNIVERSITAT POMPEU FABRA - BARCELONA  
Spain

The concept of ‘informal learning’ is not new. Even if it was officially introduced by Knowles in his book *Informal Adult Education* (Knowles, 1950), John Dewey and other early 20th century education philosophers such as Mary Parker Follett encouraged and valued informal learning practices (Conlon, 2004). In *Experience and Education* Dewey (1938) had theorized that:

Learning takes place through an individual’s experiences, lifelong learning and the role of reflective thought in education. He firmly believed that the human element was vital to vocational education and needed to develop one’s skills to live and be productive in a democratic society (Conlon, 2004:286).

Informal learning practices were present long before the emergence of formal educational systems. For example, in the United States, in the late 18th century, institutions such as libraries, churches, and museums were considered ‘as the main institutions concerned with public education. They were viewed as places that

encouraged exploration, dialogue, and conversation among the public’ (Bell et al., 2001:14).

Research on informal learning took yet longer to develop and consolidate. In the beginning, researchers were especially interested in defining these practices and exploring adult informal learning processes in the workplace. In a seminal study Marsick and Watkins (1990) concluded that only 20% of what employees learn comes from the formal education structure. In the next two decades the research into informal learning practices expanded to new fields.

But, what is informal learning? A classic definition of informal learning comes from Coombs and Ahmed (1974):

Informal education is ‘the lifelong process by which every person acquires and accumulates knowledge, skills, attitudes and insights from daily experiences and exposure to the environment’ (1974:8).

After reviewing a series of studies about informal learning in the workplace, Marsick and Volpe (1999) characterized this specific way of learning in the following terms:

- it is integrated with daily routines;
- it is triggered by an internal or external jolt;
- it is not highly conscious;
- it is haphazard and influenced by chance;
- it is an inductive process of reflection and action;
- it is linked to learning of others (Marsick and Volpe, 1999, p. 5).

The role, places and structure of informal learning have evolved over the past years. Today, technological advances have expanded traditional informal learning spaces (libraries, museums, zoos, etc.) and created new spaces such as social media, websites, online communities, etc. The role of families and even schools (e.g., the interactions and media practices of teens during breaks) should also be taken into account. Consequently, in the last decade research into informal learning has also expanded to digital collaborative environments and analysed how teens are using social networking sites for learning (Sefton-Green, 2006, 2013).

## Teens and informal learning strategies

Previous research in this field (e.g. Sefton-Green, 2006) concluded that ‘young people’s use and interaction with ICTs outside of formal education is a complex “educational” experience’ (2006:30). This resulted in two key recommendations of relevance to the Transmedia Literacy research project:

- teachers, parents and other educators need to find a way beyond ‘narrow’ or simplistic definitions of learning and education to value and build upon the learning described in this study to enrich and support the curriculum;
- the kinds of knowledge and the modes of learning exemplified in out-of-school informal learning are very relevant to learning how to become a modern

kind of worker; the formal education system needs to find ways to intersect with this kind of learning as a valid curriculum aim (Sefton-Green, 2006:30).

This kind of approach does not reject formal learning settings but promotes a continued exchange of experiences and actions between formal and informal learning environments. According to Black, Castro, and Lin (2015):

Formal learning environments remain important while informal learning environments are gaining increasing significance as they play a key role in the modern education of our youths (...) Youths in our digital age are self-taught, forming communities of culture as they immerse themselves in social media outside of our classrooms (2015:2).

Supported by researchers like Buckingham (2007) and Clark et al. (2009), Black, Castro and Lin (2015) suggest that there is a gap between the savvy ways in which our youths use media outside school in everyday life and the ‘structured, controlled, and often stilted ways they are regularly used within schools’; this gap has been defined as ‘digital dissonance’. Clark et al concluded that ‘educators need to consider the kind of skills and knowledge young learners bring to formal milieux’ (2009:4). According to Clark et al.:

School institutions appear to be slow to realize the potential of collaborative, communicative interactions, and the open and flexible potentials of learning ‘beyond the classroom walls’ (2009:68).

In this context, the Transmedia Literacy team focused on identifying, describing and classifying these strategies.



## How are teens learning transmedia skills outside school?

With an eye on previous research in this field, the team identified six informal learning strategies. In the context of the research they were defined as ‘modalities’:

- **LEARNING BY DOING**  
This refers to the strategy in which the learner puts into practice a set of activities related to the skill they want to acquire. These activities usually involve trial and error processes that gradually help the learner to perfect said skill.
- **PROBLEM SOLVING**  
This refers to the strategy in which the learner is faced with a problem or issue that motivates them to acquire the right skill to solve it.
- **IMITATING / SIMULATING**  
The learner reproduces actions, sequences and decisions taken by someone with greater expertise.
- **PLAYING**  
This refers to the strategy in which the learner acquires a certain skill by engaging in gamified environments.
- **EVALUATING**  
This refers to the strategy in which the learner acquires or perfects a skill by examining their own or another’s work, or their work is examined by others.
- **TEACHING**  
This refers to the strategy in which the learner acquires a skill by transmitting knowledge to others, inspiring the learner to master an existing skill or to add another one that helps them in the teaching tasks.

This first approach to informal learning strategies showed a series of limits. The most important is that the different modalities do not follow a formal categorization. In other words: these modalities of informal learning strategies are not exclusive and may be implemented by teens either separately or at the same time. Furthermore, some modalities lie across or overlap with multiple strategies. For instance, ‘learning by doing’ may function as a big umbrella concept for the rest of modalities of informal learning strategies, as they are all essentially practical and require the active participation of the learner.

In this context the research team worked on a basic set of categories to facilitate the analysis and classification of informal learning strategies:

- Subject: who are the actors of the informal learning practice?
- Time: how does the temporal dimension of the informal learning practice develop?
- Space: how does the spatial dimension of the informal learning practice develop?
- Relationships: what are the relationships between the different actors of the informal learning practice?





To expand and deepen these categories the team developed a set of oppositions for each of them. For example, the category “subject” included oppositions like ‘individual/collaborative’ and ‘situational interest/personal interest’. The following table shows the categories and oppositions identified during the research:

## Informal learning strategies

CATEGORY	OPPOSITIONS	DESCRIPTION
Subject(s)	Individual / Collaborative	Informal learning strategies may be developed/applied by a single person. In this second case there is a division of labour or a collaborative learning strategy.  The main question is: <i>How do many subjects participate in the informal learning experience?</i>
	Situational interest / personal interest	In this case the opposition focuses on the subject’s motivations. Sometimes the subject is motivated by a situational interest (usually unplanned and related to problem solving and adapting to a specific environment) while, in other cases, there is no external ‘call to action’ beyond a genuine personal interest that may entail some previous planning.  The main question is: <i>Why is the learner looking for a specific item of knowledge or skill?</i>
Time	Sequenced / Exceptional	Informal learning strategies may develop as a continuous activity following a sequence or serial model (very close to formal learning experience) over time or it could be reduced to specific and single interventions.  The main question is: <i>What are the time patterns of the informal learning experience?</i>
	Short-term / Long-term	Informal learning strategies may be limited to short-term actions (a few minutes) or long-term actions (a gameplay video may last many hours).  The main question is: <i>How long is the informal learning session?</i>
	Planned / Unplanned	Informal learning strategies may be planned with an objective in mind, concertedly following a series of steps, etc., or without any kind of planning, in a casual way.  The main question is: <i>Has the informal learning experience been planned or not?</i>
Space	Designed / Non-designed places	Designed places are created for informal learning (e.g., educational online forums, online courses, tutorials, exhibitions, short-term programmes, libraries...) while non-designed places may include informal learning activities but, unlike the former, were not created for that purpose (e.g. a fan community on Tumblr).  The main question is: <i>Is the informal learning experience performed in a place designed for that purpose?</i>
	Offline / Online spaces	Informal learning strategies may develop in online spaces (e.g., social media) and offline spaces (e.g., a theatre play).  The main question is: <i>Is the informal learning experience performed in a virtual space or in a physical location?</i>
Relationship and roles	Knowledge transmission	In these cases it is possible to identify two roles, a ‘teacher’ and a ‘learner’ (pedagogical strategy).  The main question is: <i>How is knowledge transmitted from subject to subject?</i>
	Knowledge construction	Two or more subjects learn together, both are ‘learners’ (non-pedagogical strategy).  The main question is: <i>How do subjects create knowledge collaboratively?</i>

The following five examples show how these analytical modalities, categories and oppositions work:

## Informal learning situation n. 1

### Rodrigo

15 YEARS OLD - MALE  
Portugal

*When I have a problem playing FIFA, my cousin shows me some tricks. He is the one who has influenced me since I was 10. I used to visit him a lot and then I started to be addicted... I used to read the instructions of the games but now I know how FIFA begins... in a new game it's different, I always read the instructions because I think it helps me. I search for guides in the Internet but only when I want to pass missions and I learn how to do it when I'm stuck.*

MODALITY	Learning by doing
CATEGORIES DESCRIPTION	
Subject	Collaborative (peer support) and individual (reading instructions)/situational
Time	Long-term/planned/sequenced
Space	Designed/online (playing with peers) and non-designed/offline (reading instructions)
Relationships and roles	Knowledge transmission (peer to peer)

## Informal learning situation n. 2

### Arwen

17 YEARS OLD - FEMALE  
United Kingdom

*I am really into Minecraft and I wanted to make a mod but I didn't know how to use the programme, so I looked up a tutorial on YouTube. If I want to change the skin on a game I would go on YouTube and search how to mod the files, and then find a tutorial on that and then change them as I see fit.*

MODALITY	Problem solving - Imitating/simulating
CATEGORIES DESCRIPTION	
Subject	Individual/personal interest ('I am really into Minecraft')
Time	Short-term/planned/exceptional
Space	Non-designed/online
Relationships and roles	Knowledge transmission (peer to peer through YouTube)

Informal learning situation n. 3

Ross

14 YEARS OLD - MALE  
United Kingdom

Well, I followed a YouTube video for that because I had no idea at the time like it had so much stuff, so many wires. But I had to be careful because I had this anti-static thing on because when you're dealing with a motherboard, you don't want to be able to fry like the whole motherboard because without the motherboard then your computer is just like nothing really. [...] My dad was there trying to help me but yeah, it was... took me about two nights to build. Two hours each night really but following a YouTube video that took about 40 minutes. I always had to keep swiping back to check what he'd done and all that. But without that YouTube video I probably would have been stuck really.

MODALITY	Learning by doing - Imitating/simulating
CATEGORIES DESCRIPTION	
Subject	Mostly Individual
Time	Short-term/planned/sequenced ('took me about two nights to build. Two hours each night really but following a YouTube video that took about 40 minutes')
Space	Non-designed/online
Relationships and roles	Knowledge transmission (peer to peer through YouTube)

Informal learning situation n. 4

Eduardo

12 YEARS OLD - MALE  
Uruguay

Did it ever happen to you that at home someone asks you for help? How...?  
In my house?  
If either your mother or your grandmother, I don't know who you live with, say "oh, how can I download this?"  
Oh, yes. I have helped my grandmother because she downloads everything [...] and she didn't know how to use the cell phone.

MODALITY	Teaching
CATEGORIES DESCRIPTION	
Subject	Collaborative
Time	Exceptional/short-term/unplanned
Space	Non-designed/offline
Relationships and roles	Knowledge transmission (from teen to adult) ('I have helped my grandmother')

## Informal learning situation n. 5

José

14 YEARS OLD - MALE  
Spain

*I remember that..., in the first game they bought me was like “Come Cocos” (Pacman) and that, I started playing with the buttons and seeing what each button did, I went learning like that. Then, when they bought me God of War, I also started playing with the buttons to see what the buttons did, what you can do with this and that button, and I was learning like this, little by little, trying.*

MODALITY	Playing/learning by doing
CATEGORIES DESCRIPTION	
Subject	Individual/personal interest
Time	Long-term/unplanned/exceptional ( <i>I also started playing with the buttons to see what the buttons did, what you can do with this and that button, and I was learning like this, little by little, trying.</i> )
Space	Non-designed/online
Relationships and roles	-

These examples, extracted from the informal learning situations identified during the research, show how the different modalities, categories and oppositions work. That is, they fulfil a double function: they facilitate the description of any informal learning situation, and at the same time, they allow each situation to be classified according to different formal parameters. In some cases, categories and oppositions don't apply to a specific modality of informal learning (e.g., learning by teaching is never individual).

Regarding the categories and oppositions, and in the specific case of the subject, in these examples it is possible to identify different learning situations: individual, collaborative or even mixed experiences. Regarding the time, the research outputs show a broad spectrum of short- and long-term situations, planned and unplanned sessions, and sequenced and exceptional activities. The space for learning is another critical issue for the analysis: in most of the cases the informal learning experience was performed in a place not designed for learning (YouTube, Skype, a videogame, etc.). The team found online and offline learning experiences but in the specific case of videogames the former tend to prevail. Some kinds of YouTube videos (i.e. the videogame tutorials) may be considered as spaces designed for learning content inside a non-designed for learning interface. Finally, the relationships and roles demonstrated to be one of the most useful set of categories for analysing informal learning experiences. During the research many different situations were detected, from peer to peer learning in collaborative environments to teaching modalities where the teen explains how to play to other less skilled players. Self-learning by trial-and-error is another alternative that may be combined with the collaborative forms.

## Final remarks

In contrast to transmedia skills, the number of informal learning strategies identified during the research is not so high. The strategies are organized into 6 modalities, some of them already recognized in the formal educational context: learning by doing, problem solving, imitating/simulating, playing, evaluating and teaching. What varies is the context where these strategies take place (e.g., through videogames and social media) and the form they adopt (e.g., real-time collaboration with peers from other countries in online spaces). The research team also observed that teens carry out traditional learning strategies, individually and collaboratively, when they acquire media skills outside formal educational settings. In this specific case these strategies are developed mostly in a digital environment where entertainment predominates and ends up being the motivating factor.

Throughout the research process it has been observed that imitation is one of the main informal learning strategies applied by teens. For example, teens watch YouTube videos of their favourite gamers to observe how they perform (e.g., how they solve problems, how they manage characters, etc.) and imitate them in their own game sessions.

One of the main findings of this project is the centrality of YouTube in teens' lives. It is a key element of their media culture and, in some cases, it becomes their main source of information. YouTube, more than Google, is for many teens the main search engine. On the other hand, youtubers (vloggers) have become aspirational models for teens (many claim to want to become youtubers in the future, and it is considered to be a profession), which entails elements of identification and attraction towards them. YouTube and its relationship to teens must be analysed, especially the social and educational role played by its emerging celebrities.

Parents and adults perceive teens as more competent than themselves in the digital media field. Adults come to teens for advice, placing them in the position of teacher. At the same time teens also acquire or consolidate transmedia skills during the teaching process. In this context teaching is learning. This situation is not so strange among adults and teens but it is very popular among teens (e.g. teens record gameplays to explain to classmates how to play a videogame). These findings should be taken into account by formal education institutions when they programme new didactic strategies.

## References

- Bell, P., Lewenstein, B., Shouse, A.W., and Feder, M.A. (Eds.) (2001). *Learning Science in Informal Environments: People, Places, and Pursuits*. Washington, DC: National Research Council.
- Black, J., Castro, J., and Lin, C. (2015). *Youth Practices in Digital Arts and New Media: Learning in Formal and Informal Settings*. New York: Palgrave.
- Buckingham, D. (2007). *Beyond Technology: Children's Learning in the Age of Digital Culture*. Cambridge: Polity.
- Clark, W., Logan, K., Luckin, R., Mee, A. and Oliver, M. (2009). Beyond Web 2.0: mapping the technology landscapes of young learners. *Journal of Computer Assisted Learning*, 25: 56–69. doi:10.1111/j.1365-2729.2008.00305.x
- Conlon, T. (2004). A review of informal learning literature, theory and implications for practice in developing global professional competence. *Journal of European Industrial Training*, 28(2/3/4), 283–295. doi: 10.1108/03090590410527663
- Coombs, P. H., and Ahmed, M. (1974). *Attacking rural poverty: How non-formal education can help*. Baltimore, MA: Johns Hopkins University Press.
- Knowles, M. (1950). *Informal Adult Education*. New York, NY: Association Press.
- Marsick, V. J., and Volpe, M. (1999). The Nature of and Need for Informal Learning. In: V. J. Marsick and M. Volpe (Eds.), *Informal Learning on the Job, Advances in Developing Human Resources*, No. 3. San Francisco, CA: Berrett Koehler.
- Marsick, V. J., and Watkins, K. (1990). *Informal and Incidental Learning in the Workplace*. London and New York: Routledge.
- Sefton-Green, J. (2006). Report 7. *Literature Review in Informal Learning with Technology Outside School*. London: Future Media Lab.
- Sefton-Green, J. (2013). *Learning Not at School: A Review for Study, Theory and Advocacy for Education in Non-Formal Settings*. Cambridge, MA: MIT Press.

## This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## 2.

# MEDIA AND PLATFORM

*YouTube and other platforms like Wattpad or Instagram are based on collective intelligence. They are built on participation and many transmedia skills are developed or applied in these platforms. In this context the Transmedia Literacy team confirmed that YouTube is one of the most important online learning spaces and occupies a central role in teens' media content consumption and (sometimes) production.*



## 2.1 YouTube

Eduardo Gutiérrez

PONTIFICIA UNIVERSIDAD JAVERIANA  
Colombia

Elías Rey

UNIVERSIDAD UNIMINUTO  
Colombia

Leonardo Melo

PONTIFICIA UNIVERSIDAD JAVERIANA  
Colombia

Since its creation in 2005, YouTube has transformed the media landscape and the potentialities of a “platform”. Fundamentally, a platform hosts a variety of applications or services that build up value for its users (Snickars and Vonderau, 2009); as it is, YouTube has become a hybrid medium that combines the storage capacities of an archive with the entertainment of television and the interactive interface of a social network. Millions of users engage in this cycle of consuming, sharing, and producing videos on a daily basis. In the process they access an array of add-up values such as knowledge, entertainment, and social visibility.

The key of YouTube as a mediator is its introduction in participatory culture (Jenkins, Clinton, Purushotma, Robison, and Weigel, 2006). Though the platform (born from social goals) has developed ways to monetize it, an average *youtuber* is not necessarily motivated by economic goals, but rather by the desire to access media content or as a means of personal expression. For most of the people drawn to YouTube, it is mainly a source of passive entertainment, a trend confirmed by the study with young students. Nevertheless, its archive capabilities and social dynamics have disengaged the emergence of more proactive exercises and the development of informal learning strategies.

## A dual nature

As revealed by the work with students in different contexts, along with television, YouTube is the media most present in young people's daily lives. It fulfils different functions in their routines as a way to access entertainment (watching funny videos, listening to music, following other users), information (plenty of the participants regard it as a reliable source of news), and knowledge. Although not unique to YouTube, gameplays, vlogs, fanvideos, fandubbing, video essays, and tutorials are gaining importance as a source of knowledge, both practical and scholar. Many of the participants affirmed that a lot of the practical skills they acquire come from these types of videos: learning how to play a musical instrument, make handcrafts, cook, etc. Tutorials are increasingly becoming part of a participatory approach to building collective intelligence (Jenkins, 2010; Hartley, 2009); these contents are not composed by institutionalized guidelines or curricula, but rather by the spontaneous and individual interests of their authors.

An active youtuber may upload a video on a particular skill that he/she has, a subject defined by both trends and individual curiosity; they define what is "relevant" to be shared. Users also search for information for personal reasons. It thus operates as an exchange that may be individual in its motivations but collective in its execution.

Furthermore, YouTube content is gaining relevance as a source of academic knowledge for students. Some participants stated that tutorials have been helpful as a somewhat complementary "tutor". For example, Colombian students talked about a channel called 'Julio Profe', whose goal is to teach maths in a simple way:

## Lucero

14 YEARS OLD - FEMALE  
Colombia

*Lucero: I learn better with him [Julio Profe].*

*Interviewer: **Why do you think you learn better with him?***

*Lucero: I barely understand the teacher I have now. So I watch YouTube videos about what we are studying and I understand them and it's easier.*

*Interviewer: **How do you do it?***

*Lucero: I watch him, and while he explains I do the exercise.*

*Interviewer: **Why do you think it works better?***

*Lucero: In class you can ask maybe twice "teacher I didn't understand"; but on YouTube or any social network you can repeat it as many times as you want.*

By taking on some of the school's functions, YouTube is creating a new space to supplement voids that teachers are not able to fill. The personalized dynamic of the platform enables individual practices for acquiring specific knowledge: maths, philosophy, chemistry, history, even foreign languages. The range of subjects is as large as the online community itself.

## Youtubers and videogames

Videoblogging or 'vlogging' is a content creation practice driven by the users. It is a kind of monologue delivered directly to the camera that comprises an extensive variety of subjects (from political debate to helpful tips). It enables active participation from the followers, and opens personal expression to unprecedented possibilities; it invites interaction, and participation in knowledge, narrations, and discussions.

Youtubers have installed themselves as a cultural phenomenon, not as mere content but a social figure embedded in participatory culture. By sharing their thoughts, these "YouTube celebrities" (Snickars and

Vonderau, 2009) appeal to millions of young people, they relate to their shared cultural referents, problems, and interests.

Fernando Flores [Fernanfloo], a 25 year old Salvadorian youtuber, has over 25 million followers on his channel, where he expresses his views about the ordinary life of an adolescent. He uses satire, gags, and his corporal expression to comment on subjects like “breaking up with your romantic couple”, “mad teachers”, “losing a friend”, etc. He has created a character that speaks to his followers in a common language, with shared referents that are both cartoonish and personal.

Although it seems amateur, the homemade style of his videos contains a pre-fabricated aesthetic; the short clips evidence elaborated production that mimics his early videos to give them “authenticity”. Youtubers have monetized their image as mainstream celebrities: social media, TV appearances, books, etc. The massive consumption of their content has established them as influencers and a kind of transmedia commodity. At the same time, their quick popularity and seeming financial independence has become a desirable option for viewers (especially in precarious contexts). They are – for the most part – young people, so they are relatable characters for students, who identify with them and feel motivated to participate. A ‘If he/she can do it, I can do it’ attitude has motivated several of our study participants to engage in the same sort of exercises.

## José

14 YEARS OLD - MALE  
Colombia

*Interviewer: Is there a figure that inspires you?*

*José: I would like to be like a youtuber, the ones I follow. I would be a combination between them and be funny, then people follow you. I'd be playing and people would say: 'wow, this youtuber is so cool', and they would tell you their problems.*

The image of the youtuber becomes so familiar in the minds of these teenagers that they begin to view them as close to them: “They [youtubers] spent all their time together, they travel together. Sebastian [Villalobos] (user:VillalobosSebastian) is a little more personal sometimes, Juana [Martínez] (user:Juna144) too. They are a mix of everything”. This student admits to being a “youtuber follower” and she describes them as if they were her friends. In a way they are, because the language and topics of their videos are designed to simulate a peer perception and direct communication. The desire to discover new places, meet new people, and evade reality motivate the identification with them and the aspirations they provide.

A particular type of content that was observed during the research was *gameplays*: recorded videogame sessions aimed at other *gamers*. Gameplays serve as a guide for other players to follow when they progress through a game; but they have developed different practices of participation. For some teens, they are not only looking for guidance on a particular game but also accessing a culture which (for some) is out of reach due to economic or technical limitations. Gameplays enact a form of mixed participation in videogame culture: viewers may be passive in their engagement with the game (if they are not able to play it for themselves) or active (they comment, enter forums, etc.) in their participation in the experience.

Several youtubers have profited from that interaction. After the success of his channel ‘Hola Soy Germán’ [Hey I’m Germán], the Chilean youtuber, Germán Garmendia, opened a second channel called ‘Juega Germán’ [Germán Play] focused on gameplays and reviews. The channel has borrowed from the success of the original one and remains very popular because he has become another character and a reliable mediator for his followers.

Youtubers show unparalleled transmedia flexibility. Besides his YouTube channels, Garmendia manages

several social media accounts (Facebook, Instagram, Twitter), and even published a best-selling book in 2016. While his YouTube persona showcases a gamer and entertainer image, he relies on Instagram and Twitter to share personal aspects of himself, and on Facebook to advertise his coming publications.

## Néstor

13 YEARS OLD - MALE  
Colombia

*Interviewer: **What is it that catches your attention about them?***

*Néstor: Their videos entertain me, they publish books and I can read them. [Have you read them?] I am reading the one by Germán and I've been wanting to buy the one from Rubius...*

Youtubers have created expansive transmedia storytelling that covers different aspects of youth culture; they have developed a unified narration in which their persona becomes protagonist, subject, character, and narrator. Through interactive communication and discourse, they encourage users to follow them and have also shaped a desirable character that invites followers to 'try it for themselves'. Their desire to emulate youtubers leads them to aspire to a professional career like their 'idols'.

### Derived skills and strategies

In spite of the recurrent tendency of passive consumption, several transmedia skills and informal learning strategies were found to be derived from users' interactions with the platform. Students have shown to have acquired competences concerning media and ICT usage, texting, sharing, search of information, content selection and evaluation, peer reviewing, persuasion, and a dominion over transmedia narrations.

On a narrative level, contents are characterized by a cartoonish tone and self-irony based mainly on daily life and mainstream culture. They comprise simple universes of available knowledge that do not require much elaboration on the part of the user's reception. They cover a diversity of subjects but are usually presented in a simple format to maximize the chances of universal consumption.

Several participants admitted to having engaged in video production (often as collaborative efforts with peers). Through these activities they have developed skills such as video editing, aesthetics criteria for design and storytelling, ethical values when they manage information (such as copyright), even proficiency of a second language (by way of fandubbing and tutorials). It is important to note that active YouTube users remain a minority compared to passive consumers; production exercises represent but a fraction of the actions compared to the traffic inside the platform. The participants more often regarded them as 'experiments' than a regular commitment.

These skills and learning strategies are defined by the development of collective intelligence through participation. YouTube has increasingly become a reliable source of information but it is important to note that the platform is user-driven; this implies that users rely on others for the creation and consumption of such contents, also that there is a tacit agreement about their credibility. Content diversity depends mostly on the users; however, trends emerge and install certain subjects over others. This is related to specific junctures and ephemeral popularity that may be guided by the media industry and even Youtube's searching algorithm based on individual preferences. This therefore encourages two outcomes: the development of active strategies for content appropriation or the continuation of passive consumption.

## Final remarks

Can YouTube be turned into a pedagogical tool? This chapter has dealt with this question by describing the different practices and strategies of its young users. YouTube is a platform in which transmedia skills are being developed outside formal learning environments; though they are not necessarily a traditional set of skills but rather particular derivative competences. The dual nature of YouTube content has established the coexistence of entertainment and educational subjects. However, what is particular about this platform is the creation of specific narrative formats that have their own tone and aesthetics; their discourses are oriented towards being simple, relatable, and pragmatic. Users mainly go to YouTube for practical knowledge, but academic subjects are becoming increasingly frequent.

As for the emergent skills, this study has developed an extensive catalogue of learning competences that

involve collaborative dynamics. Before creating a methodological tool, it is necessary to understand the logic behind the skills that are already being developed as informal learning strategies (Conlon, 2004; Marsick and Volpe, 1999) and what their future outcome may be. In this era of convergent technologies, memory may give way to the ability to share, produce and evaluate content. This implies an open vision to the potentialities that a platform so massively consumed like YouTube can provide to educational institutions.

YouTube is defined by a game-like participation, where users can decide for themselves the kind of contents they want to consume or produce. The collective intelligence of YouTube is built on participation, so informational education and the detected strategies should be the first competences to be approached and developed as a foundation for raising users with criteria and proactive participatory learning competences.

## References

- Conlon, T. (2004). A review of informal learning literature, theory and implications for practice in developing global professional competence. *Journal of European Industrial Training*, 28(2/3/4), 283-295. doi:10.1108/03090590410527663.
- Hartley, J. (2009). Uses of YouTube - Digital Literacy and the Growth of Knowledge. In J. Burgess, and J. Green, *YouTube. Online video and participatory culture* (pp. 126-143). Cambridge: Polity Press.
- Jenkins, H. (2010). *Convergence Culture. Where old and new media collide*. New York: New York University Press.
- Jenkins, H., Clinton, K., Purushotma, R., Robison, A., and Weigel, M. (2006). *Confronting challenges of participatory culture: Media education for the 21st century*. Chicago: MacArthur Foundation. Available from: <http://digitallearning.macfound.org/>
- Marsick, V., and Volpe, M. (1999). The nature of and need for informal learning. In V. Marsick, and M. Volpe, *Informal learning on the job, advances in developing human resources*. San Francisco, CA: Berrett Koehler.
- Snickars, P., and Vonderau, P. (2009). *The YouTube Reader*. Stockholm: National Library of Sweden.

## 2.2 Wattpad

Simona Tirocchi

UNIVERSITÀ DEGLI STUDI DI TORINO  
Italy

Following the broader framework of the netnographic phase of the research, the Italian team analysed the social and digital platform Wattpad. It was chosen from among other apps and websites because it is a community with a lot of educational implications and provides numerous opportunities to reflect on young people's consumption practices.

Wattpad was co-founded in 2006 by the two Canadian engineers and co-workers Allen Lau and Ivan Yuen as an online community of writers and readers, "a platform for aspiring and experienced authors, allowing them to publish their work, get feedback and connect with other writers and readers" (Bold, 2016:4). Wattpad is thus based on user-generated contents and has also been described as the "YouTube for stories (without video)" (Bold, 2016:4). Furthermore, it combines all the affordances of both social networks and publishing platforms.

What can teens (and users in general) do on this platform? They can both read and write books or short stories and comment and review the works

of other people in a collaborative and participatory way. The members of the community, known as 'Wattpaders', serialize their stories, uploading one or two chapters at a time inviting comments and advice on each chapter or part of their works. The users can also award "stars" (positive votes) to the works, follow each other's profiles and join thematic "clubs" (discussion forums) that focus on particular genres or other aspects of reading and writing.

Wattpad is thus progressively reinventing the industry of cultural products, subverting the traditional roles of author and reader and the laws of marketing, as here the success of a work is decreed solely by its readers.

At the time of writing, registration to Wattpad is free of charge, it has more than 60 million monthly users and more than 400 million story uploads (Wattpad, 2018). 90% of all activity is undertaken on mobile technologies (Wattpad, 2018) because most fans, especially teens, use mobile devices such as smartphones and tablets.

Below we have summarized some of the features that

have ensured the success of this platform, especially among teens:

- **THE IMPORTANCE OF STORYTELLING**

Wattpad perfectly interprets our society's need to rediscover the pleasure of storytelling. Stories that are, on one hand, an expression of people's identities, while on the other hand, the platform offers a way to re-read, reinterpret and reinvent narrations, starting with existing and well-known materials. Finally, stories are a tool through which to share emotions and to connect with others.

- **THE TRANSMEDIA PERSPECTIVE**

Wattpad has the capability to represent the evolution of cultural consumption towards a transmedia experience. It has recently also become a multiplatform entertainment venture boasting millions of visitors to its site. Its popular stories have been transformed into other formats, becoming blockbuster movies, TV series, web series and bestselling books, constructing a comprehensive and truly engaging experience. In relation to this purpose, Wattpad is currently establishing partnerships with important names such as Turner, Universal Cable Productions, Paramount Pictures, Simon and Schuster, to name but a few. One of the company's future goals is to build theme parks in many important cities (Wattpad, 2018).

- **THE GLOBAL DIMENSION**

**AND THE MARKETING VISION**

Wattpad's vision is to entertain and connect people all over the world through stories that are written in more than 50 languages. Through data mining techniques and the construction of a large database, together with the use of machine learning (a kind of artificial intelligence) the platform tries to interpret the tastes and expectations of its users (Wattpad, 2018).

## Teens and the Wattpad world

The netnography of Wattpad was undertaken on a weekly basis between 1 May and 1 July 2017. Starting from suggestions drawn from the questionnaires, the 39 in-depth interviews and the workshops, we analysed authors' profiles (profiles of famous authors or those of teenagers) and original works (the most famous ones as well as teenagers' original productions).

According to our research data, Wattpad users tend to be girls from lower secondary school (in the majority) and upper secondary school level. These young writers show a great passion for literature, are generally keen readers of other works on Wattpad and show that they want to imitate the most famous writers while adding their own originality.

Teenagers demonstrate two main uses of Wattpad. On one hand, they search for well-known stories that are often recommended by their friends. These stories – often written by “hybrid authors”: authors who have been published due to their popularity on Wattpad (Bold, 2016) – represent an important common ground for sharing generational values, lifestyles and worlds of symbols and meanings.

On the other hand, we found a more creative use of the platform, based on the creation of original stories, aimed at expressing emotions, joys, discomfort or inner needs. In this perspective students act as *digital media creators* (Ito et al., 2008), because writing on Wattpad is part of the process of Online Content Creation (OCC).

One of the “famous” books most cited by teens is *After*, the first of a series of novels written by Anna Todd, a former reader. Her *After* series generated more than 5 million comments, more than 11 million likes and over one billion online readers. The series came to the library, in a new version, unpublished and expanded. *After* is also one of the first examples of user-generated stories that we can categorize as “fanfiction” (a fiction



about characters or settings from an original work of fiction, created by fans) and which are strictly related to a female-dominated fandom (Korobkova, 2014). This aspect is also linked to the concept of “Fangirl”, “an identity category that refers to engaging deeply and emotionally with the object of a fandom, including involuntarily voicing excitement when a particular song comes on or feeling compelled to write, discuss, and create for the sake of being a fan” (Korobkova, 2014:4). *After*, such as many other fanfictions, was inspired by *One*

*Direction* (commonly abbreviated as 1D), a British-Irish boyband<sup>1</sup> which is hugely popular among young people. One of the girls interviewed during the research has a Wattpad profile, *Solaconlametta*. Here she writes novels on adolescence and anxiety, expressing her own personal unease that she feels compelled to share with her peer group. One of her works is called *Self-harm - Anorexia - Bulimia - Depression - Love* and is a work that expresses the desire to get in touch with her peer group and seek support.

## Giulia

16 YEARS OLD - FEMALE

Italy

*So this is already the fifth book I have written on Wattpad. I don't know... I try to do as many chapters as possible because I do not really like sequels... so I try to put as many chapters as possible into the same book... let's say between 100 and 150 chapters [...]*

*I have not finished it yet.*

*The first comment I got was “nice idea but the verbs are wrong”, but in any case they said “it's cute and the punctuation is okay”.*

*Regarding the contents [...] one girl wrote to me “... basically here you only speak about what anorexia and bulimia are... But an anorexic girl is not just a girl who skips meals; she is a girl who feels insulted about her own weight [...].”*

*This girl told me “this chapter is far better than the first one” [...] and then she told me “you expressed the concepts so well that I really felt the emotion...this time you deserved the star”. [...]. And I answered: “thank you so much”.*

Another novel, *Non ci resta che gridare*, by dezy462 (another female student) deals with the topic of bullying, while *Shadowhunters - Città delle mezze verità*, by waffle\_02, finds its place in the fantasy genre. This latter novel is very popular (especially when compared to that of the other “invisible” authors). She has received 2,300 views and 266 stars. *Shadowhunters* was inspired by the supernatural drama television series developed by Ed Decter, based on the popular book series *The Mortal Instruments* written by Cassandra Clare.

Another girl involved in the research, *Wildvolcano*, wrote a book, *Challenging the Boys*, in collaboration with a friend. The book was written in English because her friend is a native English speaker and so it was quite easy for them to write in a foreign language. During the workshops, the girl told us something about the book and also about how the cover had been chosen by the app itself. In this case, the novel is about the love story between a boy and a girl, in which the girl's best friend begins to fall in love with her. The story starts with an almost autobiographical experience.

<sup>1</sup> *One Direction* are based in London and are composed of Niall Horan, Liam Payne, Harry Styles, Louis Tomlinson, and previously, Zayn Malik until his departure from the band on 25 March 2015.

The trends reported by Wattpad (2018) help us to understand which genres or contents are most popular among young people. For example, the rise in *K-Pop* (abbreviation of Korean pop) is evident. K-pop stories are inspired by a music genre originating in South Korea characterized by a wide variety of audiovisual elements. Most of the stories are related to the Korean band BTS (Bangtan Boys or Beyond The Scene). An example of these works is *Roomies* (a Jungkook ff, which has generated more than 180,000 readings), a fanfiction about Jeon *Jungkook*, the youngest member of the K-Pop group BTS.

Other top Wattpad trends in 2017 included fan stories inspired by TV franchises, such as *Riverdale*, *Game of Thrones* and *Stranger Things*. Other important issues span bullying or LGBTQ+ issues and, more in general, an increase in *diversity and inclusion in every genre*. Other trends include the boy band *Why don't we?*, and the horror strand: Cannibals, Killer Clowns, Zombies and Lycanthropy or, finally, *genre mashups*, for example the combination of romance and action.



## Final remarks

Wattpad is a very interesting digital environment with a huge amount of potential for schools and learning. First of all, Wattpad provides the opportunity to reflect on the value of reading for young people, in a historical moment in which much is said about the death of reading. For these reasons, the main potential of the platform from the educational point of view is, in our opinion, that Wattpad brings students closer to the world of reading and writing through a purely informal channel based on peer-to-peer relationships. For example, the creation and experimentation of new literary genres stimulates reflection on traditional genres and on the ability to transform them or put them to the test. Books (often written in English) are categorized according to different genres: some of them are quite classical, such as Romance, Action/Adventure, Horror, Fantasy, but others, such as Teen Fiction, Chick Lit, Werewolf, Random, are new forms of categorization established according to the bottom-up activities of tagging undertaken by users. Furthermore, in Wattpad we can also find a Classics section, where users transcribe famous works (e.g. *Wuthering Heights*) in the Wattpad interface.

Genres are very important in Wattpad, especially to emphasize the creative works produced by the writers. For example, there are metanarrative works solely dedicated to the characteristics of Wattpad that contain specific chapters on genres (*Welcome Home! A Newcomer's Guide to Wattpad*). Another example is the "Wattpad Guide. How Wattpad works" written by Ambasciatori Wattpad, a group that aims to give suggestions to readers and writers on the platform. This profile and many others show how groups of influencers can arise on Wattpad, giving advice and decreeing the success and visibility of the works.

Another interesting aspect is the so-called “Wattpad challenge”, where young writers are sometimes tagged by other Wattpad users. Occasionally they consist of answering a series of questions; at other times the challenge is to write chapters using a specific number of words. Challenges have well-defined, routinely set rules.

In conclusion, and in order to contextualize the research evidence emerging from the analysis, a few considerations should be made. Wattpad is an interesting environment from an educational point of view, for at least two reasons:

- it is a *socialization environment* in which young people experience peer support and share tastes, interests, values and emotions. Wattpad is a space for confrontation and growth in which teens can reflect on aspects of everyday life, constantly comparing reality and fantasy;
- if we analyse Wattpad in a broader perspective, we notice that it can also be conveyed to the *school learning environment*.

So, while taking into account the ethical limits associated with the use of social media at school (especially in the Italian context) and parents’ concerns, we can affirm that Wattpad can be used to aid in connecting school and out-of-school environments, using the activity of writing as a mediator between the two worlds. The writing experience, if it happens in non-formal content worlds (e.g., fandom communities), may prove to be a positive contribution to classroom literacy practices. Comparing their works in Wattpad (thereby favouring peer feedback and discussion) rather than dealing solely with the teacher, entails an enrichment of the writing experience. According to Korobkova (2014), young people can develop writing, editing and new media skills, expand their vocabulary and reinforce positive attitudes toward print and media literacies; however, teenagers often consider that the skills and practices they use within fandom are not relatable to the world of school, that the school environment is still completely alien to that of these non-formal worlds.

## References

- Bold, M. R. (2016). The return of the social author. Negotiating authority and influence on Wattpad. *Convergence: The International Journal of Research into New Media Technologies*, 1-20.
- Ito, M., Horst, H. A., Bittanti, M., boyd, d., Herr-Stephenson, B., Lange and Tripp, L. (2008), *Living and Learning with New Media: Summary of Findings from the Digital Youth Project*, The John D. and Catherine T. MacArthur Foundation Reports on Digital Media and Learning | November 2008.
- Korobkova, K. A. (2014), *Schooling the Directioners: Connected Learning and Identity-Making in the One Direction Fandom*. Irvine, CA: Digital Media and Learning Research Hub.
- Wattpad (n.d.) (2018). *Wattpad Pressroom*. Retrieved January 12, 2018, from <https://www.wattpad.com/press/>

## 2.3 Instagram

Israel Márquez

UNIVERSITAT OBERTA DE CATALUNYA  
Spain

Débora Lanzeni

UNIVERSITAT OBERTA DE CATALUNYA  
Spain

Instagram is a social media service platform that enables people to take, share, edit and show their pictures on a personal page. It allows the user to have followers and to follow others, interacting with them through comments, likes and posts. Released as an app for iPhone on October 6, 2010, Instagram “came to exemplify the new era of *mobile photography* – as opposed to earlier desktop Internet photography platforms such as Flickr” (Manovich, 2017:11). As noted by Instagram co-founder Kevin Systrom, “Instagram, at its core, is about seeing and taking photos on-the-go [...] is about producing photos on the go, in the real world, in real time”<sup>1</sup>. Recently the service added the story function “Instagram Stories”, inspired by Snapchat “MyStory”. This new feature

allows users to upload content that is available online for twenty-four hour periods for themselves and others. Along with Snapchat, Instagram is currently the most popular mobile photo-sharing platform among young people (Kofoed and Larsen, 2016).

Instagram also aims to be a booster platform for personal projects, businesses and enterprises. All these features are fostered by the architecture of the platform as well the constant improvement of the algorithms that influence the navigation.

<sup>1</sup><http://blog.instagram.com/post/42363074191/instagramfeed>

## What for?

As a platform, Instagram is the most popular social media among teenagers. Its use is scattered over the school day and leisure time and it is connected to other social media like YouTube, Facebook or Snapchat. Today, sharing photos, videos and images through digital services like Instagram is part of the everyday life and online interactions of people, especially amongst the youngest, who use photo sharing social media applications the most (Kofoed and Larsen, 2016). Teenagers upload their own photographs on the platform, handle them using the filters, and “comment”, “like” and “share” the photos of others. But Instagram is also a place where teenagers follow the lives and interactions of celebrities – who are the most followed users of the platform – peers and even strangers. Marwick discusses the meaning of “following” in this platform: “Following on Instagram is unidirectional; unlike Facebook, a user may follow another without permission, and, like Twitter, there is generally no mutual expectation of following. This model creates an environment more conducive to fans or curious strangers than to known “friends,” as users can blithely add any account that looks interesting to their stream” (Marwick, 2015:143). Teenagers therefore use Instagram mainly to upload and share photos and to follow people, from celebrities to strangers.

## Some insights into Instagram’s importance in teenagers’ social media mesh

Underpinning the profiling and branding of the personal account, Instagram has become the most central social media for teenagers along with YouTube. Below we answer some questions that shed light on this.

### INDIVIDUAL MANAGEMENT

Online identity and reputation are a central matter to teenagers. They care about their Instagram persona

and they work to present themselves online in the best possible way. They care about their Instagram persona more than their personal image on other digital platforms like Snapchat. As one teenager in our study says: “Snapchat is more... your life... I don’t know, even here [on Instagram] what you do is put your pretty pictures, you know, with editor and everything... and on Snapchat it’s more... if you want to post the photo, post it...”. Another teenager says, “Instagram is like, I see it as, for... You give the image you want of yourself. Then Snapchat is like with friends, you do photos doing silly stuff, messing around so that you are more you, Instagram is like the image you want to give. I see it more like that.”

Teenagers highlight the differences and similarities among social media platforms and they know how to use them in each context: “[Instagram] is more of a photo sharing site. Whereas, Twitter’s more just tweeting. And Facebook, I don’t know, I just use it if I go to a party, I post some like... Within Instagram, you can only post, and actually make like a collage, you can only post one photo. But with Facebook, you can post like ten. So, if I have a couple of photos which I like from a party, I just post them on Facebook.” In the case of mobile photo sharing applications, teens differentiate sharply between Snapchat and Instagram when they upload photos of themselves. In Snapchat they are not particularly worried about their personal image, since the content disappears after 24 hours. However, on Instagram they are aware that the content remains online and visible to anyone (“It stays there”), so they think carefully about their own images and offer a more edited, built and aesthetically characterized version of themselves: “the difference between Instagram and Snapchat is that Instagram is posing, I mean, you pose because it stays there forever, although you can erase it. But in Snapchat you can do it any way you want because it’s erased in twenty-four hours, you know? It’s like the moment, and in twenty-four hours already... You can’t see it again.”

In everyday life teenagers navigate quite intensely through different platforms and with different technological devices. In addition, it is through Instagram that teenagers lead followers and occasional viewers to their other platforms (YouTube channels, Facebook accounts, periscope and so on). It is also a place of self-advertisement for those aspiring to become influencers.

### POSTING SELFIES

Many of the images that we found on Instagram are digital self-portraits or “selfies”. Selfies are a new form of individual management in the age of social media and mobile photo sharing applications. As Marwick says, “selfies are so popular with young people that they have become a genre unto themselves, with their own visual conventions and clichés” (Marwick, 2015:141). Taking, editing and sharing selfies on Instagram are part of teenager’s everyday media practices and routines: “I post a lot of selfies”, says one of our informants. “Normally like selfies or if I go somewhere like when I go to the beach or something I’ll take pictures and then I’ll post them on there”, says another.

Instagram also cares about selfies and its app provides several possible editing features that are aimed at improving self-portraits. Then, building up a personal image and a very carefully edited profile is the main significance of Instagram for teenagers.

### CREATING AND MODIFYING PHOTOGRAPHS

Teenagers not only edit their own image. They also create and modify other types of photographs they take or find online using filters, effects and image editing tools (black and white, retro style, etc.). As one teenager says: “What I usually do with the photos I post on Instagram is put a white frame and look for a filter I like, and if not, then I leave it normal, but I always put the frame”. Teenagers like Instagram because they can easily edit photographs (“I like Instagram, I like editing the photos and putting them on there again... making them black and white, or doing a different theme”) and even writing

notes or phrases on them: “What I do is choose the photo and edit it. I put it in another colour, in black and white or brighter colours, and then I post it... I write something, like a note, I look for phrases on the Internet and that... “.

### FOLLOWING PEOPLE

“Following” is another specific skill teenagers develop on Instagram as a way of participating in social media. They like to follow peers and even strangers, as noted earlier, but they like to follow celebrities and famous people the most. As one teenager in our study says: “I follow some famous people, just to see what they’re doing and it makes it more interesting when you’re scrolling down, you don’t just see random, boring stuff... Musicians... or comedians and stuff. Footballers, sports people, and there’s like things like the LAD Bible, and stuff; they just post funny videos and Vines and stuff”. Other teenagers said that they only follow their best friends on Instagram (“I only follow my best friends on Instagram”) and in other social media platforms: “With Instagram it’s more open, more people can follow you, but yeah, I add the people that I’ve got on Facebook, and people know my Instagram name if they go on Facebook because of my bio. Same on Instagram: my bio for Facebook and Snapchat.”

Following becomes part of the trading of likes and access to private profiles which the owners give access to by request. This is notorious when it comes to hashtags: “And how many likes do you usually have? 100 or so... but also because of the hashtags I use too... It’s like when you upload a picture you put hashtags and then people like them and then... then you take them off and it’s like... “.

Therefore the use of sharing tools (*following*, hashtags, likes and so on) is strategic and conscious, it becomes a way of trading and building up your own persona on social media (cf. Marwick, 2015; Tiidenberg et al, 2017; boyd, 2014). In addition to individual management through photographs and selfies, sharing is crucial for teenagers so they can take part in certain virtual communities and measure their digital success.



## Final remarks

Instagram is a central social media for teenagers. Among the outcomes of the Transmedia Literacy project, regarding the transmedia experience of navigating platforms in everyday life, we found that in order to make sense of their own trajectory, teenagers rely on Instagram as an aesthetic window to the world (where they will be seen as how they want to be and where they can see others in relation to themselves in their personal way) and also as a connecting platform (Instagram works as knitting needles for their own personal media worlds) by following aspirational profiles (celebrities or prominent figures of their environment like older students, fashionable and popular girls or good football players in their neighbourhood) and friends.

## References

- boyd, d. (2014). *It's complicated: The social lives of networked teens*. New Haven: Yale University Press.
- Kofoed, J. and Larsen, M. (2016). A snap of intimacy: Photo-sharing practices among young people on social media, *First Monday*, volume 21, number 11, at <http://firstmonday.org/article/view/6905/5648>
- Manovich, L. (2017). *Instagram and Contemporary Image*, at [http://manovich.net/content/04-projects/147-instagram-and-contemporary-image/instagram\\_book\\_manovich.pdf](http://manovich.net/content/04-projects/147-instagram-and-contemporary-image/instagram_book_manovich.pdf)
- Marwick, A. E. (2015). Instafame: Luxury Selfies in the Attention Economy. *Public Culture* 1 January 2015; 27 (1 (75)): 137–160.
- Tiidenberg, K., Markham, A., Pereira, G., Rehder, M., Dremljuga, R., Sommer, J. K., and Dougherty, M. (2017, July). I'm an Addict and Other Sensemaking Devices: A Discourse Analysis of Self-Reflections on Lived Experience of Social Media. In *Proceedings of the 8th International Conference on Social Media and Society* (p. 21). ACM.



## 2.4 Facebook

Rosalía Winocur

UNIVERSIDAD DE LA REPÚBLICA  
Uruguay

Soledad Morales

UNIVERSIDAD DE LA REPÚBLICA  
Uruguay

Despite the emergence of new social networks, such as Instagram, which is widely popular among those adolescents who start using the networks, Facebook is still the most important one among young people between 16 and 18 years old. But, what do they do with it? The main reasons why they use this platform are to play, keep informed, “gossip” and to keep in touch with family members and friends. This clearly indicates that any activity they do on the social networks is very meaningful to their everyday life connected with their close relationships and most important references.

### Teens and Facebook

A lot of adolescents start using Facebook when they are around 8-10 years old encouraged by the games

that the platform offers them. The platform includes hundreds of different videogames, in fact, some of them were originally developed to be played in this network and were later developed for different platforms. The clearest example is the Facebook game *Candy Crush*. But, as young people grow older, they diversify their uses of this social network, especially in relation to sociability and entertainment among peers. Being in contact with peers and family members is the most important reason for sharing contents of all kinds, but another important reason is to “follow”, and occasionally interact, with popular young and teenage idols in their profiles through the platform. What defines how popular a well-known person is among adolescents, in Facebook or other social networks, is not necessarily their media notoriety, but the number of followers, friends and “likes” they obtain in each of their publications.

Adolescents develop writing skills with emoticons and their own codes in order to “chat”, “comment” and “publish” on the networks. Without this, the act of “being” on the networks would be much more passive and limited to “sharing” and “reappropriating” contents. In the same way, publishing contents often comes together with their reflections and opinions. They also use Facebook to keep up to date with the news, as they follow the pages of the different mass media on their walls.

Adolescents mainly use Facebook to upload, share and comment on different kinds of content which are not produced by them. Nevertheless, the practice of taking and editing photographs using different programs and/or applications has become widespread. The group of adolescents between 16 and 18 years old share personal photographs on Facebook with their close friends and family, but contrary to what happens when photos are uploaded on Instagram, what matters is the importance of affective relationships and not the aesthetics or the editing of these photographs.

Those adolescents who are videogamers develop collaborative practices mainly related to answering questions or solving problems about the videogames

in forums or Facebook groups (also WhatsApp) that they share with people they know both from the offline world and the online one, as well as people they don't know. For example, a video-gamer who is stuck in one part of the game can find comments in Facebook pages from other videogamers that have completed that stage of the game and at the same time they can watch the gameplay of that game. He/she can also ask the questions he/she needs to in order to move on in the game, and probably, later, he/she will say whether that help was useful or not.

Facebook's fan pages have become very popular among adolescents who share their preferences for music bands, singers, actors/actresses, films, videogames, among others, through them. The narrative world of the fan pages is built up through a collaborative culture that acts and expresses itself in different ways. Although the ones who take on the distinct role of producer are the adolescents who administer the site, many of their followers take part in one way or another in the creation or criticism of content. A clear characteristic of the activities that take place in these pages is the use of “Spanglish” to communicate with each other and with their followers, which allows them to use puns



and metaphors with greater significance for those considered valid interlocutors.

It is also important to highlight the jargon they share, in which they use neologisms, colloquial terms, abbreviations or a combination of numbers and letters to express a word or an idea. For example, “2spooky4me”, “Never 4get”, where 2 means “too” and 4 means “for” and “spooky” is Internet slang for something funny and spooky at the same time.

### **The meme pages**

A particularly interesting example is the meme pages. Memes constitute symbolic resources preferred by adolescents when they express their discomfort using humour and satire. These pages are characterized by the use of rhetoric figures and literary resources in order to make fun of different situations in the lives of adolescents. They are part of the constant socialization of interpretation codes in the social networks, especially semantic keys to understand irony, satire and sarcasm in certain online communities. A meme is an individual production but at the same time it develops from a collaborative culture whose resources are available on the Internet. Like other phenomena of adolescents’ digital culture, young people learn to create, or edit memes on their own, practising basic skills acquired by trial and error in transmedia navigation and in the inter-crossing of social networks. In general, what happens is that as the adolescent is surfing and checking websites, he/she comes across comments from other users that were made many months before, and that in turn direct them to other pages or specific tutorials/ videos about creating and editing memes. Adolescents frequently use tutorials but they do not seem to be necessary for the creation of memes, although it is important to learn how to use more complex photo and video editing programmes, such as Photoshop and Adobe Premiere.

### **Final remarks**

Before ICT became popular in everyday life, what adolescents did, thought, consumed, shared or socialized, mattered to experts in issues regarding adolescence and youth, but only a occasionally did the education field find valid reasons for taking care of or worrying about these issues, except when they disrupted the normal development of school activities. However, once digital resources had become intensive and extensively appropriated in all social and cultural environments of society, the school had to face previously unheard of pedagogical challenges that arose from the need to include ICTs in the different levels of the teaching-learning process. Knowing, understanding and exploiting teens’ transmedia practices and informal learning strategies developed on the Internet will help, on one hand, to boost a faster and more efficient adaptation of the education institution to the complexity of these changes, and, on the other hand, to design pedagogical strategies and educational resources that are meaningful to young people.

Selfies, gifts, memes, videogames, Wattpad stories and other digital contents that appear on Facebook, are key ludic and affective resources in adolescents’ lives because they reflect the scope and references of the sociability in the social networks, their practices related to consumption, tastes and sensitivity, and also their communication codes and the symbolic strategies of affirmation, distinction and inclusion among peers. Nevertheless, adolescents make sense of these transmedia practices when they happen within specific cultural contexts, for example, in the gamer or youtuber culture. What happens when these practices are removed from these contexts and transferred to the school institution? Hence, the educational challenge lies in being able to recontextualize without decontextualizing. That is, being able to promote pedagogical sites where the students can recontextualize these skills in the school so as not to find them totally disconnected from the

meanings and cultural values these skills have in their original contexts.

As it is concluded in the LATAM report (Winocur et al., 2017), it becomes necessary to identify, on one hand, what are the skills and competences characteristic of adolescents' transmedia literacy, acknowledging their own style of narrating and moving content freely at the time of playing and entertaining themselves, and on the other hand, the competences and skills developed in schools in order to bring them together. Moreover, if we consider the local contexts, the strategy of bringing together the two senses mentioned above, requires an approach of converging senses that also takes into account the differences among young people of different socio-cultural status.

Therefore, secondary schools should not try to “live” this platform from its traditional logic approaches, but rather should “live” it following the logic of the platform, while setting pedagogical objectives. The potential of Facebook resides in the fact that it is a participation space, of research, of information, entertainment and of collaboration and can be exploited in multiple ways; for example, by creating different pages to share articles and news about school life, organizing photography or video contests about different topics, designing awareness campaigns about different issues or creating a fan page of memes. Humour is a constituent part of the contents that are created and shared in Facebook; therefore, any school activity that expects to make use of this platform, should look at how to integrate humour.

Another important thing that should be considered is the strong and dominant audio-visual component in all contents and products that are shared in Facebook. The common practice of taking, editing and sharing photographs and videos by adolescents in Facebook should appear in different contents and curricular and extracurricular school activities related to “projects”. The collaborative culture teens develop on the Internet in order to create, edit or share contents is always related to a certain project or objective, like completing a level or overcoming an obstacle in a game; organizing a party; visualizing an idea or initiative; competing; or generating a fan community or a space of belonging with a defined identity. In addition, these projects, which are of different natures and durations, may imply several deferred or simultaneous stages that do not necessarily have a clear beginning or end; therefore, to exploit them for educational purposes, the flexibility or diversification of the initial objectives must be taken into account.

Finally, another challenge that secondary schools must face is how to encourage a critical relationship between adolescents and the digital universe. It is not only a question of reproducing the logic of transmedia learning, languages and practices, but also of encouraging teens to question the world visions that are implicit in their use and the appropriateness of distinctions between genders and social classes (Winocur et al., 2017).

## References

Winocur, R., Morales, S., Barreneche Jurado, C., and Gutiérrez, E. (2017). *Transmedia Literacy. Research findings in Latin America*. Available at: <https://transmedialiteracy.org/>

## This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# 3.

## RESEARCH AND ACTION

*Transmedia Literacy is at the same time a research programme and an action programme. In a few words, it is not restricted to the analysis of practices of participatory cultures, youth-generated contents and informal learning strategies: it goes beyond the scientific intervention and proposes alternatives for applying and benefitting from teenagers' transmedia skills – developed outside school – inside the formal educational system.*

## 3.1 Ethnographic Strategies for Revealing Teens' Transmedia Skills and Practices

Sarah Pink

RMIT UNIVERSITY  
Australia

Elisenda Ardévol

UNIVERSITAT OBERTA DE CATALUNYA  
Spain

The Transmedia Literacy project has demonstrated that teenagers often have deep resources of knowledge and creativity relating to digital media, which have been gained through their own self or peer directed incremental learning outside the classroom. Yet these skills and learning strategies often remain invisible in classroom contexts, both because the students themselves do not reveal them to their teachers or their peers, and because existing modes of classroom activity do not bring them to the surface.

In this chapter we outline how ethnographic strategies for revealing these transmedia practices were engaged in our research, and how these can be adapted to real

classroom situations by teachers. The objective is to outline how modes of learning and skills that are not usually evident can be brought to the surface, so that their use and value can be extended into the learning context of the classroom.

First, we show how the ethnographic research was developed, the principles that inform it, the key methods used and the specific types of knowledge that it produced. To do this we draw on the example of our research into students' YouTube practices and how they explained their learning strategies to us. In doing so we provide a framework for ethnographically oriented classroom methods,



guidance on how to apply these methods and ideas on how the knowledge they produce might be beneficially used by teachers and students.

## Why digital ethnography?

Our research was undertaken in contemporary environments in which digital technologies, media and communications are entangled in almost everything we do. When we research how teenagers learn in transmedia contexts, we must consider that the ways that they learn through their own and others' practices are not necessarily visible because most of the time they are *performative* and not textual or documented. As we discuss further below, ethnographic methods offer ways of accessing this type of knowledge.

Ethnography is a qualitative research approach that contains a set of research methods and techniques that enable researchers to get under the surface of what appears to be happening. It seeks to gain a deeper understanding of what people in any given situation do, what matters to them, how they create meaning, how they feel, what they imagine and hope for and what their sensory and perceptual experiences of that specific context might be. This makes it an ideal approach for researching the learning strategies and skills that lie behind the visible and observable activities of teens in school classroom contexts. The approach to ethnography that we advocate here draws on anthropological theory and specifically seeks to focus on the sensory, emotional (Pink 2015) and digital elements of everyday activity, experience and environments (Pink et al 2016). It should not be confused with the more traditional holistic aims of ethnography that tend to focus on the visible, observable, symbolic and linguistic, verbalized elements of the everyday. We call this approach "digital ethnography", understanding the digital as part of something wider, rather than situating it at the centre of our work and using the visual as modes of evoking

feelings, relationships, materialities and contextual configurations (Pink et al, 2016:11-13).

Therefore, digital ethnography is particularly suited to researching transmedia literacies since it is a research practice that focuses on revealing things that are not normally spoken about (for example the learning strategies and skills that teens use when they use digital technologies at home), the sensory, emotional and habitual elements of everyday life that people do not usually show to others (for example the everyday digital media routines that teens have when they get up in the morning, get home from school and before they go to bed). Sometimes this is because these things are performed alone and simply not discussed with others, or only with a small group of peers who have common interests. Sometimes it is because it does not even occur to people to talk about the most mundane and normal routine elements of their lives.

The mode of ethnography we used in this project is non-traditional in the sense that we developed ethnographic principles and techniques to be used in the context of a large scale multi-country study. Therefore, we developed techniques that could be used across different national and cultural contexts, with some adaptations. Moreover, the subject matter of our project demanded novel techniques: we wanted to find out how teenagers used digital media technologies and the learning strategies and skills this involved, but this was not something that was normally readily obvious or visible. Therefore, we needed to develop experimental (Estalella and Sanchez-Criado, forthcoming) and short term (Pink and Morgan, 2013) ethnographic methods through which we could, with the collaboration of the teenagers, delve into their everyday activities, and understand how these were performed and what they meant to them. To do this we created the fieldwork research toolkit, which was used by the researchers across the entire project.

The fieldwork toolkit

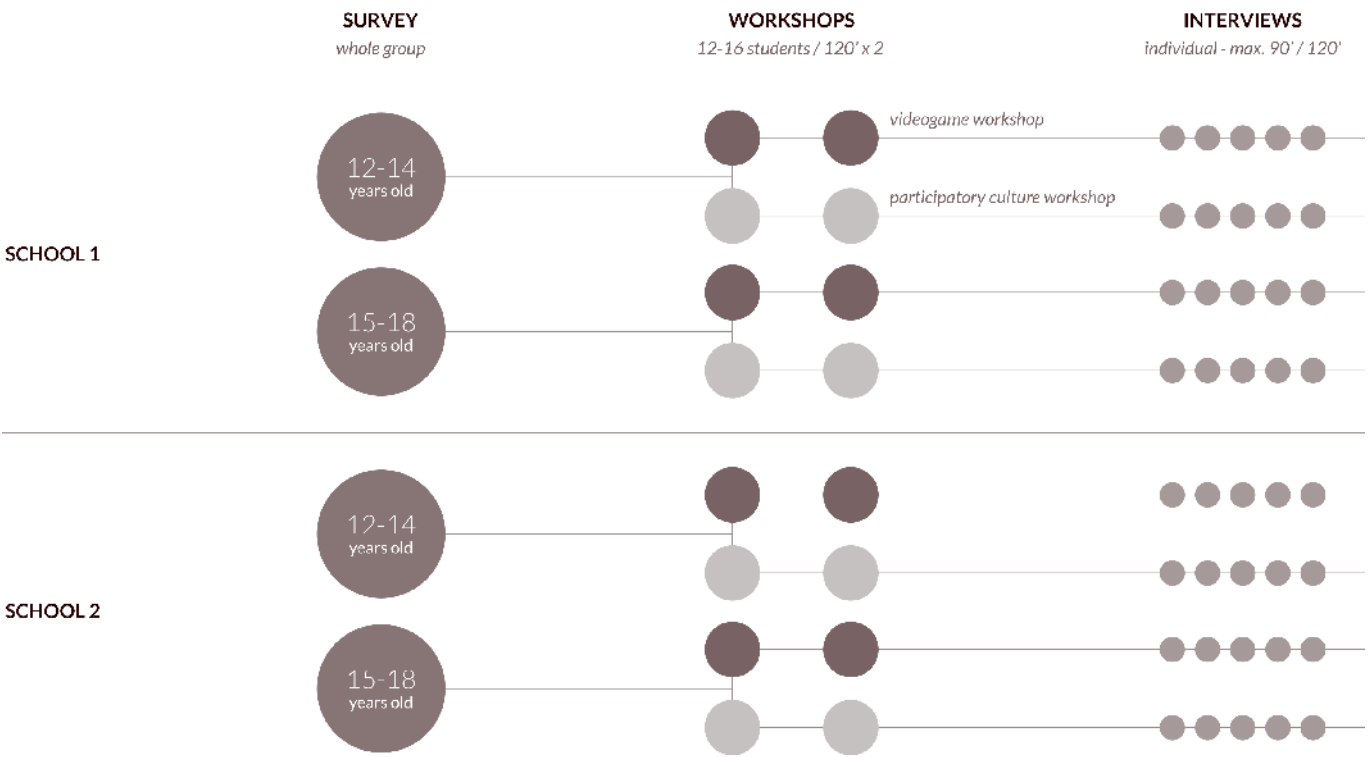
The fieldwork research toolkit is a set of procedures and techniques not only for generating rich data, but also for involving the young participants in a meaningful context for them. The toolkit is made up of: a) Informed consent protocols developed following international guidelines and European standards for schools, parents and teens; b) An initial questionnaire to get to know the teens’ sociocultural backgrounds and media uses and perceptions; c) Participatory workshops about videogames and media narratives to explore in an immersive way the teens’ transmedia storytelling practices and engage them in media production and gameplay; d) In-depth interviews with the most active

teens and media diaries to get to know their doings and sayings with media, social networks and videogames; e) The last phase of the data-gathering process included online observation of the teens’ favourite websites, celebrities, and online communities (netgraphy).

According to the sample criteria, each of the eight countries participating in the research selected at least two schools depending on determinate sociocultural dichotomous attributes, and the sample population was divided into two main domains: young people from 12 to 14 and from 15 to 18 (variation in age scale). The transnational team completed a total of 1,633 questionnaires, 58 workshops and 311 interviews; and 8 online communities were described.

Methodology

surveys, participatory workshops and in-depth interviews.



In this chapter we focus on those strategies that we believe are most inspirational for teachers to understand the potentialities of the ethnographic Approach and how they complement each other, particularly workshops, interviews and online observation (netgraphy).

## The questionnaire

The questionnaire was a way to introduce the research team and the research issues to the teens and to engage them with the further phases of the study. It was administered at schools after informed consent had been signed. Three protocols for schools, parents and teens were developed. In each case the protocols clearly explained in detail the purposes of the research, that participation was voluntary, the right to withdraw, the kind of activities the teens would undergo, and the issues related to data protection and the dissemination of the research results (Lobe, Livingstone et al, 2012; Powell et al, 2012).

Although the questionnaire is used to obtain demographic data about the sample population, its main function is to connect with teenagers and open up the research. While surveys are highly formal and standardized methods, in this case, the questionnaire was open to more flexibility and adaptability by the different national research teams as its purpose was to describe variation inside the sample and to map teens' uses and perceptions of media, social networks and videogames.

## The participatory workshops

Workshops have not conventionally been used as an ethnographic research method; however, recent developments in this area (Akama et al, 2018) show that they can offer a concise and coherent mode of developing short term ethnographies that get under the surface of what we can normally 'see' by using observational methods. Workshops create situations in which we can use both traditional ethnographic methods (e.g. observation), participatory methods (e.g. asking participants to contribute to group work), and collaborative methods (e.g. discussing and resolving questions in small groups). Accordingly, workshops provide three types of data: 1) recordings of the

event (audio recording of the whole workshop that can be transcribed); 2) the researchers' observations (e.g. written notes, video recording, photographs and memories); 3) notes, media or material artefacts produced by the participants.

Two participatory workshops were developed for the Transmedia Literacy project: one about narrative and social media, and another about videogame cultures. The workshops were organized with a common structure: a 'welcome' introduction to the topic for the participants, demonstrated with relevant video clips; a 'ready to go' section including the collective co-creation of a map of the teenagers' favourite media or videogames; and a 'hands-on' stage where the teenagers undertook creative work together in small groups; the workshops ended with a sharing session, where the teenagers presented their creative outputs, and a 'wrap up' to evaluate and close the workshop. Each workshop was conducted over two days, with two two-hour sessions. Three researchers participated in each workshop in different interchangeable roles: workshop coordination, supporting tasks, video recording and taking photographs. The digital materiality of our everyday worlds was also present in the workshops, since teens were encouraged to use their own technological devices and the computers available in the room.

### *WORKSHOP DOCUMENTATION METHODS AND THE KNOWLEDGE THEY PRODUCE*

Video was an important method and teens generally felt comfortable when the video camera was used in workshop contexts. Video enabled us to document the entire workshop for later reflection and analysis. However, it was also particularly important in the ethnographic sense of collaborating with the teens to learn about what they do by video recording them as they performed their habitual activity. For example, during a workshop about spoof videos in Barcelona we took the video camera into the small groups with

the participants and talked with them as we filmed, we learned that the different groups used technologies in different ways. For example, a group of girls began to collaboratively search for videos on YouTube on their smartphones, showing them to each other and to the researcher. In another small group of boys, the focus was on using the desktop computers in the room the workshop was being held in, to search for videos.

Thus, this research process gave the teens a performative context in which to show the research team the normally invisible creativity of what they do, as well as a context in which the researchers could keep a record of the activity. Importantly the teenagers were performing a process that they would not usually talk about – that is, it needed to be shown rather than to be spoken of in a standard interview, and we were able to encounter their performance as learning activities and video record them in this context. Our aim was not simply to observe what they were doing with the video but to also focus in with them to probe what they were doing and why. The method also showed us how much of what students know when they are using digital technologies is what we can call ‘sensory’ or embodied knowledge – that is, things that people know because they do them using their bodies rather than things that people consciously think about. Therefore, this method is very effective in bringing to the fore new knowledge of the actual skills participants used and how they perform them in everyday contexts, and in enabling researchers, teachers and the students themselves to be aware of these skills.

Photographs were also taken during the workshops mainly to document the activity. However, photography was fundamental for keeping records of the conceptual maps that the teens made during the first phase of the workshops. These photographs were encoded in NVivo (a qualitative data analysis software package) along with the video recording of the workshop and the notes that the researchers took during the workshops.

Participatory workshops revealed that teens have their own ways to categorize media outlets and social media. For example, during the workshops ‘youtubers’ usually appeared as a main category, at the same level as ‘TV series’ and ‘films’ or ‘singers’. Many of the teens considered music as an important media product, alongside with books and make no difference between TV Series and Reality Shows. Social media mapping also showed that there was an agreement between them in why and for what purpose they use different media platforms and applications. For example, Facebook was described as for reading news and for celebrating family and friends’ birthdays; Instagram was used for following friends and celebrities, while Snapchat for sharing videos only with friends, and WhatsApp for friends and family coordination. They also demonstrated a great knowledge about apps for different purposes (photo filters, video making, music listening, etc.) and discussions arose about parental control, safety and privacy. Regarding videogame cultures, it was through these workshop debates that researchers discovered the significant role of intergenerational teaching among participants. For example, it became clear that most of the students had learnt to play videogames with the guidance and help of parents and other relatives, and even played regularly with them, which questions the idea of gamers’ parents as a ‘resistant’ force against videogames.

## **The in-depth interviews**

Interviews are one of the most well established research methods in the social sciences (Skinner, 2013). They were an important element of this project as they enabled us to systematically probe under the surface of how teens live with digital media. By conducting interviews, researchers could follow up with similar questions across our transnational sample about what teens do with media and how they learnt to do it. The in-depth interviews were conducted after

the workshops to gain a deeper understanding of teenagers' skills and learning strategies regarding videogames, social media and user-content production. The interviews were conducted as an interactive conversation in front of a computer screen or with participants' smartphones, so the researchers could learn about their practices while acknowledging the digital materiality of everyday life. The session was video recorded placing the camera unobtrusively in a position that did not focus on the teen's face directly but usually on the keyboard. When required, the camera was focussed on the screen as the young person demonstrated their activities. This gave the researchers insights into the teens' online practices and performance as learning. As the interviewees had already met the researchers in the workshops they felt confident and comfortable in the interview context, and the researchers were careful to show respect and care during the interview (following Bray, 2007).

The earlier meetings between researchers and participants was often fundamental to their success, and helped to create empathy and confidence that could not be gained otherwise. Each researcher tailored the semi-structured interview according to the students' prior responses and preferences. E.g. if a student did not have much experience of playing games, then we spent less time discussing this and focused, for example, on his or her experience in social media or videoblogging. In general, the teens were keen to show the researchers their favourite sites, youtubers and videogames. Two hours were scheduled for each interview so that the teens felt they had enough time to explain their points of view in a non-pressured environment. Teens were also invited to keep a 'media diary' for a week before the interview in order to gain a deeper knowledge about their daily routines with media. However, some participants forgot to do the media diary or were not interested in doing it, while others completed it very carefully, bringing their usually invisible transmedia practices to the surface.





## INTERVIEW DOCUMENTATION METHODS AND THE KNOWLEDGE THEY PRODUCE

The interviews were all recorded and transcribed. Transcriptions were then coded and further analysed using NVivo (a qualitative data analysis software package) according to both predetermined themes that had informed our research process and following new categories that emerged from our analysis of the data (see other chapters).

Significantly the interviews revealed the ways that the teenagers felt about youtubers, how they learned from them and how they conceptualized their activity. As one participant stated: “If I’ve got an opinion about something, I do a videoblog. If I know something and I want people to know, I do a tutorial to help them, and if I have fun recording games, I do gameplays so other people can enjoy them”.

Researchers also learned about how teens make distinctions about learning from peers, tutorials and gameplays. One participant described: “I wouldn’t learn how to play [by looking at videos] because I’ve already got my friends and my cousins [for that], but yes I do look for ... you know? To ask for help online or look for youtubers ... I watch youtubers’ videos so they help me to do things I don’t know how to”. They use wikis and tutorials to learn about a specific subject or issue they want to know about, but they watch gamers for discovery and fun. As one participant said: “The Wikis explain things and are more informative, and the gamers put more things into practice” (...) “Yes I prefer youtubers much more, because you have more fun, it’s something to do... Tutorials are very serious and everything ... the youtubers aren’t. I watch him [a gamer] playing like that with his friends ... and as they are enjoying it, then if you know how to play then you enjoy it too. It’s as if ... they play with their friends and you imagine that it was you, and that’s how... how you play”. This mode of learning through watching also has an empathetic element to it that requires teenagers to try to understand what others are doing in order to

learn from them, and to subsequently participate in a specific community of practice.

## Netgraphy

The workshops and the interviews allowed us to gain first-hand knowledge about teens’ sayings and doings regarding social media, videogames and popular culture, as well as how they explain their learning strategies; however, researchers were not always familiar with the teens’ experiences. For example, the researchers had no idea about the youtubers teens were watching or why they found watching a gameplay video so interesting. Netgraphy was designed then to enable the researchers to gain a better understanding and a more accurate interpretation of the data gathered during the interviews and workshops by deepening the researchers understanding of the contexts the teenagers showed us and spoke to us about.

Netgraphy is a mode of online observation and participation. For example, it can allow the researcher to have a direct experience of what happens in a gaming online forum like Steam; how to be a member of a creative community like Wattpad, to learn to play League of Legends, or participate in the most recent YouTube trend. By following stories and users from one social networking site to another, and experiencing these moves, researchers can reflectively make sense of, follow and expand what they are told by participants during interviews. By doing netgraphy the researcher also learns the practical and technological procedures for accessing these sites. These explorations help researchers to empathetically understand the practices and learning strategies that they have observed or been told about in interviews and workshops.

Connecting these observations and experiences to actual teenagers’ accounts is crucial for understanding teens’ activities from their perspectives.

### NETGRAPHY DOCUMENTATION METHODS AND THE KNOWLEDGE THEY PRODUCE

The Netgraphy was designed to produce information about the online context and to deepen researchers' understanding of the data gathered in the workshops and interviews. For example, to watch youtubers primarily involves listening to their stories, and getting used to their colloquial, everyday speech styles. Moreover, the youtubers that video record their gameplays are also known for their stories and comments more than for mastering the games. It was therefore important for the researchers to gain a sense of why and how the teenagers felt so attuned to youtubers; for them, watching youtubers is a daily routine, a pleasurable activity and an emotional resource. By doing netgraphy the researchers were able to understand how the knowledge that was shared between the youtubers and the teenagers was linked to emotion, and how this was connected to the youtubers' claims that he or she does not have an authorized or authoritative voice, but a voice based on experience, like theirs. By following the youtubers on their channels, learning from them and following them on social media, the researchers could gain a sense of what it is like to be in the digital material worlds that the teens inhabit and could better empathize with their descriptions and demonstrations of their experiences, as well as their hopes and fears regarding their own online content production.



The result is a description of at least eight online communities that are formed around different social networking sites and follow diverse transmedia narratives. For example, the UK team focused on Instagram, while the Italian team described the Wattpad online community of writers that was popular among the Italian students, but also used by interviewed teens in Spain and Colombia. The Uruguayan researchers focused on two Facebook pages devoted to the production and sharing of memes, and the Finnish team followed Snapchat celebrities popular among the Finnish teens. Australia did netgraphy about the online game platform Steam and the Colombian team did netgraphy on the online forum Operación 7. The Colombian, Portuguese and Spanish teams focused the netgraphy on the youtuber phenomenon, which was then the emerging “new” transnational topic.

### Why this research strategy worked?

This research approach worked because we could use mixed methods to create knowledge about different elements of the teenagers' experiences of using and learning with digital technologies, as well as their discussions in interview of the wider issues and experiences that they had, their memories and their ideas. It enabled us to research *performed creativity* and *embodied knowing* in practice not only through their demonstrations and their activities, but by going to the Internet and getting a direct experience of what they watch. This was important for creating forms of *empathy* at a number of levels. For example, we could learn about the empathy that the teens felt when they watched videos but also the empathy that the researchers can feel when they gain an understanding of what the teens are doing. The netgraphy approach was very important in this process because it enabled researchers to actually experience the online activities that the teens reported using.



The approach also worked because we were flexible in how we interpreted what we learned from the methods. For example, the workshops were originally designed to reveal and document the transmedia abilities and informal learning strategies of teenagers. However, during the research process, it became clear to us that the workshops could also be used as a method for strategically linking informal adolescent practices with knowledge appropriation and generation objectives within the framework of school. The enthusiastic, collaborative and competitive participation of teenagers in our workshops showed the potential offered by creating ludic activities that allow teenagers to develop, or recreate, their digital abilities to make or do something. During this process school spaces are transformed into an extension of the spaces of social networking sites where teenagers' usual practices and informal exchanges occur.

## Wider implications for teachers

Participatory workshops, interviews and netgraphy are in themselves skills, and in our own practice as researchers they are never used without a strong and systematic dialogue between theory and the research findings as they emerge. In this chapter we have provided a straightforward account of how the methods are used, illustrated by the types of knowledge that we can learn from them. We have introduced here three concepts of digital materiality, performance as learning, and invisible creativity to demonstrate the categories of knowledge that ethnography entails, besides the more specific analysis of transmedia skills and learning strategies that oriented the study and which has been discussed in the other chapters.

Digital materiality (Pink, Ardèvol and Lanzeni, 2016) refers to the relationship between the digital and physical work and sees them as inseparable. This is an important concept for guiding the way we understand what teenagers do with media, as it argues that the

online and offline are not separate but rather part of the same activities and processes. The idea of invisible creativity emerged as a collateral finding of the ethnographic research to refer to the creative and improvisatory activities that teenagers participate in (from creating content to sharing and consuming media products) when they are alone or connected online with their friends and peers. These activities are not usually talked about outside those contexts (or even necessarily in those contexts), and frequently remain invisible to their teachers and also their parents. The concept is based on the anthropological understanding of human creativity as always being present, and that people are always being creative and improvising to learn how to do new things and to fill in the gaps between what they are sure of and what they do not know (e.g. Ingold, 2013). Finally, the concept of performance as learning was also an emerging concept of ethnography to refer to the idea of learning coming about through activities, and in contexts where teenagers participate in activities or watch others participating in them rather than directly seeking to learn something in specific didactic materials. By focusing on a few sets of categories, it is possible to design small ethnographic projects using workshops, interviews and netgraphy that will reveal key elements of teenagers' media use and can help teachers to understand and unveil students' abilities.

Teachers that want to use this ethnographic approach have to keep in mind that this methodology is based on an inquiry about students' natural behaviour: we want to learn teens' perceptions and ways of doing without evaluating or judging them. The workshops must create a confident ambience, trying to avoid rigid instructions, being flexible and adaptive to students' performance as they learn. It is also important to keep a personal record of the workshop dynamics and to note down the researcher's impressions and observations. Video recording is an important aid for further analysis, but sometimes students don't want to be recorded. A participatory solution would be to share the camera

with them if they want to and incorporate them in the research process so they feel part of the project, and not “subjects” of an experiment.

We believe that, when used within an appropriate ethics framework, each of these methods discussed here can be easily adapted to use in the classroom as modes of enabling teachers and students to collaborate together to produce new ways of knowing about, acknowledging, valuing and engaging actively with the benefits of the learning strategies and skills that students develop outside the classroom.

## References

- Akama, Y., Pink, S., and Sumartojo, S. (2018). *Uncertainty and Possibility. New Approaches to Future Making in Design Anthropology*. Sydney: Bloomsbury Publishing.
- Bray, L. (2007). Developing an activity to aid informed assent when interviewing children and young people. *Journal of Research in Nursing*, 12(5): 447-457.
- Ingold, T. (2013). *Making: Anthropology, archaeology, art and architecture*. New York: Routledge.
- Lobe, B., Livingstone, S., Olafsson, K., and Simões, J. A. (2008). *Best Practice Research Guide*. EU Kids Online. URL: <http://www.lse.ac.uk/media@lse/research/EUKidsOnline/Home.aspx>
- Pink, S. (2015). *Doing sensory ethnography*. London: Sage.
- Pink, S., and Morgan, J. (2013). Short-term ethnography: intense routes to knowing. *Symbolic Interaction*, 36(3): 351–361.
- Pink, S., Ardevol, E., and Lanzani, D. (2016). *Digital Materialities: Design and Anthropology*. London: Bloomsbury Publishing.
- Pink, S., Horst, H., Postill, J., Hjorth, L., Lewis, T., and Tacchi, J. (2016). *Digital ethnography: Principles and practice*. London: Sage.
- Powell, M. A., Fitzgerald, R. M., Taylor, N., and Graham, A. (2012). *International literature review: ethical issues in Undertaking research with children and young people*. Dunedin, New Zealand: Centre for Research on Children and Families.
- Skinner, J. (Ed.) (2013). *The interview: An ethnographic approach* (Vol. 49). Sydney: Bloomsbury Publishing.

## 3.2 Exploiting Transmedia Skills in the Classroom. An Action Plan

Silvia Amici

ARS MEDIA - UNIVERSITÀ DI TORINO  
Italy

Gabriella Taddeo

INDIRE  
Italy

The role of teachers has become extremely challenging in the twenty-first century due to increasing demands on them to create more authentic and innovative learning experiences, while simultaneously focusing on, measuring and assessing the effectiveness of their strategies in terms of students' results.

Teachers often consider these two objectives as conflicting; in fact, innovation, experimentation and new approaches to different teaching strategies are all extremely time consuming, requiring careful planning and processing of materials and outputs, while on the other hand they give no guarantee of the quality of the results compared to traditional work methods.

In the field of ICT for education, another critical issue is the controversial evidence of the benefits of technology in education (Higgins et al. 2012, Livingstone 2012, Hattie 2013, OECD 2015) and the often widespread criticism of mass media and the role of digital media for young people.

Due to these factors, teachers often lack the courage and conviction to experiment and innovate with their didactic activities through digital media. The effort is often disproportionate to the results given the speed with which these tools change, which gives the impression that searching for the latest trends and technological gadgets is a race against time.

On the other hand, as analysed recently in the Transmedia Literacy research project and earlier in previous literature (Jenkins et al., 2006), young people are developing new learning strategies that cross several formal, non-formal and informal learning contexts. Therefore, schools must intercept these learning experiences in order not only to represent and reproduce, but also to shape and innovate cultural values and knowledge frameworks.

Moreover, if the theme of the effects of digital media on learning outcomes is still widely discussed and debated, a seemingly evident central element is their effect on aspects such as motivation, engagement, and their inclusive impact, especially regarding vulnerable students or those achieving lower results (Gee 2004; Jenkins et al. 2015).

In their report *Connected Learning: An Agenda for Research and Design*, Ito et al. wrote that connected learning is obtained “when a young person pursues a personal interest or passion with the support of friends and caring adults, and is in turn able to link this learning and interest to academic achievement, career possibilities, or civic engagement” (2012:4).

Teachers are required to learn new skills in order to perform within this new environment: not so much the ability to apply new didactic techniques and tools, but rather the ability to work in harmony with the multiple learning contexts that young people experience, related to their personal interests and passions, therefore understanding, empathizing and adapting these experiences for educational purposes.

In this chapter we propose several strategies for using the results of the Transmedia Literacy project research in the classroom while, at the same time, understanding how to personalize, adapt and innovate personal teaching strategies according to a transmedia and participatory approach.

In the first part we focus on the emotional and professional skills that teachers should activate in order to effectively carry out transmedia activities in their schools. In addition, we explain how to navigate and use the Teachers’ Kit and the numerous didactic resources it provides for designing educational activities.

In the second part, according to the view of teachers as “reflexive practitioners” (Schon, 1983), also using a DIY (Do It Yourself) and participatory approach which is at the very foundation of transmedia experiences and Web 2.0 dynamics, we provide a set of tools and techniques for self-analysing teachers’ actual classroom contexts and designing learning experiences that are responsive to them, flexible, and student-centred. Further, we give guidelines for teachers to produce their own didactic cards.

## **The importance of emotional engagement**

Before starting to plan the lessons based on using transmedia contents, teachers are invited to reflect about the importance of human factors, and specifically emotional engagement, for obtaining good educational results that involve all the spheres of students’ growth. The use of digital media in the classroom is not enough to guarantee the involvement of young people. On the contrary, the creation of a spontaneous and genuine emotional environment is the key factor to developing meaningful interactions.

In order to achieve this goal, one of the most important skills teachers can have is their social and emotional competence for promoting a positive learning environment for the students.

In fact, involving teens’ transmedia skills in the classroom entails teachers disclosing their emotions and becoming available to share beliefs, opinions and viewpoints. While teachers may spend a considerable amount of time covering course content, they also

probably disclose things about themselves by sharing personal information, telling personal stories, and conveying their personal beliefs (Nussbaum, Comadena, and Holladay, 1987).

The research in this specific field suggests that teachers who personalize teaching by using humour, stories, enthusiasm, and self-disclosure are perceived by their students to be more effective in explaining course content. Sorensen (1989) reported a positive relationship between teacher self-disclosure and student perceptions of effective learning. Researchers have also found that teacher self-disclosure leads students to perceive instructions as clear and creates an environment that encourages student participation inside and outside the classroom (Fusani, 1994).

### **Managing self-disclosure**

While developing the transmedia activities in the classroom context, teachers will find themselves in the situation of managing their disclosure of private information. Petronio (2002) argues that the decision whether and when to disclose private information is rule-based and determined by a variety of criteria including culture, motivation, individual differences, situations, and gender.

Teachers may intentionally or unintentionally utilize these criteria to decide whether or not to disclose in the classroom. They will decide what information they want to reveal to their students in an effort to create a comfortable classroom environment that fosters student learning. At the same time, teachers must also determine what information to conceal from their students in order to avoid the negative ramifications of such communication and to protect their credibility in the classroom.

### **Exploiting the use of social networks**

With large numbers of students and teachers using the social network as a medium of communication, it is important to realize how students use and make sense of them. This understanding can provide useful information for teachers who use virtual social networks to communicate with students. Teachers may also enhance their credibility among students by demonstrating an understanding of the contemporary student culture.

Researchers argue that teachers who use forms of computer-mediated communication (CMC) (e.g., online meeting places or social networks) with their students activate more direct uncertainty reduction strategies (e.g., more intimate questions and self-disclosures) than teachers in face-to-face conversations (Tidwell and Walther, 2002).

Factors such as font use, language, and punctuation all affect student perceptions of teacher immediacy via computer-mediated channels. In fact, Waldeck, Kearney, and Plax (2001) found that students are more likely to communicate with teachers who utilize immediacy behaviours (e.g., use students' first names, "emojis" to convey emotion) in email or online messages.

Following these findings we can assume that students may perceive the teacher's use of social networks as an attempt to foster positive relationships with his or her students, which may have positive effects on the student outcomes.

## Creating emotional educational environments

As mentioned above, caring teachers set the tone for strong and supportive relationships between teachers and students (Jennings and Greenberg, 2009) and these relationships are positively associated with students' academic performance, achievements, social functioning, school engagement, and learning motivation.

Carolyn Saarni (1999) introduced the category 'emotional competence'. While the term 'emotional intelligence' can be used to determine the cognitive ability to process emotional information, the term emotional competence can be understood as the specific coping skills in real life situations in which the information appears.

Based on Saarni's concept of emotional competence and the findings from the EL4VET project, the following components of teacher emotional competence were identified (Madalinska-Michalak and Goralska, 2012):

### *ELEMENTARY SKILLS OF TEACHER EMOTIONAL COMPETENCE*

- Awareness of one's own emotional states
- Distinguishing emotions of other people/students
- Naming the individual emotional states

### *KNOWLEDGE AND SKILLS THAT BUILD THE FEELING OF EMOTIONAL EFFICIENCY*

- Suitable level of the depth of emotions
- Adaptive coping with emotions
- The feeling of emotional efficiency

### *KNOWLEDGE AND SKILLS USED IN RELATIONS WITH STUDENTS*

- Understanding the emotional feelings of students
- Using the information about students
- Knowledge concerning the impact of emotional expression on students
- Awareness of the aspects that determine the nature of interpersonal relations in schools.

These findings support the notion that teachers who believe in their efficacy to identify and regulate emotions will be able to be empathic toward their students.

Tettgah and Anderson (2007) defined teachers' empathy as the ability to express concern and see things from the student's perspective. In other words, empathy is an individual capacity to understand the behaviour of others, to experience their feelings, and to express that understanding to them. Studies indicated that the beliefs individuals hold about their ability to identify, express, and regulate emotions in themselves, and in others, help them manage their negative feelings, buffer the perturbing effects of aversive experiences, facilitate adaptive coping, and lead to rewarding and enriching social exchanges and experiences.





## The Teachers' Kit: didactic resources

Making learning culturally responsive is a key factor to develop teens' intelligent and emotional skills. In order to achieve this objective, the Transmedia Literacy website provides teachers with accurate information, educational tips, and concrete tasks to map students' communication culture and abilities, and take them into concrete formal didactic activities. The Teachers' Kit ([www.transmedialiteracy.org](http://www.transmedialiteracy.org)) provides teachers with the resources to propose activities and give lessons that engage, motivate and improve students' learning outcomes.

The Teachers' Kit website and YouTube channel are the heart of the Transmedia Literacy research project outputs. The website shows the main research findings through a dynamic info-visualization approach, and provides a useful tool for designing active lessons in class based on students' use of digital media. On the other hand, the Transmedia Literacy YouTube channel includes a collection of videos produced by partners in Spain, Italy, Portugal, and Finland, with the aim of illustrating, through real case-histories, how teens' transmedia skills can be activated in the classroom framework.

## The Teachers' Kit: web portal

By exploiting the educational potential of web-based resources, the aim of the project is to increase teachers' engagement, expose them to authentic content, and involve the classroom in collaborative activities that trigger critical thinking and creativity.

Good practices confirm that a satisfying online experience involves certain specific topics:

### USER-CENTRED DESIGN

The overall look is the first thing that users notice: this includes the layout, and the use of colours, images and fonts in order to make the website really accessible and ergonomic for all kinds of users. Most users, including teachers, parents and students will visit the Teachers' kit using their tablets or mobile devices. Therefore, the responsive layout is important to make sure that the website remains clear on all devices.

### QUALITY CONTENT

Teachers are continuously asked to visit websites and participate in forums. Although independent sites might provide interesting content, the Transmedia Literacy project aims to support the educational community with a wide range of high-quality and evaluated content. Basic information like contact details, welcoming messages, project value and images in the homepage are followed by learning resources, cards and videos, and an exhaustive map of teens' transmedia skills.

### NATURAL INTERACTION

Good content and design are essential, but other aspects have also been considered to guarantee teachers' involvement. The interface and interaction design are strategic to let users find the information they are looking for easily. The navigation paths are as ergonomic as possible, so users do not become frustrated.

The Teachers' Kit offers resources like:

- the Transmedia Skills and Informal Learning Strategies map
- didactic cards
- the YouTube Transmedia Literacy channel

Each tool is described below.

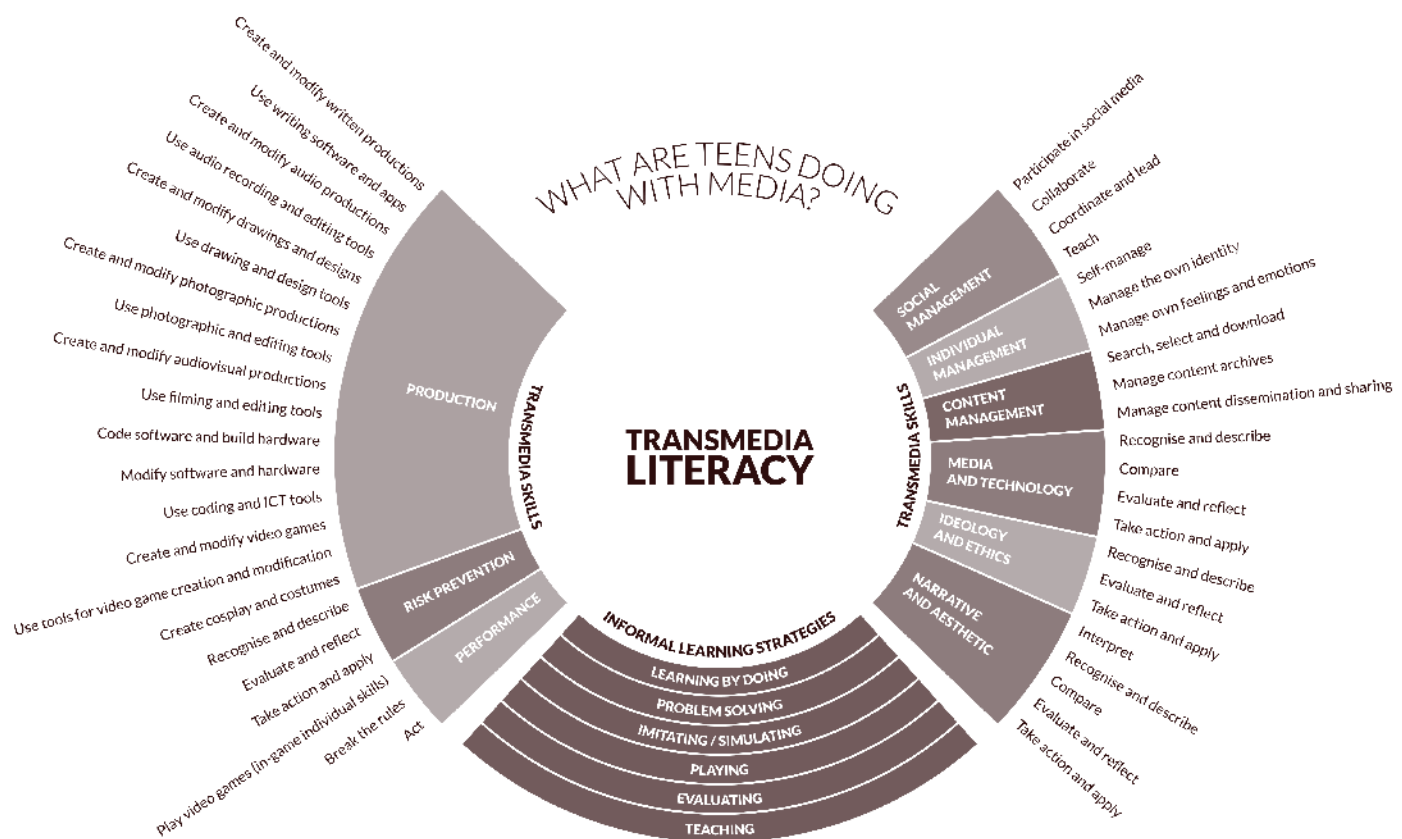


Transmedia skills and informal learning strategies map

The research findings have been organized and visualized in a dynamic map that represents the most recurrent transmedia skills and informal learning strategies of teens aged 12-18. Exploring the circumference, users discover the specific skills associated with the main topic (e.g. Production skills, Risk prevention skills, Performative skills, etc.).

The map aims to represent the human emotional and rational spheres and is conceived as a whole. The circle emphasizes the close connection between the transmedia skills on one hand, and more generic individual and social skills on the other hand.

Each skill is described by a short text and a series of examples; most of them are completed with other resources such as didactic cards or videos that will support the teacher in his/her lesson design.



Didactic cards

Following the research-action approach, the Teachers’ Kit provides a large set of cards designed to support the creation and development of new dynamic and playful lessons, in which activating teens’ transmedia skills plays a central role.

The search engine invites users to choose the activity that best fits their plan, filtering them by language (English, Spanish, Italian, Portuguese, and Finish), learning area (e.g. mathematics, sciences, social sciences,

language, etc.), age (10-13, 14-16, and 17-18 years old), and transmedia skills (production, risk prevention, performance, etc.). The search engine also includes a series of tags to facilitate the research of the didactic cards (e.g. comics, fiction, movies, music, etc.).

Each didactic card provides a synthetic roadmap to develop a transmedia activity in classroom: the fields “key questions”, “development”, “evaluation” and “didactic resources” are useful for defining the learning scenario; the fields “participants”, “duration” and “materials” offer a concrete support for projecting the setting.

TEACHER'S KIT

TRANSMEDIALITERACY.ORG

HOME · TRANSMEDIA SKILLS MAP · DIDACTIC CARDS · VIDEOS · BOOKMARK

EN · IT

EXPLOITING TRANSMEDIA SKILLS IN THE CLASSROOM

SEARCH A DIDACTIC CARD

Transmedia Skills

- Content management
- Ideology and ethics
- Individual management
- Media and technology
- Narrative and aesthetic
- Performance
- Production
- Risk prevention
- Social management

Learning areas

- Arts
- Foreign Languages
- Language
- Learning Support Teacher
- Mathematics
- Physical Education
- Professional Competences
- Religion and Ethics
- Sciences
- Social Sciences
- Technologies

Tag

- Advertising
- Animation
- Audio
- Blog
- Book
- Coding
- Comic
- Cosplay
- Design
- Documentary
- Facebook
- Fan Fiction

Teen's age

- 10-13
- 14-16
- 17-18

Language

- Any
- English
- Italian

SEARCH RESULTS

"Is this art?": Appreciation of contemporary art

EN

Analyse, click and think on media

EN

Augmented Climatology

EN

Being well-informed: tricks and tips about media

EN

Elementary, my Dear Watson

EN

Enjoy the beauty. Analysing the image world

EN

Fan sub\_school

EN

Getting to know a computer

EN

Hunting for media stereotypes

EN

Instastory... imagine the history

EN

Latest News!

EN

1 2 next › last »

UNESCO

UNESCO Digital Education Framework

European Commission

European Union

European Union

European Union

TRANSMEDIA LITERACY

124

3.2 Exploiting Transmedia Skills in the Classroom. An Action Plan

## **YouTube Transmedia Literacy channel**

There are many benefits to using video in education as shown in several decades of research. Mayer and Gallini (1990) and many other authors have demonstrated the connection between visual clues, the memory process, and the recall of new knowledge. The Transmedia Literacy project aims to get teachers energized and engaged in the hands-on educational activities, and video is clearly an information and instructional medium that generates a much greater amount of interest and enjoyment than the more traditional printed material.

Using sight and sound, video is the perfect medium to introduce teachers to the transmedia topics, to explain how to take advantage of the online resources and to showcase some good examples of formal lessons inspired by teens' transmedia abilities.

### **Some tips for a smart use of the Teachers' Kit**

Following are some tips to get started using the Transmedia Literacy Teachers' Kit.

#### *FOCUS ON CURRICULUM INTEGRATION*

Select activities closely connected to your curriculum. The cards should allow you to introduce or develop content directly related to your learning objectives on the topic that you're teaching right now. If you find an activity that fits well with a future unit, bookmark it and move on!

#### *ASSEMBLE A PERSONAL COLLECTION*

Use the bookmarking system to create a collection of cards for future use. Consider setting Google Alerts to notify you when the topics and keywords you selected are updated on the web.

#### *REVIEW AND UPLOAD NEW CARDS*

Anybody can contribute to the platform by uploading new cards or adding a comment to those already available online. The Teachers' Kit provides a simple tool for uploading a new card and sharing it with the educational community.

After class, take a few moments to reflect on how the activity went. Were the students engaged? Take notes on what you will do differently next time.

To comment thoroughly on the content of the card you chose, ask yourself:

- is it accurate, up-to-date, and appropriate?
- in your opinion what are the strengths and the critical aspects related to its application?

Involve your students in the review process.

Assessing the value of a web-based resource is a critical 21st-century skill (Carretero et al. 2017).

These tasks should require student interaction, creativity, and critical thinking skills.

## Final remarks

In the taxonomy of transmedia skills proposed by the Transmedia Literacy project we highlighted a series of examples of media practices and their relation to one or more skills. The Appendix provides a selection of media cards and the Teachers' Kit website offers a wider set of examples and activities.

We recommend teachers start with these resources to test and innovate their approach to media and education; however, the aim is also to establish a participatory path in which, having completed a first phase in experimenting with the proposed didactic cards, teachers can produce and activate their own new cards.

The action plan therefore intends to tackle the issue of the sustainability of a transmedia education path and gives teachers agency and professional control over this educational approach.

As seen throughout this book, most of the effects in terms of the skills involved in transmedia concern so-called "soft skills", i.e., transversal skills rather than specific disciplinary fields and knowledge domains.

In many cases, the attempt to "translate" the domain of competence from media (those that interest young people) to a formal context, or even more to a school-based, disciplinary content, such as history, mathematics or foreign languages, may appear artificial or "scholastic" to students.

However, it is precisely through the creation of an emotional environment and the co-design path that teachers can tune in with students. This activity in listening and empathy, even beyond media-centric teaching practices, will have a significant impact on students and will create an effective bridge between their interests and the institutional aims of the school.

## References

- Carretero, S., Vuorikari, R. and Punie, Y. (2017). DigComp 2.1: *The Digital Competence Framework for Citizens with eight proficiency levels and examples of use*, EN, doi:10.2760/38842.
- Curedale, R. (2016). *Design Thinking Process and Methods*, CA: Design Community College.
- Fusani, D. S. (1994). "Extra-class" communication: Frequency, immediacy, self-disclosure, and satisfaction in student-faculty interaction outside the classroom. *Journal of Applied Communication Research*, 22, 232-255.
- Gee, J. P. (2004). *Situated Language and Learning. A critique of traditional schooling*, NY: Routledge.
- Hattie, J. (2013). *Visible learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge.
- Higgins, S., Xiao, Z., and Katsipatakis, M. (2012). *The Impact of Digital Technology on Learning: a Summary for the Education Endowment Foundation*. Retrieved from [https://educationendowmentfoundation.org.uk/public/files/Publications/The\\_Impact\\_of\\_Digital\\_Technologies\\_on\\_Learning\\_\(2012\).pdf](https://educationendowmentfoundation.org.uk/public/files/Publications/The_Impact_of_Digital_Technologies_on_Learning_(2012).pdf)
- Ito, M., Gutiérrez K., Livingstone S., Penuel B., Rhodes J., Salen K., Schor J., Sefton-Green J. and S. C. Watkins. (2013). *Connected Learning: An Agenda for Research and Design*. Irvine, CA: Digital Media and Learning Research Hub.
- Jennings, P. A., and Greenberg, M. T. (2009). *The prosocial classroom: Teacher social and emotional competence in relation to student and classroom outcomes*. *Review of Educational Research*, 79, 491–525.
- Jenkins, H., Ito, M., and boyd, d. (2015). *Participatory Culture in a Networked Era*. Cambridge: Polity Press.
- Jenkins, H., Purushotma, R., Clinton, K., Weigel, M., and Robison, A. J. (2006). *Confronting the challenges of participatory culture: Media education for the 21st century*. Cambridge: MIT Press.
- Livingstone, S. (2012). *Critical reflections on the benefits of ICT in Education*. *Oxford Review of Education*, 38(1): 9-24.
- Madalinska-Michalak, J. (2014). *Developing Teachers' Socio-Emotional Competencies and Integrated Professional Learning Cultures*. Paper presented at Annual Teacher Education Policy in Europe Network (TEPE) 2014 conference: 'Overcoming Fragmentation in Teacher Education Policy and Practice'. 15 - 17 May 2014, Zagreb, Croatia.
- Mayer, R., Gallini, J. (1990). *When is an illustration worth ten thousand words?* *Journal of Educational Psychology*, Vol 82(4), Dec 1990, 715-726.
- Nussbaum, J. F., Comadena, M. E., and Holladay, S. J. (1987). *Classroom verbal behavior of highly effective teachers*. *Journal of Thought*, 22, 73-80.
- OECD (2015). *Students, Computers and Learning: Making the Connection*. PISA, OECD Publishing. <http://dx.doi.org/10.1787/9789264239555-en>
- Petronio, S. (2002). *Boundaries of privacy: Dialectics of disclosure*. Albany, NY: State University of New York Press.
- Saarni, C. (1999). *The Development of Emotional Competence*. New York: Guilford Press.
- Sorensen, G. (1989). *The relationship among teachers' self-disclosive statements, students' perceptions, and affective learning*. *Communication Education*, 38, 259–276.
- Schön, D.A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*, San Francisco: JosseyBass.
- Tettegah, S., and Anderson, C. J. (2007). *Pre-service teachers' empathy and cognitions: Statistical analysis of text data by graphical models*. *Contemporary Educational Psychology*, 32, 48–82.10.
- Tidwell, L. C., and Walther, J. B. (2002). *Computer-mediated communication effects on disclosure, impressions, and interpersonal evaluations: Getting to know one another a bit at a time*. *Human Communication Research*, 28, 317-348.
- Waldeck, J. H., Kearney, P., and Plax, T. G. (2001). *Teacher email message strategies and students' willingness to communicate online*. *Journal of Applied Communication Research*, 29, 54-70.

[illegible]

# TEACHER'S KIT

## DIDACTIC CARDS

*This Appendix provides a selection of didactic activities (the Teachers' Kit website offers a wider set of examples and activities). Each card includes a synthetic roadmap to develop a transmedia activity in classroom: the fields "key questions", "development", "evaluation" and "didactic resources" are useful for defining the learning scenario; the fields "participants", "duration" and "materials" offer a concrete support for projecting the setting. We recommend teachers start with these resources to test and innovate their approach to media and education; however, the aim is also to establish a participatory path in which, having completed a first phase in experimenting with the proposed didactic cards, teachers can produce and activate their own new cards.*



# 1. Teaching with YouTube

This activity allows students to prepare and teach concepts using YouTube as a tool. Students should prepare a video for YouTube explaining the contents worked on to other children or adolescents. In this way, they not only internalize a specific content, but also transmit it through their own methods and didactic approaches and create educational content.

<b>TAGS</b>	Video, YouTube, Social Networks
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify audiovisual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To self-manage</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To create collaboratively</li> <li>• To coordinate and lead</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Arts, Foreign Languages, Language, Learning Support Teacher, Mathematics, Physical Education, Professional Competences, Religion and Ethics, Sciences, Social Sciences, Technologies
<b>SESSIONS</b>	3 - 4 (variable) The number of sessions can change depending on availability of time.
<b>DURATION PER SESSION</b>	55' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Phone or video camera Computers with editing software Internet
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• How do teachers teach?</li> <li>• How can I teach this content through YouTube?</li> <li>• Whom is this video directed at? Who will be my audience?</li> <li>• How should I organize the information in a YouTube video?</li> <li>• What communication strategies will I use?</li> <li>• What kind of language will I use to explain the content?</li> </ul>

<b>DEVELOPMENT</b>	The teacher explains the content to work on for the students. Explains that later that they will be organized in groups of between 3 and 5 students and that each group should teach younger students this content. For this, they show examples of YouTube videos where similar contents are explained. (30'-55')
	The students are organized into groups as in the previous session and begin to prepare the video: structure planning, script, etc. (55')
	The students record and edit the video. The teacher gives them support throughout the preparation of the video, indicating when the content is not clear and helping them to resolve their doubts. (55') If the students do not have time to finish the videos during the class they should finish them at home.
	The groups present their videos to the rest of their classmates. In the presentation they must explain both the structure of the video and production process and the problems they encountered, etc. The teacher and the rest of the students comment on the videos. (30'-55')
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the ability to understand the development and sequence of the activity</li> <li>• planning and organization of the work team</li> <li>• the ability to transmit specific content</li> <li>• the ability to choose their own methods and didactic approaches to teach others</li> <li>• the wealth of sources used to explain the information</li> <li>• the capacity for synthesis and verbal expression of the final piece</li> </ul> <p>We suggest using a rubric to evaluate the activity.</p>
<b>REFERENCES FOR TEACHERS</b>	<p>YouTube</p> <p><a href="https://www.youtube.com/watch?v=SZwJzB-yMrU">https://www.youtube.com/watch?v=SZwJzB-yMrU</a></p> <p><a href="https://www.youtube.com/watch?v=8GuQxX5SKFw">https://www.youtube.com/watch?v=8GuQxX5SKFw</a></p> <p><a href="https://www.youtube.com/watch?v=2KmUAr2Hodo&amp;list=PLDRxngxI_Ew4NZeMritXnaFSEJkUghHH_">https://www.youtube.com/watch?v=2KmUAr2Hodo&amp;list=PLDRxngxI_Ew4NZeMritXnaFSEJkUghHH_</a></p>

## Authors

Maria-Jose Masanet (Universitat Pompeu Fabra - Barcelona, Spain - [mjose.masanet@upf.edu](mailto:mjose.masanet@upf.edu))

Ruth Contreras (Universitat de Vic, Spain - [ruth.contreras@uvic.cat](mailto:ruth.contreras@uvic.cat))

## 2. News Stories in Social Media

*This activity encourages students to reflect on how news is presented on social media by personalities or opinion leaders by asking themselves how they mention sources and whether they share news stories.*

<b>TAGS</b>	Instagram, Snapchat, YouTube, News, Social Media, Video
<b>SKILLS</b>	<p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To manage content dissemination and sharing</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To self-manage</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To evaluate and reflect</li> <li>• To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences, Technologies
<b>SESSIONS</b>	2
<b>DURATION PER SESSION</b>	45' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Smartphone Daily newspaper (paper and/or digital)
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• How do social media personalities select the news they mention and how do they present them?</li> <li>• Where do these stories originate, do they mention sources?</li> </ul>

<b>DEVELOPMENT</b>	In the first session, students should work in groups of 2-5 people and check out the most recent local newspapers and list the main topics and themes, as well as the most interesting pieces. (15' group work - 5' reporting)
	Students should check out their own social media feed, especially Snapchat; see if there is any mention of the daily news in the feed. (20')
	Then students report their findings: list the channels covered; news sites and newspapers checked out; where else could the student find the same information. (10')
	In the second session, students check other people's feeds within the same group: how similar and different are they (is there a 'personal bubble')? They should select one or a few news topics and analyse them in more detail: Where is the news originally coming from? Is the social media personality judging/ evaluating/commenting on the news somehow, presenting it in a certain light? (20' group work - 10' reporting)
	Closing discussion: How does social media serve as a news source? Does it cover significant news? Does it make you go and find more information on certain topics? (20')
<b>EVALUATION</b>	Teachers can evaluate the ways in which students consume news and how they apply thematic hierarchies in doing so.
<b>REFERENCES FOR TEACHERS</b>	How social media is reshaping news: Pew Research Center: <a href="http://www.pewresearch.org/fact-tank/2014/09/24/how-social-media-is-reshaping-news/">http://www.pewresearch.org/fact-tank/2014/09/24/how-social-media-is-reshaping-news/</a> Social media 'outstrips TV' as a news source for young people: BBC News: <a href="http://www.bbc.com/news/uk-36528256">http://www.bbc.com/news/uk-36528256</a>

### Author

Raine Koskimaa (University of Jyväskylä, Finland - [raine.koskimaa@jyu.fi](mailto:raine.koskimaa@jyu.fi))

### 3. Synt-class

The objective of this activity is to synthesize the content of a class into the language of different social networks (Instagram, YouTube, Twitter, Facebook, etc.).

<b>TAGS</b>	Social Media, Instagram, YouTube, Twitter, Facebook, Writing, Photo, Graphic, Video
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> <li>• To create and modify audiovisual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To self-manage</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> <li>• To collaborate</li> <li>• To coordinate and lead a group of people for creating contents</li> <li>• To coordinate/lead in online communities</li> <li>• To teach</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe the technical features of social media</li> <li>• To recognize and describe the basic rules and jargon of a community</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To recognise and describe</li> <li>• To compare</li> <li>• To evaluate the own creations</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect about piracy</li> <li>• To avoid illegal and unethical practices</li> <li>• To address strong ethical issues in personal contents</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>• To be aware of the risks of self-exposure on social media</li> <li>• To evaluate and reflect on the risk of accepting social media policies and terms of use</li> </ul>
<b>LEARNING AREAS</b>	Arts, Foreign Languages, Language, Learning Support Teacher, Mathematics, Physical Education Professional Competences, Religion and Ethics, Sciences, Social Sciences, Technologies
<b>SESSIONS</b>	2 - 3 (variable)
<b>DURATION PER SESSION</b>	55' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30

<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	Smartphone or video camera Computer (option) Photo and video editing apps and software
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What is a lesson synthesis?</li> <li>• How can we synthesize a lesson?</li> <li>• What kind of language can we use?</li> <li>• What platforms fit best to synthesize and share the contents?</li> <li>• How do we engage the audience with our contents?</li> <li>• What can we learn from this activity?</li> </ul>
<b>DEVELOPMENT</b>	<p>The profiles on the platforms that are chosen (Instagram, Twitter, Facebook, YouTube...) are created by the teacher as a class account. Or you can create multiple accounts for each group. It is important to stipulate at the beginning of this activity a series of rules on privacy, use of copyrighted content, type of language that will be used, etc. (30')</p> <p>The class is divided into groups of between 2 and 4 students. (5') Each group assigns roles to its members, depending on the individual abilities of each person. (10')</p> <p>Once the class is over, the group meets (or perhaps at the end of the session or outside of class hours) and discusses the most important topics in their opinion that have been developed during the session. (15')</p> <p>Once they have selected the content they want to synthesize, they design the message and choose the most appropriate platform to spread it. (15')</p> <p>According to the organization of the group, the people chosen for the task carry out the synthesis of the class and upload it to the chosen platform. (30' - 80')</p> <p>The teacher at the beginning of the next class returns the content that the students have uploaded to the platform so that it can be discussed with the rest of the students. (10 - 15')</p>
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the ability to synthesize</li> <li>• the coherence and clarity of the contents</li> <li>• the adaptation to the language of the chosen platform</li> <li>• the ability to generate interaction with the class</li> <li>• the planning and organization of the work team</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>Twitter Facebook YouTube Instagram</p> <p><i>The Meme Machine</i>, by Susan Blackmore, Oxford University Press, 1998. <a href="https://en.wikipedia.org/wiki/The_Meme_Machine">https://en.wikipedia.org/wiki/The_Meme_Machine</a></p>

## Authors

María José Establés (Universitat Pompeu Fabra - Barcelona, Spain - mariajose.estables@upf.edu)

Julio César Mateus (Universitat Pompeu Fabra - Barcelona, Spain - julio.mateus@upf.edu)

## 4. Enjoy the beauty. Analysing the image world

This activity is aimed at learning and putting into practice how to reflect on the image (and the digital image) society, analysing photos, pictures and other kinds of images from an aesthetic and critical point of view.

<b>TAGS</b>	Graphic, Photography, Social Media
<b>SKILLS</b>	<p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To search, select and download</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>To evaluate and reflect</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>To evaluate and reflect</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>To evaluate and reflect</li> </ul>
<b>LEARNING AREAS</b>	Arts, Social Sciences, Religion and Ethics
<b>SESSIONS</b>	1
<b>DURATION PER SESSION</b>	45'
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	PC or tablets or smartphones Internet connection
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>What kinds of images do you usually find or download on the web?</li> <li>What kinds of images do you usually create or upload on your social media accounts?</li> <li>What kinds of values do you express through images?</li> </ul>
<b>DEVELOPMENT</b>	<p>Each student is invited to look for 5 images of different types on the internet (social media or other kinds of web sites), choosing them according to the following criteria: what is, in your opinion, a beautiful image? The images can also be drawings or pictures made by the students. (15')</p> <p>The teacher moderates the debate about this issue, writing on a board the different criteria emerged during the discussion. (15')</p> <p>The teacher and the students discuss the shared criteria. (15')</p>
<b>EVALUATION</b>	The teacher can evaluate the processes: how students use search engines or other sources to find images and how they classify and organize them.
<b>REFERENCES FOR TEACHERS</b>	<p>Fotosearch: <a href="https://www.fotosearch.it/">https://www.fotosearch.it/</a></p> <p>Baylen D. M., D'Alba A. (eds. 2015), <i>Essentials of Teaching and Integrating Visual and Media Literacy. Visualizing learning</i>, Springer, New York.</p> <p>Cannon A. (2005), <i>Children's Aesthetic Understanding: Developing Interpretations of Photography</i>. Available at: <a href="https://ed.psu.edu/pds/teacher-inquiry/2005/cannona2005.pdf">https://ed.psu.edu/pds/teacher-inquiry/2005/cannona2005.pdf</a></p> <p>Eco U. (2004), <i>On Beauty: A History of a Western Idea</i>, Secker &amp; Warburg, London.</p>

### Authors

Gabriella Taddeo (INDIRE, Italy - [g.taddeo@indire.it](mailto:g.taddeo@indire.it))

Simona Tirocchi (Università degli studi di Torino, Italy - [simona.tirocchi@unito.it](mailto:simona.tirocchi@unito.it))



## 5. “Fan sub\_school”

This activity is aimed at combining the passion for TV dramas with competence in foreign languages, by inviting students to subtitle in their mother tongue an episode of a favourite TV series. This activity is called “fan sub” in the online communities.

<b>TAGS</b>	Video, TV Series, Writing
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To write</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To recognise and describe</li> <li>• To take action and apply</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Language, Foreign Languages
<b>SESSIONS</b>	2
<b>DURATION PER SESSION</b>	55' (variables)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Computer or tablet to view the TV series episode
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• Do I know how subtitles are made?</li> <li>• Am I able to translate what the characters are saying in the original version and type it up at the same time?</li> <li>• Is translation and distribution in another language legal? Can I name some cases when the law is infringed in this regard?</li> </ul>
<b>DEVELOPMENT</b>	<p>Students are invited to choose an episode from their favourite 30-minute sitcom and to download it, bringing a copy into the classroom the following day. Therefore they are also invited to consult the tutorial on how to put subtitles on YouTube videos (see the section References).</p> <p>After a brief refresher of the activity by the teacher and having seen the subbing tutorial on YouTube, students upload the video to YouTube and start adding subtitles. (55' - they can finish this activity at home)</p> <p>In the following session, the teacher collects all the subtitled episodes by asking students for a link to them. Then they invite each student to shortly describe their chosen episode to the class and provide reasons on why they like it or account for any issues they may have had during the process. A map of the TV series, as well as keywords related to the reasons why they are considered interesting for the teens can be prepared. (55')</p> <p><i>Suggestion: each month students are invited to view an episode in a foreign language and give it subtitles.</i></p>
<b>EVALUATION</b>	Teachers can evaluate the quality of the translation from the foreign language.
<b>REFERENCES FOR TEACHERS</b>	Tutorial for making subtitles on YouTube: <a href="https://support.google.com/youtube/answer/6054623?hl=en">https://support.google.com/youtube/answer/6054623?hl=en</a>

### Authors

Gabriella Taddeo (INDIRE, Italy - [g.taddeo@indire.it](mailto:g.taddeo@indire.it))

Simona Tirocchi (Università degli studi di Torino, Italy - [simona.tirocchi@unito.it](mailto:simona.tirocchi@unito.it))

## 6. Transmedia narratives in everyday lives

This activity intends to foster the youngsters' understanding of the different dimensions of transmedia narratives. The students should interpret and analyse a couple of different contents (and their production and reception contexts) from the same transmedia narrative. They should critically examine their similarities and differences, framing them within a wider context: the function of the media industries. This critical evaluation should lead to the creation of a brief essay, using any media available (written texts, photos, video, drawings, etc.)

<b>TAGS</b>	Writing, Design, Photo, Video, Audio, Coding, Videogames, Cosplay
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To create and modify audio productions</li> <li>• To create and modify drawings and designs</li> <li>• To create and modify photographic productions</li> <li>• To create and modify audiovisual productions</li> <li>• To code software and build hardware</li> <li>• To create and modify videogames</li> <li>• To create cosplay and costumes</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To recognise and describe</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To evaluate and reflect</li> </ul>
<b>LEARNING AREAS</b>	Arts, Foreign Languages, Learning Support Teacher, Mathematics, Physical Education Professional Competences, Religion and Ethics, Sciences, Social Sciences, Technologies
<b>SESSIONS</b>	2
<b>DURATION PER SESSION</b>	50' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 20 (maximum)
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Pen, paper, pencils Computers, tablets and/or smartphones Internet connection Content creation software and apps Five pairs of elements from transmedia narratives (the pairs should be different among them, the narratives can be different or the same) Quiz creator (e.g.: <a href="https://www.onlinequizcreator.com/pt/">https://www.onlinequizcreator.com/pt/</a> )
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• Who are the publishers/producers/editors of the contents?</li> <li>• When were the contents produced?</li> <li>• Who are the authors of the stories?</li> <li>• Who are the characters? Are they the same? If so, how are they portrayed?</li> <li>• What media are used to tell the stories?</li> </ul>

<b>DEVELOPMENT</b>	<p>This activity starts with a brief introduction by the teacher. Its aims and steps are presented. At least five pairs of elements from transmedia narratives are introduced. Each group should choose one pair. The concept of transmedia narrative is also briefly introduced.</p> <p>The next job is reflection: students are invited to research about the chosen pair (its contents and contexts). The general questions presented above are projected so that everyone can see them while they carry out their research. It is stressed that more than right or wrong answers, the students should develop meaningful interpretations. (10')</p>
	<p>This is the most relevant stage of the activity. For 20 minutes, students research and develop critical insights about their groups' pair. They are guided by the questions projected in the room and by the teacher, who helps each group to focus their work on the activity's aims. Students can use any kind of element to carry out the research: their smartphones or computers, the school library, etc. (20')</p>
	<p>The production of the essay should be based in the conclusions that arose from the previous stage. The production stage is a challenge: students should create something – using one or more media – that translates the groups' opinions. The essay can be something handmade – a written text, a drawing, etc. – or digitally created – a podcast, a video, a photo gallery – or both. (20')</p>
	<p>Each group is invited to present their creations, justifying their choices. Classmates can ask questions and give different perspectives. The teacher is the moderator of the discussion, re-centring the discussion within the objectives of the activity and promoting a healthy debate. The teacher should also encourage the students to reflect on their own practices, keeping in mind the concept of transmedia narratives/storytelling. (40')</p>
	<p>At the end, the students are invited to play a game: a quiz about transmedia storytelling made by the teacher. This last activity will help to evaluate the students' knowledge.</p> <p>The quiz is not another test, it is a game used to assess traces of knowledge, but also to end the activity in a fun way. (10')</p>
<b>EVALUATION</b>	<p>The quiz is the evaluation tool, as it can be used to assess the students' knowledge about, for instance, the concept of transmedia storytelling. However, the teacher can also consider the contents created, evaluating how successful the students were in developing an essay.</p>
<b>REFERENCES FOR TEACHERS</b>	<p>Wikipédia: Narrativa Transmídia: <a href="https://pt.wikipedia.org/wiki/Narrativa_transm%C3%ADdia">https://pt.wikipedia.org/wiki/Narrativa_transm%C3%ADdia</a></p> <p>Media Education Guidance by S. Pereira et al., DGE, 2014: <a href="http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf">http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf</a></p>

## Authors

Sara Pereira (Universidade do Minho, Portugal - [sara.pereira@ics.uminho.pt](mailto:sara.pereira@ics.uminho.pt))

Pedro Moura (Universidade do Minho, Portugal - [pedromourarsp@gmail.com](mailto:pedromourarsp@gmail.com))

Joana Fillol (Universidade do Minho, Portugal - [joanafillol@gmail.com](mailto:joanafillol@gmail.com))

## 7. The game of history

This activity is based on the recognition of facts or real historical characters in the context of a videogame that also includes fiction events.

<b>TAGS</b>	Videogames
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To play videogames</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To recognize and describe</li> <li>• To compare</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences
<b>SESSIONS</b>	3 - 4 ( <i>variable</i> ) Depending on the historical period treated, the activity can be more complex or simple.
<b>DURATION PER SESSION</b>	55' ( <i>variable</i> )
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	<i>Valiant Hearts, The Great War</i> or similar videogames based on real history.
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• Do videogames tell the real history? What are the relationships between videogames and real history like?</li> <li>• How do videogames represent war/conflict or political events?</li> <li>• Would it be possible to tell the same story from another point of view or perspective?</li> <li>• How and why do people 'enter' into history?</li> </ul>

<b>DEVELOPMENT</b>	<p>The teacher presents a certain historical period (for example the First World War) that serves as a context for the didactic activity. (30' - 55')</p> <p><i>This introduction should also put the students in the context of the videogame. It is recommended to inform parents or guardians that the didactic activity includes the use of a videogame.</i></p>
	<p>Students, in agreement with the teacher, choose one or several videogames set in that historical period. Working in pairs or small groups, they should recognize and describe characters and real events, and distinguish them from fiction. For this, they can consult all the sources they consider necessary. This part of the activity can be done at school or outside school hours depending on the hardware availability. (110')</p>
	<p>The groups or pairs gather more information about the events or real characters represented in the videogame and prepare a Power Point presentation or Poster about the content worked on. (55')</p> <p><i>Point out to students the importance of complementing what appears in the videogame with other texts.</i></p>
	<p>Each group or pair makes a brief presentation of the work done. The teacher asks them to also inform classmates of the sources of information used to contrast the facts of the videogame. (10' - 15' of presentation for each group or pair)</p>
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the ability to understand the development and sequence of the activity</li> <li>• planning and organization of the work team</li> <li>• the ability to identify the most prominent events in history and, above all, its actors and context</li> <li>• the wealth of sources used to expand the information</li> <li>• the capacity for synthesis and graphic/oral expression of the final presentation</li> </ul> <p>We suggest using a rubric to evaluate the activity.</p>
<b>REFERENCES FOR TEACHERS</b>	<p>To select the most suitable games, it is recommended to use the following database, which includes the minimum recommended age of each videogame:</p> <p>PEGI: <a href="http://www.pegi.info/">http://www.pegi.info/</a></p>

## Authors

Óliver Pérez (Universitat Pompeu Fabra - Barcelona, Spain - [oliver.perez@upf.edu](mailto:oliver.perez@upf.edu))

Ruth Contreras (Universitat Pompeu Fabra - Barcelona, Spain - [ruth.contreras@uvic.cat](mailto:ruth.contreras@uvic.cat))

## 8. Getting to know a computer

This activity will allow students to be able to follow a sequence of phases in order to assemble a PC. Students will make a video for YouTube and will thus use different tools and digital applications.

<b>TAGS</b>	Web, Blog, YouTube, Videogames, Video, Graphic
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify audiovisual productions</li> <li>• To create and modify graphic productions</li> <li>• To use filming and editing tools</li> <li>• To use photographic and editing tools</li> <li>• To modify software and hardware</li> <li>• To code software and build hardware</li> <li>• To modify software and hardware</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> <li>• To coordinate and lead</li> <li>• To teach</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To take action and to apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Technology
<b>SESSIONS</b>	7 (variable)
<b>DURATION PER SESSION</b>	50' (variable)
<b>NUMBER OF PARTICIPANTS</b>	20 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	<p>Phone to record Own computer Hardware simulator Editing software In addition (optional), parts of the pc hardware to be assembled may be provided by the teacher</p>
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What do students know about these technological contents?</li> <li>• How can they produce a video?</li> <li>• What knowledge do you have about hardware?</li> <li>• What precautions do you have to have with a computer?</li> </ul>

<b>DEVELOPMENT</b> <i>The number of sessions is indicative.</i> <i>In the case that a group wants to upload their video to YouTube, it is necessary to take into account the age of the young people and request the corresponding permission from their parents and/or guardians as well as the school.</i>	<p>The class is divided into groups of several students. The goal is to practice how they would assemble a computer and how they would explain it later to their classmates through an audiovisual production. The idea is that the video has a short duration and that it is rhythmic, simulating the language of the videos made for YouTube.</p>
	<p>Information search through different sources on how to build a computer. (1 session)</p>
	<p>Simulation and rating of results through computer creation simulation software. (1 session)</p>
	<p>Practice in the laboratory on how to assemble the computer. (2 sessions)</p>
	<p>Recording and editing video-tutorials. (2 sessions)</p>
	<p>Exhibition and realization of a graphic display of how the different computers were constructed. (1 session)</p>
	<p>Video tutorials made by students are screened. (1 session)</p>
<b>EVALUATION</b>	<p>The evaluation should be based on the following contents and/or competences:</p> <ul style="list-style-type: none"> <li>• in groups and in a timed way, they compete to obtain the best score in the simulator; the two best groups will be rewarded with a bonus in their note</li> <li>• the exhibition of the graphic display: the clarity of the concepts and the objective rigor of the procedure should be assessed, the means used to make the exhibition should also be assessed</li> <li>• the video should be well planned, pedagogical and creative; the production and the equal participation of all the members of the group should be valued</li> </ul> <p>Objective evaluation carried out during the sessions in the laboratory. Degree of involvement of each student.</p>
<b>REFERENCES FOR TEACHERS</b>	<p><a href="https://claudiu-kiss.itch.io/pc-building-simulator">https://claudiu-kiss.itch.io/pc-building-simulator</a>  YouTube tutorials.  <a href="https://www.xataka.com/">https://www.xataka.com/</a>  <a href="http://www.tomshardware.com/">http://www.tomshardware.com/</a></p>

## Authors

Pedro Collar Castro (CSEU La Salle, Spain - 201001640@campuslasalle.es)

Leonardo Parra (Teaching staff at La Salle Griñón, Spain - lparra@lasallegrinon.es)

Raul García (La Salle Institution, Spain - rggarcia@institucionlasalle.es)



## 9. Looking for the hidden character

This activity will allow participants to identify main and secondary characters in a short narrative text and to present their description through an infographic.

<b>TAGS</b>	Book, Graphic
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>To create and modify drawings and designs</li> <li>To use drawing and design tools</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To collaborate</li> <li>To participate in social media</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>To interpret</li> <li>To recognize and describe</li> <li>To compare</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>To evaluate and reflect</li> <li>To take action</li> </ul>
<b>LEARNING AREAS</b>	Language, Foreign Languages
<b>SESSIONS</b>	2 (variable)
<b>DURATION PER SESSION</b>	60' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16
<b>MATERIALS</b>	<p>Computer or mobile phones every two or three students</p> <p>Apps to create and edit images and infographics, examples <a href="http://www.canva.com">www.canva.com</a> or <a href="http://mindthegraph.com">mindthegraph.com</a></p> <p>Database and free images and icons repository</p> <p>Social network or other platform to share contents</p>
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>Who is the character?</li> <li>What role does he/she play in the story?</li> <li>How old is he/she? What is his/her gender? What is his/her nationality or origin? What other general features do we know about the character?</li> <li>What does he/she do? Does he/she have a profession or occupation? What does he/she do?</li> <li>Which are his/her main strengths and weaknesses? What other qualities of his/her personality do we know?</li> <li>What do we know about his/her physical appearance? What does he/she wear?</li> <li>Who does he/she interact with? Who are his/her friends? Does he/she have enemies or antagonists?</li> </ul>
<b>DEVELOPMENT</b> <i>The duration is variable, according to the text extension. Depending on the teacher's decision, the story can be previously read in class or at home.</i>	<p>Students read the story selected by the teacher.</p> <p>The activity can be carried out once the entire text has been read, or when the students have reached a point where the crux of the story is already established and all the characters are already known.</p> <p><i>Suggestion: do the activity based on a detective novel or story where the criminal has to be discovered. In this case it is important to warn students not to read the mystery's resolution.</i></p> <hr/> <p>In class the teacher identifies, together with students, the main and secondary characters in a story. They choose one together and describe him/her, guided by the teacher. They follow the specific questions to outline a description of the chosen character. (15')</p>

<b>DEVELOPMENT</b> <i>The duration is variable, according to the text extension. Depending on the teacher's decision, the story can be previously read in class or at home.</i>	The teacher asks students to think about how to graphically represent some of the characteristics of the described character (or all of them). These ideas are shared. (15')
	There are many sites and apps aimed at creating infographics. Students access one. If it is the first time they are using it, they can be asked to represent some of the ideas shared for the sample character. (15')
	The group is divided into pairs or threes. Each group develops an infographic of one of the identified characters (with the exception of the one chosen as an example) A false piece of information must be included in these infographics. (25') <i>Suggestion: If the detective story activity is being carried out, the infographic could be a "WANTED" poster. Students could be asked to state why they think this character is the guilty one.</i>
	When the teams finish, they share the infographics. They can do it on a platform or a social network they are used to using. As an example they could create a private group in Facebook for the class or they could use a WhatsApp group. (5')
	Each team is given an infographic from another group. They have to read it and discover the false piece of information and justify their answer. They share their thoughts with the author team to check the information. (15')
	A characteristic is jointly chosen so that students vote on which is the character that, according to their opinion, represents it best. Examples: the most interesting character, the most controversial one, the most believable, the one I identify the most with... A website or platform, which allows counting votes online, is accessed (example: <a href="https://designer.voxvote.com">https://designer.voxvote.com</a> ). Students vote. If it is a detective novel, teams are asked who they think the guilty character is. A prize could be given for the winners once the mystery is solved. (10') <i>Suggestion: If the activity is being developed when students have not finished reading the story, the vote could be on their predictions for the story's ending. Examples: Which character will achieve his/her goals, which characters will survive.</i>
<b>EVALUATION</b>	The activity finishes with a discussion about the challenges of designing an infographic as well as creating and identifying the false piece of information from each group. Students think about suggestions for improving their infographics. (15')
	Infographics are shown in class. Students assess all the infographics according to criteria such as: consistency between the character's description in the story and its representation using text and images, clarity of the information presented, creativity, etc.
<b>REFERENCES FOR TEACHERS</b>	Recommended infographic creators, an email account is required to create an account and start using immediately: <a href="http://www.canva.com">www.canva.com</a> <a href="http://mindthegraph.com">mindthegraph.com</a> Site, application or platform which allows voting, example: <a href="https://designer.voxvote.com">https://designer.voxvote.com</a>

## Authors

Gabriela Rodríguez Bissio (Plan Ceibal, Uruguay - [gabriela.rodhis@gmail.com](mailto:gabriela.rodhis@gmail.com))

Cecilia Fernández Pena (Elbio Secondary School, Uruguay - [cfernandezpena@gmail.com](mailto:cfernandezpena@gmail.com))

Natalia Correa (Universidad de la República, Uruguay - [natalia.correa@gmail.com](mailto:natalia.correa@gmail.com))

## 10. “Play” a book and “read” a movie

In this activity, students gathered in groups are invited to choose a book in order to read with a task in mind: adapt an excerpt from the book into a short video about one of the following topics: Why do we like this book? How would we persuade a friend to read this book? Who’s the author and what’s his/her biography? In other words, to make a video review.

<b>TAGS</b>	Book, Video, Fan fiction, YouTube
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create/modify audiovisual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To collaborate</li> <li>• To teach about narrative and aesthetic issues</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Language, Foreign language, Religion and Ethics
<b>SESSIONS</b>	Homework task with a 30’ in-class introduction (it is also adaptable to 2 class sessions as seen below).
<b>DURATION PER SESSION</b>	Duration of the activity depends on deadlines set up by the teacher or two class sessions in which students produce their video reviews (120’) and present them to their classmates (55’), respectively.
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	Books Video camera, tablet or smartphone Video editing programme
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What book did you choose and why?</li> <li>• Can you categorize the genre of the book you read?</li> <li>• What part of the book caught your attention the most?</li> <li>• Do you identify with any of the characters?</li> <li>• Can you imagine a particular scene of the book in a different context?</li> <li>• Would you write any part of the story in a completely different way?</li> <li>• How could the story be adapted to another format: play (theatre), videogame, comic, movie?</li> <li>• Think in transmedia narratives: how is the story told in different formats? Is it similar or are there changes?</li> <li>• What do you think about the adaptation of books into movies?</li> </ul>

<b>DEVELOPMENT</b>	In the class, the teacher explains the different literary genres and listen to students: their reading habits, their preferences regarding books, their experience as readers, why they like/dislike reading. (30')
	Students should get into in groups of 2 or 3 people according to their literary affinities. Their work will be to choose a book they like (if students choose one not listed in the assignment standards, the teacher can bring it to school or they can get it from the library), read it at home and produce a video review of 4 minutes maximum inspired in one of the following topics: Why do we like this book?, How would we persuade a friend to read this book? Who's the author and what's his/her biography? Students can record the video using their smartphones or a video camera and find online free software to edit them.
	Students should have about one month to read the book and make the video. Then they present it in class, and answer the teacher's and their classmates' questions.
	Alternatively, after one month, students can make their videos in a 120' class and then discuss their video in another 55' class.
<b>EVALUATION</b>	Evaluation is made simultaneously with the presentation of the videos/works. Possible criteria for evaluation are the quality of the review (critical thinking, sinthesis, use of the language); the quality of the video. Also the participation and interaction in class could be part of the evaluation.
<b>REFERENCES FOR TEACHERS</b>	<p><i>Media Education Guidance</i> by S. Pereira et al., DGE, 2014: <a href="http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf">http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf</a></p> <p>Wikipedia - List of writing genres: <a href="https://en.wikipedia.org/wiki/List_of_writing_genres">https://en.wikipedia.org/wiki/List_of_writing_genres</a></p> <p>Wikipedia - Literary genres: <a href="https://en.wikipedia.org/wiki/Literary_genre">https://en.wikipedia.org/wiki/Literary_genre</a></p> <p>Film Education - From novel to film: <a href="http://www.filmeducation.org/pdf/resources/secondary/thehours-3.pdf">http://www.filmeducation.org/pdf/resources/secondary/thehours-3.pdf</a></p> <p>The Guardian - How do I write a book review: <a href="https://www.theguardian.com/childrens-books-site/2011/may/26/writing-book-review">https://www.theguardian.com/childrens-books-site/2011/may/26/writing-book-review</a></p>

## Authors

Sara Pereira (Universidade do Minho, Portugal - [sara.pereira@ics.uminho.pt](mailto:sara.pereira@ics.uminho.pt))

Joana Fillol (Universidade do Minho, Portugal - [joanafillol@gmail.com](mailto:joanafillol@gmail.com))

Pedro Moura (Universidade do Minho, Portugal - [pedromourarsp@gmail.com](mailto:pedromourarsp@gmail.com))

## 11. Role-tweeting

The objective of this activity is to develop character profiles (historical, literary, scientific, etc.) in the social network Twitter with the aim of promoting inter-learning and debate among adolescents.

<b>TAGS</b>	Social Media, Twitter, Writing, Photo, Video, Audio, Graphic
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>To create and modify written productions</li> <li>To use writing software and apps</li> <li>To create and modify photographic productions</li> <li>To use photographic and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To search, select and download</li> <li>To manage content archives</li> <li>To manage content dissemination and sharing</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To participate in social media</li> <li>To collaborate</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>To play</li> <li>To act</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>To recognize and describe the technical features of social media</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>To interpret</li> <li>To compare</li> <li>To evaluate and reflect</li> <li>To take action and to apply</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>To recognize and describe</li> <li>To evaluate and reflect</li> <li>To take action and to apply</li> </ul> <p><b>RISKS PREVENTION</b></p> <ul style="list-style-type: none"> <li>To recognize and describe</li> <li>To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Arts, Foreign Languages, Language, Mathematics, Religion and Ethics, Sciences, Social Sciences, Technologies
<b>SESSIONS</b>	4 - 5 (variables)
<b>DURATION PER SESSION</b>	55' (variables)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Smartphone or computer Twitter account
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>What sources will be consulted to document a certain character? Will different sources of information be contrasted?</li> <li>Can you use the Twitter language to build a character?</li> <li>How is the information presented on Twitter? What languages can be used?</li> <li>What dissemination strategies can be carried out to make the character visible? How will the information be dosed?</li> <li>What interaction will take place in the social network?</li> </ul>

<b>DEVELOPMENT</b>	<p>Depending on the topic you want to work on in the classroom, the teacher assigns the roles of the characters you want them to interact with or let the students themselves choose from the parameters established for the activity. The teacher stipulates the rules of the activity in the first session:</p> <ul style="list-style-type: none"> <li>• the student has to study the character assigned to them as much as possible: background, type of language they use, reasons for which they are recognized, etc.</li> <li>• the student must record this process of immersion in a log (printed or digital)</li> <li>• the activity will reward, on the one hand, student participation, both in the development of their own tweets and in the interaction they get with the other characters (in this sense, it is very important to ask others questions, refute arguments, etc.)</li> </ul> <p>(55'-110')</p> <p><i>The characters will be selected depending on the subject that is being taught: literary characters and writers for the Language and Literature classes; historical characters for Social Sciences; scientists and technologists for Science/Technology classes; Philosophers for the Ethics/Philosophy classes, etc.</i></p> <p><i>It is recommended that the users and passwords of the profiles be controlled by the teacher in order to put the privacy as "private", so that the messages can only be seen among the members of the group.</i></p> <p>The teacher launches a topic that the students want to discuss and marks it as a Twitter tag (hashtag). It is important that students use the hashtag when they write their messages to be able to control the content. For example: if we are talking about the work of Shakespeare and each student represents a character, the theme can be #loyalty or #love</p> <p>If the teacher considers it appropriate, the characters can also be interspersed among the students in the different sessions.</p> <p><i>Variable duration, this will depend on the sessions in which you want to work and if you respond to messages outside the classroom.</i></p> <p>In each session, a different theme will be launched in the hashtag. The activity will end when the teacher considers that the topic has been addressed or they no longer want to continue using this type of activity in the classroom.</p> <p>It is suggested that students make an oral presentation that summarizes their best contributions (using, for example, a timeline in Storify). (110'-165')</p>
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the quality of the argumentation</li> <li>• the use of appropriate language and adapted to the character and the social network</li> <li>• creativity (use of different languages, not only written)</li> <li>• quality of research work and documentation of the character (which will be assessed based on the student's own log)</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>Examples of roleplaying with mobile applications and/or social networks, specifically with Twitter:</p> <p><a href="https://vimeo.com/148435238">https://vimeo.com/148435238</a></p> <p><a href="https://nosvemoslosjueves.wordpress.com/lista-de-cuentas/">https://nosvemoslosjueves.wordpress.com/lista-de-cuentas/</a></p>

## Authors

María José Establés (Universitat Pompeu Fabra - Barcelona, Spain - mariajose.estables@upf.edu)

Julio César Mateus (Universitat Pompeu Fabra - Barcelona, Spain - julio.mateus@upf.edu)

## 12. “Is this art?”: Appreciation of contemporary art

The purpose of this activity is to bring together and ensure that contemporary art is valued by students through the creation of productive dynamics in social networks.

<b>TAGS</b>	Writing, Design, Photo, Video, Documentary, Social media, Blog, You tube, Instagram
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> <li>• To create and modify audio-visual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select, and download</li> <li>• To manage content archives</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To collaborate</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> </ul>
<b>LEARNING AREAS</b>	Social studies, Arts, Language
<b>SESSIONS</b>	7 (variables)
<b>DURATION PER SESSION</b>	50' (variables)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Post-it notes Computer or smartphone Photo and video editing apps Internet Blog editing tools Instagram
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What does the student think of contemporary art?</li> <li>• What information exists on the internet about contemporary art?</li> <li>• How can the student present information about contemporary art in a blog?</li> <li>• How can the student synthesize and make contemporary art attractive in a 2 or 3 minute video?</li> <li>• What content will be produced and how will it be produced?</li> <li>• In what way does contemporary art transmit emotions?</li> </ul>
<b>DEVELOPMENT</b>	<p><b>SESSION 1</b></p> <p>The teacher presents a controversial news item about contemporary art, such as a contemporary art auction, and a debate is created in the class. This gives rise to a brief introduction to contemporary art. (50')</p>
	<p><b>SESSION 2</b></p> <p>Presentation of the instagram and blog dynamics. The teacher creates an instagram account where they post content and the students give feedback during the seven sessions, with the aim that the students understand and see examples of contemporary art. Groups of 3 or 4 students with specific roles share themes or artists in groups to create a blog about an artist or an artistic tendency for each group. (50')</p>



<b>DEVELOPMENT</b>	<b>SESSION 3</b> Search for contents and resources in different media to take it to the blog. (50')
	<b>SESSION 4,5</b> Create a 2 or 3 minute documentary video about the artist or discipline that corresponds to each group and upload to the blog. (50')
	<b>SESSION 6</b> Watching videos with popcorn in the classroom. (50')
	<b>SESSION 7</b> Reflection through debate of the learning process and the artist or discipline of each group. (50')
<b>EVALUATION</b>	<p>At the beginning of each session ask a random group about their blog and look at it briefly in the classroom. The feedback that the students make in the instagram created by the teacher should be valued. Participation in debates will be evaluated. The visualizations and writing and aesthetics of the blog and what it contributes to appreciating contemporary art should be evaluated. The production of the video should be evaluated.</p> <p>The teacher can also evaluate:</p> <ul style="list-style-type: none"> <li>• team planning and organization</li> <li>• team research capability</li> <li>• the video and blog production process</li> <li>• contributions to instagram</li> <li>• ability to transmit specific content</li> <li>• capacity for synthesis and expression</li> <li>• self-critical ability</li> <li>• wealth of information sources used</li> <li>• ability to identify and value contemporary art and artists</li> <li>• ability to design a diffusion structure</li> <li>• ability to produce and manage content for social networks</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>Telefónica Foundation: <a href="https://www.fundaciontelefonica.com/conferencias/escuela-educacion-disruptiva-2015/de-rubens-a-damien-hirst-el-arte-contemporaneo-como-herramienta-didactica/">https://www.fundaciontelefonica.com/conferencias/escuela-educacion-disruptiva-2015/de-rubens-a-damien-hirst-el-arte-contemporaneo-como-herramienta-didactica/</a></p> <p>The art dice: <a href="http://eldadodelarte.blogspot.com.es/">http://eldadodelarte.blogspot.com.es/</a></p> <p>My Art Diary: <a href="http://myartdiary.com">http://myartdiary.com</a></p> <p>Patreon: <a href="https://www.patreon.com/user?u=3871725">https://www.patreon.com/user?u=3871725</a></p>

## Authors

Gonzalo Marcos Talavera (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - 201001683@campuslasalle.es)

Raúl Bajo Ibáñez (Trainer at La Salle, Spain - rbajo\_sgdo.ma@lasalle.es)

## 13. Reviewing videogames online

The publication rate of new videogames is very high, and there are constantly new games appearing. Reviews play an important role when players decide which games to purchase. There are professional reviews published online, but also a large amount of fan-made reviews. This activity helps students to understand the difference between professional journalism and customer reviews. It also helps to understand the nature of fan-made reviews and the biases attached to them.

<b>TAGS</b>	Video, Videogames, News, Journalism, Blog, Apps
<b>SKILLS</b>	<p><b>MEDIA AND TECHONOLOGY</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To evaluate and reflect</li> <li>• To take action</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences, Science, Technology, Professional Competences
<b>SESSIONS</b>	1
<b>DURATION PER SESSION</b>	45' (variables)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	Writing material Smartphone or video camera Internet
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• If the writer is a fan of the game or game-series, is it shown in the text?</li> <li>• Which type of text is considered more reliable?</li> <li>• Do possible sources affect the opinion?</li> </ul>

<b>DEVELOPMENT</b>	At the end of the previous class, the teacher could ask the class if they read online videogame reviews and if they do, which ones and where? The teacher asks them to reflect on their practices.
	At the beginning of the class, the teacher discusses different types of reviews with the class. The class will also discuss their methods of finding information and reviews about media products. The teacher presents a couple of game review sites as well as some user reviews from for example Metacritic. The initial difference between the two is discussed. (15')
	After the initial discussion, each student picks one of his favourite games (if not a game, it can be an app) and searches for online reviews about it as well as user reviews from where they are available (e.g. Steam, App Store etc.). (10')
	Students then form pairs. In pairs of students present to each other different reviews about the chosen game and discuss the differences between the types of text. Which kind of text might affect the decision to buy the game more? What does the professional opinion about the game seem like to students? (15')
	The pairs then present the results of the discussion to the whole class. The class may compare the possible similarities or differences between the opinions. (10')
	The teacher holds a closing discussion about the activity. (5')
<b>EVALUATION</b>	In the evaluation, the teacher should discuss the differences between the types of texts more deeply, especially from the professional point of view and from the angle of how the text appears in the internet.
<b>REFERENCES FOR TEACHERS</b>	Metacritic: <a href="http://www.metacritic.com">http://www.metacritic.com</a> Opencritic: <a href="http://www.opencritic.org">http://www.opencritic.org</a>

### Author

Tero Kerttula (University of Jyväskylä, Finland - [tero.t.kerttula@jyu.fi](mailto:tero.t.kerttula@jyu.fi))

## 14. Augmented climatology

This activity will bring augmented reality technologies to students to promote their learning about climatology in the subject of geography and natural sciences through the creation of a video and a brochure.

<b>TAGS</b>	Writing, Design, Photo, Video, Audio, Documentary, Animation, YouTube, Cosplay
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify audio-visual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To collaborate</li> <li>• To coordinate and lead</li> <li>• To teach</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To take action and apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences, Science, Geography
<b>SESSIONS</b>	7 (variables)
<b>DURATION PER SESSION</b>	50' (variables)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13
<b>MATERIALS</b>	Computer Telephones, tablets or video cameras Internet
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What sources about the weather should I consult?</li> <li>• How will we organize the contents?</li> <li>• Who will I direct this video at?</li> </ul>

<b>DEVELOPMENT</b>	<b>SESSION 1</b> The students are grouped into groups of 4-5 people, the climates to be investigated are distributed, and the task begins. (60')
	<b>SESSION 2</b> The students continue to investigate and begin to create the script for a video. (60')
	<b>SESSION 3</b> The students brainstorm about how they want to present their content and its organization. They should create a kind of book or brochure, and also a video, to present the content. (60')
	<b>SESSION 4</b> Creation of the video in which the assigned climate is explained. (60')
	<b>SESSION 5</b> Creation of a brochure/book explaining the assigned climate. (60')
	<b>SESSION 6</b> Presentation of the content to the rest of the class. (60')
	<b>SESSION 7</b> Final debate on the knowledge acquired and final evaluation (group and individual). (60')
<b>EVALUATION</b>	The process, group work, and the final result of the project is evaluated with a rubric, self-evaluation and group evaluation using evaluation targets. Possible evaluation criteria could be the richness and reliability of the sources; organization of the content; quality and creativity of the video. Also the participation and collaboration among participants and the quality of the final discussion can be evaluated.
<b>REFERENCES FOR TEACHERS</b>	Aurasma: <a href="https://www.aurasma.com/">https://www.aurasma.com/</a>

## Authors

Jacobo Sanz Sanchez-Campins (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - 201001120@campuslasalle.es)

Clara Montano (Possible Lab, Spain - c.montano@mastertic.es)

Patricia del Castillo (Possible Lab, Spain - p.delcastillo@mastertic.es)

## 15. Tell it! Creating a documentary

This activity is based on the creation of a short documentary of about five minutes focused on a theme related to culture, art, current affairs or history. The objective of the activity is that the adolescents go deeper into a subject through audiovisual narration.

<b>TAGS</b>	Video, Documentary
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>To create and modify audiovisual productions</li> <li>To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To search, select, and download</li> <li>To manage content storage and organizers</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To self-manage</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To collaborate</li> <li>To coordinate and lead</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>To take action and to apply</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Arts, Religion and Ethics, Social Sciences
<b>SESSIONS</b>	6 minimum ( <i>variable</i> )
<b>DURATION PER SESSION</b>	55' ( <i>variable</i> )
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Phone or video camera, Computer with editing software, Internet
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>How should I present the facts in a documentary?</li> <li>What sources should I consult? What sources should I present in the documentary?</li> <li>How important are the characters in the story?</li> <li>What emotions should a good documentary produce in the viewer?</li> </ul>
<b>DEVELOPMENT</b>	<p>The activity is presented to the students. They will make a short documentary on a theme proposed by the teacher. To do this, the teacher will present an example of fragments of a documentary about the subject to the students. The students are organized in groups of 2-3 students to carry out the activity. In this session, they look for information about the topic and discuss the structure and development of the documentary as a group. The main objective is for students to document themselves on the topic they are going to work on in the documentary.</p> <p><i>If necessary, students can spend time at home to complement the research and documentation process. (55')</i></p> <p>This session is dedicated to the construction of the narrative structure of the documentary. For this, the teacher explains the three basic acts that make up a narrative: approach, node and outcome, and the narrative climax. It is a basic structure that will be used to prepare the first draft of the script for the documentary and the storyboard. The students dedicate the session to generating the script for their documentary. The teacher gives them support when necessary. (55')</p>

<b>DEVELOPMENT</b>	<p>In this session the students present their scripts and ideas to the rest of the class in order to obtain feedback on the work done so far and introduce improvements.</p> <p>The accent will be put on key aspects such as:</p> <ul style="list-style-type: none"> <li>• previous research</li> <li>• presentation of the theme</li> <li>• follow up structure (presentation, node and outcome)</li> <li>• varied selection of sources</li> <li>• communication strategy</li> <li>• product hearing</li> </ul> <p>The teacher is the guide who promotes the debate around these issues. (55')</p> <hr/> <p>The students record the documentary in their free time. <i>Work to be done outside the education centre.</i></p> <hr/> <p>Each group of students watches the recording and selects the fragments. This is used to generate a second version of the script from the materials. (55')</p> <hr/> <p>Students dedicate the session to the process of editing the documentary. (55')</p> <p><i>The students will probably not be able to finish the whole assembly within class time.</i></p> <p><i>In this case, as homework they need to complete the assembly.</i></p> <hr/> <p>Exhibition session and viewing of the documentaries produced. Students explain the limitations and potentialities of the productions and discuss strengths and possible improvements. The professor takes advantage of this session to re-cover the contents and debates on the first activity on fiction and reality. (55')</p>
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the ability to understand the development and sequence of the activity</li> <li>• planning and organization of the work team</li> <li>• the ability to solve problems</li> <li>• research capacity</li> <li>• the ability to identify the most outstanding events and, above all, their actors and context</li> <li>• the wealth of sources used to contextualize the topic and expand the information</li> <li>• production process (development of ideas, structure, etc.)</li> <li>• the ability to transmit specific content</li> <li>• the capacity for synthesis and expression</li> <li>• the ability to self-criticize</li> </ul> <p>In the first place, the students, through the presentations, should give feedback to their classmates. We suggest using a rubric to evaluate the activity.</p>
<b>REFERENCES FOR TEACHERS</b>	<p>Video editing software: iMovie, Movie Maker, Premiere, Final Cut (the choice is free).</p> <p>Barnow, E. (1996). <i>El documental. Historia y estilo</i>. Barcelona: Gedisa.</p> <p>Barroso, J. (2009). <i>Realización de documentales y reportajes</i>. Madrid: Síntesis.</p> <p>Blasco, I.; Campos, G.; Figueira, M.; Molinos M. and A. Gifreu (2012). <i>MetamentalDOC</i>. <a href="http://www.metamentaldoc.com/">http://www.metamentaldoc.com/</a></p> <p>Breu, R. (2009). <i>El documental com a eina educativa (El documental como herramienta educativa)</i>, autodeditado.</p> <p>Cousins, M. (Director). (2011). <i>Story of Film: an Odyssey</i> [Audiovisual]. Londres: Channel 4. <a href="http://www.channel4.com/programmes/the-story-of-film-an-odyssey/episode-guide">http://www.channel4.com/programmes/the-story-of-film-an-odyssey/episode-guide</a></p> <p>Dyonisus, A. (2012). <i>The journey of documentary</i>. <a href="http://www.thejourneyofdocumentary.com/">www.thejourneyofdocumentary.com/</a></p> <p>Sight and Sound Magazine. <a href="http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/greatest-documentaries-all-time-poll">http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/greatest-documentaries-all-time-poll</a></p>

## Authors

Arnau Gifreu-Castells (Universitat de Girona, Spain - [agifreu@gmail.com](mailto:agifreu@gmail.com))

Elisenda Ardèvol (Universitat Oberta de Catalunya, Spain - [erdevol@uoc.edu](mailto:erdevol@uoc.edu))

Maria-Jose Masanet (Universitat Pompeu Fabra - Barcelona, Spain - [mjose.masanet@upf.edu](mailto:mjose.masanet@upf.edu))



## 16. The experience of a decade

With this activity students will research the most relevant social and historical events of a decade between 1950-1990, and create a guide that reflects how people experienced fashion, technology, the movies, music...

<b>TAGS</b>	Video, Writing, Movies, Music, Social Media, Cosplay, Fashion
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>To create and modify audiovisual productions</li> <li>To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To search, select and download</li> <li>To manage content archives</li> <li>To manage content dissemination and sharing</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>To participate in social media</li> <li>To collaborate</li> <li>To coordinate and lead</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>To act</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>To recognize and describe</li> <li>To compare</li> <li>To evaluate and reflect</li> <li>To take action and to apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>To interpret</li> <li>To recognize and describe</li> <li>To compare</li> <li>To evaluate and reflect</li> <li>To take action and to apply</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>To recognize and describe</li> <li>To evaluate and reflect</li> <li>To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Arts, Social Sciences
<b>SESSIONS</b>	6
<b>DURATION PER SESSION</b>	60' (variable)
<b>NUMBER OF PARTICIPANTS</b>	15
<b>AGE</b>	17 - 18
<b>MATERIALS</b>	Props and costumes/clothing, Computer or Smartphone, Photo editing app, Profiles
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>What do I know about the second half of the 20th Century?</li> <li>What new ideas do I have about my decade and my classmates decades?</li> <li>How does my biography (and that of my family) relate to these decades?</li> <li>What are the most relevant events of these decades? (Wars, peace, economic crisis, women's rights...)</li> <li>How did men and women dress in this decade?</li> <li>What technology was used? (Cars, phones, computers)</li> <li>How does each decade still affect today's society and the students' experiences?</li> </ul>

<b>DEVELOPMENT</b>	<p><b>SESSION 1</b> Group brainstorming for each decade. Choice of decades and group formation. (60' - we suggest to do this at home)</p>
	<p><b>SESSION 2</b> Define areas of research: social history, arts (music, film), TV, fashion and technology. Define media to be used. Write a questionnaire to ask relatives and acquaintances about their experience of the decade. It should include the areas of research. (60' - homework: students interview relatives and other people)</p>
	<p><b>SESSION 3</b> Share results of interviews in groups and identify the most relevant material. Share it with the whole class. (60')</p>
	<p><b>SESSION 4</b> Based on interview findings start research for visual materials to be used as a visual guide for the decade in Instagram. This will work as a mood board for the decade. Use hashtags #theexperienceofadecade and individual hashtags for each decade e.g. #thefiftiesexperience Write comments on classmates' posts. (60')</p>
	<p><b>SESSION 5</b> Find the most representative music bands and singers and create:</p> <ul style="list-style-type: none"> <li>• a playlist in Spotify</li> <li>• a You Tube list with TV commercials or film clips, dance, theatre, TV series, or other audiovisual materials</li> <li>• a selection of lines of popular songs.</li> </ul> <p>Share with the class. (60')</p>
	<p><b>SESSION 6</b> Students create a 5 minute presentation based on an oral narrative where they introduce the decade using bits of their collective audiovisual materials. This presentation needs to be immersive, the audience should experience the decade and participate in some way.</p>
<b>EVALUATION</b>	<p>Summary of interviews results (200 words approx). Instagram posts: ability to represent visually the spirit of the decade. Written interaction with other groups. Spotify and YouTube: ability to represent the spirit of the decade. Final presentation: Accuracy and richness of ESL. Ability to involve the audience. Creativity and narrative quality.</p>
<b>REFERENCES FOR TEACHERS</b>	<p>'50s <a href="https://fiftiesweb.com/">https://fiftiesweb.com/</a> Halberstam, David, <i>The Fifties</i>, Ballantine Books, New York (1994). Halberstam, David, <i>The Fifties</i>, documentary (1997).</p> <p>'60s <i>The sixties, The Years that Shaped a Generation</i>, documentary (2003). <a href="https://www.youtube.com/watch?v=mUc2eLe-rul">https://www.youtube.com/watch?v=mUc2eLe-rul</a> Marwick, Arthur, <i>The Sixties</i>, Oxford University Press (1998). <a href="http://www.nytimes.com/books/first/m/marwick-sixties.html">http://www.nytimes.com/books/first/m/marwick-sixties.html</a> <a href="https://www.sky.com/watch/title/series/ae8d752a-9f77-467b-8af9-990ea8699ea4">https://www.sky.com/watch/title/series/ae8d752a-9f77-467b-8af9-990ea8699ea4</a></p> <p>'70s <i>The seventies</i>, documentary series (2015). Schulman, Bruce J., <i>The Seventies The Great Shift in American Culture, Society, and Politics</i>, The Free Press (2001).</p> <p>'80s <a href="http://channel.nationalgeographic.com/the-80s-the-decade-that-made-us/">channel.nationalgeographic.com/the-80s-the-decade-that-made-us/</a></p> <p>'90s <a href="http://channel.nationalgeographic.com/the-90s-the-last-great-decade/?_ga=2.176298413.941431054.1518432008-1165527287.1518432008">http://channel.nationalgeographic.com/the-90s-the-last-great-decade/?_ga=2.176298413.941431054.1518432008-1165527287.1518432008</a></p>

## Authors

Eugenia Criado (Teacher at CSEU La Salle, Spain - [ecriado@lasallecampus.es](mailto:ecriado@lasallecampus.es))

Jorge Rodriguez Lopez (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - [201000970@campuslasalle.es](mailto:201000970@campuslasalle.es))

## 17. Analyse, click and think on media

*This activity aims to make students debate about their (and others') media practices by asking them (in groups) to stage and photograph a media situation they are familiar with or concerned about. They should reflect together on the images produced, the questions involved in the media practices/uses they represented and the role art may have in expressing feelings or situations. Photographs produced may afterwards be exhibited in the school library, expanding the debate about media uses and practices beyond the classroom.*

<b>TAGS</b>	Photo, Social Media
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To create collaboratively</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To evaluate and reflect</li> </ul> <p><b>NARRATIVE AND AESTHETICS</b></p> <ul style="list-style-type: none"> <li>• To take action and apply</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Arts, Language, Foreign languages, Religion and Ethics
<b>SESSIONS</b>	2
<b>DURATION PER SESSION</b>	60' (variable, time can be extended)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	Camera, tablet or smartphone Photo editing program or app
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What's your favourite media and what contents do you prefer?</li> <li>• How would you describe the amount of time you spend using media? Is it the right time, too much or not enough?</li> <li>• What are the benefits and disadvantages of spending a lot of time connected?</li> <li>• Are media decreasing our face to face communication?</li> <li>• Do you feel overwhelmed or confused by the amount of information you read/see/listen to every day?</li> <li>• Can social media participation distance us from institutional forms of participation (to vote, formal complaints...)?</li> <li>• Can you identify some risky behaviours regarding media uses (addiction, alienation, bullying, misinformation/fake news...)?</li> <li>• What would it be like to live without the Internet?</li> </ul>

<b>DEVELOPMENT</b>	In the first session, the teacher should lead the debate about media presence in the students' (and others') lives. He/she can start by asking students about what they like to do online the most, what their parents think about it, which are their favourite social media, and if they just receive or also produce media contents. It's important the teacher encourages student's reflection on their media experiences and help different perspectives about emergent topics to arise. The teacher should then explain the exercise to the students. (15')
	Students work in groups of 4-5 people. Each group has to think about a media topic that worries/ disturbs them. It can be a topic experienced by them or not, they can also put themselves in another person's shoes. If necessary, the teacher can suggest topics (see "Specific Questions" above). After they come to an agreement about the topic, they have to think of a way of representing it in one picture, where they (or at least one element of the group) will be protagonists and producers. The task of staging the situation and photographing it should be done out of class. The teacher should give groups the option of editing the image. It's up to them whether they do it or not. (45')
	For the second session, groups should print their photos and exhibit them on the wall so a final discussion with all participants can take place. Each image should be commented on first by classmates and only then by its creators. The comments should be about the interpretation of the image and also consider technical features (lightness/darkness, close/open plan, black&white/colour, movement sensation...). (60')
<b>EVALUATION</b>	While the final discussion takes place, students should evaluate their and others' works. The teacher should evaluate if students are self-aware and self-critical enough based on their comments and interventions.
<b>REFERENCES FOR TEACHERS</b>	<p><i>Media Education Guidance</i> by S. Pereira et al., DGE, 2014: <a href="http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf">http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf</a></p> <p>Free image and photo editing software: <a href="https://www.gimp.org/">https://www.gimp.org/</a></p> <p>Video - <i>Are you living an Insta Lie?</i> <a href="https://www.youtube.com/watch?v=0EFHbruKEmw">https://www.youtube.com/watch?v=0EFHbruKEmw</a></p> <p>Music - <i>Moby: Are you lost in the world like me?</i> <a href="https://www.youtube.com/watch?v=VASywEuqFd8">https://www.youtube.com/watch?v=VASywEuqFd8</a></p>

## Authors

Sara Pereira (Universidade do Minho, Portugal - [sara.pereira@ics.uminho.pt](mailto:sara.pereira@ics.uminho.pt))

Joana Fillol (Universidade do Minho, Portugal - [joanafillol@gmail.com](mailto:joanafillol@gmail.com))

Pedro Moura (Universidade do Minho, Portugal - [pedromourarsp@gmail.com](mailto:pedromourarsp@gmail.com))

## 18. Life publishing in the Internet

This activity helps students to understand the concept of Life Publishing, sharing your life on vlogs and blogs on the internet. By writing down a transcript of the content offered in these vlogs and reviewing it, students reflect on what is being shared and the reasons for doing it.

<b>TAGS</b>	YouTube, Video, Blog, Social Media
<b>SKILLS</b>	<p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To manage content dissemination and sharing</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To manage personal identity</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and apply</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action</li> </ul>
<b>LEARNING AREAS</b>	Religion and Ethics, Social Sciences, Professional Competences, Technologies Learning Support Teacher
<b>SESSIONS</b>	1
<b>DURATION PER SESSION</b>	50' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	Writing material Smartphone or video camera Internet
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What kind of feedback would a vlogger/blogger want?</li> <li>• What things does the vlogger/blogger hold important, so that they need to be exposed in the video?</li> </ul>

<b>DEVELOPMENT</b>	A few days before the session, the teacher asks pupils to watch at home a few vlogs and to think about their favourite vloggers/bloggers/youtubers.
	In the class the teacher shows one short vlog-video to the class to start the discussion. Students are then separated into small groups of 2-4 people for the continuing activity. (10')
	Each group presents to each other the videos they have selected at home and have a short discussion about their content. Each group selects one of the videos for the following activity. (10')
	Each member of the group writes down a short transcript of the video. There aren't specific requirements for doing this - the idea is to write down anything that catches the pupils' eye in the time given. (10')
	After writing, each member of the group presents the writing to the group. What kind of differences/similarities are there in the writing pieces? Did everyone take notice of the same things? How well is the video presented in the writing pieces and is the content the same as in the video? (10')
	The teacher holds a closing discussion about the activity. (10')
<b>EVALUATION</b>	In the final discussion, teachers should give possible examples of problems related to online self-exposition. It is also advisable to have a closing discussion about the pupils' own ideas and reflections about the subject.
<b>REFERENCES FOR TEACHERS</b>	<i>Internet Life-Publishing in Practices, Narratives and Interpretations</i> (Sari Ostman): <a href="http://www.uta.fi/cmt/tohtoriopinnot/tohtoriohjelmav/vitro/tutkijat/tutkijat1215/Abstract_Englishostman.pdf">http://www.uta.fi/cmt/tohtoriopinnot/tohtoriohjelmav/vitro/tutkijat/tutkijat1215/Abstract_Englishostman.pdf</a>

## Author

Tero Kerttula (University of Jyväskylä, Finland - [tero.t.kerttula@jyu.fi](mailto:tero.t.kerttula@jyu.fi))

## 19. Hunting for media stereotypes

This activity is based on analysing stereotypes (for example, of genders or classes) present in the media.

<b>TAGS</b>	Media, Video, Movie, Videogames, Social Networks, YouTube, Instagram, Animation, Photo
<b>SKILLS</b>	<p><i>PRODUCTION</i></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> </ul> <p><i>CONTENT MANAGEMENT</i></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> </ul> <p><i>NARRATIVE AND AESTHETIC</i></p> <ul style="list-style-type: none"> <li>• To understand the story, storytelling, etc.</li> </ul> <p><i>IDEOLOGY AND ETHICS</i></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences
<b>SESSIONS</b>	2 ( <i>variable</i> )
<b>DURATION PER SESSION</b>	55' ( <i>variable</i> )
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	Computers Internet
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What social stereotypes do media spread?</li> <li>• Do social stereotypes spread over different media?</li> <li>• How can these social stereotypes be countered?</li> </ul>



<b>DEVELOPMENT</b>	The teacher selects and presents a social stereotype transmitted by the media (for example, stereotypes of women in videogames, commented on YouTube videos such as Anita Sarkeesian's videos) that serves as a context for the teaching activity. (30')
	The students, in small groups of between two and three students, work on the stereotype that the teacher tells them about or they select a stereotype on which to work freely. They look for examples in the media. (30') <i>Point out to the students the importance of enriching the story with different sources.</i>
	Each group analyses the stereotype and its possible variants. The groups gather more information about the analysed topic. (30')
	Each group produces a poster about the analysed stereotype, including images, key concepts, texts, etc. An exhibition can be set up with all the works on the representation of stereotypes in the media. (30')
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the ability to understand the development and sequence of the activity</li> <li>• planning and organization of the work team</li> <li>• the ability to identify a social stereotype present in the media</li> <li>• the wealth of sources used to expand the information</li> <li>• the capacity for synthesis and verbal and graphic expression for the final piece</li> </ul> <p>We suggest using a rubric to evaluate the activity.</p>
<b>REFERENCES FOR TEACHERS</b>	Anita Sarkeesian, <i>Tropes vs Women in videogames</i> : <a href="https://www.youtube.com/watch?v=DeDPicJxpHg">https://www.youtube.com/watch?v=DeDPicJxpHg</a>

## Authors

Ruth Contreras (Universitat de Vic, Spain - [ruth.contreras@uvic.cat](mailto:ruth.contreras@uvic.cat))

Óliver Pérez (Universitat Pompeu Fabra - Barcelona, Spain - [oliver.perez@upf.edu](mailto:oliver.perez@upf.edu))

## 20. The art of expressing

The activity will start from the internalization of an emotion-value proposed to the student followed by the autonomous emotional expression of the same, through the artistic creation of a work of his own.

<b>TAGS</b>	Documentary, Writing, Photo, Video, Audio, Blog, Music
<b>SKILLS</b>	<p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To self-manage</li> <li>• To manage the own identity</li> <li>• To manage own feelings and emotions</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Arts, Language, Social Sciences, Religion and Ethics
<b>SESSIONS</b>	2 sessions of 55' in a row, once a week, for two months ( <i>variable</i> )
<b>DURATION PER SESSION</b>	10' ( <i>2 sessions in a row, variable</i> )
<b>NUMBER OF PARTICIPANTS</b>	30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	<p><b>FOR THE START OF THE ACTIVITY</b> Computers, Music, Sheet of the chosen work of art, Projector, Screen, Printing of the newspaper article, Speakers</p> <p><b>FOR THE DEVELOPMENT OF THE ACTIVITY</b> The necessary materials for each artistic creation, Notebook and pen for the portfolio, Notebook of teacher's journal and pen</p> <p><b>FOR THE EXHIBITION OF THE WORKS</b> Projector, Screen, Materials of the students</p> <p><b>FOR THE EVALUATION</b> Questionnaires, Evaluation rubrics</p>
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• How can I express an emotion?</li> <li>• How do others express their emotions?</li> <li>• What artistic qualities do I have?</li> <li>• Do I know many types of artistic expressions?</li> <li>• Am I capable of developing a creative process?</li> <li>• Do I know sources of inspiration?</li> </ul>

<b>DEVELOPMENT</b>	<p>Presentation of the activity. The teacher will prepare an exhibition in the classroom that deals with a certain emotion-value. For this, they can choose a multitude of media and disciplines to create an adequate environment for the students to perceive the emotion-value that must be worked on. Students should be left with time to comment on what they think different media are expressing, contrast their opinions with others, add their own experiences, prior knowledge...</p> <p>It will end by narrowing the theme and deciding the emotion-value that is going to work. Example: if you are going to talk about forgiveness, you can choose the picture of the “prodigal son” of Rembrandt, the song “Devuélveme la vida” by Antonio Orozco; Image of a graffiti with the phrase “neither forget nor forgive”, the article by LANDABURU, G., “ETA: The forgiveness of the victims”; a meme about forgiveness, a scene from the movie Spiderman 3 (Norman Osborn apologizes to Spiderman for having persecuted him and sacrifices his life for him). These files should be exhibited around the classroom and the students walk among them observing them, like a museum.</p> <p>After 15 minutes in contact with the exhibited works the students sit down and they share their opinions, own experiences about what the exhibition means to each one. It will end by setting the emotion-value of forgiveness as the basis of all subsequent work. The teacher must take care of the choice of this emotion-value diligently because it will be the determining factor of the whole project. Personal and group work. You can divide the presentation into three sub-phases:</p> <ul style="list-style-type: none"> <li>• exposition</li> <li>• discussion-debate</li> <li>• choice and determination of the emotion-value to be treated</li> </ul> <p>(55')</p>
	Internalization of emotion-value. The teacher provides a context. Personal work. (35')
	Choice of the medium to transmit the emotion-value worked on. Personal work. (20' at home, variable)
	<p>Exhibition of artistic creation:</p> <ul style="list-style-type: none"> <li>• oral exhibition in the classroom</li> <li>• exhibition in the classroom blog with mention of the author in their different social networks (for example, include your Instagram account, Twitter, etc.)</li> </ul> <p><i>Two sessions per week are suggested for two weeks. (110')</i></p> <p>Evaluation, co-evaluation and self-evaluation:</p> <ul style="list-style-type: none"> <li>• co-evaluation, on the days of exposure and one week after being published in the classroom blog</li> <li>• self-evaluation in the portfolio</li> <li>• evaluation of the teacher based on the student's portfolio and the exhibition held</li> </ul> <p>Evaluation of the activity and teaching performance.</p> <p><i>It is suggested that this be done two weeks after the activity has ended. (10')</i></p>
<b>EVALUATION</b>	<p>There is a combination of continuous and final evaluation:</p> <p><b>CONTINUOUS ASSESSMENT</b></p> <ul style="list-style-type: none"> <li>• teacher's journal</li> <li>• delivery of portfolios-class journals on a monthly basis; the teacher gives feedback on the degree of involvement</li> </ul> <p><b>FINAL EVALUATION</b></p> <ul style="list-style-type: none"> <li>• teacher evaluation of the presentation and portfolio-diary</li> <li>• co-evaluation of the students of the presentation</li> <li>• personal self-evaluation of the presentation and the portfolio</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>Blogger</p> <p>YouTube</p> <p>Pack de Adobe</p> <p>Microsoft Office</p> <p>El Prado Museum (<a href="https://www.museodelprado.es">https://www.museodelprado.es</a>) or another museum.</p>

## Authors

Álvaro García de Marina Martín-Mateos (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - 201001761@campuslasalle.es)

Miguel Marcos Hernández (Institution La Salle, Spain - miguelmarcos@lasalle.es)

## 21. Being well-informed: tricks and tips about media

This activity plans to engage participants in activities thought to promote self-reflection about the way they get informed and to promote a critical understanding about how media messages are produced and diffused, with a special focus on fake news.

<b>TAGS</b>	News, Social Media
<b>SKILLS</b>	<b>IDEOLOGY AND ETHICS</b> <ul style="list-style-type: none"> <li>To evaluate and reflect</li> </ul>
<b>LEARNING AREAS</b>	Language, Technologies, Social Sciences, Religion and Ethics, Sciences, Learning Support Teacher Professional Competences
<b>SESSIONS</b>	2
<b>DURATION PER SESSION</b>	55' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 25
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Pen, paper, pencils, Post-it notes, Bostik, Coloured paperboards, Different types of news A print version of the IFLA infographic "How to spot fake news" ( <a href="https://www.ifla.org/publications/node/11174">https://www.ifla.org/publications/node/11174</a> ) and Center for Media Literacy Five Key Questions ( <a href="http://www.medialit.org/sites/default/files/14A_CCKQposter.pdf">http://www.medialit.org/sites/default/files/14A_CCKQposter.pdf</a> ) Computer (to show the documents in a Power Point)
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>What are the differences and similarities between the news?</li> <li>If the subject is the same, why are they different?</li> <li>Could some of them be fake?</li> <li>Can you distinguish different categories of fake news? Can you spot the motivations behind fake news? What tips can you keep in mind to prevent being fooled by fake news?</li> </ul>
<b>DEVELOPMENT</b>	<p>The activity starts with a challenge allowing students to engage in the lesson's subject - the way they become informed and the factors they should bear in mind during that process.</p> <p>The teacher asks the participants to observe four paperboards previously pinned up on the classroom walls. On one there are sentences to complete: 1) "The media and the information sources that I use to get news are..."; 2) "Today I read/listened to/watched news about the following subjects..."; 3) "What interests me the most in news is..."; 4) "It's important to be informed about what's going on in the world because...". Then it's time for students to get some post-its, complete the sentences and post them on the paperboards. When all students have put their post-its on the posters, the teacher asks some questions in order to find some tendencies among the answers. He/she can start by asking questions such as: Have you already thought about the way you become informed? Looking at the final result, how do you evaluate the way you get news? The teacher can encourage debate: "Are the majority interested in news? Do the majority become informed spontaneously by what appears in their social media account? Or do they read newspapers (printed or online), listen to the news on the radio, etc.? What about the themes they are interested in, are there points in common?" (15')</p> <p>When the group has a "picture" of their media practices, the teacher introduces the theme (see "Description" above), by analysing the paperboard about the importance of being well-informed, adding reasons that were forgotten in the post-its written by the students.</p> <p>Doing so, he/she explains that only if we have a critical eye about the news/messages (the way they are produced, why they are produced...) can we be well-informed.</p> <p>News are a complex world today: we face a great amount of information, anyone can produce and easily share through social media, fake news...</p> <p>To sharpen their critical thinking towards news, the teacher proposes four different exercises, with an analysis/reflection component and a creation moment. The participants should join in groups of 4 or 5 students, depending on the total number of participants. (10')</p>

<b>DEVELOPMENT</b>	<p><i>EXERCISE / GROUP 1</i> Students are given three articles about the same news, each one written by a different journalist and published in different newspapers. They also receive a card with three questions they should answer about the articles: 1) What are the differences and similarities between them?, 2) If the subject is the same, why are they different?, 3) What do you learn with this exercise that could help you as a person who reads news? Regarding the production part, students should simulate the opening of a news service (in video) with three highlights and three reports. The three subjects are chosen from a list of news (like a journalistic “agenda” with at least 6 news items). Participants have to decide the order of the news chosen and the time given to each one, so they understand that what a viewer sees is also a choice made by the editors.</p> <p><i>EXERCISE / GROUP 2</i> Students are given a set of articles and the table from the EAVI which identifies 10 types of misleading news (<a href="https://eavi.eu/beyond-fake-news-10-types-misleading-info/">https://eavi.eu/beyond-fake-news-10-types-misleading-info/</a>). The teacher asks students to fit each article with the corresponding type of fake news. Then, the group should write at least 5 tips to help people who read the news distinguish between real and fake news.</p> <p><i>EXERCISE / GROUP 3</i> Students are given a set of articles. All of them are fake news and their mission is to find out the motivations behind each article (the articles chosen have motivations such as power, politics, economic, satire, bullying/vengeance). Afterwards they will be asked to create a fake news in a site where they can easily make and spread fake news (such as <a href="http://www.cnoticias.net">http://www.cnoticias.net</a>). They should then justify why the article is fake and write a kind of “manifesto” explaining how people could detect it was fake.</p> <p><i>EXERCISE / GROUP 4</i> Students are faced with the following situation: “Imagine you have to do a school task about a hobby (YouTube, videogames, fan fiction, sports...), you should choose one you’re interested in. Find 4 sources of information to base your work on, justify your choice and explain how you evaluate the reliability of a source of information.” For the production part, the group should write (or record a podcast or a video, as if they were youtubers for example, or design a poster) at least 5 tips about how to search and evaluate information sources. (35’)</p> <p><i>DISCUSSION</i> Each group should choose a spokesperson, who will be responsible for summarizing the exercise done and the production part of it. (55’)</p>
<b>EVALUATION</b>	<p>The evaluation is made simultaneously with the discussion. The teacher should correct, make comments, and foster thinking after each group presents their work. He/she can also present a Power Point presentation with key ideas of each exercise for the students to assess their accomplishments.</p>
<b>REFERENCES FOR TEACHERS</b>	<p><i>Media Education Guidance</i> by S. Pereira et al., DGE, 2014: <a href="http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf">http://www.dge.mec.pt/sites/default/files/ECidadania/Referenciais/media_education_guidance_dge_pt.pdf</a></p> <p><i>Stanford Study finds most students vulnerable to fake news</i>: <a href="https://www.npr.org/2016/11/22/503052574/stanford-study-finds-most-students-vulnerable-to-fake-news">https://www.npr.org/2016/11/22/503052574/stanford-study-finds-most-students-vulnerable-to-fake-news</a></p> <p>Video TED-Ed - <i>How to choose your news</i>: <a href="https://ed.ted.com/lessons/how-to-choose-your-news-damon-brown">https://ed.ted.com/lessons/how-to-choose-your-news-damon-brown</a></p> <p>Examples of fact-checking sites: <a href="https://www.snopes.com/">https://www.snopes.com/</a> or <a href="http://www.politifact.com/">http://www.politifact.com/</a></p> <p>Example of a fake site that can easily fool netizens: <a href="http://zapatopi.net/treeoctopus/links.html">http://zapatopi.net/treeoctopus/links.html</a></p> <p>Site of Common Sense Media: What’s media literacy and why is it important?: <a href="https://www.common Sense media.org/news-and-media-literacy/what-is-media-literacy-and-why-is-it-important">https://www.common Sense media.org/news-and-media-literacy/what-is-media-literacy-and-why-is-it-important</a></p> <p>Center for News Literacy site: <a href="http://drc.centerfornews literacy.org/">http://drc.centerfornews literacy.org/</a></p>

## Authors

Sara Pereira (Universidade do Minho, Portugal - [sara.pereira@ics.uminho.pt](mailto:sara.pereira@ics.uminho.pt))

Joana Fillol (Universidade do Minho, Portugal - [joanafillol@gmail.com](mailto:joanafillol@gmail.com))

Pedro Moura (Universidade do Minho, Portugal - [pedromourarsp@gmail.com](mailto:pedromourarsp@gmail.com))

## 22. The social media manager

This activity is based on managing several social networks of the class, on a rotating basis, during a certain period of time determined by the teacher.

<b>TAGS</b>	Social Media, Twitter, Facebook, Instagram, YouTube, Blog, Web, Video, Photo, Graphic
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> <li>• To create and modify audiovisual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> <li>• To collaborate</li> <li>• To coordinate and lead</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To take action and to apply</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences, Professional Competences, Language
<b>SESSIONS</b>	1 per week for 3 months ( <i>variable, if the organization and the scheduling of activities are too much complex for the context, the teacher can coordinate them in a different way</i> )
<b>DURATION PER SESSION</b>	55' ( <i>variable</i> )
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	Computers Internet Telephones or photo and video cameras
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What defines the class? What image of the class do we want to project? How would we like the image of the class to be?</li> <li>• With what social networks will we work? What content will be created for each social network?</li> <li>• What content will be produced? How will they occur? How will we organize ourselves to carry them out?</li> </ul>

<b>DEVELOPMENT</b>	<p>The teacher explains to the group of students that they will design and develop the communication of the class through different social networks. To do this, they must define the class, giving it an image (name, logo, associated images, etc.) and design the communication strategy to follow (objectives, programme, recipients, etc.) (165')</p> <p><i>During these first sessions, the work schedule that will be carried out during the next months is also organized.</i></p>
	<p>The teacher organizes students into groups of 4-6 and collaboratively makes a distribution of tasks and management of social networks. Each group takes on the management of a network in a rotating manner. Which means that all groups will manage all the networks. Likewise, a group takes on the management of risk prevention and content control. This group is also rotating. Within each group, rotating work roles are also assigned where there is a different leader each week.</p> <p><i>This activity is done for about three months during one hour of class a week and work at home.</i></p>
	<p>Each week the groups present a brief report (300 words) and propose improvements to be made by the next group. The teacher guides the debates and helps the groups reach consensus on the lines to follow.</p> <p><i>This activity is done for about three months during one hour of class a week and work at home.</i></p> <p><i>In the last session there is a general evaluation of the whole activity.</i></p>
<b>EVALUATION</b>	<p>The teacher should evaluate:</p> <ul style="list-style-type: none"> <li>• the capacity for coordination, organization and leadership</li> <li>• the ability to design a dissemination strategy</li> <li>• the ability to produce content for social networks</li> <li>• the ability to manage content on social networks</li> <li>• the ability to manage different social networks and adapt to different languages</li> <li>• the ability to apply risk prevention and content control measures</li> <li>• capacity for self-evaluation and self-criticism</li> <li>• ability to pose challenges and lines of work</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>Tweetdeck: <a href="http://www.tweetdeck.twitter.com">http://www.tweetdeck.twitter.com</a></p>

## Authors

Maria-Jose Masanet (Universitat Pompeu Fabra - Barcelona, Spain - [mjose.masanet@upf.edu](mailto:mjose.masanet@upf.edu))

Carlos A. Scolari (Universitat Pompeu Fabra - Barcelona, Spain - [carlosalberto.scolari@upf.edu](mailto:carlosalberto.scolari@upf.edu))

## 23. The trans-Thermopylae battle

In this activity, the students will be introduced to the historical and socio-political conflict between the Greek and Persian cities, taking the battle of Thermopylae as a common thread. For this, they will carry out an adaptation of that battle in different media and languages.

<b>TAGS</b>	Videogames, Writing, Photo, Non-fiction, Fan fiction, Coding, Wattpad, YouTube, Instagram, Movies, Comic, Cosplay, Graphic, Social Media
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To self-manage</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To collaborate</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To take action and to apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To evaluate and reflect</li> </ul>
<b>LEARNING AREAS</b>	Language, Social Sciences, Arts
<b>SESSIONS</b>	6 (variable)
<b>DURATION PER SESSION</b>	6 x 60' (variable)
<b>NUMBER OF PARTICIPANTS</b>	30
<b>AGE</b>	14 - 16
<b>MATERIALS</b>	<p>Comic "300" by Frank Miller</p> <p>Film "300" and Video game "300" or video-trailer about this videogame</p> <p>Computer or smartphone</p> <p>Kahoot app</p> <p>Image editing tools</p> <p>Cosplay Hero app and chroma or similar environment</p> <p>Figures and paintings</p>
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What was classical Greece like?</li> <li>• What were the reasons why the Battle of Thermopylae took place?</li> <li>• Who participated in the battle of the thermopiles?</li> <li>• Why do you think it is important?</li> <li>• What can we learn from the Greeks?</li> </ul>



<b>DEVELOPMENT</b>	<p>In the first session the students are divided into groups. The groups are divided depending on the type of military unit and culture they represent, since they will have to develop their characters in different media throughout the activity.</p> <p>Next, a fragment is shown of a film about the battle of Thermopylae (the adaptation of Frank Miller's comic "300" is recommended). Once the film is over, the class makes a video forum in relation to the following questions: What are the fundamental ideas of the film? What are the Greek characters like? What is represented by Greek culture? What relationship exists with other cultures? How are the characters of other cultures characterized?</p>
	<p>In the second session, through the different groups, the students analyse the comic "300" by Fran Miller in relation to the battle of Thermopylae. It is recommended, in the case of not having access to the videogame on "300", that a video-trailer of the same is planned.</p> <p>This focuses on analysing the ideas that are told, what strategies are used, ethical values, mythology, creeds and philosophies. It is important to know how to decode the message transmitted by the Spartan culture and its relation to the theoretical contents studied in the subject.</p>
	<p>In the third session uses an app for creating cosplays (Cosplay Hero) and historical scenarios. To do this, you will need a wall painted green or a chroma to make them with better quality. The groups are divided and they create characters of the battle, scenes, etc. Once they are finished, they are printed and placed in groups on panels in the class.</p>
	<p>In the fourth session, small figures or role models representing the soldiers of the different armies are painted and created. The objective is to organize them by groups, following the military strategies of the Battle of Thermopylae.</p>
	<p>In the fifth session, the battle is recreated with the strategies and characters that each group has represented. It is important to explain, according to the historiography, how the battle developed and what differences are found in relation to the adapted version of the comic and the film that was seen in the previous sessions. For half of the session the groups play the battle through the simulation of the combats. The session closes with a series of conclusions about historical events, characters, cultures, etc.</p>
	<p>In the last session, each team shares the contents and materials they have developed. For this, each group will carry out its own self-assessment and a co-evaluation of the work of the other teams. Finally, a Kahoot type trivial game will be made to check the contents acquired by each team.</p>
<b>EVALUATION</b>	<p>The students should be asked the specific questions in this form both at the beginning and at the end of the process as part of the evaluation. They will also make a self-evaluation and co-evaluation with a specific cooperative work rubric.</p> <p>The acquired knowledge, the realization of the activities and their development and the personal competences should also be valued.</p>
<b>REFERENCES FOR TEACHERS</b>	<p>Wikipedia about the Battle of Thermopylae</p> <p>Webquest about "300"</p> <p>Kahoot</p> <p>300: <i>Las Termópilas</i>: <a href="http://oculimundienclase.blogspot.com.es/2010/12/300-las-termopilas.html">http://oculimundienclase.blogspot.com.es/2010/12/300-las-termopilas.html</a></p> <p><i>Thermopylae battle</i>, parts 1 and 2: <a href="https://www.youtube.com/watch?time_continue=3&amp;v=SSWeczyoTQE">https://www.youtube.com/watch?time_continue=3&amp;v=SSWeczyoTQE</a></p> <p><a href="https://www.youtube.com/watch?v=GsjpcQ8ym64">https://www.youtube.com/watch?v=GsjpcQ8ym64</a></p>

## Authors

Alfredo-Javier Medinilla Yáñez (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - 201001764@campuslasalle.es)

Irene Labajo González (Teaching staff at CSEU La Salle, Spain - irune@lasallecampus.es)

Dani Muñoz Beret (Teaching staff at La Salle Maravillas, Spain - dmunozb@lasallemaravillas.com)

## 24. Memes and gifs as commentary

Internet memes and gifs are often considered just as humorous and entertaining filling of the social media feed where they virally spread. However, they often also convey significant messages and commentary on current issues, like the 'Winter is Coming' memes referring to the popular TV series Game of Thrones, but often used to remind people of the consequences of climate change. During this activity, different forms and types of memes and gifs are first discussed, then the students create their own memes.

<b>TAGS</b>	Social Media, Instagram, Snapchat, Whatsapp, Photo, Graphic, Design, Animation
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To take action and apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> </ul>
<b>LEARNING AREAS</b>	Language, Foreign Languages, Social Sciences, Technologies
<b>SESSIONS</b>	2 - 3 (variable)
<b>DURATION PER SESSION</b>	45' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16 / 17 - 18
<b>MATERIALS</b>	PC Tablet device or Smart Phone
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• What makes a meme popular?</li> <li>• How do I create a meme?</li> </ul>
<b>DEVELOPMENT</b>	<p>The teacher introduces the topic: Internet memes and how they spread virally in social media. The first task is for the students, individually or in pairs, to browse the Internet for popular memes. (5')</p> <p>Each student or pair should find three memes:</p> <ul style="list-style-type: none"> <li>• one funny</li> <li>• one suitable for the current mood</li> <li>• one that the student can't understand what its point is (5')</li> </ul> <p>Then everyone in the group presents their three memes to the rest of the class. (10')</p>

<b>DEVELOPMENT</b>	Discussion on the memes after watching them. How could they be classified? What kind of materials are used: images from films, comics, TV, personal photographs? Who are presented in them: pop stars, actors, politicians, athletes; cats, dogs or other animals? What is the message of the meme: Does it tell us anything about the mood of the sender? Is it commenting on other people? Is it commenting on some current issue? If it is not mentioned spontaneously in the discussion, the teacher may mention how the same image may be used with different captions, or vice versa. (15')
	The teacher focuses on memes whose point was not clear. Those who got the point explain it to the others. If needed, Internet resources may be used to determine what is the message of the meme. Usually memes are based on intertextual references to popular or other well known media texts, and it may be necessary to recognize the reference before the message can be understood. (10')
	In the second session, students have to create their own memes in small groups. In order to do this, they have to look for available meme and gif editors, to gather source materials – this may include taking photographs or video clips with smartphones or tablets. Finally, they should create at least 3 different memes. The students then present their memes to the rest of the class on a screen and tell them which editors and other tools they used to create them. (30')
	After this, students have to think about possible ways to use the memes. Where could they be published? To whom are they addressed? How does the publishing happen? Those students who want to may publish some of their memes in social media platforms they regularly use, and which they consider appropriate for the specific meme. (10')
	Closing discussion. (5')
	<i>FOLLOW UP (OPTIONAL ACTIVITY)</i> During the next lesson (one to seven days later), teachers check out how the memes have been shared, forwarded and commented. Discussion on why some memes may have gained more attention, and others possibly left unacknowledged. Teacher will describe the basic dynamic of viral distribution, where a critical amount of attention is required in the beginning, and how the peak is usually reached within one-two days, before fading out. (20')
<b>EVALUATION</b>	Emphasis on understanding how many types of references/registers/source materials are employed in even quite simple memes, and how recognizing the references affects the reaction to the meme. Recognizing how liking and sharing of specific types of memes may tell much about the person and their tastes.
<b>REFERENCES FOR TEACHERS</b>	Giphy: <a href="https://giphy.com/">https://giphy.com/</a> Meme Generator: <a href="https://imgflip.com/memegenerator">https://imgflip.com/memegenerator</a>

## Author

Raine Koskimaa (University of Jyväskylä, Finland - [raine.koskimaa.jyu.fi](mailto:raine.koskimaa.jyu.fi))

## 25. Tip the scales

The objective of this activity is to dismantle a network dedicated to trafficking and illegal trade of plant and animal species. To do this, students will conduct a research activity to know what information is false and what is not, and express their research through different languages and media. Specifically, students will have to detect through different research processes (scientific, police or journalistic) if the information that other groups have provided them is real or not.

<b>TAGS</b>	Instagram, Twitter, YouTube, App, Blog, WhatsApp, Design
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify audiovisual productions</li> <li>• To use filming and editing tools</li> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify photographic productions</li> <li>• To use photographic and editing tools</li> <li>• To create cosplay and costumes</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> <li>• To manage content archives</li> <li>• To manage content dissemination and sharing</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To self-manage</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To create collaboratively</li> <li>• To coordinate and lead</li> <li>• To participate in social media</li> <li>• To teach</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> <li>• To break the rules</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>NARRATIVE AND AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• To interpret</li> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>IDEOLOGY AND ETHICS</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul> <p><b>RISK PREVENTION</b></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To evaluate and reflect</li> <li>• To take action and to apply</li> </ul>
<b>LEARNING AREAS</b>	Science, Technologies, Arts, Social Sciences
<b>SESSIONS</b>	6 (variable)
<b>DURATION PER SESSION</b>	55' (variable)

<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	14 - 16
<b>MATERIALS</b>	Smartphone with camera, Computer, Internet access
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• How is an investigation narrated?</li> <li>• How is it researched from the journalistic, police and scientific points of view?</li> <li>• How is information communicated through social networks?</li> <li>• How are content produced and organized for a blog? Who makes them?</li> <li>• How can I position a personal brand on social networks?</li> <li>• How is the information organized in a video?</li> <li>• How is false information distinguished from true information?</li> </ul>
<b>DEVELOPMENT</b> <i>We suggest starting this activity on Friday</i>	Presentation by the teacher of the task of the week in which they explain the steps of scientific, police and journalistic research.
	Team organization and explanation of the roles that students should develop. The teacher explains in private to each group the roles and challenges they have to work on. (3-5 minutes maximum)
	Finally, the teacher presents a video that they have created, in which the functioning of the necessary tools that should be used will appear: inform the participants about the necessary guidelines to carry out a police investigation; show the students about the steps to carry out a journalistic investigation and show the necessary steps to carry out a scientific investigation.
	Specifically, students are expected to perform part of the work individually and part as a team. The work teams are the following: <ul style="list-style-type: none"> <li>• criminal team: makes news, both false and true</li> <li>• investigative teams (journalists, biologists and police): they should investigate the clues and the truth about the false information</li> </ul>
	Prepare and edit content in different media and platforms (blog, social networks...).
	Exhibition of the results of each group.
	Discussion about the process and the overall evaluation of the work. Specifically, there should be a playful phase to get to know the students' proposals.
<b>EVALUATION</b>	The teacher should evaluate the following competences and/or products made: <ul style="list-style-type: none"> <li>• communication capacity</li> <li>• ability to write</li> <li>• capacity for analysis and synthesis</li> <li>• ability to distinguish false and true news</li> <li>• capacity to work in a team</li> <li>• ability to create a transmedia narrative</li> <li>• evaluation of the content of the final product</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	Redcriter: <a href="https://www.redcriter.com/">https://www.redcriter.com/</a> Guidelines for conducting scientific research: <a href="http://elmerbmxblogspot.com.es/2012/05/cuales-son-las-pautas-de-la.html">http://elmerbmxblogspot.com.es/2012/05/cuales-son-las-pautas-de-la.html</a> Guidelines for conducting a journalistic investigation: <a href="https://desocultar.wordpress.com/2012/05/28/como-hacer-periodismo-de-investigacion-paso-por-paso/">https://desocultar.wordpress.com/2012/05/28/como-hacer-periodismo-de-investigacion-paso-por-paso/</a> Guidelines for conducting a police investigation: <a href="http://www.mailxmail.com/cursos-criminalistica-investigacion/fases-investigacion-criminal">http://www.mailxmail.com/cursos-criminalistica-investigacion/fases-investigacion-criminal</a>

## Authors

Marcos Blanco Kroeger (Digital Editor at Santillana, Spain - [mblancok@santillana.com](mailto:mblancok@santillana.com))

Daniel Gurpegui Haering (Teaching staff at La Salle Institution, Spain - [dghaering@institucionlasalle.es](mailto:dghaering@institucionlasalle.es))

Rebecca Carrillo Martín (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - [201001683@campuslasalle.es](mailto:201001683@campuslasalle.es))

Laura Nieto Fernández (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - [201001079@campuslasalle.es](mailto:201001079@campuslasalle.es))

## 26. Instastory... imagine the history

This activity will introduce to students organized in groups to other possible historical scenarios through the use of Instagram polls. The aim is to understand why history is shaped the way it is.

<b>TAGS</b>	Social media, Instagram, Graphic, Photo
<b>SKILLS</b>	<p><i>PRODUCTION</i></p> <ul style="list-style-type: none"> <li>• To create and modify photographic productions</li> </ul> <p><i>SOCIAL MANAGEMENT</i></p> <ul style="list-style-type: none"> <li>• To collaborate</li> <li>• To participate in social media</li> </ul> <p><i>MEDIA AND TECHNOLOGY</i></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To take action and apply</li> </ul> <p><i>IDEOLOGY AND ETHICS</i></p> <ul style="list-style-type: none"> <li>• To recognize and describe</li> <li>• To compare</li> <li>• To evaluate and reflect</li> <li>• To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences
<b>SESSIONS</b>	2 (variable)
<b>DURATION PER SESSION</b>	60' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	16 - 18
<b>MATERIALS</b>	Computer or smartphone Instagram polls
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• Which are the historical moments in which pivotal decisions are made?</li> <li>• Which were the reasons behind the choices and which were the alternatives?</li> <li>• How could have historical facts evolved if a different choice had been made?</li> </ul>

<b>DEVELOPMENT</b>	Students are divided into groups of 3-4 and are invited to focus on a specific historical moment in which an important historical decision was made (e.g. when, in Italy, the King Vittorio Emanuele in 1924 decided to include Mussolini in the Parliament in order to prevent, according to his opinion, a civil war. (30')
	In the class create a map of crucial historical moments and draw it on a paper on the wall. (30')
	Students are asked to find and select documents and other sources that offer different perspectives and information regarding the historical issue. ( <i>This activity is carried out at home</i> )
	Participants must now produce Instagram polls in which each of the historical issues collected in the map are explored. Each Instagram poll should represent – through a combination of text and image – a decision to make. Each of the students is invited to answer to the poll. Students are invited to develop and go in depth into the chosen historical scenario by producing a short report about it (for example a ppt). <i>This activity is carried out at home.</i>
	The activity finishes with an exhibition of the Instagram polls and a final discussion about their results in class. Documents and sources collected are printed and added to the map, as well as the final decisions of the polls. The teacher highlights eventual different choices which have been made through the polls, with respect to the “real history” and asks students to discuss these alternative historical scenarios, also based on the materials and documents they found. (60')
<b>EVALUATION</b>	Three items can be evaluated: <ul style="list-style-type: none"> <li>• quality of sources collected by each group for documenting the historical period</li> <li>• quality of argumentation in creating a different historical perspective for the poll (is it realistic according to the historical conditions?)</li> <li>• quality of the instagram poll (creativity, use of the language to frame the question, use of the image)</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>T. Mills Kelly (2013). <i>Teaching History in the Digital Age</i>. Book disposable as open resource at: <a href="https://quod.lib.umich.edu/cgi/t/text/text-idx?cc=dh;c=dh;idno=12146032.0001.001;rgn=full%20text;view=toc;xc=1;g=dculture">https://quod.lib.umich.edu/cgi/t/text/text-idx?cc=dh;c=dh;idno=12146032.0001.001;rgn=full%20text;view=toc;xc=1;g=dculture</a></p> <p>Instagram blog: <a href="http://blog.instagram.com/post/166007640367/171003-polling-sticker">http://blog.instagram.com/post/166007640367/171003-polling-sticker</a></p> <p>Stanford History Education Group: <a href="http://teachinghistory.org/teaching-materials/teaching-guides/24123">http://teachinghistory.org/teaching-materials/teaching-guides/24123</a></p> <p><i>Teaching History in the 21<sup>st</sup> Century</i> by Thomas Ketchell: <a href="https://www.youtube.com/watch?v=8elvGtn1NAU">https://www.youtube.com/watch?v=8elvGtn1NAU</a></p>

## Authors

Gabriella Taddeo (INDIRE, Italy - [g.taddeo@indire.it](mailto:g.taddeo@indire.it))

Simona Tirocchi (Università degli studi di Torino, Italy - [simona.tirocchi@unito.it](mailto:simona.tirocchi@unito.it))

## 27. Elementary, my Dear Watson

This activity will allow students to assess sources provided by Google when they look for information and to identify strategies to assess the truthfulness and reliability of the information retrieved.

<b>TAGS</b>	News, Social Media
<b>SKILLS</b>	<p><b>CONTENT MANAGEMENT SKILLS</b></p> <ul style="list-style-type: none"> <li>To search, select and download</li> </ul> <p><b>MEDIA AND TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>To take action and apply</li> </ul> <p><b>IDEOLOGICAL AND ETHICS</b></p> <ul style="list-style-type: none"> <li>To evaluate and reflect</li> <li>To take action and apply</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences, Technologies, Sciences
<b>SESSIONS</b>	3 (variable)
<b>DURATION PER SESSION</b>	55' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	17 - 18
<b>MATERIALS</b>	Computer or mobile phone, Google search
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>What search engine do I use to get information?</li> <li>How do I make the search?</li> <li>How many and which sources do I read after a search?</li> <li>What features do I use to decide whether to trust or not the information I find on the internet?</li> <li>What do I do with the information that I find on the Internet?</li> </ul>
<b>DEVELOPMENT</b>	<p>The teacher proposes a brainstorming of ideas regarding strategies for surfing the net for information. Then, also collectively, the teacher motivates students to ask questions regarding this topic.  <i>Suggestion: Guide them to think of topics based on their interest in the truthfulness of a piece of information they found on the net or the need to widen a piece of information.</i>  The teacher and students choose one of the questions on which the activity will be based.  The proposal will be to look for information and answers to that question.  (20'-25')</p> <p>The teacher divides the students into groups of three or four students.  The teacher tells the groups they will look for information about the chosen question on the internet to develop a brief text on that question.  Each group has to follow the specific teacher's instructions related to how the search will be done.  <b>INSTRUCTION A:</b> Students can only surf the first hit which appears in Google.  <b>INSTRUCTION B:</b> Students can only surf two of the first three hits in Google.  <b>INSTRUCTION C:</b> Students cannot enter any of the three first hits in Google.  (5'-10')</p> <p>The teams look for the information and write their answers. (10'-20' variable according to the complexity of the question)</p> <p>The teams join other teams with the same instructions (A, B or C) and compare their texts. (5')</p> <ul style="list-style-type: none"> <li>Did they generate similar texts?</li> <li>Did they use the same sources?</li> <li>Did they choose the same information within the same source?</li> <li>Did they surf the net following hyperlinks inside the site?</li> </ul> <p>We must underline that using Google from different accounts can emerge different results. Compare the differences and reflect about the algorithms of Google that provide different information according to the profile.</p> <p>Three sub-groups with different instructions get together.  Answers generated by each of them are compared. (5'-10')</p> <ul style="list-style-type: none"> <li>Did they get the same information or are there inconsistencies in the information gathered?</li> <li>In case of inconsistencies, how could the information be checked?</li> </ul> <p>Pooling. Discussion about their reflections and aspects discussed in the two previous stages. Focus on the strategies discussed to verify the information. (15')</p>



<b>DEVELOPMENT</b>	The teacher systematizes, together with students, the criteria for analysing the reliability of information found on the net and presents a model (Gavilan, Pindo) to look for information, information retrieval and information assessment. The teacher proposes to do the activity again and to adjust the initial answers. (10')
	The session finishes with the presentation of answers and a reflection on the amendments. (10')
	<i>Suggestion: use this section as a revision session at the end of a thematic unit or as a preparation for an exam or evaluation.</i> Before the lesson, the teacher prepares questions on the specific topic to be reviewed. Students are divided into teams. Session objectives are set: to consolidate knowledge, as a revision and expansion on topics dealt with previously in the course, the teams have to look for information and prepare answers that are as complete as possible to the proposed questions. The activity is set as a game in which points are awarded to each team according to the resources used, time and how much they take advantage of the strategies discussed in the previous session. (5')
	Before starting the game, a rubric or a chart of desirable proceedings for making the searches is collectively designed with the correlative points the teams would earn if they follow them.
	Other rules the teams would like to establish could be discussed and agreed on. Example: whether all the members of the team have to participate in the process, whether it is allowed to use one or more devices per group, whether the teams have to make the sources used explicit, etc. Still, the rule of earning points due to time is kept, this is to say, due to answering the highest number of questions in the established time. (20')
	Each team receives an extensive list of questions. The teacher sets a time limit and the game starts. Alternative: Instead of sharing all the list of questions with the students, the teacher can give each team just the first question. When each team finishes the first answer, they have to ask for the following question and so on. An online tool can be chosen to share the following questions to the teams (group in a social network, message on an educational platform, etc.) <i>Variable duration according to the time established by the teacher depending on the complexity of the topics.</i>
	At the end of the time, each team shares its answers with the rest. A platform all the students can access can be used or a shared folder can be created for all the groups' answers. All the general points are added, such as those earned by number of answer or having followed the general guidelines. Then, the students are in charge of awarding more detailed points, due to the quality of the answers. Sub groups are made with a member from each team. Each sub group is assigned some questions to analyse their answers and award points. The teacher monitors the process. At the end, points can be added up and the winner is announced. A website or platform can be used to keep the score and announce the winner. Example: <a href="https://keepthescore.co/">https://keepthescore.co/</a> <i>Variable duration according to the complexity of topics.</i>
	The activity is rounded up with a reflection in groups in two stages. In the first place, there will be a group reflection on the game and what we can learn from it. (10') Suggested questions: <ul style="list-style-type: none"> <li>• could you put into practice the criteria and strategies discussed?</li> <li>• what did you decide to prioritize? <ul style="list-style-type: none"> <li>a. shortest time to answer more questions.</li> <li>b. Quality of answers to gain more points per question</li> </ul> </li> <li>• in general, when you study, what is the relationship between time dedicated to looking for information and its quality? What do you tend to prioritize? Why?</li> </ul>
<b>ASSESSMENT</b>	Secondly, each student individually completes a brief 3-2-1 self-assessment chart (10'): 3. three things learned on the topic 2. two interesting things which he/she would like to learn more about 1. questions or doubts he/she still has
	A metacognitive collective assessment can be carried out regarding aspects to be considered when looking for and selecting information from the internet. A checklist of the main features to be taken into consideration in future searches can be developed.
<b>REFERENCES FOR TEACHERS</b>	Keeping record of the score of several teams or players. Example: <a href="https://keepthescore.co/">https://keepthescore.co/</a>

## Authors

Gabriela Rodríguez Bissio (Plan Ceibal, Uruguay - [gabriela.rodhis@gmail.com](mailto:gabriela.rodhis@gmail.com))

Cecilia Fernández Pena (Elbio Secondary School, Uruguay - [cfernandezpena@gmail.com](mailto:cfernandezpena@gmail.com))

Natalia Correa (Universidad de la República, Uruguay - [natalia.correa@gmail.com](mailto:natalia.correa@gmail.com))

## 28. Latest news!

*This activity is based on the production of interactive interviews in a foreign language based on a fictitious news item through performance and the role play of public figures and journalists. In this way, while the group of 3 people (roles: character, Community manager and image director) presents the imaginary news item the rest of the class acts as a journalist and everyone participates by asking questions about the news.*

<b>TAGS</b>	Writing, News, Social Media, Theatre, Cosplay
<b>SKILLS</b>	<p><b>PRODUCTION</b></p> <ul style="list-style-type: none"> <li>• To create and modify written productions</li> <li>• To use writing software and apps</li> <li>• To create and modify drawings and designs</li> <li>• To use drawing and design tools</li> <li>• To create and modify audio-visual productions</li> <li>• To use filming and editing tools</li> </ul> <p><b>CONTENT MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To search, select and download</li> </ul> <p><b>INDIVIDUAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To manage the own feelings and emotions</li> </ul> <p><b>SOCIAL MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>• To participate in social media</li> <li>• To collaborate</li> </ul> <p><b>PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>• To act</li> </ul>
<b>LEARNING AREAS</b>	Social Sciences, Language, Foreign Languages, Professional Competences, Sciences, Technologies
<b>SESSIONS</b>	12 (variable)
<b>DURATION PER SESSION</b>	60' (variable)
<b>NUMBER OF PARTICIPANTS</b>	10 - 30
<b>AGE</b>	10 - 13 / 14 - 16 / 17 - 18
<b>MATERIALS</b>	<p>Paper</p> <p>Computer or smartphone</p> <p>Photo/video/design editing app</p> <p>Costumes</p>
<b>KEY QUESTIONS</b>	<ul style="list-style-type: none"> <li>• Where do I get verified info?</li> <li>• What information is useful?</li> <li>• How do I guess possible questions?</li> <li>• How do I organize a press conference?</li> <li>• How do I coordinate with my team?</li> <li>• How to create expectation?</li> <li>• How to interiorize my roleplay?</li> </ul>

<b>DEVELOPMENT</b>	<p>Explanation of the project and contact: projection of example interviews and requirements (essential foreign language). Role distribution and division by teams. <i>(two in-class sessions of 60')</i></p> <p><b>REQUIREMENTS</b></p> <ul style="list-style-type: none"> <li>• Informative dossier that accompanies the group throughout the entire project</li> <li>• Press release</li> <li>• Support material (poster, video, photo of the news...)</li> <li>• Characterization and props</li> <li>• Research and production in a foreign language</li> </ul>
	<p>Production: choice of the character, we investigate their story and personality. Creation of fictitious profiles in RRSS and consequent interaction with them until the time of presentation. <i>(two in-class sessions of 60')</i></p>
	<p>Start storytelling: creation of surprise news and profile management. Write and record the news. Prediction of possible questions. <i>(two in-class sessions of 60')</i></p>
	<p>Organization of the performance. <i>(two in-class sessions of 60')</i></p>
	<p>Rehearsal. <i>(two in-class sessions of 60')</i></p>
	<p>Final presentation of the interviews. <i>(two in-class sessions of 60')</i></p>
<b>EVALUATION</b>	<p>The teacher assesses the following products:</p> <ul style="list-style-type: none"> <li>• presentation</li> <li>• informative report</li> <li>• final poll</li> <li>• vocabulary test</li> </ul>
<b>REFERENCES FOR TEACHERS</b>	<p>Classroom into Newsroom - Mediashift: <a href="http://mediashift.org/2014/06/classroom-into-newsroom-9-steps-to-a-multimedia-class-project/">http://mediashift.org/2014/06/classroom-into-newsroom-9-steps-to-a-multimedia-class-project/</a></p>

## Authors

Julia García-Maroto García (BA in Design and Management of Transmedia Projects at CSEU La Salle, Spain - 201001679@campuslasalle.es)

Gladys Sobrin (La Salle Campus Madrid, Spain - gmsobrin@gmail.com)

# Research partners

## TRANSMEDIA LITERACY CONSORTIUM PARTNERS

Universitat Pompeu Fabra - Barcelona (coord. Spain)

Universitat Oberta de Catalunya (Spain)

University of Oxford (United Kingdom)

Jyväskylän Yliopisto (Finland)

Universidade do Minho (Portugal)

Universidad de la República (Uruguay)

Pontificia Universidad Javeriana (Colombia)

Università degli Studi di Torino (Italy)

Ars Media (Italy)

## WITH THE PARTICIPATION OF

RMIT University (Australia)

INDIRE (Italy)

## COLLABORATORS

Ateneu Barcelonès (Spain)

Avanguardie Educative (Italy)

ECOLearning (Europe)

eNorssi Network (Finland)

MENTEP Project (Italy)

Obras Educativas Lasalle (Spain)

Plan Ceibal (Uruguay)

School Libraries Network (Portugal)

Transmedia Week

United Nations Alliance of Civilizations



TRANSLITERACY - 645238  
H2020 Research and Innovation Actions

[Transmedialiteracy.org](https://Transmedialiteracy.org)  
[@trans\\_literacy](https://twitter.com/trans_literacy)

March 2018