MEDIA EDUCATION:
STUDI, RICERCHE, BUONE PRATICHE

Collana a cura del MED – Associazione Italiana
per l'Educazione ai Media e alla Comunicazione

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La collana a cura del MED (Associazione Italiana per l'Educazione e ai Media e alla Comunicazione) prosegue il suo percorso di formazione e di ricerca nel campo scientifico della Media Education. Al pari della rivista « Media Education: Studi, Esperienze, Buone pratiche », attiva dal marzo del 2010, è stata fortemente voluta dal fondatore della nostra Associazione, Roberto Giannatelli, uno dei primi studiosi ad aver portato la *media education* all'interno dei confini delle nostre università e delle nostre scuole che ci ha lasciati nell'ottobre del 2012. I primi dieci volumi pubblicati dal MED hanno aperto un orizzonte in Italia ancora inesplorato, una prima collezione di riflessioni e lavori scientifici mai apparsa prima nel nostro paese.

La collana ora riparte con nuovo editore e si propone di stimolare la realizzazione di ricerche e la pubblicazione delle opere più interessanti in relazione all'educazione ai media e all'uso dei media nella scuola (e nel territorio) allo scopo di migliorare l'apprendimento dei nostri alunni e di sviluppare competenze mediali e digitali utili per affrontare la complessità del mondo odierno e per costruire una professionalità futura, anche in riferimento alle Indicazioni nazionali per il Curricolo scolastico.

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Media education for equity and tolerance

Theory, policy, and practices

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Introduction

Maria Ranieri*

Over the last twenty years, Europe has entered a new dramatic political and social era where racism and xenophobia accompanied by discrimination, intolerance and iniquity have been rekindled in combination with a profound economic crisis and a widespread sense of insecurity. Phenomena such as globalisation and migrations, neoliberal transformations of welfare states and labour markets are shaking the "Old Continent", while political organisations and movements with discriminatory political agenda have (re–)appeared in a number of European countries (Lazaridis & Campani, 2016; Lazaridis, Campani & Benveniste, 2016). Some organisations emphasise the view of migration as a threat to national culture or identity while others to the security or the economic position of the nation. Media, particularly social media and social network sites such as Facebook or Twitter, are reflecting this situation with people increasingly expressing their (social) rage through polarised attitudes on the Web and transforming the others such as migrants or refugees into the scapegoat of a growing social malaise (Caiani & Parenti, 2013; Pajnik, Fabbro & Kamenova, 2016; Pajnik & Sauer, 2017; Pajnik & Söry, 2015). Racist propaganda and discriminatory discourses, either online or not, risk gaining consensus particularly among young, low SES people, who are both intense users of media and highly vulnerable to social exclusion. Seen as the enemy, fragile social groups of young people such as immigrants and refugees become the target of othering practices, and strong

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polarisation is emerging among young people living in similar vulnerable social contexts. In fact, although the relationship between intolerance, media and young people is not linear, as intense users of the Internet, arguably young people are exposed to discriminatory content while they start to make sense of the social and political world around them. In addition, young people represent a key target of radical right groups' propaganda and recruitment with the emergence of a new form of ethno–discriminatory–nationalism (Krasteva & Lazaridis, 2016). If the consequences of this phenomenon still need to be deeply investigated, we are witnessing an escalation of symbolic violence and social conflicts, especially among teens at risk of social exclusion including both "native" young SES people addressed by radical right groups and immigrants who are the main object of racist discourses. Furthermore, as amply documented in the literature, teens at risk of social exclusion have low media and digital skills in terms of critical understanding of media contents and making their voices heard as citizens. For example, in a survey on civic engagement in the digital age, Smith (2013) found that social networks are playing an increasingly important role at the political level in the US, where a third of the population is involved in media activism. Yet, the majority of those who take part in engaged activities have a good level of cultural and socio–economic background. In this regard, several studies (Dahlgren & Olsson, 2007; Theocharis, 2011) found that when it comes to civic participation and "original" media productions the Internet is most assiduously used by affluent, highly educated young people and by those who are already interested in politics and media making. Briefly, in socially difficult contexts such as the many peripheries of European cities, media risk becoming amplifiers of negative messages of hate and of social differences in terms of young people's agency, thus promoting violence, discrimination, racism and exclusion rather than tolerance, solidarity, equity and intercultural understanding.

In this scenario, media education can be viewed as a pedagogical strategy to support young people's critical understand-

ing of media representations and discourses of othering as well as a concrete opportunity to engage new generations with the production of alternative counter–narratives to raise awareness about tolerance and discrimination, and foster mutual respect and intercultural understanding. Specifically, focusing on disadvantaged younger citizens, media education can serve the purpose of a potentially powerful tool to challenge the symbolic violence characterising some media representations of specific social groups and to enact critical practices of media production that may be understood as broader acts of democratic citizenship (Banaji & Buckingham, 2013; Hobbs, 2010; Ranieri, 2016). To sum up, critical reading of media messages can contribute to recognising different forms of intolerance embodied in media discourses, while media production can turn into a good practice to involve young citizens in democratic life supporting human rights and democratic values.

Grounded on these assumptions, this book presents and discusses the main results of the *Media Education for Equity and Tolerance* (MEET) project, an initiative funded by the European Union within the framework of the Erasmus Plus Programme – KA3, 2016–19. Promoted by the University of Florence (Italy), the project has seen the collaboration of four European partners, that is the University of Vienna (Austria), Média Animation (Belgium), medien+bildung.com (Germany) and the Peace Institute (Slovenia).

MEET's main purpose was to promote inclusive and democratic citizenship as well as intercultural dialogue through the upscaling and the dissemination of media education practices against discrimination and intolerance and by engaging disadvantaged young people aged 13–19 in media literacy activities. Through the re–design of the educational tool *Media education against discrimination: A guide for teens*[1] with a specific focus on students at risk of social exclusion, and the elaboration of guide-

1. This tool, edited by Maria Ranieri (University of Florence, Italy) and Paul de Theux (Média Animation, Belgium), was developed within the framework of the

lines for teachers based on *Media Literacy modules for teachers and educators*[2] to provide teachers' guidance on teaching about the media in intercultural context, the project aimed at contributing to create learning opportunities for young participants to build critical media competences and citizenship skills, including tolerance, mutual respect, solidarity, appreciation of diversity and commitment to anti–discriminatory and democratic struggles. Moreover, it intended to provide teachers and educators with advice on how to teach about the media in disadvantaged contexts taking into account young people's practices with media contents. An innovative approach to sharing good educational practices was pursued through the implementation of an educational documentary, enabling teachers to access concrete examples of media education in practice. In addition, recommendations to policy makers against contemporary forms of discrimination and to support human rights, equity and tolerance through media education in the school system have also been elaborated.

To sum up, MEET's contribution involved: 1) young people's increased awareness about mutual respect, intercultural understanding and democracy through practices of critical media analysis and production; 2) teachers/educators' training about media literacy practices to prevent and contrast new forms of intolerance, violence and discrimination, and promote intercultural dialogue, civic competences and critical understanding of the media; 3) schools' climate improvement and users' well–being fostering young people's participation in the school community and deconstructing stereotyped representation of different social groups; 4) policy makers' advice on how to implement media education policies as strategies to promote equity, tolerance, human rights and inclusion in an intercultural and media–saturated society.

Daphne project e–Engagement against Violence (e–EAV) in 2012–14. All contents are freely available at: https://e-engagementagainstviolence.eu/index/students.html.

2. This tool was also developed within the framework of the Daphne project e–EAV in 2012–14. All contents are freely available at: https://e-engagementagainstviolence.eu/index.php.

The project was structured into four main phases as described below:

— Phase 1. Needs' analysis and involvement. A review of policies on citizenship, media and intercultural education was carried out at national level by each partner to identify policy areas needing improvement in terms of social inclusion of students at risk of social exclusion. In addition, contacts with local bodies such as municipalities or educational agencies were made to identify six schools to be involved in the testing, specifically two schools for each of the three countries in charge of designing and testing the learning scenario (i.e. Germany, Italy and Slovenia).
— Phase 2. Co–design and development. Based on good practices already tested within a previous European project (e–EAV, 2012–14), MEET research staff engaged with a process of co–design involving teachers to create six learning scenarios on media and intercultural education. Although the learning scenarios vary in terms of media used or thematic focus, they share a similar structure entailing an average number of 5–7 learning units as well as media analysis and production activities.
— Phase 3. Implementation and testing. In Germany, Italy and Slovenia, two learning scenarios were implemented over a period of about two months involving around 150 students and 15 teachers. Students and teachers were involved in an action–research project which led to the collection of several data about the process and its results. This data was analysed and coded by MEET researchers to evaluate the learning experience and revise the learning scenarios before their online publication.
— Phase 4. Documentation and dissemination. The entire implementation process was documented through the production of a *docutorial*, that is a video aiming on one hand to show teachers how to teach media education

in intercultural contexts (from this point of view it was like a tutorial) and on the other hand to document a real educational situation through visual materials including teachers or researchers introducing concepts or moderating discussion as well as students interacting among themselves during debate or collaborative work in small groups. The *docutorial* was accompanied by a theoretical introduction explaining MEET's conceptual background and guidelines for teachers to provide them with a design principle to prepare, develop and implement media and intercultural education activities in school. The *docutorial* together with the introduction and the guidelines are part of an online and multimedia toolkit to support dissemination and sharing of good practice.

MEET's main output is an online multimedia toolkit[3] involving the presentation of MEET conceptual background, the guidelines for designing inclusive media education practices in intercultural classes, six learning scenarios and three video–capsules showing how MEET guidelines were put into practice. The chapters included in this book aim at illustrating the processes and the results of all project phases to provide an overall picture of the main outcomes and to encourage the uptake of similar practices. Specifically, *Policies on Citizenship, Media and Intercultural Education: A Comparative Perspective of European states* by Iztok Šori and Mojca Pajnik offers an overview of the main European trends of policies on Citizenship, Media and Intercultural Education to identify gaps and areas that should be improved. *Theorising and Designing Media and Intercultural Education: A Framework and Some Guidelines* by Maria Ranieri and Francesco Fabbro describes the conceptual framework and the methodological guidelines that have been developed to support the (re)design of the educational contents produced within MEET. *Researching on Media and*

3. Available at https://meetolerance.eu/toolkit/.

Intercultural Education: A Comparative Analysis of Results from Three European Countries by Maria Ranieri, Francesco Fabbro and Andrea Nardi presents and discusses the results of the participatory action–research carried out in Germany, Italy and Slovenia to evaluate the impact of MEET educational resources on students and teachers. *Creating a "docutorial" on Media and Intercultural Teaching: The MEET Approach* by Francesco Fabbro, Andrea Nardi and Cécile Goffard explains how the videos were conceived and edited with the dual purpose of giving the audience a sense of the concrete reality of the classroom while providing the audience with guidance on suitable media education practices in challenging contexts. *MEET's Evaluation and Impact: Indicators, Tools and Results* by Stefano Cuomo and Marta Pellegrini illustrates the Logical Framework as well as the indicators and the evaluation tools adopted to assess the results and the impact of MEET project. Finally, *Citizenship, Media Literacy and Intercultural Education. Reflections and Recommendations for Policy Transformation* by Benjamin Opratko and Birgit Sauer concludes the analysis of MEET results through a series of considerations on policies related to the field of Citizenship, Intercultural and Media Education with the purpose of providing insights to policymakers on structural actions to support the field at the different levels, from the local context to the wider European space.

Credits

The MEET project was funded by the European Commission within the Erasmus Plus Programme Key Action 3 for the period 2016 – 2019. It was promoted by the University of Florence, Department of Education, Languages, Interculture, Literature & Psychology (formerly Department of Education & Psychology), Florence, Italy. Other partners were: University of Vienna (Austria), Média Animation (Belgium), medien+bildung.com (Germany), Peace Institute (Slovenia).

Maria Ranieri was the Scientific Coordinator and Stefano Cuomo was the project manager of the project.

Iztok Šori and Mojca Pajnik led WP1 & WP2, Stefano Cuomo coordinated WP3 while Maria Ranieri led WP4, Birgit Sauer guided WP5 and WP6, Anne–Claire Orban de Xivry and Cécile Goffard co–led WP7, and Katja Friedrich managed WP8.

Researchers, scholars and/or media educators who participated and contributed to the project were:

— for the Austrian team: Fanny Müller–Uri and Benjamin Opratko;
— for the Belgian team: Jean–Paul Vitry;
— for the German team: Katja Mayer and Mario Di Carlo;
— for the Italian team: Francesco Fabbro, Andrea Nardi, Cabiria Nicosia, Marta Pellegrini;
— for the Slovenian team: Veronika Bajt and Mojca Frelih.

All research outputs that have been included in this book have also been reviewed by colleagues from the University of Florence, that is Gianfranco Bandini, Davide Capperucci and Emiliano Macinai.

As far as the video–capsules are concerned, they have been created by Média Animation asbl (Rodrigo Aranda Godoy, Alexandre Détry, Flavie Gauthier, Cécile Goffard, Arthur Lecouturier, Anne–Claire Orban de Xivry) and the University of Florence (Stefano Cuomo, Francesco Fabbro, Maria Ranieri). Moreover, they have been produced and directed by Média Animation asbl in collaboration with the pictures and other materials from local activities of the University of Florence (Francesco Fabbro, Cabiria Nicosia, Maria Ranieri, Luca Righeschi), medien+bildung.com (Mario Di Carlo, Katja Mayer, Nicolas Hecker) and the Peace Institute (Izotk Šori, Mojca Frelih, Mojca Pajnik, Vasja Lebarič).

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Policies on Citizenship, Media and Intercultural Education

A Comparative Perspective of European states

Iztok Šori, Mojca Pajnik*

1. Introduction

This chapter provides an overview of policies and practices in the fields of citizenship, media and intercultural education (CMIE) in five selected European countries: the focus is on recent policy and action developments in the following national contexts: Austria, Belgium (French speaking), Italy, Germany (Rhineland–Palatinate) and Slovenia, also reflecting policies at the EU level. In the context of this chapter citizenship, media and intercultural education are treated as separate education fields in order to enable a better comparison between the countries. We do acknowledge however, that topical and methodological intersections of CMIE rather call for an educational approach equally integrating all three fields. The interconnectedness is demonstrated with the definitions, which are commonly adopted by EU policies:

— *Citizenship education* refers to the aspects of school education intended to prepare students to become active citizens, by ensuring that they have the necessary knowledge, skills and attitudes to contribute to the develop-

* Peace Institute, Slovenia.

ment and well–being of the society in which they live (EACEA, 2012).
— *Media literacy* refers to all the technical, cognitive, social, civic and creative capacities that allow us to access and have a critical understanding of and interact with media. These capacities allow us to exercise critical thinking, while participating in the economic, social and cultural aspects of society and playing an active role in the democratic process (EU Media Literacy Expert Group).
— *Intercultural education* refers to competences on how to live in diverse societies and includes the principles of human rights, democracy and the rule of law (Council of Europe).

We have structured this chapter in two main sections: the first section provides a comparative analysis across five EU member states on CMIE, while the second section is aimed at mapping the main actors in the field of media education, including reflection on their programmes, policies and funding. The conclusion summarises the main findings and provides recommendations for policy.[1]

2. National policies and practices: A cross–country perspective of European States

In this section, we aim to provide a more in–depth insight into national policies and practices on CMIE in five EU member states: Austria, Belgium, Germany, Italy and Slovenia. We are interested in recent (up to March 2017) policy developments and rationale behind them, the position and relevance of CMIE in the curricula, teachers' competences and training and mea-

1. This chapter is based on the following national reports: Sauer & Müller – Uri (2017); Goffard & Vitry (2017); Friedrich (2017); Ranieri & Fabbro (2017); Šori & Pajnik (2017).

sures ensuring equal rights to education for children who are at risk of social exclusion.

2.1. *Citizenship education*

The report *Citizenship Education in Europe* (EACEA, 2012) shows that citizenship education is part of national curricula in all EU countries. It is delivered in schools through three main approaches: as a stand–alone course, as part of another course or learning area and/or as a cross–curricular dimension. Twenty EU countries or regions dedicate a separate compulsory course to citizenship education, sometimes starting at primary level, but more usually at secondary level. The length of time for teaching citizenship education as a separate course varies considerably between countries, ranging from 12 years in France to one year in Bulgaria and Turkey (EACEA, 2012, p. 13).

The problem identified by the EACEA report (2012), which pertains to nearly all European countries, considers teachers' competences in teaching citizenship. In concrete: «Very few countries have defined a set of common competences directly linked to citizenship that all newly–qualified secondary teachers should acquire, even though a majority of countries has now conferred a cross–curricular status on elements of this subject area» (EACEA, 2012, p. 15). Another problem common to many European countries is the assessment of citizenship education. As stated in the EACEA report (2012, p. 14), «it is clear that the evaluation of social and civic competences requires assessment methods that go beyond measuring the acquisition of theoretical knowledge, to encompass skills and attitudes». This makes the assessment a very complex and ethically challenging issue. Around one third of EU countries has issued guidelines at secondary school level for assessing student participation in school life and in wider society. Some countries have started to design assessment tools for teachers, or nationally standardised tests for students, which seek to assess social and civic competences

independently from a given subject; these address students' knowledge, skills and attitudes (EACEA, 2012, pp. 14–15).

In the countries under examination, citizenship education is included in all types of schools, solely as a cross–curricular topic in Austria, Germany and Italy. This was till recently the case also in Belgium, where a new course on citizenship is being introduced, while in Slovenia citizenship education is a separate course in primary schools and also included as a cross–curricular topic in other courses and levels of education.

2.1.1 Challenges to citizenship education: nurturing critical and independent thought

In Austria all three fields — citizenship, media and intercultural education — are considered as cross–curricular topics and no course specifically addresses only one of the named educational fields. The inclusion of citizenship education in other courses has been the target of critique, since this may lead to prevalence of other courses over citizenship education and its reduction to historic perspectives (Sander, 2012, p. 411). Citizenship education is usually referred to as "Politische Bildung", which literarily translates as "political education" and has the goal to «enable students to acquire the competences that will enable them to understand politics and take part in political processes» (Krammer, 2008, p. 7).

Citizenship education as a cross–curricular course was institutionalised in 1970, when a bill to implement it as a compulsory course failed in parliament.[2] One of the more recent reforms from the school year 2008/2009, introduced a new combined course in the 8th grade of all school types titled History and Social Studies/Citizenship Education. The new curriculum for this course also introduced "competence orien-

2. For more information on citizenship history in Austria see http://www.bpb.de/veranstaltungen/netzwerke/nece/206038/citizenship-education-in-austria?p=all (19 March 2018).

tation", which since the school year 2015/2016 is to be considered in other curricula and guidelines (Haupt & Turek, 2015, p. 7). An important stimulus for introducing citizenship education was the reduction of the active voting age to sixteen years in 2007, when an expert committee developed an ambitious concept of competence–oriented learning that takes into account four different types of competences: competence of political judgement, competence of political acting, competence in methods related to politics and competence of political subject matter. The Austrian Ministry of Education also issued a general ordinance on project–centred forms of teaching, which applies to all levels of education. It contains many objectives in line with citizenship education, e.g. independent learning, cultivating open–mindedness, developing communicative and cooperative competences, and conflict–cultures (Federal Ministry of Education, Arts and Culture 2001).

In the field of teacher training, Austria among the countries examined can be considered as a good practice case. Training for teachers of political education has not been institutionalised at a university–level yet, nevertheless, a variety of workshops and training on topics with regard to citizenship education is offered by colleges, universities and other educational institutions as well as non–governmental organisations. Starting with the school year 2015/2016, a new law on teacher training came into force that aimed at improving the standardisation of education for schoolteachers as well as emphasising a close cooperation of University Colleges of Teacher Education with universities.

In Belgium citizenship education generally goes hand in hand with intercultural education, therefore it is not relevant to distinguish between the two. Until recently, citizenship and intercultural education were considered solely as cross–curricular topics and carried out in school practice by various initiatives and projects. In the school year 2016/2017, a new course of Philosophy and Citizenship Education was introduced in primary schools. Unlike many other courses, its framework was adopted by all three education systems that co–exist in Belgium.

Similar courses began to be taught in secondary schools starting from the school year 2017/2018. The course approaches citizenship in the framework of equal rights, human dignity and engagement in social life and democratic space. It is however mainly the non–governmental sector and civil society that deals with issues of intercultural and citizenship education, which is supported by the authorities through continuous funding.

Formal and non–formal citizenship education in Germany are characterised by a diversity of 16 federal states, known as Länder, each defining its own priorities and goals regarding education. Placement in the curricula and teaching of citizenship education therefore differ greatly from state to state. Commonly citizenship education is included in the curricula as a teaching principle at all educational levels and is not taught as a separate course. In recent years however, secondary schools have introduced a variety of courses (e.g. Politics, Social Studies, Community Studies, Civic Education), which include citizenship education, while in practice nearly every school provides less than the ideal two hours of citizenship education per week (Lange, 2008, p. 93).

An important nationwide policy action happened in 2009, when the Conference of State Ministers of Culture (CMC) published recommendations titled *Strengthening Democratic Education and History Learning* (KMK, 2009). The CMC recommended an increased integration of citizenship education in formation and vocational training, a funded debate about all forms of extremism, fundamentalism, xenophobia, violence and intolerance, and support for schools in the process of developing their own citizenship education programmes, by defining democratic education as an essential part of school development (Beutel, 2010). This action considerably stimulated the development of citizenship education in German schools. National policies and funds are also in place for the area of non–formal citizenship education. The Federal Children and Youth Plan (Kinder– und Jugendplan des Bundes) is the main federal subsidiary fund that finances a variety of

non–governmental organisations and regional centres, ensuring diversified and impartial approaches to citizenship education.

Germany's history accounts for the important role taken by a variety of political and religious foundations in the field, and the Federal Agency for Political Education (Bundeszentrale für politische Bildung, FACE). The latter is the central public institution for citizenship education and provides education and information on political issues for the whole of Germany. The work of the FACE is centred on promoting awareness for democracy and participation in politics. It has a wide range of services on offer for teachers and anyone involved in education and youth work.

In Italy a (sub)course of Citizenship and Constitution was introduced in schools in 2008 and is taught as part of the courses of History, Geography and Social Sciences. Conceptually the course includes a wide notion of citizenship in which liberal, republican and cosmopolitan (or multicultural) ideas of citizenship coexist. In recent years, the idea of civic education was reframed in cultural rather than political terms. For example, in the National Guidelines for the Curriculum dated 2004 (Legislative Decree no. 59, 19th February 2004), civic education was replaced by the idea of civil coexistence. This concept was supported with the argument to cover a wider scope of issues (not only citizenship but also health, road safety, environmental education etc.).

Three years later the document Culture School Person (2007) outlined an idea of a "new citizenship" and promotion of aware citizens, able to participate in the construction of multicultural society, combining respect for cultural identity with the idea of a wider community in a global context. A more normative approach to citizenship education can still be found in the curriculum, for example in the emphasis on the "education for legality" (*educazione alla legalità*) and on the obligation to respect rules. The recent National Plan for citizenship education and education to legality (art. 10 L.D. 1st September 2016)

continues a strategy of promotion of citizenship education's projects in schools with partners from civil society but also from private business sector. Generally, recent reforms in Italy have put great emphasis on integration of citizenship education into other courses, however, without increasing the number of hours. Another point of critique are the guidelines on assessment, which very much consider the student's behaviour and should be critically reflected on and developed.

Among the three educational fields, most attention of the Slovenian educational system lies with citizenship education, which officially became part of the curriculum in 1996. It is taught as a compulsory course currently named Patriotic and Citizenship Culture and Ethics in the 7th and 8th grade of elementary schools. In the 9th grade, students can additionally select the elective course Civic Culture. Citizenship education is also considered a cross–curricular topic and is included in different courses in primary and secondary schools (e.g. Geography, History, Slovenian Language). In secondary schools, the topic is addressed within courses of Sociology and Social Sciences.

In terms of policy development, the field stagnates and has been the target of political interventions, which in recent years have strengthened the influence of ethnocentrism and nationalism in the curricula. In 2007, the title of the course was renamed from Citizenship Education and Ethics to Patriotic Education, and Citizenship Culture and Ethics. Further interventions included changes to the curriculum, which were assessed as unprofessional (see Šimenc, 2012, p. 160) and instructions from the Ministry for Education to schools to use national insignia throughout the whole year and organise patriotic celebrations. These interventions that clearly mirror political influences on schools, are however in line with the general policy framework in Slovenia, since educational policy documents combine humanistic values (such as education for mutual tolerance, respect for human diversity and mutual cooperation, respect for children's rights, for human rights and fundamental freedoms,

competences to live in a democratic society), with awareness raising on the importance of the Slovenian language, national identity and citizenship. Teachers' competences in the field are questionable, since the course is often practised as a "side–by" activity of teachers from other disciplines (e.g. sports). Criticism has also been expressed by experts that citizenship education is (still) primarily focused on political participation and political literacy rather than engaging in civil society and community volunteering, and that it rather prepares students to be "passive voters" than active citizens (Bezjak & Klemenčič, 2014; Caetano et al., 2011).

2.2. *Media education: integrating competences with understanding of media landscape*

From the five countries under examination, Austria has the longest tradition of inclusion of media education in schools. It is mandated by a Principal Decree on Media Education (*Grundsatzerlass zur Medienerziehung*) from the Ministry of Education, which was first issued in 1973 (following earlier decrees on film), thoroughly revised in 2001 and again updated in 2012. Since 2001, media education has been conceptualised along the internationally accepted notion of "media literacy". This internationalisation can be regarded as the last step signifying a break with the long–standing Austrian tradition of a «practically oriented film and media education based on Christian values, which was designed to "immunise" against the influence of (mass) media» (Blaschitz & Seibt, 2008, p. 19). "Media pedagogy" (*Medienpädagogik*) is used as an umbrella term that comprises "media didactic" (*Mediendidaktik*) as well as "media education" (*Medienbildung*). While media didactic is used to denote education through media (i.e. the use of media as a means within education), media education denotes education about media (ibid., 2).

The goal of media education is "media competence" (*Medienkompetenz*), which is defined in a broad sense, encompassing

the competence to make use of technological possibilities as well as competences to select, differentiate and structure media content, and to be aware of one's own needs (ibid.). The decree goes on to state that «especially with regard to the use of new media [. . .] questions of individual as well as social relevance have to be asked» (ibid.). Five aims of media education are explicitly mentioned and can also be found in the policy documents of other countries. First, the ability to actively participate in communication networks; second, the development of a critical understanding of media usage; third, communication with and through media, which entails an understanding of the power of media in the construction of social worlds; fourth, the role of media as either profit–oriented enterprises or public institutions; and last, students should be motivated to create their own media products (ibid., 3).

In Belgium, there is a wide consensus across society about the necessity of media education and the need to promote the ideas of social inclusion and citizen participation. Similarly, as in Austria media education and media literacy are included as cross–curricular topics at different levels of compulsory education. And also similar is the policy definition of media literacy in terms of skills and competences to be developed by young people, i.e. as the ability to "access", "analyse and evaluate", and either "communicate" or "create" media messages in a variety of contexts. In 2013, this definition was officially adopted by the Higher Council for Media Education (*Conseil Supérieur de l'Education aux Médias*) as a general framework for media education in French–speaking Belgium. However, no integrated pedagogical framework on media education exists, except partially in some school programmes.

Regarding media literacy, circumstances are somewhat different. Media literacy is part of the transversal competences framework of the educational system but is not implemented as a key competence. There is no core course on media literacy in the curriculum, but in some primary schools, media literacy appears as a separate course, with prescribed objectives and

competences. In the other curricula, media literacy is scattered between different courses, mainly language, history, geography, ethics (or religion), aesthetics and social sciences. In practice, media education initiatives rely heavily on the motivation and the specific skills of teachers. The possibilities of teacher training are very limited and often connected with training on the use of different media in teaching practice. For this reason, many teachers confuse media education with media use. In September 2013, the IHECS Brussels School of Journalism and Communication launched a new two–year Master's programme (120 ECTS credits) in Applied Communication, specialising in Media Education which might influence teaching practices in the future.

In Germany, media education is considered as a cross–curricular topic. In Rhineland–Palatinate for example, the curriculum for German at the lower secondary level includes extensive content, aims and suggestions for media education, including digital media. The curriculum promotes interdisciplinary learning and cross–connections to other school subjects (D12 2014, 51). An important policy development in Rhineland–Palatinate dates from 2007, when a ten–point programme Media Literacy to the Head of the Class was developed to support schools in education of media literacy. In this context, a document was adopted which formulates standards, skills to be developed and practical examples of and for classroom work (Media Education at Primary and Lower Secondary Levels – Building Blocks for an Altered Teaching and Learning Culture).

At the national level, more recent policy adoptions have been aimed at improving students' digital skills and increase the use of digital media in schools. The Federal Ministry of Education and Research adopted a policy framework *Education Offensive for the Digital Knowledge Society* (2016). The Standing Conference of the Ministers of Education and Cultural Affairs has in recent years adopted several recommendations on media education, which have strengthened its link to citizenship education. In 2012, they published a paper titled *Media Education in*

Schools, emphasising why media education is so relevant today and how it can be realised on a sustained basis in schools, anchoring it in eight areas of activity (curriculum and education plans, teacher training, school development, equipment and technical support, educational media, copyright regulation and data protection, cooperation partners outside of schools, quality control and evaluation). This was an important step towards establishing a holistic and networked structure for promoting media education and towards overcoming the particularities of curricular plans in the individual states (Meister 2013).

The analysis of the situation of media literacy in individual states (D21, 2014) shows that the implementation of the framing guidelines issued by the Conference vary greatly from one region to another. The Enquete Commission of the German Parliament, Internet and Digital Society (2013), estimated the overall implementation to be lacking. It found that media education is not integrated well enough in the curriculum of the various school courses. Kammerl & Ostermann (2010), who reviewed the curricula of the federal states and conducted extensive interviews with experts from research institutes and school administration agencies found that, although all the federal states have by now formulated general goals for media education and the promotion of media literacy, there is a lack of practical suggestions on when and how these tasks should be fulfilled. At some schools, teachers attend to realising these aims. However, such efforts are usually not obligatory. No assessment is made on whether school students have in fact achieved a sufficient level of media literacy. At intervals, discussion arises on instating media education as a separate school course, but to date this idea has not received sufficient support from the educational policy–makers. The current recommendations for action issued by The Standing Conference in December 2016 were developed in an extensive process of national dialogue and are therefore well accepted by different stakeholders. They go far beyond the text of 2012 and make it obligatory to anchor media education in the curriculum.

In Italy, media education is neither designated as a course in the school curriculum nor regulated by a specific authority. However, at policy level, since the late 1970s some competences related to media literacy have been progressively included in the official documents issued by Ministry of Education, Universities and Research. Historically, this indirect reference to media literacy education (MLE) in the school curriculum provided some teachers with the opportunity to carry out different projects in the classroom, often in collaboration with civil society organisations (CSOs) and academic research units. In schools MLE still continues to be advised mostly by civil society organisations and universities rather than being part of the curriculum. Educational polices focus mostly on the promotion of "digital literacy/competence" and "digital citizenship" whilst the reference to media literacy and understanding of information is more secondary. However, the last National Plan for the Digital School (NPDS) (2016), in contrast with the previous official documents in the area of media literacy, explicitly situates the development of digital competences within a media education paradigm, although this paradigm is not fully explained. Moreover, it connects the acquisition of digital competences with the term "digital citizenship". Drawing in particular from the 21st Century Skills framework promoted by the World Economic Forum, the NPDS suggests that young citizens «must transform themselves from (media) consumer to "critical consumers" and "producers" of digital contents». Hence, as claimed in the document, digital competence is key to enable a "full, active and informed citizenship". From this perspective, digital literacy is somehow presented as a new form of citizenship education aiming at "arming the citizen–consumer"(Wallis & Buckingham 2013), or the "citizen–prosumer". At operative level, one key action of the NPDS consists of the creation of "innovative scenarios for the development of applied digital competences" on the basis of a "competence–based teaching paradigm".

In Slovenia, the field of media education has rather stag-

nated in recent years after more enthusiastic beginnings in the 1990s, when policy developments listed the country among the first post–socialist countries including it in the curriculum. Media education is an elective course in primary schools and also considered as a cross–curricular topic. It appears that it is organised only by a small number of schools and chosen only by a small number of pupils. What is more, the current curriculum of the course, which dates from 2006, is outdated. For example, the curriculum is mainly focused on traditional mainstream media (newspapers, radio, television) while the Internet that is nowadays widely used by youth is mentioned only randomly. In addition, the knowledge standards are set to basics: e.g. to explain the characteristics of and find content on the Internet. Apart from that, recently adopted educational policy documents largely ignore the field of media education. The White Paper on Education (Krek & Metljak 2011), for example, does not provide any concrete guidelines in this respect, which again indicates that media education is not adequately addressed in the Slovenian education system.

2.3. *Intercultural education: the need to surpass essentialist notions of culture and nation–centrism*

Most European countries have included references to cultural diversity in educational policies as a guiding principle or as part of curricular courses. The list of countries includes Austria, Belgium, Germany, Italy and Slovenia (FRA, 2017).

In Austria, intercultural education as well as intercultural learning (*Interkulturelles Lernen*) was anchored as a teaching principle in the curricula of all general schools at the beginning of the 1990s. Intercultural learning is also part of the curriculum's general educational objectives and didactic principles in primary and secondary schools. The principle intercultural learning is intended to contribute to «mutual understanding, to the recognition of differences and similarities and to the

reduction of prejudices».[3] On the other hand, neither the student population's diversity nor the need to introduce intercultural learning throughout the country is fully recognised in the policy documents. The Austrian school organisational law (paragraph 2) for instance still implicitly assumes that students in Austrian schools should have Austrian citizenship, which is in sharp contrast to the current state of affairs.

The educational principle of intercultural learning intends to foster students' intercultural competences through teaching about different cultures by inducing reflection about one's own culture, by addressing prejudices and racism, and by regarding cultural, ethnic and linguistic diversity as a positive value. However, this educational principle assumes the existence of intercultural and heterogeneous school settings (i.e. mixed classes of native students and minorities with an immigrant background or members of "autochthonous" groups) as a necessary precondition for intercultural learning. Hence, it is not conceived that intercultural learning should address all students irrespective of the composition of the student body in the classroom. What Luciak & Khan – Svik elaborated in a paper published in 2008 is still valid concerning conflicting concepts of culture, which can be identified in the contents of the educational principles: «It is suggested that teachers use cultural assets (i.e. habits, languages, customs, traditions, tales, myths, songs, etc.) as topics. This rather monolithic and essentialist approach may lead to the assumption that culture is a fixed entity, which is not shaped and altered by human beings, but rather distinguishes group members from members of other cultural groups in all respects. (...) The concept of culture has more than national or ethnic dimensions. Among others, it refers to social class cultures, to cultures of professions and institutions, to sub–cultures as well as to gender–cultures» (Luciak & Khan–Svik, 2008, p. 496).

3. Interkulturalität Österreich, retrieved 8 January 2017 from https://www.bmb.gv.at/schulen/unterricht/uek/interkulturalitaet.html.

While, as stated above, in Belgium intercultural education is embedded in citizenship education in Germany, many variations of the inclusion of intercultural education in the curricula exist. Some of the states have for example developed special strategies for schools, while others do not put much emphasis on the topic. Intercultural education in the narrow sense often occurs at the level of projects and individual topics of classroom instruction. As an example of a good practice, we could name the federal programme *Promote Tolerance – Strengthen Competence* (2011–2014) by the Federal Ministry for Youth, which backed community commitment to democracy and tolerance at the local level. Cities and counties were called on to develop a conception for action based on their local situation, with activities and measures initiated and realised by residents, clubs, and institutions and focused on strengthening democratic culture and living together in diversity.

Similarly to media education in Italy, intercultural education has never been considered a course within the school curriculum; however, its pedagogical value has been progressively acknowledged by policy makers, especially in the last ten years and lately often presented as a crucial component of citizenship education. The review of policy documents, however, shows that their adoption is strongly characterised by the "emergency" to integrate rising numbers of students with migrant background in the Italian school system, mainly by "solving" their linguistic and learning problems. In this respect, the official document published by the Ministry of Education in 2007 titled *The Italian Way for the Intercultural School and the Integration of Foreign Students* (*La via italiana per la scuola interculturale e l'integrazione degli alunni stranieri*) represents a notable exception, as it reflects a wider concept of intercultural education emerging from the academic debate. As these guidelines point out, intercultural education is not limited to (or to be confused with) the actions undertaken to accept the children of immigrants. Among the principles of intercultural education are the promotion of plurilingualism, fostering relationships

with immigrant families, interventions against discrimination and prejudice and an interdisciplinary and cross–cultural approach. A new vision of teacher training inspired by intercultural values should be implemented in the educational system; such training should be based on reflective practices, openness to diversity and ability to understand the cultural background of the students.

In Slovenia, intercultural education is considered as a cross–curricular topic addressed within different courses, especially Geography. Research on the inclusion of intercultural education in the course of Geography in primary schools shows that there have been some improvements in this regard in recent years; however, intercultural competences are still not taught to a sufficient degree (Vrečer, 2012). On the obligatory policy level, there is a considerable void in concrete definition of intercultural education and inclusion in the educational process. Nevertheless, *The White Paper on Education* recognises global and intercultural education as an important objective of the educational system, which should contribute to creating a more just and cohesive global society (Krek & Metljak, 2011, p. 44). This is also the only point where media education is mentioned in the document, i.e. referring to global education that is defined as education for human rights, equity, peace, media, intercultural understanding and sustainable development (ibid., 45).

3. Actors in media education

According to the European Audiovisual Observatory (2016) data media literacy activities in schools in the EU are often organised within the scope of various projects, which are in the majority conducted by civil society organisations; the next most common providers are public authorities and academia. The same report found that most of the projects address critical thinking and media use, while intercultural dialogue is addressed to the least extent. Most of the projects were categorised as of national impor-

tance, while the share of European projects is relatively low. We assume that something similar can be concluded for the fields of citizenship and intercultural education.

3.1. *Public and governmental actors*

The curricula in all five countries are decreed by public school authorities from national to regional and local levels, who are usually also responsible for funding and quality assurance. Besides ministries, important public actors in the field are research institutes and advisory bodies. In all countries, schools and teachers enjoy a certain degree of autonomy in selection of contents and methods used in the classrooms, as well as on cooperation with out–of–school organisations.

Some of the countries have established or mandated special public institutions, which are developing the field of media education:

- The Austrian Department for Media Pedagogy, Educational Media and Media Services (*Medienpädagogik, Bildungsmedien und Medienservice*) within the Ministry of Education, aims to create awareness about the importance of media literacy among citizens. It delivers information, research findings, working materials and consultancy related to media education in Austria. Similar organisational structures can be traced in Germany.
- The government of the French speaking community in Belgium has established an official coordination body on media education Higher Council for Media Education (*Conseil Supérieur de l'Education aux Médias*), which has been provided with budgets dedicated to specific missions targeting schools and lifelong learning initiatives and associations. Part of the scheme are Resource Centres, which are an integrated set of services that manage equipment resources and training materials on media education. They promote the development of synergies

with other organisations involved in media education policy (public broadcasting service RTBF, Point Culture, local television stations and cultural associations specialised in the matter). The resource centres support projects of teachers and groups of teachers as well.

— In Italy, lately the institutional initiatives in the area of digital literacy have been mainly procured in the framework of media as a tool in educational technology. Among the most active institutions is the National Institute for Documentation, Innovation and Educational Research (*Istituto Nazionale di Documentazione, Innovazione e Ricerca Educativa*), which is in charge of the coordination of teacher training and research on technology integration in education. The institute has developed many educational resources (case studies, tutorials, webinars, etc.), which are available online for primary and secondary school teachers. However, teacher training lacks the critical understanding and mindful use of media (media literacy education). Conversely, the regional media regulators CORECOM (*Comitati Regionali per le Comunicazioni*) play a more proactive role in the field. Most of their initiatives focus on the safe use of the Internet and they address children, adolescents, teachers and (media) educators. CORECOMs usually carry out their initiatives in large networks of organisations, institutions and private companies.

— In Slovenia, the National Education Institute is the main national research, development and consultancy institution in the field of pre–school, primary and general secondary education. In recent years, no specific action has been undertaken by the institute with regard to media education.

In all five countries, universities and research institutes have considerably contributed to the development of media education field and its inclusion in the school curriculum. In some countries, public media play a role in media education as well.

Among the goals of the public media service for the French speaking part of Belgium, RTBF is developing media literacy with and within the population. Since 2013, RTBF has had a specific mission statement to develop media literacy in the framework of the management contract with the government. For this purpose, in cooperation with High Council for Media Education, RTBF developed a strategic plan for media literacy, which includes different initiatives and projects, for example TV and radio shows aimed at decoding media (*Medialog, Les Décodeurs RTBF, Media 21, Empreinte digitale, Surfons tranquille, Hi Tech, L'actu du web et des médias, La journée du web ou La boite à clichés)* or guided tours of the RTBF studios for schools and other groups)[4]. The Italian public broadcasting company RAI has carried out several media education projects aimed at promoting media literacy among the general public through specific educational TV shows, for example "La TV Ribelle" (The Rebel TV), whose contents are directly suggested by young people via social networks.

3.2. *Non–governmental initiatives*

In several European countries, it was and still is the enthusiastic work of non–governmental organisations that is the key drive of media education development and practicing. The activities are manifold and often extra–curricular (work in youth centres, life–long learning programmes, awards, journals, providing online resources etc.). Austria, Belgium, Germany and Italy have in this respect a very rich landscape of organisations dealing with media education, while Slovenia lags behind. This can at least partly be explained by the fact that Slovenia has not yet established a consistent funding framework for the non–governmental sector.

4. For more information: see www.rtbf.be/entreprise/education-aux-medias/intro/detail_l-education-aux-medias-c-est-quoi?id=9318722 (10 January 2018).

A common problem in all five countries seems to be loose networking between different organisations. Describing the situation in Austria, Thomas A. Bauer uses the metaphor of a "country of mountains" to portray the landscape of media education, which is characterised by mostly small local or regional initiatives (the mountain peaks) that lack close ties to each other as well as a coherent framework (Bauer, 2008).

In French–speaking Belgium, media education historically stemmed from a movement of pioneer practitioners, who enthusiastically organised various activities in and outside of schools and laid the foundation for what progressively came to be known as media education. Other important actors in the field are youth organisations and movements which integrated media education in their global vision of individual and social education; civil associations which are concentrated on prevention activities (on school dropout, drug abuse, cultural exclusion, etc.) and include media education into their pedagogical model; cultural associations (theatres, book clubs, movie clubs etc.), as well as trade unions and professional associations. Funding comes mainly from regional and community–level authorities and is mostly aimed at the Higher Council for Media Education, which supports resource centres, for the school system, for media programmes produced by the public media sector, and for continued and lifelong education initiatives. Each year, private foundations (e.g. the Evens foundation) award prizes for best practices.

In Germany, among the most visible initiatives of recent years is No Education without Media!, which published a manifest in 2010 (KBoM 2010) that dramatically depicted the need for remedial steps in the field of media education, both in scholarly perspective and in the context of practical action, and that addressed political decision–makers with specific recommendations. The initiative is tied to The Society for Media and Communication (Gesellschaft für Medien und Kommunikation), a non–profit professional organisation for media education. The Society connects interested and committed persons from scholarly and practical

fields of work, facilitating the exchange of information and stands for the advancement of media education and media competency in the society. In 2012, the society issued a National Report on Media Literacy, which was commissioned by the Federal Ministry of Education (BMFSFJ 2013). With its annual conference Forum Communication Culture (Forum Kommunikationskultur), workshops, publications and projects, the society accents essential topics in media and democracy education, responds where there is a need to act and initiates best–practice projects. In recent years, they have published several green papers and public statements on current media education policies.

In Italy, since the early 1990s many efforts of civil society organisations have been invested in overcoming the fragmentation of media education's initiatives, primarily by connecting professionals active in different fields. Most active in this respect are The Italian Association for Media Education and Communication Studies (founded in 1996) and Zaffiria (founded 1998). The first consists of a network of about 300 people including academic scholars, school teachers / educators and media professionals based all over Italy. The Association's activities encompass the publication of the Journal MED – Media Education Studies (Parola & Ranieri, 2010); the elaboration and dissemination of instructional guides on media education (Ceretti, Felini & Giannatelli, 2006; Parola, Rosa & Giannatelli, 2013; Felini & Trinchero, 2015); and the delivery of media literacy education training, especially through a dedicated Summer School on Media Education that has taken place every summer since 1992.

In Slovenia non–governmental organisations as well play an important role in the media education field through their project work. However, there is no non–governmental organisation (public institution or private company) which systematically develops and offers courses on media education for students, which indicates an underdeveloped area in Slovenia. Organisations dealing with media education usually operate in the fields of human rights, non–discrimination, global education and active citizenship, while media education is rarely

considered as the main topic. Nevertheless, these organisations pursue media education by addressing various publics and through various activities, such as workshops, seminars, discussions, voluntary and community work, research etc. The marginalisation of the topic is seen in the lack of institutional support to such NGO projects and programmes, leaving their implementation more or less accidental or dependent on motivation of individual schools and teachers.

3.3. Private actors

In Austria, Belgium and Italy private actors have also been identified, which in recent years have begun to enter public schools through media education. As was observed in Belgium, companies pursue their marketing interests by funding "connected classrooms" or organising teacher training sessions on interactive technologies. The analysis from Austria has shown that actions funded by private companies are usually of local scale and concentrate on production techniques. In Italy, the increased involvement of private media and global ITC corporations in schools is part of the process of digitalisation of the Italian school. Recently, Samsung founded and promoted the project Smart Future with the aim of introducing their technological devices in Italian schools along with a dedicated "technology integration method" developed by the academic research unit Cremit (Rivoltella 2014). The cooperation of private companies with schools raises concerns about the marketisation of media education and the whole educational process. The question to be solved is under what conditions does such cooperation take place. In Italy several media companies (RCS Media Group, Poligrafici Publishers and Il Sole 24 Ore) have launched a project called Newspapers at School (*Quotidiano in classe*) with the aim of developing a quality news culture and of reducing the gap between news media and young people's media cultures.

4. Conclusions: (Dis)connections between policy and practice in media education approaches

The analysis of the five national cases has revealed four common areas, where policy interventions in the field of CMIE are needed. These concern problems with the conceptual framework, the secondary placement of the course(s) in the school practice, the lack of teachers' competences and training and underdeveloped assessment tools in the field of citizenship education.

Especially the fields of citizenship and intercultural education are politically contested, which can be seen from year–long and heated debates in different European countries. Policies and the curricula usually at least on declarative level comply with the Charter of Fundamental Rights of the European Union. Within this general framework, there are however many variations and contested conceptualisations. Some European countries have in recent years made progressive steps forward in reconceptualisation and placement of citizenship education in the curricula (e.g. Austria, Belgium). However, it has also been observed that citizenship education is increasingly framed in cultural (e.g. Italy) or even nationalistic terms (Slovenia). Citizenship education curricula are as well regularly criticised for their normative approach and too narrow understanding of politics in terms of representative democracy.

Media education is to the least extent vivid in Slovenia, while in Austria, Belgium, Italy and Germany policy developments show positive trends, even though the misunderstanding of media education simply as digital literacy is still present. Most loosely defined in policy documents and included in the curricula is intercultural education; its principles are often in collision with more or less explicit nationalism and ethnocentrism anchored in various policy documents. Intercultural education still approaches "the Others" as a problem and is too often narrowed to language learning.

The section on main actors in the field of media education has first and foremost pointed out the crucial role of

non–governmental/civil society organisations and committed individuals in professionalisation of media education and in this respect the need for adequate funding of their activities. Some of our country cases (e.g. Belgium, Italy) have anchored funding programmes in various policies which can be considered as examples of good practice. The increased entrance of private companies into schools requires regulation, in order to bring the economic interests in frames of media education policies and prevent the marketisation of media education.

The general objectives of the EU and national policy documents include respect of human rights, fostering of intercultural dialogue and promotion of solidarity. Lacks have however been identified in this chapter in implementation of these principles in the curricula and school practice. Citizenship, media and intercultural education are in everyday practice often treated as a secondary issue. The implementation of CMIE mostly depends on the commitment of individual teachers, the initiatives by special interest groups and non–governmental organisations. Our research has identified the need that CMIE requires recognition and support by policy makers, in particular in countries where no systematic funding is in place for the non–governmental sector.

Our findings show that there are gaps in ensuring the quality of CMIE in schools. The effectiveness of a cross–curricular approach has often been questioned and in countries where this is not yet the case, the implementation of individual courses on CMIE should be considered. A need for adopting regulations on qualifications for teachers in this field and for teacher training on CMIE has been identified. Teacher training should aim at increasing the understanding of mediatised societies and increasing their intercultural competences. Funds should be ensured for continuous development of resources, which can be used in the teaching practice. Also, rapid changes in European societies call for ongoing adaptation of curricula.

Citizenship, media and intercultural education are politically contested fields and it is of particular importance that

policy makers acknowledge and follow the concepts developed by experts from academia and practice. In the field of citizenship education, ethnocentric and nationalist conceptualisations should be reviewed and critically reflected, and the understanding of politics widened.

Our research has proven that media education has to put more emphasis on critical information reception and production, and reflections of media industry, social justice, (anti)racism, questioning of political and media authorities. Alternative models of design and distribution as those promoted by the open software movement should be part of a pedagogical approach to media at school.

Also, the comparative analysis has confirmed the need for intercultural education receiving more attention (or: getting a more visible place) in the curricula, while integration measures for immigrant children should not concentrate only on language learning. Special attention should be devoted to cultures of immigrant children in the educational process. Further, measures for children from different socially deprived contexts should be included in the legislation to a higher extent. Efforts are needed that lead to increased awareness of the consequences of structural and institutional inequalities. While culturally sensitive and competent teachers and peers might promote minority students' educational success, this will not suffice in abolishing institutional inequalities, including those reproduced by the educational system.

Last but not least, many objectives from the educational policy documents (e.g. human rights, solidarity, tolerance, creation of a more just and cohesive global society) are in sharp contrast with national and EU policies and actions in other fields, especially if we observe the discourses and recent legislative measures adopted on migration. Current mainstream politics on several occasions has legitimised hate speech and delegitimised the professional field of citizenship, media and intercultural education, which disempowers teachers in their everyday practice. Teachers and schools cannot solve the prob-

lems of contemporary societies alone and without a change in the political field.

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Theorising and designing media and intercultural education[1]

A Framework and Some Guidelines

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1. Introduction

Schools, today, are increasingly multicultural with classes being inhabited by students with different cultural backgrounds. At the same time, these students belong to a generation who are intensively using digital technologies and social media to access information and connect with each other. If, on one hand, this reflects what is happening on the side of the students, on the other hand, the attention to teachers' preparation and training on media and intercultural education is still limited (see Chapter 1). Moreover, since media and intercultural education are not embedded in the curriculum, there is also a lack of good practices that teachers could refer to in order to transform their professional practices (Parola & Ranieri, 2010). With this in mind the MEET project aimed at developing educational materials to be used by teachers for promoting critical media understanding among students and creative media practices as

1. This chapter has been jointly conceived by the authors and its contents are the result of a common work of theoretical and methodological investigation. Only for the purposes of this chapter, Maria Ranieri edited sections 2 and 3, while Francesco Fabbro edited sections 4 and 5. The introduction was jointly written by both authors.

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well as intercultural communication competences and awareness. In order to clarify the theoretical and methodological premises of the learning scenario design, we decided to elaborate a conceptual framework useful to identify possible learning objectives across media and intercultural education. *Media and Intercultural Education Framework* (MIEF) is the name of this conceptual framework and it resembles a taxonomy of learning objectives (Ranieri & Fabbro, 2017). Its elaboration was not a mere academic exercise. Very often media literacy education is confused with a more instrumental view of media and technologies in schools (for example, using media and technologies to teach about disciplines like languages, sciences, history etc.) or also with developing information technology procedural skills (Parola & Ranieri, 2010). Intercultural education, instead, is sometimes assimilated to folkloristic educational activities, losing the dimensions related to the pluralist understanding of cultures and to communication/interaction. MIEF should help teachers better identify relevant and pertinent media and intercultural education objectives avoiding misleading overlapping and focusing on meaningful goals. In parallel, we also found it of crucial importance to provide teachers with some guidelines to design media education for intercultural classes, thus increasing the impact of MEET's approach and encourage possible scaling up of MEET educational contents. In this chapter, we present and discuss both MIEF and the guidelines as a starting point for the co–design of the learning scenarios that were implemented and evaluated within MEET and whose results are presented in the next chapter.

2. Media and Intercultural Education for Citizenship

2.1. *Media Literacy Education*

The expression media literacy began to circulate in the 20th century, especially in the United States where curricula on

television literacy were implemented in schools. Until recently, the use of this formula was rare in Europe, Canada or Australia, where alternative labels like "media education" or "education aux media" were preferred. Currently the term media literacy has largely been adopted in the European lexicon, as evidenced by several sources such as institutional documents, conferences, scientific publications and so on. According to Buckingham (2003), media literacy is the result of media education which is defined as the teaching and learning process through which the ability to "read" and "write" the media and make active and aware use of it is promoted. In fact, media literacy includes both critical understanding of media through analytical processes and creative practices of media production allowing children to express themselves. Specifically, Buckingham (2003) indicates four main categories for media analysis and understanding: Production, Language, Representation and Audience.

The first category, *Production*, entails a reflection around aspects related to the production of the media and to the industry that governs it, soliciting students' questioning on issues like: what technologies are used to produce and distribute media content? What are the professional roles involved? Who owns the media? What are the laws that regulate the production and distribution of media? The second category, *Language*, refers to the importance of understanding the rules of media grammar and how they generate meanings. Since media are based on different languages and communication codes, determining their meanings, students must be encouraged to analyse and deconstruct media texts through the analysis of the different languages that characterise them (verbal, bodily, visual, etc.). The third category, *Representation*, refers to a concept which has always been at the core of critical reflection on media in the history of media education. The basic idea is that media does not reflect reality in a transparent way, but reproduces it according to ideological values and visions, policies or morals of those who control them. To this purpose it is crucial to question the intentions that lie behind the representations, issues

related to partiality vs. objectivity, how certain social groups are represented and so on. Lastly, the fourth category is *Audience*: recent studies on audience have questioned the dominant view of the role of the public when using media, pointing out that the public cannot be assimilated to an undifferentiated mass of easily influenced subjects, but reflect very sophisticated and diversified ways of using and interpreting media. Understanding the way in which the media reach their audience, on one hand, and how the various social groups use and interpret the media, on the other, is one of the main objectives of this area of media analysis.

Focusing on the definition of media literacy in Europe, Celot and Tornero (2008) have underlined that, although the concepts related to media literacy appear to be unstable and expanding, there is a certain consensus on the following defining categories:

— *Access*: this concerns the ability to use media, including both material access and the immaterial one, meant as the cognitive ability to adequately use them. Specifically, in terms of abilities it refers to a set of skills ranging from the basic skill of reading and writing the media to the ability to use research and consultation tools. The conditions for access, encompassing the material and immaterial component, are not the same for all people, but rely on factors such as age, geographical context, socio–cultural background and so on.
— *Analysis*: this refers to the ability to read and understand media content and opportunities. Reading the media entails being able to decode a message in relation to a specific communicative situation, while understanding the media means being able to relate a meaning to a concrete context. The analysis involves a deep understanding of the messages and requires knowledge of appropriate concepts and categories (taken from semiotics), the use of logical links (before/after, cause/effect), the ability to

determine the genre of a text, the point of view and the socio–economic interests that it expresses, the intention of the author, the aesthetic principles and its poetics, and the contextualisation of the text in the historical–cultural environment in which it was produced.

— *Evaluation*: this consists of the ability to classify media content and opportunities; it also includes judgements on the value that a message has for each reader, also in terms of meaning; it entails the ability to identify the ethical, aesthetic and cultural values underlying a certain message and the comparison between these and the set of values of the evaluating subject. Various sub–dimensions are included in the analysis and evaluation area, among which the individual's ability to search for and select information and to evaluate it considering its reliability, credibility and truthfulness. This is the area of critical thinking, an area of major interest for media literacy. Being able to evaluate and appropriately use different sources is of crucial importance, including verifying their reliability and value, contextualising them according to the context where they were produced, highlighting their ideological dimensions, evaluating their structure and coherence.

— *Communication and creative production*: this includes the skills that are necessary to create and produce messages, using a variety of expressive codes (from written to audio–visual or digital codes), and to disseminate them. Other skills related to this area are: understanding the characteristics of the audience to whom the message is addressed and being able to adapt the message to the audience in order to capture and maintain attention; being able to organise a sequence of ideas in an effective and attractive discourse storyline. This area is further enriched by the 20th century theoretical reflection on the notion of communication and its ethical–political implications. Specifically, Habermas stressed the pragmatic nature of

> communication capacity, pointing out that it represents the necessary universal component that allows people to interact according to shared rules. As such, this skill allows citizens to be active and participate in the public sphere, and therefore must be equally distributed.

In the US, a prominent role in the debate on the meanings associated with media literacy education has been played by Renee Hobbs (2010), who defined "digital and media literacy" as the ability to: «(1) make responsible choices and access information by locating and sharing materials and comprehending information and ideas, (2) analyse messages in a variety of forms by identifying the author, purpose and point of view and evaluating the quality and credibility of the content, (3) create content in a variety of forms for authentic purposes, making use of language, images, sound, and new digital tools and technologies, (4) reflect on one's own conduct and communication behaviour by applying social responsibility and ethical principles, and (5) take social action by working individually and collaboratively to share knowledge and solve problems in the family, workplace, and community, and participating as a member of a community» (p. VII–VIII). This definition is based on the traditional approach to media literacy, that we mentioned above, entailing access, analysis, evaluation and production, but it integrates it with reflection and action highlighting the conceptual links between media and digital literacy, on the one hand, and ethical, civic and social dimensions, on the other. In addition, it emphasises the integration of media analysis and production as a holistic approach to media literacy education, an approach that should reduce the risk of distrust or of a certain cynicism towards the media, which is a potential pitfall of media literacy education when approached in too individualistic and rationalist ways (Ranieri, Fabbro & Frelih, 2016).

Lastly, for the purposes of this chapter, another relevant reference is Kellner and Share's (2007) work, where the expression

"critical media literacy" is suggested to be used, thus enlarging the traditional concept of literacy to include different types of mass communication and popular culture (see also Gee, 1996; 2003) and deepen «the potential of education to critically analyse relationships between media and audiences, information and power» (Kellner & Share, 2007, p. 4). This requires the promotion of «skills in analysing media codes and conventions, abilities to criticise stereotypes, dominant values, and ideologies, and competencies to interpret the multiple meanings and messages generated by media texts" (ibid.). In such a way, critical media literacy helps people «to evaluate media content, to critically dissect media forms, to investigate media effects and uses, to use media intelligently, and to construct alternative media» (ibid.).

To sum up, the development of media literacy skills involves a process which can be described in four main phases. At a first level, the material and cognitive access to the media prevails as a necessary, still not sufficient, condition for media literacy. At a second level, a media literate citizen must be able to critically and deeply understand the mechanisms that govern the media landscape and this requires a commitment to the analysis and evaluation of media content and contexts as well as their opportunities and limitations. At a third level, we find the productive–creative component: the new digital media have enormously increased the opportunities for creating and producing messages, but there is no deterministic relationship between media diffusion and increase in creative production and active participation. Therefore, as a last step media education should promote learning opportunities aimed at encouraging both the reflection on one's own conduct and communication behaviour and the active participation of citizens in the new digital landscapes (Mihailidis, 2009; Mihailidis & Viotty, 2017; Ranieri, Fabbro & De Theux, 2016).

2.2. *Intercultural Literacy Education*

As we have seen in Chapter 1, intercultural education is not a new topic for the European education system. Since 1977, through several publications, the Council of Europe has developed a European model of intercultural curriculum playing a pioneer role and raising great interest among scholars and teachers during the eighties and nineties (Campani, 2014). While the debate on intercultural education was very rich, the European national governments never fostered social, cultural and educational policies encouraging multiculturalism and, today, there are no traces of intercultural education in the curricula at mainstream level. Nevertheless, globalisation processes as well as the "human flow" — to mention the film by the contemporary Chinese artist Ai Weiwei — leaving their native lands to land in Western countries, call for reconceptualising intercultural education in this new and wider context (Coulby, 2006) as well as for preparing teachers and educators to teach in classes where students with different cultural backgrounds coexist. If answering the question «What should be meant by intercultural education today?» is beyond the scope of this chapter, defining the concept of intercultural competence or literacy is crucial for our argument. In fact, a better understanding of the components included in this competence should provide the ground to support teachers in the definition of learning objectives in the areas of media and intercultural education. There is a wide and multidisciplinary literature on intercultural competence and similar constructs: scholars with different backgrounds have provided diverse definitions or also used different terms. As a result, there are several definitions and models, some more broadly shaped and others more focused on a specific aspect. All this makes the task of answering the question «What is intercultural competence?» challenging and complex.

Following the review carried out by Perry & Southwell (2011), we present below the main conceptual models used

to define intercultural competence, starting with intercultural understanding, which includes constructs from the cognitive (knowledge and awareness) and affective domains, then moving to intercultural competence, which building on intercultural understanding also encompasses behaviour and communication.

— Intercultural understanding

Intercultural understanding comprises both cognitive and affective components (Hill 2006). The cognitive element refers to knowledge of one's own culture as well as knowledge of other cultures (Hill 2006), including similarities and differences between them. This component is crucial, but it is not sufficient, since intercultural understanding also requires positive attitudes towards other cultures, such as empathy, curiosity and respect (Arasaratnam & Doerfel, 2005; Deardorff, 2006b; Hill, 2006).

Moving to the affective element, the expression "intercultural sensitivity" (Straffon, 2003, p. 488) has been used to indicate a person's affective response to intercultural difference. In fact, intercultural sensitivity has been meant either as the affective aspect of intercultural communication competence (Chen & Starosta, 2000) or as the subjective (phenomenological) experience of cultural difference (Bennett 1993). This is an important element of intercultural competence (Hammer, Bennett and Wiseman 2003), since an increase of intercultural sensitivity corresponds to an increase of intercultural competence.

— Intercultural competence

Although in the last 30 years several different definitions of intercultural competence have been elaborated with no agreement among the various scholars on a unique understanding of the concept (Deardorff 2006a), all definitions recognise that this competence includes «the ability to interact effectively

and appropriately with people from other cultures» (Perry & Southwell, 2011, p. 455). By calling into question the concept of interaction, it is clear that intercultural competence has to do not only with knowledge about culture/s but also with communication skills and behaviour. Looking at specific definitions or models, they are often formulated in terms of knowledge, attitudes, skills and behaviours. For example, according to Lustig and Koester (2006) intercultural competence involves knowledge, motivation, verbal and non–verbal communication skills as well as appropriate and effective behaviours. Similarly, in his definition Byram (1997) includes attitudes, knowledge, skills of interpreting and discovery, interaction skills and critical awareness. Even Heyward (2002, p. 10) refers to similar elements like «the understandings, competencies, attitudes, language proficiencies, participation and identities necessary for successful cross–cultural engagement». Hiller and Wozniak (2009) emphasise behavioural flexibility, communicative awareness, knowledge discovery, respect for others and empathy, while Bennett (2008, p. 16) underlines similarities among the different definitions, observing that most of them include «a set of cognitive, affective and behavioural skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts». Other scholars tend to see intercultural competence as a process. For example, in Deardorff's (2006a) model certain knowledge and attitudes are placed at the base of a pyramid as a starting point for the development of intercultural competence: at a first level a series of knowledge and comprehension, including self–awareness and skills, are posed; then, at a second level, informed frames of reference involving empathy and an ethno–relative view are included. Intercultural competency relies on these foundations.

— Intercultural communication

As reported by Perry and Southwell (2011), extensive research exists about the communication component of intercul-

tural competence. Looking at intercultural competence from this point of view entails incorporating culture into communication theory, which is a complex task that has been accomplished in many different ways (Gudykunst et al., 2005). As a first approach to the issue, we can observe that intercultural communication «occurs when large and important cultural differences create dissimilar interpretations and expectations about how to communicate competently» (Lustig & Koester, 2006, p. 52). That said, it is not clear whether this competence could be transferred to other contexts since it is highly relational and situational in the sense that it is not an individual attribute but rather a characteristic involving more individuals (Lustig & Koester, 2006). However, some features can be identified. For example, Matveev and Nelson (2004) emphasise interpersonal skills, team effectiveness, cultural uncertainty and cultural empathy, while Arasaratnam and Doerfel (2005) suggest empathy, intercultural experience/training, motivation, global attitude and ability to listen well in conversation.

2.3. *The Media and Intercultural Education Framework*

MIEF identifies four frames reflecting both media and intercultural education aspirations, and for each frame indicates specific educational objectives. Teachers and researchers can adopt this framework to identify relevant educational objectives for teaching media education in intercultural contexts (Table 1).

Table 1. The Media and Intercultural Education Framework (MIEF).

	Media education understand and analyse	Media education create and reflect
	Frame 1	Frame 2
International education. Recognize and Decentre	1.1 Understand the relationship between the media and reality, and how media claim to 'tell the truth' about the world	2.1 Recognise your own (different) intentions and be explicit about them, the audience and the impact, while being able to explain and justify your communicative approach
	1.2 Critically examine the process of media representation to expose and discuss issues of ideology, power and pleasure	2.2 Acknowledge that audiences may be diverse, including social, gender and cultural differences, that they may respond in diverse and unpredictable ways, and why this can occur
	1.3 Identify the (un)represented voices and viewpoints in the media	2.3 Develop awareness towards linguistic and cultural conventions and the ways these can be played with, challenged or subverted
	1.4 Questioning how media (mis)represent specific social groups through inaccurate and/or offensive messages, for example along the lines of gender, religious affiliation and ethnicity	2.4 Master the range of resources and tools that are available to create meaning, across different media languages, and make your voice heard
	1.5 Reflect on the different persons and interests (including commercial interests) involved in media production processes	2.5 Play an active role in the media production process, while developing awareness about the different roles involved in media production activities
	1.6 Understand how media producers target and address audiences	2.6 Avoid stereotyped representations and bias when writing/reporting/telling about issues of gender, sexual orientation, race, ethnicity, disability or age

	Media education understand and analyse	Media education create and reflect
	Frame 1	Frame 2
	1.7 Develop awareness of how different media uses may reflect social distinctions (age, gender, social class) but also individual tastes, lifestyles and priorities, including a positive sense of your own culture and social identity	2.7 Involve minorities in media production projects to make their voices heard
	1.8 Recognise the value of media as cultural resources of everyday life, providing informal opportunities to develop knowledge and expertise outside of schools	2.8 Reflect on the social consequences that discriminatory media representations of minorities may have
	Fame 3	Frame 4
Intercultural education. Dialogue and Engagement	3.1 Become more reflective in identifying and explaining your responses or interpretations, and consider what makes you respond in the way you do	4.1 Create or remix media productions to facilitate communication and dialogue across cultures
	3.2 Form more critical judgements and make more active use of your experience of the world and of other (media) cultures	4.2 Promote dialogue and intercultural exchange through your media practice in everyday life
	3.3 Understand the importance of media, information and communication ethics, and work towards their realisation	4.3 Advocate intercultural values and social justice through your own media productions and practice
	3.4 Become more confident in discussing the relationships between media texts/practices and issues of tolerance, equity and social justice	4.4 Value the differences among members of your multicultural community (e.g., school)
	3.5 Communicate opinions and respect those of others, accommodate a plurality of views, and be open to criticism	4.5 Share your (media) knowledge and expertise to solve problems in your own social environments

	Media education understand and analyse	Media education create and reflect
	Frame 1	Frame 2
	3.6 Support your points of view with evidence and examples, persuade others through arguments rather than deception (especially in online communities and groups, where a higher level of anonymity is guaranteed)	4.6 Develop your social and civic agency through collaborative and cooperative practice of media production
	3.7 Develop awareness of your personal responsibility in supporting the process of building community in multicultural society	4.7 Reflect on your own media productions and practice in terms of social responsibility and critical solidarity
	3.8 Question discourses of othering that permeate public debate about minorities and/or disadvantaged social groups	4.8 Take action in the public sphere to freely discuss and identify societal problems, and to influence political action

3. Media Education Design Principles for Multicultural Contexts

Along with MIEF, we developed related guidelines for supporting teachers to design and implement inclusive media education practices. These guidelines combine the principles of Universal Design for Learning (UDL) (Meyer, Rose & Gordon, 2014) with a more contextualised approach based on socio–cultural educational practices (Vygotsky, 1978). The idea of adopting (and adapting) the UDL approach came mainly from the need to un–standardise the curriculum. As we will see below, UDL is a strategy to help all learners learn (which reflects a universalistic view) through personalisation (which points out the value of diversity) rather than standardisation. This is consistent with Sleeter's (2005, p. 5) argument for multicultural education: «the main problem is learning to value points of view and accumulated knowledge that is not dominant and has been routinely excluded from the mainstream». As a consequence, Sleeter (2005) questions the role of standardisation as a means to overcome inequalities and claims that a standardised curriculum corresponds to institutionalising a univocal definition of a well–educated person. On the contrary, in a democracy dealing with global challenges and cultural diversities we need a «marketplace of ideas and a diversity of perspectives» (Sleeter, 2005, p. 49): «Diverse funds of knowledge means that everyone does not learn the same things. Allowing for development of diversity in expertise can serve as an intellectual resource for constructive participation in a multicultural democracy and a diverse world» (Sleeter, 2005, p. 47). Enriching and broadening the current curriculum, thus un–standardising it, is of crucial importance in the multicultural approach.

Coming more specifically to UDL, it consists of a set of concrete suggestions that teachers from any domain can apply to their practices in order to help students better access and take part in meaningful learning opportunities. This approach is based on the idea that, as shown by much empirical research,

learners respond to instruction in very different ways: individual differences play a pivotal role in learning, while they are often overlooked both in research and in instruction. On the contrary, the UDL framework deals with these differences as an important focus to design effective teaching. The general principles of UDL are grounded in a variety of research including the fields of neuroscience, the learning sciences and cognitive psychology. As for neuroscience, the three UDL basic principles are rooted in the idea that our learning brains are composed of three different recognition networks, which in the UDL guidelines have been reported as representation, strategic, which has been assimilated to action, and affective, which corresponds to engagement. An important role in the guidelines is played by concepts such as Zone of Proximal Development, scaffolding, mentors, and modelling, as well as the seminal works of Piaget, Vygotsky, Bruner, Ross, Wood and Bloom.

In an attempt to conjugate media literacy education with inclusive strategies for teaching and learning, MEET guidelines adopted and adapted the UDL framework[2] by stressing the relevance of socio–cultural aspects and emphasising the influence of contextual factors: briefly, considering learners as social actors rather than as cognitive monads. Media and cultural diversity are crucial components of this wider perspective of teaching and learning, crucial components that must be reflected in instructional practices. This led to reshape the UDL principles integrating them with a broader understanding of the influence of socio–cultural aspects, including media and cultural diversity, on learning, while keeping the relevance of scaffolding. Therefore, representation in MEET guidelines is meant as a construct which is not built into a person's single mind of a rich, white student, but as a mediation between

2. In the field of media literacy education, similar approaches have been undertaken by Friesem (2017) and Dalton (2017) with a specific focus on teaching media literacy education to special needs students.

the subject and the reality strongly affected by power relationships. Action, instead, has been rephrased into Expression which is the typical action that people undertake when actively using the media or communicate in a multicultural context. At the same time, underlying the social nature of learning processes, MEET principles connect the affective dimension to community building processes in a clearer way: while personalisation/individualisation is important to help all students access and participate in relevant learning activities, students' engagement meant as a cultural and political process to take part in a community is fundamental to move from being a student to becoming a citizen, which is the final aim of media literacy education.

In the next paragraph, we will describe MEET guidelines and provide examples of activities to better highlight how teachers and educators can implement them addressing intercultural issues through media literacy education.

4. MEET guidelines: principles and examples of practices

4.1. *Scaffold for students' understanding*

A first set of guidelines concern the facilitation of students' critical understanding of media and intercultural/democratic relations in contemporary society. The suggestions offered within this area centre on ensuring access, including physical access, to cognitive resources, developing knowledge about media, cultures and societal issues, and fostering a critical approach to media representations of reality.

Provide alternative material to enhance perception

— Offer alternatives for auditory information (e.g. written transcripts of videos or auditory clips; use emoticons, symbols, or visual analogies to point out emphasis and

prose style; provide visual and/or emotional description for musical interpretation).
— Offer alternatives for visual information (e.g. provide written or spoken descriptions for all images, graphics, video, or animations; employ tangible equivalents such as tactile graphics).

Box 1. Example from the LS «Challenge violence and play your rights», Unit 2.

The teacher lets the students listen to the audio of the movie trailer Reign of Assassins. Then the teacher asks the students to guess the genre of the film and which feelings the sound elicits. Afterward the teacher shows the full trailer (with audio and visuals) and asks the students to explain how the images (visual language) and the words (verbal language) represent the violent actions, as well as which role violence plays in the story and what emotions the trailer elicits. Here the teacher integrates the students' answers with more detailed observations on the audio–visual language (e.g. shots, word choice, style of editing, special effects, etc.) and its narrative functions

Provide language options

— Clarify vocabulary (e.g. teach essential vocabulary words in advance, especially in ways that promote connection to the learners' experience and prior knowledge; highlight how complex terms can be explained by simpler words; embed support for vocabulary such as hyperlinks or footnotes containing definitions).
— Promote understanding across languages (e.g. make all key information in the dominant language (e.g., English) available also in first languages (e.g., Spanish) of learners with limited–English proficiency; provide electronic translation tools or links to multilingual glossaries on the web).
— Illustrate through multiple media (e.g. present key concepts in written form with an alternative form such as

illustration, diagram, video, comic strip, storyboard, photograph, animation, etc.).
— Be sure to use culturally sensitive media (e.g. select illustrations, diagrams, videos, comic strips, storyboards, photographs, animations, etc. taking into account students' cultural references — including youth culture, family culture etc.).

Box 2. Example from the LS «Questioning news media representations of the "others" through video–reporting», Unit 4.

The teacher briefly presents four/five short videos of different media products (e.g. a news report, a social advert, a short animated film, etc.) representing the lives of immigrants and refugees. The class is organised in groups of four to watch the videos and carry out a critical analysis activity by using a dedicated worksheet with some guiding questions. Each group will analyse two videos. The same video has to be seen by at least two groups to facilitate peer evaluation.

Provide context and guidance for critical understanding

— Activate or supply background knowledge (e.g. anchor media education key concepts such as representation, language, production, audiences, to students' experience by activating relevant prior knowledge about media; build bridges to concepts with relevant analogies and metaphors; suggest connections to other school subjects).
— Highlight patterns, critical issues, key ideas, and relationships (e.g. emphasise key ideas; draw conceptual maps, give multiple examples and cues to underline critical issues and significant patterns; highlight existing skills and knowledge that can be used to analyse and evaluate media).
— Guide understanding (e.g. provide multiple entry points to a lesson by exploring key concepts through dramatic

works, arts and literature, film etc.; break down information into smaller elements; progressively release additional information; provide clear analytical frameworks).
— Maximise understanding (e.g. incorporate explicit opportunities for review and practice; provide templates and concept maps; offer occasional opportunities to revisit key ideas and linkages between theory and practice; embed and compare new ideas in familiar ideas and contexts by employing analogy, metaphor, drama, music, film, etc.).
— Enable the contextualisation of media analysis and production (e.g. provide concrete opportunities to explore the themes or issues that media address, the needs and desires they claim to fulfil, and the functions they serve in people's everyday lives (group discussion, role play, etc.); encourage consideration of wider historical, social, economic, cultural, political and geographical questions connected to media practices).
— Encourage (cultural) decentralisation (e.g. provide opportunities to analyse and discuss non–hegemonic (media) narratives and viewpoints; to compare familiar and unfamiliar (media) narratives/practices).

Box 3. Example from the LS «Building a diverse and democratic community», Unit 1.

The teacher announces a role–play game and invites 7 students to volunteer as actors. He/she does not say anything about the content and individual characters. The game is mime. Student–actors go with the assistant to a separate room. They have 20 minutes for preparation. The assistant distributes the instructions for the role–play and students decide who will play which role. The name of each role is stuck on the back of each participant. Teacher divides the rest of the group in smaller groups of 2 or 3 people and explains them that they will have the role of journalists/media representatives. Each group represents a different medium (e.g. quality newspaper, tabloid press, local newspaper, minority medium etc.). The groups examine on the Internet the content of the medium they will be representing and are looking for examples of stereotyping (text, video, picture). For each case, they complete the table and prepare to report their findings to the class. After 20 minutes, the actors return to the classroom and play out the incident. The game can be repeated, if students want. Each medium has the possibility of asking one participant one question about the incident. Then student–journalists write a short report about the incident, taking into account the specifics of the medium they represent. During the time when journalists write their reports, the actors go to a separate room and write on the sheet with their names the answers to the following questions: – How did you feel in the role you played? – How would you feel and how would you react if you were actually in this situation? All students go back to the classroom and sit in a circle. First, the journalists read their reports. Each team shows the front page (or an example of a printed issue) of the newspaper it represents. All reports are read one after another and are not commented on. Then the teacher reads the actual article. A discussion follows on why various media report differently about the same situation. Representatives of the media report on the cases of stereotyping that were found during the analysis of the media content. Then, players are asked to say what they have written about their experience and to evaluate how each medium has reported them.

4.2. *Scaffold for students' expression*

A second set of guidelines refers to the facilitation of students' ability to express themselves (with and without media) in multicultural contexts, as well as their capacity to evaluate their own learning. The suggestions offered within this area focus on promoting students' capacity for media making as well as fostering their communication capacity in multicultural contexts. Moreover, some insights are pointed out on facilitating students' ability to evaluate themselves, widening the range of opportunities for evaluation. Evaluation, in fact, has relevant social implications. Good scores mean being inside the school system, while bad scores could entail being out of the school.

In school contexts strongly marked by social problems, evaluation has important implications for inclusion and calls for strong responsibility on the side of the teachers in enabling students to express themselves in a variety of possibilities. Therefore, rather than asking all students to show their learning through the same means, teachers should allow them to use "their languages" and their ways of representing and expressing knowledge.

Facilitate media making

- Adapt media languages and practice to students' communicative skills and habits (e.g. replace overly demanding media productions/practices with more sustainable ones; progressively integrate familiar and novel media languages and tools).
- Guide the initial acquisition of media production abilities (e.g. engage students' in a trial and error process, offer multiple ways to learn how to use a new media tool, for example written guide, video tutorial, and direct instruction; combine essential instructions on media production with hyperlinks to more advanced/professional procedures).

Box 4. Example from the LS «In my own words», Unit 5.

The teacher presents the wordle with the keywords collected in unit 2. Each student picks up a word that he/she thinks is important to foster the idea of an open and unbiased society. Students can also choose other new words, if they wish to. Afterwards the teacher divides the class in groups of 4 or 5 students and each of them tells the chosen word to their classmates of his/her group. Then each student in turn takes a small ball, throws it to a classmate while saying out loud the word chosen by the classmate who catches the ball. Then, the latter student explains why he/she chose that word. Preferably s/he gives a concrete example why this word/behaviour is important and how it can be put into action in our everyday lives. The game continues until everybody has had a turn. During this phase the teacher goes around and observes the different groups. If necessary, he/she gives advice, asks questions to lead the students to sharpen their statements and go from general ones to more personal or more concrete examples. After this first round of brainstorming the class gets together and the teacher introduces and explains basic audio–visual language techniques. Teacher outlines basic rules of composition (headroom, golden rule etc.). With the help of the tablet and projector as well as screenshots from the students' recordings from unit 2, the teacher shows what pictures should (or should not) look like, how a person is presented when recorded, what to keep in mind when choosing the background and the perspective. The teacher also explains what to pay attention to when recording sound. At this stage students are also provided with a hand–out summarising the basics of video shooting. Next the students get back in their groups and think of how their statement–video can be best visualised. Therefore, they organise their video shooting accordingly (i.e. location, sequence of the filming, who shoots whom, who throws to ball to whom, etc.). They also must think about how they will end their video. Where is the ball going? Is there a message for the audience in the end? How to best visualise this? The students then make a first test shoot at a location of their choice. Again, during this whole process the teacher goes from group to group to give individual feedback.

Encourage the development of opinions and arguments

- Promote active and reciprocal listening (e.g. encourage everyone to speak and listen to each other, suspend the "evaluative approach" to students' opinions unless the latter comply with the rules of mutual respect).
- Guide the formulation of solid arguments (e.g. require students to support their arguments with evidence and examples, encourage the making of connections across media education concepts or relevant topics such as human/equal rights and multicultural society).

Box 5. Example from the LS «Migration between Media Narratives and Digital Storytelling», Unit 2.

The teacher invites students to discuss whether, how and why the film–documentary "Blue eyed" impressed them. After the teacher chairs a brief discussion among students in which they are invited to talk about stereotypes, prejudices, social inequalities and various cases of discrimination in Slovenia, in their environment and at their school. Teacher splits the class into 6 groups (4–5 students in each group). Then, s/he invites them to think about the four different situations that they have experienced or that they know through the media. Specifically, each group is asked to report on a paper sheet one or more of the following experiences: 1. experience of a situation in which you have (or somebody else has) behaved discriminatively or have (has) used violence 2. experience in which you were (or somebody else was) the victim of violence or discrimination 3. experience when you have (or somebody else has) witnessed a situation of discrimination or a violent situation, but you did not react 4. experience when you have (or somebody else has) witnessed some discriminatory or violent situation in which you intervened. After ending this activity, the spokesperson of each group shares the situations identified with the class. During the presentations the teacher makes students reflect on the various strategies to cope with discrimination and violence. S/he also provides some definitions of discrimination, as well as Article 2 of the Universal Declaration of Human Rights.

Provide (self)evaluation tools sensitive to the students' cultures and expressive skills

— Provide differentiated models of (self) assessment strategies (e.g., role–playing, assessment checklists, video playback, peer feedback).
— Negotiate (self)evaluation (e.g. offer opportunities to discuss the main criteria of (self)evaluation).

Box 6. Example from the LS «Challenge violence and play your rights», Unit 5.

The teacher observes that the two news items proposed in the previous unit illustrate how on some occasions human rights are violated even in democratic societies. Indeed, sometimes some social groups are discriminated and/or they do not benefit from equal rights, for example because of their nationally and/or economic status. After, teacher invites students to present their ideas of videogame to their classmates. Specifically, each couple of students, who worked together in the previous lesson on the ideation of the game play, specify: – Which news item inspired them; – What the game story is; – Which character(s) of the story the player(s) can choose and – What the purpose of the game is. At the end of each presentation all the students evaluate each idea of videogame through a dedicated rubric. This evaluation aims at selecting 4 ideas of videogame that will be developed.

4.3. *Scaffold for students' engagement*

A third set of guidelines relates to the facilitation of students' engagement in the community building process and their critical participation in the democratic life of the school. The suggestions provided within this area focus on nurturing students' motivation through authentic learning activities and proposing multicultural resources; they also point out to promote cooperation among students and the building up of community–based processes in the school to encourage participation, engagement and empowerment.

Provide incentives to enkindle interest

- Optimise relevance, value, and authenticity (e.g. design activities and utilise sources of information which are culturally suited and socially relevant to learners' background in terms of social, cultural, ethnic, gender differences).
- Design authentic and significant learning activities (e.g. provide tasks that allow learners to communicate to real audiences; propose tasks that stimulate active participation, exploration and experimentation; elicit personal response and self–reflection on content and activities;

include activities that foster the use of imagination to solve new and relevant problems, or to make sense of complex ideas in creative ways).

Box 7. Example from the LS «We are all equally different», Unit 4.

The teacher presents the video "*Hinter uns mein Land*/ Behind us: my country". Afterwards the students think about the following questions: What is this video about? How did the video make you feel? Who are "the others" in the story? Who is "we"? Why did someone produce such a video? What is the intention of this video? They first share their feelings and ideas in pairs with their seatmates and then discuss with the teacher and the whole class. Next the teacher presents the video "Omar Ali – *Wer bin ich?*/ Who am I?". After watching the clip, the students receive a worksheet to fill out in groups of 4 or 5. As the video covers lots of different aspects, it might be helpful for the students to watch it a second time. After they have filled out the worksheet the groups present their findings and discuss them with each other. Next the students search for videos on the Internet that they know and that they think are similar, showing similarities between cultures rather than things that separate and that send out a positive signal and would be worth sharing. The teacher picks up some examples, they watch them together via the projector and have a brief discussion.

Ensure opportunities for sustaining participation and cooperation

— Cultivate formative feedback (e.g. provide feedback that encourages perseverance and focuses on the development of efficacy and self–awareness; encourage the use of specific supports and strategies in the face of challenge; provide feedback that is frequent, timely and specific; ensure that feedback is substantive and informative rather than comparative or competitive).
— Open multiple paths to taking on responsibility (e.g. adopt roles in group work to students' passions and skills, create (sub)groups with clear goals, roles, and responsibilities; balance individual and collective responsibility).
— Enhance cooperation at various levels (e.g. support opportunities for peer interactions and supports; encour-

age open dialogue and sharing of experience between teachers and students).
— Create expectations for group work (e.g. by addressing a real audience through media productions)
— Create a respectful and supportive classroom climate (e.g. offer strategies to cope with potential discomfort and conflicts; vary the social and affective demands required for learning or performance, the perceived level of support and protection, and the requirements for public display and evaluation; involve all participants in overall class discussions).

Box 8. Example from the LS «Questioning news media representations of the 'others' through video–reporting», Unit 5.

In groups the students have to plan their activity as (video)journalists in relation to the topics that emerged in their poster. Simulating the activity of a newsroom, they decide the specific topic of the video–report, they agree on a plan for action, they check skills and tools, they prepare questions, they define the characteristics of their product. They also check the features of their mobile phones (e.g. recording, video recording, editing) and teach each other how to use them to video–record interviews. The activity of collecting (video) information through interviews with people in the street is carried out in and out of school as an additional lecture or as homework, depending on the situation.

Embed engagement into a process of community building

— Improve awareness of relevant issues affecting the school community (e.g. use media productions and practice in the classroom to address the entire school population, for example to raise awareness of certain forms of discrimination (racism, sexism, homophobia, etc.) or to foster intergenerational and intercultural dialogue).
— Support full participation in the social and political life of the school (e.g. orient brainstorming and debates toward the identification of actions to "make a difference" in the

school community, link participation in classroom activities to a wider democratic involvement in the school community; include students in decision–making processes at some level in the classroom and/or the school).
— Build alliances between the school community and external organisations advocating intercultural dialogue and equal rights (e.g. invite representatives of NGOs, media professionals or political activists to speak about their work experience, encourage circulation of student production among other audiences outside the school community, for example at festivals on the local, national or international level).

Box 9. Example from the LS «Building a diverse and democratic community», Unit 5.

A group of students (testing group) who were not involved in the project is invited to join the class. One spokesperson of the class briefly introduces the idea of the podcast and plays the pilot episode. The testing group evaluates the product and then leaves the classroom. Their evaluation notes are collected and followed by a discussion:
– Were the aims of the podcast achieved?
– Are improvements needed?

5. Conclusions

This chapter provided an overview of the leading pillars which inspired the MEET design of media education activities for intercultural classes. These pillars were the Media and Intercultural Education Framework (MIEF) as well as the MEET guidelines for inclusive design of media literacy education practices. As we have explained, MIEF is rooted in two main traditions, that is media education and critical media literacy studies, on one hand, and intercultural education with a specific focus on intercultural communication and competence, on the other. The combination

of both perspectives led us to define a taxonomy of media and intercultural education aimed at supporting teachers and educators to better identify possible learning objectives for media education projects. The MEET guidelines are, instead, the result of an adaptation of the UDL principles, incorporating in this approach, which is strongly oriented towards neuroscience and cognitive psychology, a socio–cultural understanding of teaching and learning processes and looking at students not only as learners but also as social actors and future citizens. Through the combination of these perspectives, we gathered three principles, that are: scaffolding students' critical understanding of media and intercultural/democratic relations in contemporary society; scaffolding students' ability to express themselves (with and without media) in multicultural contexts, as well as their capacity to evaluate their own learning; and finally scaffolding students' engagement in the community building process and their critical participation in the democratic life of the school. Moving from MIEF and the guidelines, six learning scenarios of media and intercultural education have been co–designed by teachers and researchers from three partner countries, i.e. Germany, Italy and Slovenia. The learning scenarios are based on original contents developed within the MEET project and previous adapted contents from "Media Education against Discrimination – A guide for teens" and "Media Literacy modules for teachers and educators", both developed within the EU project "e–Engagement against Violence" (2012–2014). The MIEF and the guidelines allowed us to reshape the pre–existing contents under a different light, that is emphasising equity and tolerance within a wider context where media literacy education is seen as a pedagogical strategy to encourage intercultural communication and promote social justice. The learning scenarios were implemented in the three countries. In the next chapter, we describe more deeply the learning scenarios and the results of the implementation phase in order to evaluate the overall impact of MEET activities on teachers' professional development and students' participation and learning.

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Researching on Media and Intercultural Education[1]

A Comparative Analysis of Results from Three European Countries

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1. Introduction

This chapter presents and discusses the results of the implementation of the six Learning Scenarios (LS) developed within the MEET project with the aim at promoting young people's media, intercultural and citizenship skills. As mentioned in Chapter 2, the LS were designed and tested by engaged researchers, teachers and students in a participatory action–research in Germany, Italy and Slovenia. The chapter reports the results of the action–research focusing on the impact that the educational interventions (EI) had on both students and teachers. Besides the introductory section, the chapter includes three more sections. The first illustrates the research design adopted, the aims and contents of the LS, the contexts of the educational interventions and the research tools used for data collection and

1. This chapter has been jointly conceived by the authors and its contents are the result of a common work of methodological and empirical investigation. Only for the purposes of this chapter, Maria Ranieri edited sub–sections 2.1, 3.2 and 4.3; Francesco Fabbro edited sub–sections 2.3, 3.1, 3.3 and Andrea Nardi edited sections 2.2 and 4.1 and 4.2. All authors jointly edited sections 1 and 5. In addition, the empirical data reported in this chapter are based on the following national reports: Mayer (2018); Ranieri, Fabbro & Nardi (2018); Šori & Frelih (2018).

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analysis. The second presents and discusses the findings related to the impact of the EI on students' understanding of media and intercultural relations, their expression with or without the media as well as their engagement in processes of multicultural community building. The last section outlines and comments the findings about the impact of the EI on teachers' media literacy skills, their intercultural–understanding skills and their ability to teach media literacy education in intercultural contexts. The chapter ends with a conclusive paragraph summarising the main affordances and constraints of MEET's EI.

2. Research design

MEET project revolves around the co–design and the implementation of LS about critical media literacy in intercultural contexts, as well as the evaluation of their impact on teachers and students. As anticipated, the EI were carried out in Germany, Italy and Slovenia according to a common research strategy, namely a participatory action–research (Kemmis & McTaggart, 2000; Stringer, 2003).

2.1. *Co–design of the Learning Scenarios*

The overall research process of MEET is characterised by a "participatory approach" since it actively involved several actors (i.e. teachers, students, cultural mediators, headteachers, associated partners), especially in the elaboration of LS. The graph below (Figure 1) summarises the mains steps through which researchers in each country cooperatively developed the LS, as well as the people involved at each stage[2].

2. For more details see Ranieri & Fabbro (2017a).

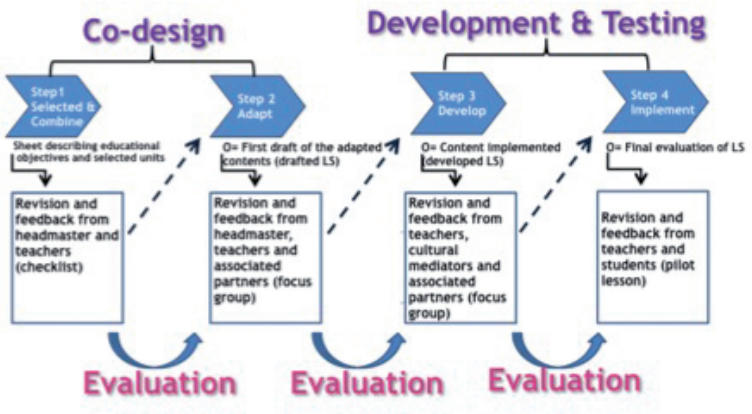

Figure 1. MEET co–design and experimentation process through action–research (Note: O stands for Output, while LS for learning scenario).

Although the LS were based on similar theoretical and methodological assumptions (see Chapter 2) and deal with media and intercultural education–oriented activities, each of them has a specific educational aim, foresees the production of different media outlets and includes a different number of units ranging from 5 to 7. Table below summarises the main characteristics of each LS.

Table 1. Learning Scenario (LS).

Learning Scenario	No. Unit / Time	Partner (Country)	Title of the LS	Aim	Media product
1 LS	6 / 12 hours	medien and bildung.com (Germany)	*We are all equally different*	Raising awareness on the presentation of reality in media and radicalisation	Photo–poster
LS 2	6 / 12 hours	Germany – medien and bildung.com	*In my own words*	Raising awareness of how political communication works. Especially when dealing with the issue of migration	Video statement
LS 3	6 Units 12 hours	UNIFI (Italy)	*Challenge violence and play your rights*	Raising awareness of different uses and forms of violence in videogames and development of the ability to challenge violence against disadvantaged and marginalised individuals or social groups	Videogame design
LS 4	7 Units 18 hours	UNIFI (Italy)	*Questioning news media representations of the "others" through video–reporting*	Developing a critical understanding of news, particularly referring to fake news on ethnic and cultural minorities, and support of their capacity to express alternative narratives	Video reportage
LS 5	5 Units 7 hours 30 minutes	MIROVNI (Slovenia)	*Building a Diverse and Democratic Community*	Developing skills and knowledge about living in a multicultural society and support engagement for intercultural understanding	Radio podcast
LS 6	5 Units 7 hours 30 minutes	MIROVNI (Slovenia)	*Migration between Media Narratives and Digital Storytelling*	Developing critical frameworks and knowledge on different media representations and life situations concerning the phenomenon of migration	Digital storytelling

Furthermore, each learning scenario entails different classroom activities.

LS 1 – *We are all equally different* includes the analysis of photos and memes through which disinformation about socio–cultural minorities spreads in the social media, as well as the use of dedicated tools to reveal fake news. In addition, in this LS students are invited to watch and discuss some videos dealing with forms of radicalisation and the life experiences of migrants. The LS concludes with the production of photo posters including some slogans advocating diversity and tolerance in contemporary society.

LS 2 – *In my own words* foresees the analysis of election posters and campaign commercials. The analysis lingers on how political propaganda and advertising offer specific representations of different social groups and how they address specific audiences. Furthermore, the LS deals with the productions of students' video statements for an open and unbiased society.

LS 3 – *Challenge violence and play your rights* includes the analysis of videogames and movie trailers staging different violent actions. In addition, in this LS young participants engage in the first steps of a videogame design inspired by real episodes in which some human/equal rights are violated or strongly questioned.

LS 4 – *Questioning news media representations of the "others" through video–reporting* starts with an analysis of news media, focusing on their role in generating racist stereotypes. Afterwards, it foresees the creation of a series of video reportages that seek to represent diversity in alternative ways.

LS 5 – *Building a Diverse and Democratic Community* foresees some role–play games on the reproduction of stereotypes in the media and the simulation of media campaigns advocating human rights. Furthermore, in this LS students are guided in the production of a radio podcast addressing the issues of human rights and discrimination.

LS 6 – *Migration between Media Narratives and Digital Storytelling* entails several media–analysis–oriented activities and a role–playing aimed at reflecting on both how media can represent migrants in very different ways and the actual realities experienced by migrants. It also provides students with concrete opportunities to create a storytelling about migration in contemporary society.

2.2. *Research context and participants*

In the countries involved in the action–research, that is Germany, Italy and Slovenia, two LS were implemented respectively. Each educational intervention (EI) took place in a single secondary school, sometimes in the same city while at other times in different cities.

Although each school has its own specific characteristics, they were all selected because of some common features, namely the presence of a significant number of students with migrant background and/or with low Socio–Economic Status (SES).

Overall the implementation of LS took about 5 months, specifically between 9 November 2017 and 21 March 2018. The time span between the first lesson and the last lesson of each EI varied from context to context, ranging between 8 days (EI 6) and 4 months (EI 5). However, with the exception of EI 5, the lessons were concentrated in about 10 days (EI 1, 2, 6) or 30 days (EI 3, 4). The different time span of the EI was mainly due to the adaptation of the lesson planning to the specific school context. In some classrooms the teachers preferred to concentrate the EI in two or three teaching sessions (i.e. 4 hours per teaching session), while in other cases teachers could not dedicate more than 2 hours per session. Furthermore, in some cases the time span was longer because of the closing of the school for the Christmas holidays or because some lessons were suddenly cancelled and rescheduled later due to temporary unavailability of the teachers. The table 2 below synthesises information such as site and period of LS implementation.

Table 2. Contexts and periods of the educational interventions (EI).

Educational Intervention	Title of the LS implemented	School	City (Country)	Period of implementation
EI 1	*We are all equally different*	Ernst–Reuter–Realschule plus (Vocational school)	Ludwigshafen (Germany)	09–11–2017 / 22–11–2017
EI 2	*In my own words*	Berufsbildende Schule Technik 1 (Technical Institute)	Ludwigshafen (Germany)	07–12–2017 / 19–12–2017
EI 3	*Challenge violence and play your rights*	Gramsci – Keynes Institute (Gymnasium and Technical Institute)	Prato (Italy)	13–11–2017 / 19–12–2017
EI 4	*Questioning news media representations of the "others" through video–reporting*	Marconi Institute (Professional Institute)	Prato (Italy)	01–02–2018 / 21–03–2018
EI 5	*Building a Diverse and Democratic Community*	Bilingual Secondary School of Lendava (Gymnasium, Vocational and Technical School)	Lendava (Slovenia)	20–12–2017 / 20–03–2018
EI 6	*Migration between Media Narratives and Digital Storytelling*	Secondary School of Technical Professions Šiška (Technical Institute)	Ljubljana (Slovenia)	12–03–2018 / 20–03–2018

In all contexts the EI addressed only a sample of the school population. However, it was selected as reflecting the characteristics of the school population in terms of migrant background and SES. 141 students aged 15–18 were involved, most of whom

were male. Moreover, almost half of the students had a migrant background (Table 3).

Table 3. Students' characteristics.

Educational Intervention	Number	Age	Gender	Migrant background[3].
EI 1	22	16–17	F → 10 M → 12	1st → 1 2nd → 7
EI 2	25	17–18	F → 4 M → 20 T → 1	1st → 4 2nd → 15
EI 3	17	16–18	F → 6 M → 11	1st → 2 2nd → 3
EI 4	27	17–18	F → 9 M → 18	1st → 3 2nd → 2
EI 5	21	17	F → 14 M → 7	1st →2 2nd → 7
EI 6	29	15–16	M → 29	1st → 9
Total	141	15–18	F → 43 M → 97 T → 1	1st → 21 2nd → 34

As regards the 15 teachers involved, their average age was 48 years old and most of them had more than 10 years of teaching experience at school. In addition, most of the teachers were female and none of them had a migrant background. All the adult participants had a bachelor's degree and 4 of them also a master's degree. Furthermore, before the EI about two thirds of the teachers had already had some experience or training on media education and/or in intercultural education. Table 4 below summarises the main characteristics of the teachers.

3. Students with migrant background include both 1st and 2nd generation migrants. With 1st generation migrants we refer to foreign born citizens, whilst with 2nd generation migrants we mean native born citizens whose parents are foreign born. Countries involved in students' migrant background were: Afghanistan, Albania, Austria, Romania, Belgium, Bosnia and Herzegovina, Cameroon, China, Croatia, Dominican Republic, Iraq, Iran, Ivory Coast, Jordan, Lebanon, Macedonia, Nigeria, Pakistan, Romania, Russia, Saudi Arabia, Serbia, Slovenia, Thailand, Turkey, USA and ex–Yugoslavia.

Table 4. Teachers' characteristics

Educational Intervention	Number	Age	Gender	Migrant background*	Education	Previous experience/training in media education	Previous experience/training in intercultural education	Teaching experience at school
EI 1	2	1 → 43 1 → 38	1 → F 1 → M	1st → 0 2nd → 0	2 → Master	2 → Yes	1 → Yes 1→ No	1 → > 10 years 1 → 5–10 years
EI 2	2	1 → 59 1 → 61	2 → F	1st → 0 2nd → 0	2 → Master	2 → Yes	2 → Yes	2→ > 10 years
EI 3	3	1 → 36 1 → 62 1 → 62	1 → F 2 → M	1st → 0 2nd → 0	3 → Bachelor	1 → Yes 2 → No	3 → Yes	2 → > 10 years 1 → 5–10 years
EI 4	4	1 → 49 1 → 41 1 → 31 1 → 39	3 → F 1 → M	1st → 0 2nd → 0	4 → Bachelor	1 → Yes 3 → No	2 → Yes 2 → No	1 → > 10 years 2 → 5–10 years 1 → 3–5 years
EI 5	2	1 → 60 1 → 37	2 → F	1st → 0 2nd → 0	2 → Bachelor	1 → Yes 1 → No	1 → Yes 1 → No	2 → > 10 years
EI 6	2	1 → 47 1 → 59	1 → F 1 → M	1st → 0 2nd → 0	2 → Bachelor	2 → Yes	2 → Yes	2 → > 10 years
Total	15	48.26 (average)	7 → F 4 → M	1st → 0 2nd → 0	11 → Bachelor	5 → Yes 6 → No	8 → Yes 3 → No	7 → > 10 years 3 → 5–10 years 1 → 3–5 years

Teachers were always supported by MEET researchers who actively engaged in the teaching activity and took notes about the learning processes.

2.3. *Research questions and methods*

MEET empirical research aimed mainly at evaluating the impact of the EI on both students and teachers, particularly focusing on the following research questions:

Students' side

a) What is the effectiveness of educational interventions to develop students' media and intercultural citizenship skills?
b) What are students and teachers' perceptions of the effectiveness of interventions in developing media and intercultural citizenship skills?
c) How did students, teachers and researchers make sense of affordances and constraints of the educational interventions to support the development of students' media and intercultural citizenship skills?

Teachers' side

a) How did teachers' involvement in the action–research contribute (or not) to developing their media literacy skills?
b) How did teachers' involvement in the action–research contribute (or not) to developing their intercultural understanding skills?
c) How did teachers' involvement in the action–research contribute (or not) to developing their ability to teach media literacy education in intercultural contexts?

To answer these questions a "multiple evaluation case study" (Yin, 2003; Bassey, 1999) was adopted, based on both qualitative and quantitative data. In fact, in each country both quantitative and qualitative tools were used to collect data, according to the specific phase of the action–research (*ex–ante*, *in itinere* and *ex–post*) and the main aim of data collection, that is the impact on students or teachers. Table 5 below provides an overview of the tools used according to the aim and the phase of the research. The main dimensions considered in the tools were: for the impact on students a) the understanding of media and intercultural relations, b) the expression through the media about MEET's key topics (e.g. tolerance and equity) and c) their engagement in the multicultural community building process; for the impact on teachers, a) media literacy skills, b) intercultural understanding skills and c) ability to teach media education in intercultural contexts.

The adoption of a common theoretical and methodological background allowed us to compare the different research reports produced at national level to evaluate the results of the EI.

Table 5. Data collection aims and tools.

Aim	*Ex–ante tools*	*In itinere tools*	*Ex–post tools*
Evaluation of the impact on students	– Pre–test addressing students' media and intercultural literacy skills (situated test)	– Logbook filled out by researchers and teachers to take notes about the most significant learning events during the implementation (open notes/comments)	– Post–test addressing students' media and intercultural literacy skills (situated test) – Media making rubric based on a scale 0–3 filled out by researchers and teachers to assess students' productions – Post–survey addressing teachers on the impact of EI on students' learning and engagement (both open and closed questions) – Post–survey addressing students on satisfaction and impact of EI on their learning and engagement (both open and closed questions)
Evaluation of the impact on teachers	– Pre–survey addressing teachers about previous experiences and expectations (both open and closed questions)	– Logbook filled out by researchers to take notes about the learning process (open notes/comments)	Post–survey addressing teachers on the impact of EI on their media and intercultural literacy skills as teachers (both open and closed questions)

Since our database consisted of both quantitative (e.g. scores from the media production rubrics) and qualitative data (e.g. field notes from the logbooks and open answers in the surveys), we adopted a mixed strategy for data analysis, focusing on the same evaluative dimensions included in data collection tools (see above).

Regarding the quantitative data collected and analysed at national level, the closed answers to the surveys were aggregated by the UNIFI research team, while the results of the Wilcoxon test, used to compare pre– and post–test results, as well as data gathered through the media production rubric was not further aggregated compared to data reported in the national reports.

As far as qualitative data such as the open answers in questionnaires and the filed notes reported in the logbooks are concerned, each national research team carried out a thematic analysis (Braun & Clarke, 2006) of data gathered. Thematic analysis was essentially "theory driven" (or deductive) because each partner identified the themes according to a common analytical framework in which the evaluative dimensions were established a priori consistently with the MEET theoretical framework, namely the Media and Intercultural Education Framework (MIEF) (see Chapter 2).

Then the findings of such analysis were further analysed and (re)interpreted by UNIFI researchers through a thematic synthesis (Kavanagh et al., 2012; Thomas & Harden, 2008). Specifically, the thematic synthesis built upon some of the principles and techniques from meta–ethnography (Noblit & Hare, 1988) and grounded theory (Strauss & Corbin, 1998). The "raw data" for this synthesis are the text from the national reports that are labelled by the researchers as "findings" or "results". However, in our synthesis, similarly to the meta–ethnographic approach, we elaborated the descriptive themes also by taking into account the "raw data" included in the primary reports (i.e. extracts from the logbooks and questionnaire open answers).

Besides being "theory driven", the thematic synthesis was also "data driven" (or "findings driven") because it inductively

identified new themes across the findings of six thematic analyses.

Following Thomas and Harden (2008), we carried out the thematic synthesis of qualitative findings about the impact on students through the following four steps.

a) Identifying the findings. The first task is to identify the "findings" of the primary studies and, then, to enter them verbatim into two different tables reporting respectively students' and teachers' perspectives.
b) Coding findings. Through common analytical methods, each account of primary studies is assigned to one or more codes encapsulating its meaning. This conceptual translation is both reciprocal and refutational as the concepts are identified as supporting (reciprocal translation) or dissenting from (refutational translation) one another.
c) Developing descriptive themes. Either during the process of generating descriptive codes or once it is completed, the findings are organised into descriptive themes. This involves a constant comparison between descriptive codes and the clustering of similar codes, as well as the identification of similar codes (or concepts) but with divergent/different implications (i.e. counter–evidence).
d) Generating analytical statements. The analytical statements (or themes) take the synthesis "beyond" the content of the primary studies and generate new interpretative conclusions.

As for the thematic synthesis of the findings about the impact on teachers, we limited our analysis to the third step, namely the development of descriptive themes.

3. Findings from the action–research: the impact on students

In this section we summarise and compare the main findings from the quantitative and qualitative analysis. First, we will focus on the impact of the EI on students' understanding of media and intercultural relations, second on students' expression with (or without) media and third on students' engagement in the process of building multicultural community.

3.1. *Students' understanding of media and intercultural relations*

The comparison between the results of pre– and post–test suggest that only in two cases (EI 2, 4) did students improve their understanding of media and intercultural relations. This finding strongly diverges from the more positive evaluations of students' media products. It is worth underlining that in the media production rubric understanding was indicated as the capacity to «research the topic and media languages before starting the media production process». Hence, for this dimension researchers and teachers centred evaluation on a particular phase of the media production process scoring the it with a minimum of 0=insufficient and a maximum of 3=very good.

Table 6. Scores under the dimension understanding.

Educational Intervention	Scores 0–3(Median[4])
EI 1	3
EI 2	3
EI 3	2.0
EI 4	1
EI 5	2
EI 6	1.5

4. Median calculated on 0–3 scale; Threshold value = 1.6 (sufficient)

According to the evaluators, students' media productions generally showed a satisfactory (EI 6), good (EI 3, 5) or excellent (EI 1, 2) level of understanding. Only in one case (EI 4) were media productions evaluated insufficient in terms of critical understanding.

If we compare these contrasting results with the quantitative findings on students' perceptions of the benefits of EI for understanding, we find that students' responses mostly tended to corroborate the positive results rather than the negative ones. Table 7 includes students' attitudes towards the sentence "Media and intercultural education activities support students' critical understanding of the media and intercultural relations" measured through a Likert scale where 0= strongly disagreed and 4= strongly agreed.

Table 7. Students' perceptions under the dimension of understanding. Statement "Media and intercultural education activities support students' critical understanding of the media and intercultural relations", Likert scale from 0=insufficient to 4=very good.

Educational Intervention	Strongly agree	Agree	Uncertain	Disagree	Strongly disagree
EI 1 (n=22)	4/22 (18%)	11/22 (50%)	6/22 (27%)	1/22 (5%)	0/22 (0%)
EI 2 (n=25)	1/25 (4%)	14/25 (56%)	4/25 (16%)	3/25 (12%)	3/25 (12%)
EI 3 (n=17)	0/17 (0%)	7/17 (41%)	5/17 (29%)	2/17 (12%)	3/17 (18%)
EI 4 (n=27)	0/27 (0%)	10/27 (37%)	9/27 (33%)	3/27 (11%)	5/27 (19%)
EI 5 (n=21)	2/21 (9.5%)	12/21 (57%)	4/21 (19%)	2/21 (9.5%)	1/21 (5%)
EI 6 (n=29)	8/29 (28%)	15/29 (52%)	5/29 (17%)	0/29 (0%)	1/29 (3%)
Total (n=141)	15/141 (11%)	69/141 (49%)	33/141 (23%)	11/141 (8%)	13/141 (9%)

Specifically, in three cases (EI 1, 5, 6) most students (about 60–70%) agreed or strongly agreed with the statement "Media and intercultural education activities supported students' critical understanding of the media and intercultural relations". In two cases (EI 3, 4), instead, students' perceptions were mixed with a good percentage of students suggesting a lack of impact on their understanding of media and intercultural relations.

Teachers' perceptions, instead, were generally very positive: 7/15 teachers (47%) "strongly agreed" and 8/15 teachers (53%) "agreed" that media and intercultural education activi-

ties support students' critical understanding of the media and intercultural relations. Table 8 displays teachers' attitudes towards the statement measured through a Likert scale where 0= strongly disagreed and 4= strongly agreed.

Table 8. Teachers' perceptions for the dimension of understanding. Statement "Media and intercultural education activities support students' critical understanding of the media and intercultural relation", Likert scale from 0=insufficient to 4=very good.

Educational Intervention	Strongly agree	Agree	Uncertain	Disagree	Strongly disagree
EI 1 (n=2)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 2 (n=2)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 3 (n=3)	0/3 (0%)	3/3 (100%)	0/3 (0%)	0/3 (0%)	0/3 (0%)
EI 4 (n=4)	3/4 (75%)	1/4 (25%)	0/4 (0%)	0/4 (0%)	0/4 (0%)
EI 5 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 6 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
Total (n=15)	7/15 (47%)	8/15 (53%)	0/15 (0%)	0/15 (0%)	0/15 (0%)

In short, in most cases (EI 1, 2, 4, 6) both students' and teachers' perceptions indicated some improvements in students' critical understanding of media and intercultural relations, whilst in some situations (EI 3, 4) about 25% of students disagreed with this very positive evaluation.

This generally positive trend is consistent with other qualitative data, including students' open answers to the post–survey and the field notes in the logbook. In all schools both teachers and/or students reported a positive impact of classroom activities on critical understanding of how media (mis)represent social groups, particularly marginalised groups (i.e. migrants and refugees). For example, some field notes concerning the first unit carried out in one classroom in Prato (EI 3) clearly reported students' understanding of how two videogames represented migrants and refugees — and the broader view of migration — in very different ways. Similarly, in one classroom in Ljubljana (EI 6) one teacher noted that students were able to recognise and understand stereotypes of migrants.

Some observations by teachers in Ludwigshafen (EI 1), instead, focused on students' understanding of racist ideology

conveyed by some media messages (i.e. memes) about migrants and migration. Teachers underlined that students understood the dynamic underpinning group formation — the "us" and "them" dichotomy — and leading to construction of the enemy picture grounded on race and or nationality.

The development of critical understanding is also indicated by students' awareness of the commercial or political interests involved in media production, that is, broadly speaking, the strategic dimension of communication. In one classroom (EI 2), teachers claimed that most students at the beginning of the activity were surprised about the whole marketing strategy behind campaign commercials and of being a potential target group. After all, in four contexts (EI 1, 2, 4, 5) there were students pointing to the benefit of classroom activities in terms of a greater awareness of the non–transparent nature of news media. Students acknowledged the development of this basic media literacy competence with different emphases. In Germany several students' answers voiced an increased awareness of — and the ability to understand — the state of truth of a news media account. In one classroom in Slovenia (EI 5), instead, some students' answers demonstrated even a deeper understanding of news media representation. Indeed, some students' responses clearly indicate different factors that can affect media reporting.

The analysis of qualitative data also allowed us to identify one constraint, one potential pitfall but some affordances as well. Starting with constraints, in three cases (EI 1, 3, 4) teachers pointed to the scarcity of time as a major constraint on their attempt to promote a critical understanding of media among all students. According to the teachers, time constraints often prevented them from implementing effective and/or inclusive activities to facilitate students' understanding of media language, representation, system and/or audiences. For example, teachers observed how some students found it difficult to deeply comprehend the media representations of certain social groups. In one case (EI 3) teachers reported an unequal (or

inclusive) understanding of migrants' media representations among students during the first lesson where only about half of the students actually engaged in a critical analysis and discussion of media representation of marginalised social groups. Similarly, in other schools (EI 1, 4), teachers underlined that the limited time of some lessons limited students' critical understanding of fake news and social bots in social media.

Coming to potential pitfalls, one of the most dangerous is the unintentional promotion of cynical distrust toward news media rather than their critical understanding. This risk was identified only in one case (EI 5) for certain students' answers stating that all information vehiculated by news media was always — and in any case — false (or fake). However, looking at other media education action–research (Ranieri, Fabbro & Frelih, 2016; Parola & Ranieri, 2010) or reflections on media education, distrust and citizenship (Mihailidis, 2009; Mihailidis & Viotty, 2017) as well as at some other students' responses in this regard (EI 1, 4), it emerges that this risk is far from being limited to an isolated case. Indeed, it can be interpreted as a potential pitfall of any attempt to promote a critical and reflexive understanding of (news) media. The danger of this potential pitfall of media education is the unintentional encouragement of cynicism and distrust, qualities that are key to the appeal of conspiracy theories. This is why Mihailidis (2009) called for a more holistic approach to teaching media education, based on the integration of media production and analysis, and taking students' attitudes towards the media seriously into consideration.

At the same time, the examination of qualitative findings allowed us to identify two key affordances of the educational interventions, namely a) the inquiry–based learning approach as an effective strategy to promote critical understanding of social groups' media representations; b) critical reflection on media products as a means to encourage intercultural understanding.

The inquiry–based approach proved to be an effective pedagogical strategy to promote critical understanding of how me-

dia (mis)represent social groups, particularly marginalised and vulnerable groups (i.e. migrants and Roma). In fact, when considering the several challenges encountered in some contexts to deal with sensitive social issues like migration, questioning resulted much more effective than prescribing. For example, in one classroom (EI 4) the issue of migration through media analysis was difficult, especially at the beginning since students were reluctant about the topic. Researchers reported the bridging of media analysis and production (Buckingham, 2003; Hobbs, 2010) and sharing personal experiences about intercultural relations with teachers or researchers was particularly effective to mitigate students' reluctance to analyse or simply to talk about media representations. In another school (EI 5), instead, researchers and teachers explained how the comparison between different newspapers reporting the same incident was particularly helpful to promote a critical understanding of news media representations of Roma. According to them, the report from the Roma newspaper brought a different perspective to the debate and a deeper understanding of the position of minority groups.

As regards the second affordance — that is, critical reflection on media products as a means to encourage intercultural understanding — in two cases (EI 4, 5) some researchers/teachers underlined that students started recognising how media contribute to convey specific ideas about social (in)justice and (in)equality in the broader society when they had the chance to reflect (individually or collectively) on media products dealing with the topic of migration, and particularly on their media products. Most importantly, they observed that pedagogical strategies such as discussion or project work were particularly helpful to address issues of cultural pluralism and equity. For example, in one classroom in Prato (EI 4) researchers/teachers underlined how a lively debate about freedom of speech in the social media effectively engaged students in a collective reflection about media ethics. In the school in Lendava (EI 5), instead, researchers/teachers underlined how the design of a campaign for human rights was particularly effective to support students' understanding of cul-

tural pluralism and equity. In this regard, a sort of "learning by campaigning" process took place.

3.2. *Students' ability to express themselves with or without the media*

From the comparison between pre– and post–test, only in one case (EI 2) did the effect size from the Wilcoxon test indicate students' improvement in their capacity to express themselves (with or without media). Even in this case, the results based on the Wilcoxon test contrasted with the more positive evaluations of students' media products. The latter was based on a pre–defined rubric where expression was meant as the capacity to «brainstorm on possible issues to be faced and media product to be produced for change», «Individual contribution to the media production process» and «Content accuracy, originality, and aesthetic attractiveness». Table 9 below summarises the scores students gathered under the dimension expression from 0= insufficient to 3=very good.

Table 9. Scores under the dimension expression.

Educational Intervention	Scores 0–3 (Median)[5].
EI 1	3
EI 2	3
EI 3	2.4
EI 4	1.6
EI 5	2
EI 6	2.55

Students obtained excellent results in Germany (EI 1, EI 2) and in one case in Slovenia (EI6), good evaluations in one case in Italy (EI3) and in Slovenia (EI 5), and sufficient in one case in Italy (EI 4). However, it must be noted that in the Italian case (EI4) students were faced with video–reporting, therefore with video production, a challenging activity which requires not only specific skills but also time.

5. Median calculated on 0–3 scale; Threshold value = 1.6 (sufficient).

When comparing these divergent results with the quantitative findings regarding students' perceptions of the benefits of educational intervention in relation to their capacity to express themselves, we can observe that generally students have positively evaluated their experiences in terms of learning and engagement, thus corroborating the positive trend found through the evaluation of media productions. In fact, students' perceptions were positive with 13/141 (9%) students that "strongly agreed" and 59/141 (42%) "agreed" that the learning activities led them to an improvement in their capacity to express their views (through the media) more efficiently (Table 10).

Table 10. Students' perception under the dimension expression. Statement «Classroom activities allowed me to express my views (through the media) more efficiently», Likert scale from 0=insufficient to 4=very good.

Educational Intervention	Strongly agree	Agree	Uncertain	Disagree	Strongly disagree
EI 1 (n=22)	1/22 (4.5%)	9/22 (41%)	12/22 (54.5)	0/22 6 (0%)	0/22 (0%)
EI 2 (n=25)	3/25 (12%)	8/25 (32%)	8/25 (32%)	2/25 (8%)	4/25 (16%)
EI 3 (n=17)	0/17 (0%)	7/17 (41%)	5/17 (29%)	2/17 (12%)	3/17 (18%)
EI 4 (n=27)	4/27 (15%)	17/27 (63%)	2/27 (7%)	4/27 (15%)	0/27 (0%)
EI 5 (n=21)	0/21 (0%)	5/21 (24%)	6/21 (29%)	7/21 (33%)	3/21 (14%)
EI 6 (n=29)	5/29 (17%)	13/29 (45%)	7/29 (24%)	2/29 (7%)	2/29 (7%)
Total (n=141)	13/141 (9%)	59/141 (42%)	40/141 (28%)	17/141 (12%)	12/141 (9%)

However, it must be underlined that there were also more than a third of the students, that is 40/141 (28%), who were still "uncertain", some 17/141 (12%) who "disagreed" and 12/141 (9%) "strongly disagreed" with the statement «Classroom activities allowed me to express my views (through the media) more efficiently». The more encouraging perceptions were found in EI 6 where 5/29 (17%) students "strongly agreed" and 13/29 (45%) "agreed" with the statement «Classroom activities allowed me to express my views (through the media) more efficiently», and EI 4 where 4/27 (15%) students "strongly agreed" and 17/27 (63%) "agreed" with the statement about expression. At the same time, in EI 5 most students, that is 6/21 (29%), were "uncertain", 7/21 (33%) "disagreed" and 3/21 (14%) "strongly disagreed" with the aforementioned statement. Similarly, in EI

3 about a third of students expressed uncertainty (5/17 = 29%) while two students disagreed (2/17= 12%) and three students strongly disagreed (3/17=18%).

As for teachers' perceptions about students' improvements in this area, we can observe that they were slightly less positive than students showing a varying attitude towards the impact of the activities on students' capacity (Table 11).

Table 11. Teachers' perceptions under the dimension expression. Statement «Media and intercultural education activities allowed students to make their voices heard both in the media and in the classroom», Likert scale from 0=insufficient to 4=very good.

Educational Intervention	Strongly agree	Agree	Uncertain	Disagree	Strongly disagree
EI 1 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 2 (n=2)	1/2 (50%)	1/2 (50%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 3 (n=3)	0/3 (0%)	1/3 (25%)	2/3 (75%)	0/3 (0%)	0/3 (0%)
EI 4 (n=4)	1/4 (25%)	3/4 (75%)	0/4 (0%)	0/4 (0%)	0/4 (0%)
EI 5 (n=2)	0/2 (0%)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)
EI 6 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
Total (n=15)	2/15 (13%)	9/15 (60%)	4/15 (27%)	0/15 (0%)	0/15 (0%)

Specifically, 2/15 teachers (13%) "strongly agreed", 9/15 (60%) "agreed" and 4/15 (27%) were "uncertain" that media and intercultural education activities allowed students to make their voices heard both in the media and in the classroom. Nevertheless, no teacher 0/15 (0%) "disagreed" or "strongly disagreed" about the effectiveness of the activities implemented. When looking at differences among the diverse contexts, better perceptions were found in EI 2 and EI 4 where all teachers "strongly agreed" or "agreed" with the statement «Media and intercultural education activities allowed students to make their voices heard both in the media and in the classroom», and EI 6 where all teachers "agreed" on the effectiveness of the learning activities, while teachers in EI 3 and EI 5 were the most "uncertain" with 2/3 (75%) teachers in EI 3 and 2/2 (100%) teachers in EI 5.

In conclusion, in many cases (EI 1, 2, 4, 6) both students' and teachers' perceptions tend to confirm the positive evalua-

tions based on the media rubric. In two cases (EI 3, 5), instead, the perceptions of some teachers or students showed uncertainty about the effectiveness of the intervention for improving students' capacity to express themselves.

Moving to the qualitative findings regarding the impact of the EI on students' expression, we identified one main constraint that is the danger not to engage students in deeper processes of critical learning about the media. This risk seems due to an incorrect understanding of what media production is. Common sense about this issue tends to assimilate media production to a technical act rather than to a creative process of meaning making, which requires critical understanding and reflection. From this point of view, in more than one case, students showed difficulties in engaging in more reflective tasks. For example, in Italy, students promptly reacted to carry out practical activities (taking pictures, shooting videos, etc.), while were reluctant to be engaged in more design–oriented activity (EI 4).

One might also wonder whether in students' views media activities are inherently practical rather than also critical in the sense of including reflective processes linked to the understanding of what lies behind the media production process. In fact, when students observe that the potential of media production for expression and communication is limited, one should ask whether it relies on the actual experience students had or on their previous understanding of what media production processes entails. Briefly, the limitations to deeper processes of critical learning about the media may come either from the anxiety of the product which may bring to emphasise the technical aspects or from previous understandings of media production as a technical activity (which is quite common, indeed, as also emerged from other studies such as Parola & Ranieri, 2010). From this point of view, consistently with MEET guidelines for designing inclusive teaching of media education (see Chapter 2 as well as Ranieri & Fabbro, 2018; see also Meyer, Rose & Gordon, 2014), the recommendation for future developments is to

provide adequate attention, including time, to the pre–existing knowledge that students have about media education. Unfortunately, media education not being a part of the curriculum and a sporadic educational activity, very often limited time is dedicated to the exploration of students' previous views (see Chapter 1).

As far as affordances are concerned, the educational interventions showed two main positive aspects: a) media production as a pedagogical activity increasing students' motivation and capacity to express themselves; b) cooperative and peer learning as a pedagogical means to support students' capacity to make their voices heard.

Firstly, in almost all cases both teachers and students underlined that media production had a positive influence on motivation and commitment. For example, the experiences of producing a video reportage in Italy (EI 4) or the creation of a radio podcast (EI5) as well as the involvement in a role–play simulating the work of the journalists (EI 6) in Slovenia increased students' motivation. In addition, teachers and researchers observed how media production facilitated students' communication and participation. Specifically, some teachers underlined how the production of posters (EI 2) or the drawing of games' characters (EI 3) improved students' communication skills, playing a pivotal role in the learning process (EI 5). For example, in one classroom in Germany (EI 2), the teacher explained that for some students using the media was easier than expressing themselves through written or oral language. Similarly, other students in Germany and Italy emphasised how video production (EI 2) or the use of visuals (EI 2) or more generally media production supports and facilitates students' expression.

In several cases media production also proved to be a means to increase students' commitment and participation. According to researchers/teachers the production of a video reportage (EI 4) or the creation of a radio podcast (EI 5) or even the involvement in a role–play (EI 6) increased students' interest, motivation and participation. For example, the production of a

radio podcast in Lendava made students strongly committed to the task. In this case the researcher/educator emphasised that addressing a real audience increased students' motivation to be engaged in the media production process. However, this is not surprising since it is well known in the literature how the possibility of showing an audience the results of the learning process through a product makes students feel more committed to the task.

Another emerging topic relates to the function of media production in facilitating students' expression about human rights. Indeed, the production of game stories (EI 3) or the creation of a media campaign (EI 5) were reported by teachers in Italy and Slovenia as a means to improve students' capacity to express themselves about topics such as tolerance, equity and human rights.

In conclusion, creating a product could be seen as a component of "a visibility strategy" providing students who are used to perceiving themselves as socially weak and culturally marginal an opportunity to express themselves with different means, thus increasing students' participation and inclusion in the learning process, as well as in the classroom community (Ranieri & Fabbro, 2018; Meyer, Rose & Gordon, 2014). While the written word still dominates scholastic culture, the openness to news literacies that students are developing in their everyday life proved to be an important strategy for students' inclusion (Gee, 1996; 2003).

As for the second affordance of the educational interventions, in several contexts (EI 1, EI 2, EI 3, EI 4), teachers and researchers stressed the importance of working in small groups which was felt as facilitating not only better cognitive performances but also higher levels of inclusion, including both students with immigrant background and students with special educational needs. On the one hand, some teachers and researchers and some students highlighted students' difficulty in taking the floor in collective/public discussion and debate. For example, in Italy (EI 3, E I4) some researchers reported that

students did not equally express their opinions in the context of more collective discussions.

Conversely, in several classrooms (EI 1, EI 2, EI 3, EI 4), both teachers/researchers and students underlined how working in smaller groups facilitated students' participation in the discussion and their expression of personal views. For example, in Germany (EI 1), during the activity of creating video statements, working in small groups facilitated students moving from the use of template to the expression of creative ideas. In Italy (EI 3), the teacher/educator reported that students showed to be more spontaneous in expressing their ideas, when they worked in small groups such as, for example, when they had to define the specific characteristics of their game stories.

3.3. Students' engagement in multicultural community building

Only in two cases (EI 5, 6) — both in Slovenia — did the pre– and post–test include an evaluation of students' engagement in multicultural community building. In these cases, the results of the Wilcoxon test were negative in one case (EI 5) indicating regression, and positive in the other (EI 6). However, as regards the apparent worsening of students' engagement, one Slovenian researcher highlighted how students' disengagement was related to the filling of the post–test questionnaire itself rather than to their engagement in multicultural community building. Indeed, as we will show below, this interpretation is consistent with the much more encouraging evaluations of students' media product (i.e. the radio podcast), as well as with the mainly positive perceptions expressed by students and teachers.

Overall, the evaluations of students' media practices and productions indicate the highest level of results for engagement when compared to understanding and expression, with a maximum of 3 (Median) in EI 1, 2 and a minimum of 2.0 (Median) in EI 4 (Table 12).

6. Median calculated on 0–3 scale; Threshold value = 1.6 (sufficient).

Table 12. Scores under the dimension engagement.

Educational Intervention	Scores 0–3 (Median)[6].
EI 1	3
EI 2	3
EI 3	3
EI 4	2.0
EI 5	2.5
EI 6	2.75

Since in the media rubric engagement was meant as the capacity to «cooperate throughout the media production process» and «advocate for tolerance and equity» the highly positive marks assigned to students' media productions indicate a good (EI 4, 5) or excellent (EI 1, 2, 3, 6) level of cooperation between students during the media production activities and in their ability to advocate — more or less explicitly — equal rights and social justice through their media products.

This positive trend is confirmed by the generally positive teachers' perceptions. Table 13 reports teachers' attitudes towards the statement «Media and intercultural education activities facilitated students to commit to intercultural dialogue and equity in the school community».

Table 13. Teachers' perceptions under the dimension engagement. Statement «Media and intercultural education activities facilitated students to commit to intercultural dialogue and equity in the school community», Likert scale from 0=insufficient to 4=very good.

Educational Intervention	Strongly agree	Agree	Uncertain	Disagree	Strongly disagree
EI 1 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 2 (n=2)	1/2 (50%)	1/2 (50%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 3 (n=3)	0/3 (0%)	1/3 (25%)	2/3 (75%)	0/3 (0%)	0/3 (0%)
EI 4 (n=4)	1/4 (25%)	3/4 (75%)	0/4 (0%)	0/4 (0%)	0/4 (0%)
EI 5 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
EI 6 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)
Total (n=15)	2/15 (13%)	11/15 (74%)	2/15 (13%)	0/15 (0%)	0/15 (0%)

As can be observed in table 14, 2/15 teachers (13.33%) "strongly agreed", 11/15 (73.33%) "agreed" and only 2/15 (13.33%) — both

involved in the EI 3 — were "uncertain" that media and intercultural education activities facilitated students to commit with intercultural dialogue and equity in the school community. In this regard, the uncertainty of two teachers in EI3 represents a notable exception to the overall very positive perceptions expressed by the majority of teachers.

Differently from teachers, students showed mixed reactions to the EI under the dimension engagement. The most positive perceptions were found in the context of EI 1, 4 and 6. Here a significant percentage of students "agreed" (EI 1 = 45%; EI 4 = 36%; EI 6 = 66.5%) or "strongly agreed" (EI 1 = 14%; EI 4 = 23%; EI 6 = 17.5%) with the statements used to probe the level of engagement perceived by the young participants, specifically «Classroom activities encouraged me to engage (more than before) in a dialogue with my classmates (or schoolmates)» and «Classroom activities encouraged me to engage (more than before) in the democratic life of the classroom and/or of the school by advocating equity, tolerance and/or social justice». Table 14 reports students' attitudes towards these sentences expressed through a Likert scale 0=strongly disagree/4=strongly agree.

Table 14. Students' perceptions under the dimension engagement. Statements «Classroom activities encouraged me to engage (more than before) in a dialogue with my classmates (or schoolmates)» and «Classroom activities encouraged me to engage (more than before) in the democratic life of the classroom and/or of the school by advocating equity, tolerance and/or social justice», Likert scale from 0=strongly disagree to 4=strongly agree.

Educational Intervention	Strongly agree	Agree	Uncertain	Disagree	Strongly disagree
EI 1 (n=22)	3/22 (14%)	10/22 (45%)	7/22 (32%)	1/22 (4.5%)	1/22 (4.5%)
EI 2 (n=25)	1/25 (4%)	7/25 (28%)	9/25 (36%)	4/25 (16%)	4/25 (16%)
EI 3 (n=17)	1/17 (6%)	4/17 (23.5%)	4/17 (23.5%)	4/17 (23.5%)	4/17 (23.5%)
EI 4 (n=27)	6/27 (23%)	9/27 (33%)	9/27 (33%)	3/27 (11%)	0/27 (0%)
EI 5 (n=21)	1/21 (5%)	9/21 (43%)	6/21 (28%)	1/21 (5%)	4/21 (19%)
EI 6 (n=29)	5/29 (17.5%)	19/29 (66.5%)	1/29 (3%)	3/29 (10%)	1/29 (3%)
Total (n=141)	17/141 (12%)	58/141 (41%)	36/141 (26%)	16/141 (11%)	14/141 (10%)

Students' perceptions tend to be positive, though to different extents, in EI 1, 4, 5 and 6, while several students from

EI 2 and 3 expressed negative reactions. In these contexts, in fact, many students "disagreed" (EI 2 = 16%; EI 3 = 23.5%) or "strongly disagreed" (EI 2 = 16%; EI 3 = 23.5%) with the alleged effectiveness of the EI in the promotion of their engagement in multicultural community building.

To sum up, in most cases (EI 1, 4, 5 and 6) the results related to the evaluation of students' media productions and participants' perceptions (whether students or teachers) showed a positive impact of the classroom activities on students' engagement. However, there were also some cases where a significant number of students (EI 2 and 3) and teachers (EI 3) questioned the positive impact of the educational activities.

Qualitative findings concurred to identify two constraints and two affordances of EI in encouraging students' engagement in multicultural community building process. They also provided insight, at least partly, into the reasons why in certain contexts some students were less engaged or did not show any progress in this respect.

The constraints of some EI correspond to a) a limited promotion of trust in the advocacy of social justice; b) the rationalist/moral approach to intercultural issues as a potential pitfall in the promotion of students' intercultural dialogue.

As for the first limitation, in several cases (EI 2, 3, 4, 5) small groups of students within the classes voiced a general distrust in the advocacy of social justice. Some students claimed that they did not feel they were encouraged in the advocacy of social justice, tolerance and/or equity or that they were not willing to do it in the future. In this regard, students' answers suggest a general distrust of their personal contribution to the advocacy of social justice. For example, one student in Slovenia (EI 5) clearly stated that s/he does not believe that his/her actions could contribute to challenge social injustices. Another student in Italy (EI 3), instead, pointed to the school environment as a major obstacle in the fight for social justice.

However, some students' answers indicate how such distrust is not understood as a specific limitation of the educational

intervention but rather as a wider distrust or lack of motivation to promote social justice at different levels (classroom, school, local community, society at large).

In two cases a further constraint emerged, namely the difficulty (when not the impossibility) of effectively addressing the sensitive issue of migration and to encourage students' intercultural dialogue exclusively through the discussion of the topic or the analysis of how media represent migrants and migration. On the basis of some teachers, researchers, and students' accounts, we interpreted this obstacle as students' resistance to a rationalist/moral (or counter–propagandist) approach to the issue of migration. Indeed, in the two schools located in Italy (EI 3, 4) teachers and researchers testified students' resistance to media education activities on migration, namely the analysis of how media represents migrants and refugees. This resistance was particularly evident in one class (EI 3) when students explicitly contested the choice of the topic.

In the other classroom, instead, teachers pointed to the analytical (or rationalist) approach to the issue of migration as the major obstacle to students' involvement in the classroom activity. Interestingly, in this context one student motivated the scarcity of dialogue as lack of interest in the intercultural issues addressed across the LS, as well as with the uselessness of problematising intercultural relations as these latter are not problematic in his/her personal experience.

On the other hand, qualitative findings indicate two relevant affordances of the classroom activities, which can contribute to mitigating (or overcoming) the aforementioned constraints.

Firstly, in almost all contexts (EI 1, 2, 3, 4, 5) students' and/or teachers' responses allowed us to discover how interpersonal relations of mutual respect and reciprocal recognition among students were crucial to make the educational interventions more inclusive from a social and intercultural perspective. Indeed, in some cases answers from students (EI 1, EI 5) and teachers (EI 2, EI 6) concurred to highlight how intercultural dialogue in the classroom found fertile ground in a climate of

reciprocal acceptance and in the absence of judgement. For example, some students from Germany (EI 1) clearly stated how classroom activities allow them to start dialoguing with the classmates they could not speak to before the educational intervention.

Even some teachers and researchers confirmed this perception about the positive benefits of classroom activities on the students' ability to communicate within their multicultural classroom. For example, in Slovenia, according to the teachers, the bi–lingual teaching contributed to further facilitate intercultural recognition and dialogue through peer education processes.

A further affordance consists of specific pedagogical strategies, namely media production and role play. Generally, as already stated above, in all contexts such activities provided most students with the opportunity to engage authentically with intercultural issues, sometimes even where the controversial issue of migration was difficult to address. For example, in EI 5 in Slovenia the role–play about identity and ethnic stereotypes carried out in the first lesson, addressed the issue of intercultural dialogue efficiently and fostered the acceptance of otherness (or diversity). According to teachers and researchers, through the role–play strategy students became acquainted with different identities in their group, which reflected and strengthened the understanding of multicultural and diverse community.

4. Findings from the action–research: the impact on teachers

In this section we summarise and compare the main findings from the quantitative and qualitative analysis aimed at measuring the impact of teachers' participation in the classroom activities — and in the wider action–research process — in terms of media literacy skills, intercultural understanding skills, and their capacity to teach Media Literacy Education in intercultural contexts.

4.1. *Teachers' media literacy skills*

The comparison between teachers' answers to the question «How would you self–evaluate your level of Media Literacy?» before and after the EI suggests generally positive perceptions of teachers about the improvement of their media literacy skills. Table 15 reports teachers' self–evaluation of their media literacy skills before and after the EI.

Table 15. Impact on teachers' media literacy skills. «How would you self–evaluate your level of Media Literacy skills?".

Educational Intervention	Before the test			After the test		
	Low	Medium	High	Low	Medium	High
EI 1 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	2/2 (100%)	0/2 (0%)
EI 2 (n=2)	0/2 (0%)	1/2 (50%)	1/2 (50%)	0/2 (0%)	2/2 (100%)	0/2 (0%)
EI 3 (n=3)	1/3 (33.3%)	1/3 (33.3%)	1/3 (33.3%)	1/3 (33.3%)	1/3 (33.3%)	1/3 (33.3%)
EI 4 (n=4)	0/4 (0%)	2/4 (50%)	2/4 (50%)	1/4 (25%)	2/4 (50%)	1/4 (25%)
EI 5 (n=2)	1/2 (50%)	1/2 (50%)	0/2 (0%)	0/2 (0%)	2/2 (100%)	0/2 (0%)
EI 6 (n=2)	0/2 (0%)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	2/2 (100%)
Total (n=15)	2/15 (13%)	7/15 (47%)	6/15 (40%)	2/15 (13%)	9/15 (60%)	4/15 (27%)

Overall, in the pre–survey 2/15 teachers (13%) declared a "low" level, 7/15 (47%) a "medium" level and 6/15 (40%) a "high" level of media literacy skills, while in the post–survey 2/15 teachers (13%) declared a "low" level, 9/15 (60%) a "medium" level and 4/15 (27%) a "high" level of media literacy skills.

When comparing the different cases, lower scores were found in EI 2 and EI 4, while higher scores only in EI 5. In EI 1, 3 and 6, instead, teachers declared the same levels of media literacy skills both in the pre– and post–survey. According to these data, in all contexts — excepting EI 5 — we could not find strong evidence regarding the improvement of teachers' media literacy skills. Qualitative findings, particularly those based on the comments by the researchers, indicate that this was mainly due to the limited time that teachers had to be exposed to media education activities in the classrooms. In addition, teachers' lack of media literacy skills prevented them from fully participating in the classroom activities, suggesting

the importance of integrating such types of intervention with integrative training activities to be carried out before or in parallel to the EI.

As for the affordances, in some cases (e.g., EI 1, 4), teachers pointed to the variety of teaching methods and to the high quality of the educational materials — especially the videos — as two key strengths in the promotion of their own media literacy skills. In particular, the observation of experienced researchers–educators in action facilitated the development of teachers' media literacy skills.

In other contexts, instead, researchers observed how for some teachers the educational interventions provided teachers with an opportunity to put in practice their pre–existing knowledge about media languages (i.e. audio–visual language and storytelling) for media production activities such as video reporting and videogame design.

4.2. *Teachers' Intercultural understanding skills*

Overall, most teachers express positive feedback on the impact of the action–research on their intercultural understanding skills. Indeed, in the pre–survey 3/15 teachers (20%) declared a "low" level, 9/15 (60%) a "medium" level and 3/15 (20%) a "high" level of intercultural understanding skills, while in the post–survey 0/15 teachers (0%) declared a "low" level, 11/15 (74%) a "medium" level and 4/15 (26%) a "high" level of level of intercultural understanding skills. Table 16 reports teachers' scoring of their intercultural understanding skills before and after the EI.

If we compare teachers' evaluations in the different cases, positive results emerged from the post–surveys in EI 1, 3, 4, 5 and 6, while results were less positive in EI 2. Here 1/2 teachers (50%) declared a "medium" level, 1/2 (50%) a "high" level of intercultural understanding skills in the pre–survey, while both teachers declared a "medium" level in the post–survey. Hence, from this perspective, we can conclude that teachers'

Table 16. Impact on teachers' intercultural understanding skills. «How would you self–evaluate your level of intercultural understanding?».

Educational Intervention	Before the test			After the test		
	Low	Medium	High	Low	Medium	High
EI 1 (n=2)	0/2 (0%)	1/2 (50%)	1/2 (50%)	0/2 (0%)	0/2 (0%)	2/2 (100%)
EI 2 (n=2)	0/2 (0%)	1/2 (50%)	1/2 (50%)	0/2 (0%)	0/2 (0%)	2/2 (100%)
EI 3 (n=3)	0/3 (0%)	1/3 (25%)	2/3 (75%)	0/3 (0%)	3/3 (100%)	0/3 (0%)
EI 4 (n=4)	2/4 (50%)	1/4 (25%)	1/4 (25%)	0/4 (0%)	4/4 (100%)	0/4 (0%)
EI 5 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)	2/2 (100%)
EI 6 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	0/2 (0%)	2/2 (100%)
Total (n=15)	2/15 (13%)	8/15 (53%)	5/15 (34%)	0/15 (0%)	7/15 (47%)	8/15 (53%)

self–evaluations suggest an overall improvement of the intercultural understanding skills in all contexts, except in EI 2.

Qualitative findings refer to teachers' understanding of the value of cultural plurality and democratic relations in the school context and in the society at large, as well as their capacity to communicate and dialogue across a plurality of cultures. In the context of this broad "area of competence" the qualitative analysis of researchers' accounts (i.e. field notes of the logbooks) contributed to identifying some specific challenges with which teachers struggle when addressing the migration issue in their classroom, namely the difficulty of some teachers to mobilise genuine student engagement in the discussion about the topic of migration. For example, in one school (EI 3) a quite evident difficulty to foster students' talk about migration was detected. Specifically, one researcher observes how during the first lesson neither he nor the teacher were able to facilitate students' expression about the topic of migration.

Of course, this difficulty cannot be read exclusively as a matter of teacher (and researcher)'s lack of intercultural understanding skills. Nevertheless, the situation also suggests how a lack of familiarity with students' migrant backgrounds and/or their feelings about the migration issue prevented the teachers from engaging students in the discussion.

Other qualitative findings shed light on the virtuous relation between the EI and teachers' improvement of their in-

tercultural awareness and fostering intercultural dialogue in the classroom (EI 4, 6). Again, according to some teachers, the concrete opportunity to learn from the active listening of the conversational exchanges between students and researchers, as well as from their own direct participation in the discussion, was pivotal in developing a greater ability to address sensitive issues such as ethnic prejudices and (anti)racism (EI 4) and a renovated awareness of students' cultural diversity.

4.3. *Teachers' capacity to teach Media Literacy Education in intercultural contexts*

Overall, almost all teachers declared that their capacity to teach media literacy education in intercultural contexts improved at the end of the EI. In fact, comparing data from the pre–survey with those from the post–survey, a better picture emerged of teachers' skills in this area, although to a relatively limited extent (see Table 17). Before the intervention 3/15 teachers (20%) declared having a "low" level of skills, 9/15 (60%) a "medium" level and 3/15 (20%) a "high" level, while at the end of the action–research no teacher declared having a "low" level, 11/15 (74%) stated having a "medium" level and 4/15 (26%) a "high" level of capacity to teach media education in intercultural contexts. Table 17 reports teachers' scoring of their capacity to teach media literacy in intercultural contexts before and after the EI.

This positive perception of the impact of the intervention reflects researchers' point of view: in all cases (EI 1, 3, 4, 5 and 6) an improvement was registered with the exception of one case in Germany (EI 2), where before the action–research 1/2 teachers (50%) declared a "medium" level, 1/2 (50%) a "high" level of teaching capacity, while all teachers 2/2 (100%) declared a "medium" level at the end of the intervention.

Qualitative findings refer to teachers' ability to carry out media and intercultural education activities in the classroom, as well as to re/co–design such activities in order to address

Table 17. Impact on teachers' capacity to teach media literacy in intercultural contexts. «How would you self–evaluate your capability to teach Media Literacy? How would you self–evaluate your capability to teach in multicultural contexts?».

Educational Intervention	Before the test			After the test		
	Low	Medium	High	Low	Medium	High
EI 1 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	1/2 (50%)	1/2 (50%)
EI 2 (n=2)	0/2 (0%)	1/2 (50%)	1/2 (50%)	0/2 (0%)	2/2 (100%)	0/2 (0%)
EI 3 (n=3)	1/3 (33.3%)	1/3 (33.3%)	1/3 (33.3%)	0/3 (0%)	1/3 (25%)	2/3 (75%)
EI 4 (n=4)	1/4 (25%)	2/4 (50%)	1/4 (25%)	0/4 (0%)	3/4 (75%)	1/4 (25%)
EI 5 (n=2)	1/2 (50%)	1/2 (50%)	0/2 (0%)	0/2 (0%)	2/2 (100%)	0/2 (0%)
EI 6 (n=2)	0/2 (0%)	2/2 (100%)	0/2 (0%)	0/2 (0%)	2/2 (100%)	0/2 (0%)

multicultural groups of students. It also concerns their capacity to facilitate the development of students' media literacy skills and to encourage intercultural dialogue and mutual respect among students. In the context of this broad "area of competence" the qualitative analysis of researchers' accounts (i.e. field notes of the logbooks) contributed to identify emerging affordances and challenges.

Overall, qualitative findings are aligned with quantitative data, indicating a general positive trend: teachers improved their capacity to teach media literacy in intercultural contexts. Specifically, many teachers declared having discovered or learned new pedagogical strategies and/or tools to teach in a more inclusive or intercultural way.

In almost all cases (2, 3, 4, 5, 6) teachers emphasised how participation in the testing of the learning scenarios brought them to the discovery and acquisition of new pedagogical strategies. One teacher in Germany (EI 2) underlined that the MEET experience encouraged him/her to greater use of media for teaching purposes. Other teachers in Italy (EI 3, EI 4) and Slovenia (EI 5, EI 6) pointed out that the collaboration on the implementation of the activities led them to learn new approaches, methods or tools to teach about the media within intercultural contexts, ranging from video reporting (EI 3) to the use of historical maps of migrations (EI 6) or digital storytelling (EI 6).

These findings suggest that the approach adopted for the intervention, that is action–research, led teachers to being effectively engaged in the teaching process. At the same time, it seems to indicate that there is a potential at school in terms of "human resources" to carry out such kinds of interventions. Another positive aspect is related to the quality of the teaching material, specifically the learning scenarios which were found rich and stimulating.

Some challenges also emerged mainly linked to the short duration of the intervention.

5. Conclusions

This chapter reported and discussed the main findings that emerged from the implementation of MEET Learning Scenarios in six schools in Germany, Italy and Slovenia. Almost 150 students and 15 teachers were involved in an action–research process aimed at improving both students' and teachers' media and intercultural literacy skills for learning and teaching. A range of qualitative and quantitative data were collected at the beginning, during and at the end of the action–research from students, teachers and researchers.

Generally, the comparison — based on the Wilcoxon test — between students' skills before and after the EI provided weak evidence about the positive impact of the classroom activities on students. Only in one or two cases — depending on the evaluative dimension at stake (understanding, expression or engagement) — did students obtain better scores at the end of the activities. Conversely, most of the time students' media productions developed during the educational interventions (poster, video statement, videogame design, video reportage, radio podcast, digital storytelling) were assessed very positively indicating: students' critical understanding of media and intercultural relations; a good capacity to express themselves on key issues such as migration, human rights, social justice, racism,

etc.; and a strong engagement in the multicultural community building process at classroom and/or school level. Furthermore, in most cases students' and teachers' perceptions of the impact of the educational interventions were consistent with the positive results of the media production process rather than with the Wilcoxon test, the results of which were less positive. Specifically, teachers' perceptions tend to confirm an advancement of students' skills in relation to their understanding, expression and engagement. On the other hand, students' perceptions about the development of their understanding of media and intercultural relations align with teachers' positive perceptions, while the self–evaluation of their capacity of expression and their engagement in the community building process were much more mixed.

Interestingly, the more nuanced students' perceptions are somehow more coherent with the qualitative findings that allowed us to identify both specific affordances and constraints of the classroom activities. An obstacle to the promotion of an equally good understanding of media among all students was the short duration of the educational interventions. In addition, two potential pitfalls of media education activities were identified in relation to the promotion of students' understanding of news media and intercultural dialogue. Firstly, in some cases media analysis unintentionally increased a general sense of distrust toward the news media rather than their critical understanding. Secondly, an overtly "moral approach" (or "counter–propagandist approach") to the controversial and sensitive issue of migration limited the engagement of some students in a genuine and constructive "intercultural dialogue". Furthermore, a minority of students voiced a general distrust in the advocacy of social justice reflecting a general distrust or lack of motivation to promote social justice at different levels. In this regard, students' distrust might be a key challenge to consider for future educational interventions aimed at engaging young people (but also adults) in the cooperative process of multicultural community building.

On the other hand, qualitative findings also indicate several relevant affordances of the classroom activities, which contributed to mitigate (and sometime to overcome) some of the aforementioned limitations. Firstly, in the context of all educational interventions the pedagogical strategy of the inquiry–based learning was pivotal in the promotion of students' critical thinking about the media representations of vulnerable social and marginalised social groups (i.e. migrants and refugees). Furthermore, media production activities often turned into concrete occasions to learn how to cooperate and to dialogue productively with classmates, as well as how to make their voices heard in — and beyond — the classroom community. Finally, it seems worth highlighting how interpersonal relations of mutual respect and reciprocal recognition among students (but most of all between students and teachers) were crucial to make the EI more inclusive from a social and intercultural perspective. Although this finding is somehow obvious in itself, in the long term, the distrust expressed by some students could be mitigated through new concrete experiences of respectful dialogue and solidarity in the classroom. The scarcity of time and the importance of students' affective and social involvement respectively constituted one constraint and one affordance of the educational interventions that, in their turn, can contribute to explain why most of students did not demonstrate an improvement of their media, intercultural and citizenship skills through the post–test questionnaires. Indeed, on one hand, the administration of the latter contrasts somehow, again, with the obstacle of the scarcity of time and on the other it does create the conditions for an affective and social engagement with the task because the test is individual and probably demotivating for the students. Hence, from a methodological perspective, the investigation of the students' skills through the pre and post–tests did not result particularly suitable, especially if we consider the complexity of the expected learning results (i.e. understanding, expression and engagement).

As regards the impact deriving from teachers' involvement in the action–research process — and particularly their classroom experience — generally almost all teachers recognised a development of their media and intercultural understanding skills, as well as an improvement of their ability to teach media literacy education in intercultural contexts. Nevertheless, some qualitative findings based on both teachers' and researchers' reflections on the classroom experience were fundamental to detect some obstacles to teachers' development of their media and intercultural understanding skills. Specifically, in some cases the short duration of the educational interventions, the low level of media literacy skills of some teachers and/or their lack of familiarity with the discussion of sensitive and controversial issues in the classroom (i.e. migration and media representations of migrants/refugees) prevented some participants from developing those media and intercultural skills that are essential to teach media literacy education autonomously in their multicultural classroom, at least during the classroom activities. Nevertheless, several findings pointed out how teachers benefited from their participation in the project. In this respect, most teachers a) discovered new teaching methods and resources, most importantly inclusive and intercultural pedagogical strategies; b) consolidated and developed their media production skills; c) increased their intercultural awareness of students' backgrounds; d) effectively engaged in the teaching process although the level of engagement varied considerably from teacher to teacher, often proportionally to the time spent in the classroom with the researchers and the students.

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Creating a "docutorial" on Media and Intercultural Teaching[1]

The MEET Approach

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1. Introduction

This chapter aims at describing the process of design, production and post–production of the docutorial created within the MEET project. *Docutorial* is an expression we coined to refer to a genre of video which stands between a *tutorial* providing teachers with guidance on teaching media and intercultural education, and a *documentary* showing the interactions happening between teachers and students during the teaching/learning process. This video was part of a multimedia online toolkit including both MEET pedagogical guidelines for design and learning scenarios.

The first section of the chapter outlines the literature on the use of video for teacher training, which has received increasing attention in recent years for its potential to support teachers' reflective practice. The second section describes the objectives and the structure of the docutorial, explaining the pedagogical motivations that led to the selection of the learning scenarios to be filmed and the related specific interactions. The third section

1. The authors have jointly conceived the chapter, while editing different sections. Andrea Nardi edited sections 1 and 2, Francesco Fabbro edited section 3, and Cécile Goffard edited section 4. All authors contributed to the conclusions.

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focuses on the challenges and critical aspects raised during the editing and post–production processes. The chapter ends with some conclusive considerations and recommendations for teachers, educators and researchers on the use of the video to document educational practices.

2. Using audio–visual content for teacher training and reporting

2.1. *Teacher Training and the Use of Video*

Following the increasing popularity of video sharing platforms such as YouTube and Vimeo, along with Massive Open Online Courses – MOOC (Breslow et al., 2013) which are largely supported by audio–visual contents, the use of digital video is becoming prevalent in teacher training (Calandra & Rich 2014). In the last 15 years, video–viewing has been increasingly used for in–service and pre–service teachers' education, as well as professional development in all subjects, at all levels, and throughout the world (Brouwer, 2011; Calandra & Rich, 2015; Gaudin & Chaliès, 2015; Major & Watson, 2017; Marsh & Mitchell, 2014; Rossi & Fedeli, 2017; Tripp & Rich, 2012).

The increased availability of online videos has prompted researchers to question its use for teaching, learning and training, for documentation of good practices, and for enhancing teachers' skills and knowledge. In this regard, which is the focus of this chapter, several authors underlined the transformative value of video for professional development (Goldman, Pea, Barron & Derry, 2009; Calvani, Bonaiuti & Andreocci, 2011) — especially because videos allow professionals to reflect on their pedagogical practices (Blomberg, Stumer & Seidel, 2011) — and many studies reported video as a powerful tool to support teachers' learning and practices (Koellner & Jacobs, 2015; Santagata, 2014; Seidel & Stürmer, 2014).

Hattie (2009) emphasises that the most important factor determining effective teaching is the quality of the interaction between the teacher and the learner. The latter mainly relies on making the teaching–learning process "visible" through mutual observation. Video recordings of educational interventions offer teachers several opportunities for improving their practices since they recreate an event which allows them to see themselves from the outside, through an external eye and/or from a different perspective (i.e. student, colleagues, mentors, experts, researchers) (Allen, 1967).

Other studies focused on the use of video for the analysis of educational practices with the aim of activating and supporting the reflective analysis of teachers' actions (Vinatier & Altet, 2008). In line with Dewey's (1986) work, the idea is that reflection generates a progressive improvement of teaching practices, also allowing professionals to focus on unperceived events of their daily work (Borko et al., 2008).

Generally, there are four teacher training methods supported by video: *video–viewing*, where the video is used as both an object and an instrument of observation and analysis; *video–modelling*, where the video shows the practices of experienced teachers in specific situations to provide practical demonstration of skills to be acquired; *video–coaching*, used as a personal testimony of the teacher(s), which is shared for discussion with colleagues or a mentor; and *video–making*, a vital tool for participatory knowledge construction and critical integration of technologies in the classroom (Masats & Dooly, 2011). The use of video for microteaching — as an example of video–modelling — is one of oldest applications of video to teacher training. This technique was first developed in 1963 at Stanford University (Allen, 1967) and aims to «train specific teaching abilities» (Calvani et al., 2011, p. 31) by videotaping and reviewing short, didactic experiences (5–10 minutes maximum) where the number of students is restricted (5–10), and each unit describes only one teaching ability.

Despite the potential of video, few studies have covered the use of specific pedagogical approaches involving its uses (Blomberg, Sherin, Renkl, Glogger & Seidel, 2013) and there is little research on how to analyse videos to support real transformations of teachers during class activities (Lussi Borer & Muller, 2016). Moreover, if some studies exist on the use of video for teaching media literacy (e.g. Hobbs, Donnelly, Friesem & Moen, 2013) or triggering processes of social change (Swiencicki & Goodman, 2004), less is known about the use of video for intercultural education (Wilkinson, 2007). And yet, for its peculiarities, video can be considered as an intercultural tool in so far as it creates a dialogue between the director and the spectator(s), leading to the meeting of two different points of view. It also makes the student–spectator aware of being a bearer of a lens on reality, while allowing the teacher to enhance the diversity and background of every student. Coming in touch with different cultural realities through video also means decentralising or trying to marginalise their own stereotypes and preconceptions, as well as relativising their own point of view (Bertoldo, 2018). The analysis of audio–visual products allows teachers and students to reflect critically on media discourses, and to analyse positive and negative images, as well as clichés on the others (Niesyto, 2013). Videos can be used to teach students about diversity (Pieterse, 2009) by increasing their awareness and offering them the opportunity to deal with diversity issues that they may never have experienced personally (Lee, Kane, Drane & Kane, 2009). Videos also allow students to look at situations far beyond their classroom, where they can experiment with specific cultural aspects in different real–life situations. From this point of view, audio–visual materials can contribute to intercultural awareness because they can help to make students more aware of their prejudices or stereotypes, while also helping them to deconstruct their preconceptions (Soble, Spanierman & Liao, 2011) through collaborative comments and exchanges of criticisms and/or observations (Jewitt, 2012).

2.2. *Why and how to report teaching practices*

The literature review carried out by Marsh and Mitchell (2014) highlighted a series of video affordances that provide significant training opportunities for teachers such as the video capacity of capturing and transmitting data that reflects the complexity of classroom activities, its immediacy as a communication means able to provide relevant stimuli for discussion and reflection, and its effectiveness as a teaching tool enabling instructors to show complex circumstances that can be resistant to verbal representation and which, in any case, can be more clearly and fully demonstrated visually (Marsh & Mitchell, 2014).

The literature review by Gaudin and Chaliès (2015) identified six different objectives of the use of video for teachers' professional development: (1) showing examples of good teaching practices, (2) showing the characteristics of specific professional situations, (3) analysing the diversity of classroom practices from different perspectives, (4) stimulating personal reflection, (5) guiding teacher training activity (coaching), and (6) evaluating competences. From this literature review it also emerges that video–viewing enhances teachers' motivation, optimises cognition, and improves the overall classroom practice (Gaudin & Chaliès, 2015).

Therefore, there are many advantages of using video with pre–service and in–service teachers. Videos can help teachers have a new understanding of their professional experience, observing first and then giving a professional sense to the classroom events (Blomberg et al., 2011). Therefore, supporting teachers' "vision from the outside", videos allow them to reconsider what they did in the classroom (Rossi et al., 2015), beyond observation, comprehension, anticipation, or prediction (Rivoltella, 2014) of what happens and what can happen after a specific teaching action (Altet et al., 2006). Video observation also allows teachers to work on their "cognitive dissonance", that is the distance between what they remember of the lesson and what appears in the video (Gola, 2017). All these aspects

have a positive influence on teaching practices since they improve teachers' ability to evaluate their work and change their teaching. Through videotaped lesson–viewing, teachers can a) identify the gap between their beliefs on good teaching and their effective teaching practice, b) articulate the tacit hypotheses and the objectives on teaching and learning, c) notice aspects of their teaching that they forget, d) focus their reflections on multiple aspects of teaching in the classroom, and e) assess the strengths and weaknesses of their teaching (Tripp & Rich, 2012).

For example, through video analysis teachers can focus on voice tone, facial expressions, body language, postures and gestures, and other elements that tend to be unnoticed (Yang, 2015). By reviewing verbal and non–verbal aspects teachers have the opportunity to reflect on and adjust their practices. This is why videos are also described as a «window into practice» (Zhang, Lundenberg, Koehler & Eberhardt, 2011, p. 459), or also like «a memory that stimulates reflection and individual or group analysis» (Paquay & Wagner, 2006, p. 165).

Video analysis — for both novices or experts — is a tool to learn how to observe, reflect, and think critically about teaching strategies (Masats, & Dooly, 2011). The video can convey the complexity as well as the atmosphere of human interactions, and video case studies offer opportunities for deep reflection, allowing teachers to adopt a student perspective (Goeze, Zottmann, Vogel, Fischer & Schrader, 2014).

Therefore, video support forms of "situated learning" showing real people in real situations and addressing their attention to significant events in the classroom, thus helping them identify relevant learning situations in authentic settings (Santagata & Angelici, 2010). Videos often allow both teachers and students to overcome the difficulties and ambiguities that characterise verbal language, both written and oral, facilitating direct and practical observation, and are extremely effective in communicating emotional states, provoking cognitive and motivational processes (Seidel, Stürmer, Blomberg Kobarg &

Schwindt, 2011), and working on the affective and social aspects of learning (Yung et al., 2010).

The video is not effective in itself, and the simple vision of the video does not guarantee teachers' learning (Gaudin & Chaliès, 2015; Major & Watson, 2017). In fact, its effectiveness largely depends on the training approach adopted (Seidel et al., 2013). The simple footage does not produce any significant outcomes, but when combined with a clear training strategy it can make the difference (Gentile & Tacconi, 2016).

There are also some risks like distraction and cognitive overload (Clark & Lyons, 2011). Additionally, video is an element that "compels" the user within a given narration, "imposes" a specific point of view, and therefore it must be one of the resources within a larger system rather than the only one (Goldsmith & Seago, 2011; Kang & van Es, 2018).

Another relevant aspect is the video format. For instance, systematic reviews on video–based education from the medical field, show that video–based learning can be an effective teaching/training method for medical students, trainees, and patients (Ahmet, Gamze, Rustem & Sezen, 2018; De Leng, Dolmans, van de Wiel, Muijtjens & van der Vleuten, 2007). However, the video format is crucial: while narrative formats are more effective for patients (Abu Abed, Himmel, Vormfelde & Koschack, 2014), streaming of lectures better suit medical students (Bridge, Jackson & Robinson, 2009).

In recent years, several authors have developed frameworks for the analysis and design of educational interventions supported by video (Altet, Bru & Blanchard–Laville, 2012; Es & Sherin, 2002; Masats & Dooly, 2011; Santagata, 2013). Observation tools and frameworks help narrow the field of analysis and drive teachers' attention towards specific aspects. Specifically, they support teachers to (a) identify what is important in the complexity of a classroom interaction, (b) construct a shared language to characterise instruction more precisely, (c) experiment new student–centred instructional practices, and (d) develop attention oriented to students and their learning (Calandra & Rich, 2015). Among the

several frameworks of video design of educational interventions, three dimensions identified by Santagata (2013) are particularly relevant to outline the key aspects of a video production process from a pedagogical perspective. The first dimension refers to the learning objectives to be achieved which can guide the observation of the teaching practice. The second dimension helps analysing the structure of the video, focusing on a) observed subject/object (e.g. only the teacher, interactions between teacher and pupils, or relationships among pupils), b) video duration (e.g. a lesson, some short pieces and so on), c) the use or not of an integrated activity, d) the type of teachers (e.g. experts, novices) and students involved, and e) the teaching approaches (e.g. lessons, cases, discussion etc.). The third dimension includes the questions to be asked to the teachers to guide their viewing (Santagata, 2013).

3. Designing the audio–visual documentation

3.1. *Aims and structure of the docutorial*

Coming to the video realised within MEET, consistently with the first (i.e. learning objectives guiding observation) and second dimension (i.e. the structure of the video) identified by Santagata (2013) and just mentioned above, the pedagogical aims of the video strongly informed its structure. Therefore, this paragraph will concentrate on the specific training objectives of the video, its structure and their relationships.

The neologism *docutorial* is particularly suitable to explain why and how the video was created in the MEET context. On the one hand, it was intended to show how media education can be taught in intercultural contexts to foster democratic citizenship. Specifically, the video aimed at providing teachers with a window into teaching and learning practices, that is to illustrate how to implement the pedagogical guidelines in their professional practices and show concretely to teachers how the

learning scenarios can be used in classrooms. In addition, the docutorial was not conceived as an autonomous video but as the multimedia component of an online toolkit composed of six learning scenarios and pedagogical guidelines[2]. Hence, it was located within a larger system of activities in which multiple elements work together to train teachers' learning (Kang & van Es, 2018). On the other hand, the video making process entailed the shooting of real situations in the classroom during the implementation of the learning scenarios. The idea was to show a pedagogical approach through practices, that is to let the guidelines emerge from what happens in the classroom, mainly interactions between students and teachers. In this respect, the video also had a documentary intent.

The design of the audio–visual documentation proved to be truly challenging raising several issues on different — but intertwined — levels, namely conceptual (i.e. how to illustrate a pedagogical approach through the video), logistical (i.e. executive production) and aesthetical (i.e. video shooting style).

After a series of online and offline meetings, the consortium found some solutions to tackle the several mentioned issues.

Firstly, on the conceptual level, it was decided to structure the docutorial according to the three main principles of the pedagogical guidelines, namely understanding, expression and engagement (see chapter 2). In fact, the docutorial was split into three video capsules (10–15 minutes each) and an introduction (about 5 minutes) to have shorter videos easier to watch and more suitable for online dissemination, particularly via social media. Each video capsule was dedicated to the explanation of one single concept and the related guidelines. Specifically, the video capsule about understanding was meant to show the pedagogical techniques to support students' critical understanding of media and their recognition of intercultural dimensions of media and society. The video capsule relating to expression was intended to illustrate teaching methods to facilitate students'

2. Available on https://meetolerance.eu/toolkit/.

ability to communicate through the media in multicultural contexts, as well as to (self)–evaluate their own learning and participation. The video capsule concerning engagement was functional to show the pedagogical techniques to encourage the multicultural community building process and students' full participation in the social and political life of their classroom, school, or local community. The introductory video, instead, aimed to introduce the overall goals of the project and explain the main actions developed to enable teachers to understand the link between the concepts of media education, tolerance and citizenship in classrooms with the pedagogical concepts of understanding, expression and engagement.

As for the executive production, in each country where the classroom activities took place (Germany, Italy and Slovenia) a professional video–maker was involved, while Média Animation, the coordinator of the video production, took care of direction and final editing. Partners agreed on narrowing the video shooting to one classroom per country, including three learning scenarios rather than six. This choice was consistent with the idea of the video since the documentary was not about learning scenarios, but on the specific practices carried out in the classroom in order to facilitate students' understanding, expression and engagement. At the same time, the decision to focus on some learning scenarios allowed us to cope with the limited budget and human resources available at national level, as well as with the time constraints of the overall video production.

In order to share a common understanding of the aesthetic of the docutorial, Média Animation provided partners with concrete examples of educational documentary. Watching and discussing the video examples allowed researchers and video makers to share a common vision of the specific format of the video capsules. One example of educational documentary produced by Média Animation for UNICEF[3] was particularly

3. The video shows a teacher and a group of children attending public school in Belgium while carrying out a classroom activity aimed at fostering stu-

inspiring for the style of the video shooting of teachers and students' interactions. Therefore, this example became the main reference for the video makers involved in the national team.

As for the contents of the video capsules, each focusing on a specific concept, Média Animation asked national teams to film a series of situations, specifically:

— Researchers explaining how they implemented the concept in the pedagogical practices (in native language) or voice–off with the images from one LS (Learning Scenario) in one classroom (duration: 2 min.);
— Interactions between teachers and students during the LS experimentation, including their voices (duration: 6–8 min.);
— Some extracts of video–interviews to researchers, teachers and students showing how crucial understanding, expression or engagement processes were to benefit from media education activities (including images of classroom activities) (duration 2 min.).

As for the introductory video, an interview (in English) to the scientific coordinator of the project was made after the end of the video shooting in the schools. The interview served the purpose of introducing and explaining the context of the project, what has been done, how and where. In addition to the interview Média Animation also planned to use some images from the three classrooms selected in each country and the school neighbourhood.

dents' understanding of equity and fairness in their everyday lives. Available on www.youtube.com/watch?v=EvvZ6hWMtRw.

3.2. *Selecting the Learning Scenarios and the units*

Before starting the video shooting in class, the six learning scenarios went through a systematic process of analysis carried out by the teams of Média Animation and the University of Florence. The aim was to select one illustrative learning scenario for each key concept: for example, the learning scenario *In my own words* was chosen to illustrate the concept of expression and the related pedagogical guidelines. As a first step, Média Animation analysed the learning scenarios from a logistical and aesthetical perspective, whilst the University of Florence mainly from a pedagogical point of view. The two analyses were carried out in parallel through different procedures. Média Animation collected information about the learning scenarios through a specific template allowing them to identify information on the context where the classroom activities took place (e.g. type of school, socio–demographic features of the students, number and frequency of lessons), the general contents (e.g. topics, educational objectives, short descriptions of each unit), and the main classroom activities (e.g. short description, specific locations where the activity took place, timing, potential interviewees to comment the activity).

The researchers of the University of Florence, instead, examined all learning scenarios and then scored each unit on a 0–4 scale, depending on the relevance of its specific characteristics (i.e. educational objectives, topics, pedagogical methods) to the concept to be explained through the educational practice. Firstly, two researchers analysed and assessed in parallel the learning scenarios scoring them through different tables. Then, they collected scores in a single table where disagreement was highlighted in bold. For example, Table 1 below show the scores for the learning scenario *Challenge violence and play your rights*.

Looking at scores in the table, it is clear that this learning scenario is particularly meaningful to explain the concept of understanding.

Table 1. Scores assigned to the learning scenario Challenge violence and play your rights.

Unit	Understanding	Expression	Engagement
IT_LS_2_Unit 1	4	2	0
IT_LS_2_Unit 2	4	1 **2**	0
IT_LS_2 Unit 3	4	2	0
IT_LS_2 Unit 4	4	3	0 **1**
IT_LS_2 Unit 5	2	4	0 **1**
IT_LS_2 Unit 6	1	4 **5**	2 **3**

Afterwards Média Animation and the University of Florence's teams compared and discussed their evaluations to make a final choice. Lastly, the selection was validated by the teams of MIROVNI and medienundbildung.com.

The learning scenario *Challenge violence and play your rights* was chosen to illustrate how media education can facilitate students' understanding of media and intercultural relations, focusing on videogame education and human rights. *In my own words* was selected to show how to facilitate students' expression through the media in order to make them able to address creatively and reflexively relevant cultural and social issues for contemporary societies. *Building a diverse and democratic community* was selected to explain how students' engagement through the media in intercultural communities can be promoted in the context of their classroom and school.

3.3. Identification of potentially relevant video shootings

After having attributed each key concept to a learning scenario and some specific units, the researchers of the University of Florence, MIROVNI and medienundbildung.com identified the potentially relevant video shootings to illustrate the pedagogical guidelines through a template provided by Média Animation. As Table 2 shows, for each selected unit, the researchers provided a brief description of the classroom activities (second column),

the guidelines implemented through the activities (third column) and a short explanation on how the guidelines were actually implemented (fourth column). Furthermore, the most relevant situation to illustrate the key concept was highlighted in bold.

This extract shows the (mis)matches between the concrete classroom activities and the guidelines on engagement. Specifically, the table highlights the mismatch between the key concept and the introductory activity; and a match between some specific guidelines, the main activity and the conclusion of the unit. Hence, the final presentation and the discussion of results from group work (highlighted in bold) proved to be the most appropriate to illustrate how to implement the guidelines to promote students' engagement in the community building process.

After this matching exercise, researchers shared their examination with video makers at national level in order to decide what video–shootings would illustrate at best the concrete implementation of the guidelines. On this basis, a pre–shooting list was prepared including the most important moments to catch during the classroom activities, corresponding to actual implementations of specific guidelines. However, at this stage the planning of the video–shooting was inspired by, let's say, the principle of redundancy, including also not strictly pertinent visual materials in order to ensure getting sufficient content for a meaningful storytelling. Returning to the example above, although the final activity was indicated as the most appropriate moment to illustrate some guidelines, even the rest of the unit was filmed to provide the editor with some images about what happened before the "crucial moment". In fact, both from a pedagogical and a film making perspective, even "the road" leading to the implementation of the guideline was relevant showing how the teacher accompanies students' learning, how students react across the different teaching sequences and what they progressively learn.

Moreover, researchers planned some video–interviews with teachers and students to collect comments on MEET experience. The interviews helped to contextualise the pedagogical guidelines through students and teachers' words.

Table 2. Extract from the table related to the learning scenario Building a diverse and democratic community (Slovenia).

Unit	Short description	Specific guidelines	Concrete example of implementation
U2	Introduction: Students watch a short video on human rights and read the Universal declaration of human rights. The teacher makes a short introduction on campaigning (20 min).	–	–
	Activity: Students work in groups and analyse different organisations and their campaigns for promotion / protection of human rights (30 min).	7.1 Optimise relevance, value, and authenticity	Use of diverse campaigns addressing differences and issues, which appear or may appear in the group (human rights, rights of the child, LGBT, violence, handicap).
	Conclusion: **Presentation of the results from group work and concluding discussion on the effectiveness of different campaigning approaches (40 min)**.	7.2 Design authentic and significant learning activities	The teacher elicits personal response and self–reflection on the content.
		8.1 Cultivate formative feedback	The teacher ensures that feedback is substantive and informative rather than comparative or competitive

3.4. *Filming and selecting (inter)actions and interviews in the classroom*

Before starting the video–recording in the all involved classes, the teams of the University of Florence and medienundbildung.com shot two pilot lessons in Italy and in Germany. Some visual materials were sent to Média Animation to receive feedback on technical and stylistic aspects. In addition, these pilot video–shootings allowed us to test the cycle of executive production from planning to shooting, selecting and sharing.

Once the executive production process was consolidated through the pilot video–shootings, the three teams involved in the video production started filming in the classrooms. Of course, students and teachers were informed about the video and their consent was requested. In each context about 8 hours of classroom activities and about 4 hours of interviews to teachers and students were filmed with two cameras. This led to the collection of about 24 hours of video materials in each school (12 hours with camera 1 and 12 hours with camera 2).

On the one hand, this large amount of video materials guaranteed a clear and professional documentation of the teaching and learning process. The use of two cameras allowed us to catch crucial interactions from a double point of view, which later facilitated a smoother editing of the situation in the classroom or the interviews. On the other hand, since the production plan required to send to Média Animation about 1 hour and 30 minutes of video materials, the selection process at national level was as important as challenging. Indeed, at this stage researchers and video makers selected and pre–edited 1 hour and 30 minutes out of about 24 hours of video materials (Selection 1). They were asked to select the most relevant rushes (including shooting of activities in class and interviews of students and teachers) according to the following criteria:

— The pedagogical relevance of the scene (linked with the three key–concepts Understanding, Expression or Engagement);
— The balance between media education and intercultural education;
— The visual interest of the images (i.e. if the students are in action);
— The quality of the images and the sounds.

Even at this stage the pedagogical relevance of the scenes was determined by the *Guidelines for universal and intercultural learning design in a media culture and society* (Ranieri & Fabbro, 2018). A post–shooting document was filled in with symbols (i.e. — meaning "not interesting and no quality"; + meaning "interesting and quality"; ++ meaning "very interesting and very good quality") by each researcher to highlight the pedagogical meaning of the scenes selected and assess them according to the level of images' quality and appeal. For instance, the scene where the researcher was introducing the two video games (Table 3, Row 2) was selected to «illustrate the importance of using culturally responsive media to foster understanding of students» (Guidelines 2.4) since one of the video games presented here was already popular among students. Another relevant scene is that where students in small groups are playing and exploring the videogame *Against all Odds* (Table 3, Row 3 and Figure 1).

Table 3. Post–shooting document.

Time Code	Description of the situation/interaction	Guideline	Material	Pedagogical meanings
00:00:00 to 00:02:17	*1. Researcher presents the online videogame Against all odds and the trailer of GTA 4 as sources of the media analysis proposed in this unit. He also introduces the worksheet for the analysis (+)*	*2.4 Be sure to use culturally sensitive media*	*Videogame*: Against All Odds GTA 4 Trailer	The situation illustrates: – the proposal of two different videogames representing migrants – the use of the videogame Grand Theft Auto (GTA), which is quite popular among several students in this class (i.e. one student suggests to the researcher some information about the game world of GTA 4, namely Liberty City)
00:02:18 to 00:07:49	*2. Three groups of students play/explore Against all Odds and then they answer some questions included in the worksheet (+)*	*3.3 Guide understanding*	*Appendix 1.2* Students' worksheet for critical media analysis of the LS	The situation illustrates: – how playing with videogame Against All Odds can guide students' understanding of the challenging situations faced by refugees The situation illustrates: – how the worksheet provides students with a descriptive framework to analyse media representations (i.e. students reply to the question about the realistic representation of migration in Against all odds)

Time Code	Description of the situation/interaction	Guideline	Material	Pedagogical meanings
00:07:50 to 00: 11: 50	*3. One group watches and analyses the trailer of GTA 4 (++)*	*3.1 Activate or supply background knowledge 1.2 Offer alternatives for visual information*	The situation illustrates: – how one student activated his background knowledge of GTA to participate in the group work (i.e. Matteo explains to the classmates of his group the actions of the main character in GTA) – how teacher and students include one blind classmate in the group work by offering an alternative for visual information (i.e. the teacher describes verbally the visuals of the videogame's trailer)	
00: 11: 51 to 00:12:16	*4. Researcher asks one question from the worksheet to one group and one student partly replies (–)*	*3.5 Enable the contextualisation of media analysis and production*	The situation illustrates: – how researcher seeks to encourage students to present their observations about the representations of migrants and violence students' difficulty (or willingness) to describe media representations of migrants (i.e. student's answer focuses exclusively on how violent videogames do not affect their views) – students' ability to reflect on themselves as 'critical audience' but also a kind of resistance toward this question	

Time Code	Description of the situation/interaction	Guideline	Material	Pedagogical meanings
00:12:17 to 00:13:24	*5. Teacher and researcher ask about further stories of migration and one embarrassed student tells her personal story (+)*	*3.1 Activate or supply background knowledge*	The situation illustrates: – the failed attempt to activate students' background knowledge about migration (i.e. initially no one replies to the question) – the difficulty and embarrassment to disclose in public personal stories of migrations	
00:13:25 to 00:15:32	*Interviews to Laura and Fabiano/students (+) Q1: What did you learn today from this first lesson? Q2: Why did you find difficult to recall some stories of migration?*		This extract from the interview is functional to: – highlight what some students learnt about (media) stereotypes and inequality – explain why talking about migration in public is difficult and for some also embarrassing	
00:15:33 to 00:16:34	*Interview with Giuseppe /teacher (–) Q1: can you describe a little bit the school population?*		This extract from the interview is functional to: – describe the multicultural composition of the school/class population	
00:16:35 to 00:23:54	Outdoor shooting of the school			

Figure 1. Frame from the video capsule titled "Understanding media and cultures". Available: https://meetolerance.eu/toolkit/understanding-media-and-cultures/.

Beyond the key situations, the post–shooting document also included some extracts from the interviews with students and teachers (e.g. see Table 4, Rows 7 & 8). Even the interviews were followed by a short comment on their pedagogical meaning: for instance, the interviews with the students selected in Table 4 were appropriate to highlight students' learning about (media) stereotypes and inequality. Specifically, the interview with a female student (see Figure 2) was meaningful to explain how in her experience the discovery of the video game *Against All Odds* provided the opportunity to develop new knowledge about — and understanding of — the phenomenon of migration (e.g. life stories of refugees).

Finally, the selection made at national level included also a collection of outdoor shootings, which were later used in the introduction of the video capsules to present the context where the activities took place.

Figure 2. Frame from the video capsule titled "Understanding media and cultures". Available: https://meetolerance.eu/toolkit/understanding-media-and-cultures/.

4. Post–production of the *docutorial*

4.1. *Shooting a docutorial in three countries and languages: a collective challenge*

In the post–production of the video capsules, the language appeared to be a real challenge. Indeed, the shooting of the classroom activities was done in three different countries and in four different languages (since one of the schools selected in Slovenia was bilingual with students and teachers speaking Slovenian and Hungarian). Yet the director and pedagogical coordinator of the docutorial in charge of editing the images for the three countries were from Média Animation and did not speak any of those four languages. To counter this issue, a procedure was developed with the aim of facilitating the understanding of the images shot, whilst restricting the budget on translation, but also to let the people in the field and involved in the testing be freer in the shooting.

In addition to this post–shooting document, researchers of each country recorded a rough audio description in English of the Selection 1 of their rushes to report what was happening in the classroom but also to translate briefly the key interactions between students, teacher and/or researcher. This audio description was decisive to let the director and coordinator of the docutorial understand what occurred during the process in the classrooms. Most of all it was necessary as one of the ambitions of the docutorial was to let the voices of the students and their interactions be the guiding thread of the video. Indeed, the first idea of the docutorial was to let the images speak by themselves without having a voice–over guiding the teachers watching the docutorial in the design of pedagogical activities adapted to intercultural contexts. Unfortunately, this approach was certainly too ambitious given the constraints of the project (language issues and absence of the director on the shooting scene). Therefore, it was decided to shoot an interview of the researchers that would support the editing of the video as a common thread explaining step by step the method used to foster the students' understanding, expression or engagement (depending on the testing country). In this way, we somehow considered the third dimension identified by Santagata (2013) to analyse a video, specifically the questions to be asked to guide teachers' viewing of the docutorial.

4.2. *Defining cooperatively the storylines to shoot the interviews with researchers*

As the researcher's interview would articulate the content of each capsule, it was crucial to deeply and collaboratively reflect on it, together with the researchers, the director and the coordinator of the video production. To prepare the interview, a first draft of the storyline was built by the pedagogical coordinator of Média Animation on the basis of the Selection 1 of rushes sent by the researchers. This storyline was based on the key steps of the methods used to foster each of the three key–concepts and would guide the interview questions to the researchers.

The storyline of each video capsule was elaborated by the pedagogical coordinator of Média Animation and the film director and discussed in a remote meeting with researchers. The aim of these discussions was, on the one hand, to clarify the common thread designed by Média Animation for the researchers, and on the other hand make sure that the team of Média Animation did not misunderstand the pedagogical meaning of the scenes selected or their relevance in the development of students' skills.

Each storyline was composed, firstly, by the introduction of the key–concept highlighted in the video capsule and an explanation on how this particular concept was implemented in the pedagogical practices by the researcher. It also defined the aim of the learning scenario and gave some general comments on the context of the classroom. The storyline also highlighted the feeling of the researcher on students' learning and participation in the beginning of the experimentation and if there was an evolution during the process. Then the pedagogical method used to meet the aims of the learning scenario was summarised and illustrated with the images of the classroom activities.

The work of selection of the pedagogical methods that would be highlighted in the docutorial had to be made in parallel with the selection of the images. Indeed, each pedagogical strategy (or method) had to be illustrated with explanatory video rushes of activities, but it also had to be related to interviews of students and to come in a chronological order in order to follow the progression of the students and make sense in the video. For each pedagogical method, a table developing these aspects (link between methods from the guidelines, interview of students and video rushes) was filled by Média Animation in collaboration with the researchers. Then questions of interviews for researchers were designed as a voice–off aiming at showing and exemplifying the connection between the images and the guidelines. For instance, the video–capsule on the concept "Expression" shot by medienundbildung.com in Ger-

many aimed at highlighting the pedagogical method (Ranieri & Fabbro, 2018) used to guide students towards a better:

— Expression of their own opinion;
— Expression through media (media expression);
— Awareness of stereotypes and discrimination.

To illustrate how to achieve those goals, the storyline highlighted four pedagogical methods, summarised into four keywords among which "example" and "adaptation/progression". The first keyword "example" illustrated the importance of providing students with multiple examples of inspiring media productions (Ranieri & Fabbro, 2018). The images selected to illustrate this concept were chosen according to the visual interest, the variety and the pedagogical relevance of the activities (see Table 4). The questions of interview for the researcher aimed at showing the meaning of the pedagogical guideline and its relevance in fostering student's expression. For instance, to illustrate the keyword "Example", the researcher was asked if students tended to relate the examples shown to their own lives and experiences, as this fosters the expression of students, but also if students linked their personal opinion to the collective production, and if they all agreed on the example shown or if they had to discuss and express their diverse opinions.

For the second keyword "Adaptation and progression", the researcher from medienundbildung.com was asked to describe the different steps allowing students to handle a camera and how to start from the skills and competences that young people already have.

She also exemplified how students became progressively more comfortable with the media tool (here the tablet) and with expressing their opinions and how this confidence was gained thanks to the gradual progression of difficulty level. The researcher also highlighted the different phases that students went through to produce the video and how she fostered the process of learning by doing.

Table 4. Extract from the storyline of the concept Expression: "Examples – Provide multiple examples of inspiring media productions".

Images	Example of what researcher might say	Testimony of students	Concept highlighted
Unit 2 – Students see the video "Unbox" about how easily we put people in boxes.	*"The introduction with the video "Unbox" provides a media best practice of anti–discrimination and an inspiring example of media production for students."*	"It was inspiring"	*Multiple examples of inspiring media production*
Unit 2 – Group work: students discuss a situation in which they were put in a box	*"After having seen an inspiring example, students will make the link between discrimination/stereotype and personal situation they lived. This exercise is made in small group in order to initiate a trust climate. It is also a first exercise to express their opinion, first in a small group, before expressing it in front of a camera."*	Testimony of student (during class activity) explaining a situation in which she was "put in a box"	*Example + guide the initial acquisition of media production abilities*
Unit 2 – Researchers show how to use a tablet and film a statement	*"For students who have a weaker understanding of German, it is important to show and give examples. Therefore, we showed live how to film with the tablet and what kind of work was expected."*	(Migrant) student explaining that speaking in front of a video, is easier to express their opinion than writing	*Example + guide the initial acquisition of media production abilities*

In each testing country, the storyline was a crucial tool to avoid misunderstanding between researchers and video makers and attain a common understanding on the three video–capsules of the docutorial. The vision "from the outside" of the pedagogical coordinator and the director was necessary to keep the focus on the method used, instead of the content. Indeed, the challenge was to make the method comprehensible to reach understanding, expression or engagement, which are abstract concepts, through concrete and visible images of the activities.

Once the storyline was agreed, an interview of the researcher was shot locally in each testing country. This interview would be used as the voice off of each video capsule and had to sound smooth and pleasant. Therefore, it was decided to interview the researcher in their mother tongue and to subtitle it afterwards (see Figure 3).

Figure 3. Frame from the video capsule titled "Expressing their own voices in multicultural contexts". Available: https://meetolerance.eu/toolkit/expressing-their-own-voices-in-multicultural-contexts/.

In the interview, the researchers had to follow the questions of the storyline but also to describe factually the activities (see example of sheet above) selected by Média Animation (Selection 2). By reformulating what happened during the teaching and learning process, the researcher would, as a commentator, make sense of the images shown in the second selection of rushes and would highlight the "why" of each activity, the pedagogical aim and the method used to reach this aim. Researchers were also asked to describe the students' responses to the activities and their evolution throughout the learning scenario.

4.3. *Editing and editorial choices of the docutorial*

The selection of the images illustrating the methods had to be made in parallel with the development of the storyline, therefore working together with the film director, the pedagogical coordinator made a second selection of the rushes from Selection 1, keeping only the most relevant pedagogical scenes

and elaborating a common thread to smoothly interconnect the scenes selected. This second selection of video rushes (Selection 2) of thirty minutes long was sent to researchers with the storyline. After shooting the interview, the team from each testing country precisely subtitled in English the interview, but also the images of the Selection 2 and sent these video files back to the Belgian team. With this accurate translation, the director could proceed to the editing of the video and get to a first draft.

This draft was sent back to the testing countries to collect their feedback and discuss some issues raised during the editing. For instance, in the capsule "Understanding" relating the experimentation of the learning scenario *Challenge violence and play your rights* in a classroom in Italy, following the chronological order the scene did not make sense. Indeed, the capsule aimed at showing that the students were not comfortable speaking about the topic of migration and that the learning scenario helped them to overcome this challenge. Unfortunately, keeping the chronology was confusing for the viewer because it complicated the narrative thread of the video and it would have required a longer video to insert the episode of the unease discussion with students between two other pedagogical activities. Therefore, it was decided to invert the chronological order to keep an easy narrative line (from the problem to the solving of the problem) for the viewer. This choice was made after several discussions between the director of the docutorial and the researcher of the University of Florence. Indeed, it raised some issues about the documentary: should the docutorial relate the exact order of what happened in the classroom or should the images be edited in order to facilitate the understanding by viewers of the pedagogical concepts and the methods?

Another issue raised during the editing of the video was the question of the representation of the multiculturalism of the classrooms. In Italy and Germany, the classrooms selected by medienundbildung.com and the University of Florence were composed of visible minorities which made their multicultural

nature obvious for the viewer. But in Slovenia the classroom chosen by the Peace Institute for the docutorial was located in a bilingual school and its multicultural character was not visible for external viewers who could not speak and/or recognise Slovenian or Hungarian languages. To solve this problem, it was decided to specify in the subtitles the language spoken by the protagonists and the researcher explained in the interview the specificity of this bilingual school gathering several communities.

The definition of what is an "intercultural" context and how to represent it were implicit in the making of the docutorial. Indeed, should the presence of what we call "visible minorities" be the only aspect that defines the multicultural character of a class? In Germany and Italy, skin colour is one the main factors of racism while in Slovenia language is an important factor of discrimination. These questions could not all be solved during this phase of the production but they were explored later at the final event aiming at disseminating the docutorial (see below paragraph 4.4).

Finally, once the researchers and video makers had agreed on a final draft, they realised that the method used to foster the understanding, expression or engagement of the students were not obvious enough. Therefore, it was decided to add a display at the end of the video summarising concrete advice and guidelines contained in the video (see Figure 4).

This voice–off was written by the pedagogical coordinator of Média Animation. She transformed the keywords of the storyline into practical and concrete pedagogical advice, drawing lessons from the pedagogical experimentation shown in the video. The voice–off of each capsule was recorded in English by a professional actress in order to harmonise the three video capsules of the docutorial and make the transition between them more consistent.

Figure 4. Frame from the video capsule titled "Expressing their own voices in multicultural contexts". Available: https://meetolerance.eu/toolkit/expressing-their-own-voices-in-multicultural-contexts/.

4.4. *Issues raised by the making of the docutorial*

As the making of the docutorial raised several issues, it was decided within the Consortium of the MEET project to explore these issues more deeply taking the opportunity of a final conference aiming at disseminating the project's results. Therefore, in November 2018, an event was organised in Brussels to explore the topics of education, interculturality and media education through and with the documentary.

The idea of this event was to take a documentary as a case study and to cross the viewpoints and perspectives of its video makers and an expert on one of the three topics. These three sessions were called *Regards Croisés* in French, which can be translated as "Crossed Perspectives" to emphasise the exchange of viewpoints through a dialogue. They were prepared by the team of Média Animation in collaboration with the three experts invited to facilitate the exchanges.

The first session "Crossed Perspectives" was named "Images at school, images of school" to explore the documentaries

about pedagogy and discuss the impact and outcome of the presence of a camera within a school: What reception is reserved by the students? What kind of social space is given to see? And more generally, which images of school do these documentaries share? Could documentaries be tools to better understand teaching practices? A way to think about pedagogy?[4]

This session was also an opportunity to discuss the issues that were raised by the presence of a camera in school, among them the lack of positive representations of young people generally speaking in media and the negative clichés about school and young people, which can damage their self–esteem. The distrust of young people towards media and the exploitation of their image for political aims were also considered as an explanation of why it might be difficult to introduce a camera in schools, underlining that young people were usually quite lucid on this potential manipulation they are subjected to. According to the invited filmmaker, taking the time to discuss with young people and to build a relationship of trust with the people shot might be a solution to counter the suspicion raised by media, but she also mentioned her reflection on her legitimacy as a director to deal with some subjects (as interculturality) according to her background. The session also showed the importance of having positive representations of school to break down clichés. The invited teacher who was filmed while teaching, emphasised the need to keep a trust relationship between teachers and students, especially in vocational schools where students are often in difficult schooling situations. He also explained that in his experience the camera became natural to students and did not influence this relationship.

The second session explored the issue of the representation

4. To approach these questions, Brieuc Guffens (professor invited to IHECS, Communication and Journalistic School of Brussels) was invited with Safia Kessas, co–director of *Section Professionnelle* (2018) which is a documentary series emerging the viewer in *Rive Gauche* a vocational school of multicultural neighbourhood of Brussels and Abbas Artmus (pedagogical leader of one of the sections of the school *Rive Gauche*).

of minorities through documentary questioning the images that could be emancipating or stigmatising.[5] The discussion questioned the freedom that a filmmaker has when he films in an institution and the space for freedom for people filmed when they are "locked up" in an institutional context. The elements that guide the director's choices for the selection of scenes were also examined and how to make the people filmed aware of the image that they will communicate. The invited director also explained that before making his documentary on the obligatory civic integration programme for immigrants, he was aware of negative stereotypes of migrants in Belgian society and that he specifically chose migrants who were literate and educated in their country in order to let the audience focus on other topics less clichés than the usual image of migrants. Nevertheless, there is always a risk that some images and statements could be instrumentalised after the release of the movie. He also spoke about the deep bond and the complicity that he developed with the people that are filmed, who became almost co–directors of the movie.

Finally, the third session named "The documentary: a window or a screen of reality?" took a media education perspective to question the mechanisms used to represent reality in documentary film[6]. In this session, the speakers questioned the aims of the documentary, the influence of the camera on the subjects filmed, the staging of the reality and the relationship between shooting and editing. Two visions were opposed in this session:

5. This session "Minorities: emancipating images or stigmatising images?" was facilitated by Abel Carlier (administrator of Wallonie Image Production, an organisation funding movies in French–speaking Belgium) with as invited director Pablo Muñoz Gomez, the director of *Intégration Inch'Allah* (2016), a documentary showing the obligatory civic integration programme for immigrants in the Flemish Region of Belgium.

6. This session gathered Pauline David (president of the non–profit organisation Le Petit Ciné, specialised in cinema and documentary education) with Yves Hinant and Jean Libon, directors of *Ni juge ni soumise* (*So help me god*, 2018), a documentary following the story of Judge Anne Gruwez, an apparently celebrated and eccentric figure within the Belgian justice system.

the invited expert argued that the writing, the camera work, the choice of the images and the editing were influenced by the purpose of the directors and therefore showed the reality from a certain angle. She also questioned the issue of consent to be filmed for people who are in a difficult position and the lack of control on the image they communicate. On the other hand, the invited directors defended the idea of not having an intention or a purpose in the making of the movie if not showing a part of the reality of 2017. The audience questioned the directors on the limits to set in what should be shown or not on the screen and on how to consider the responsibility and the lack of control of the effects that certain images may have on audiences.

5. Conclusions

This chapter summarised the main steps in the production of a docutorial aimed at training teachers and educators about media and intercultural education. Our specific experience concurs to recognise the high potential of video as a means of training about intercultural education (Niesyto, 2013; Bertoldo, 2018) and diversity (Pieterse, 2009). In this regard, the docutorial is a particularly powerful tool to increase teachers and educators' awareness of intercultural relations in a media saturated environment. In addition, it offers the opportunity to deal with diversity issues that teachers may have never experienced personally (Lee, Kane, Drane & Kane, 2009).

Furthermore, our reflections on the media making process and the exchanges with other professionals in the field of educational and social documentary raised some specific issues related to the level of involvement of the protagonists in an educational documentary. As for our docutorial, the protagonists (researchers acting as media educators, students and teachers) were involved at very different levels. Researchers actively collaborated to shape the docutorial (e.g. first selection of

images, drafting of final storyline) whilst students and teachers, even though they consented to the filming, were not included in the decision–making process leading to the final product. On the one hand, this limited involvement was imposed by the complex conditions of the executive production (e.g. the director was not on the filming location, limited budget, international network, short duration of the video–capsules). On the other hand, the researchers' stronger decisional power was pivotal to provide a pedagogical lens to select and edit the most relevant situations in the classroom. In addition, students' voices and their interactions with the teachers were present, as well as crucial to offer a window into situated teaching and learning practices. Nevertheless, the "top–down approach" to the video design and production raised some broad issues on the potential instrumentalisation of the young protagonists filmed: should we make a documentary about people from an intercultural context or with them? To what extent should the "invisible minorities" be involved in a documentary when this documentary is precisely on the question of the discrimination and interculturality?

Being more aware of — and facing — such issues across the different phases of the media production process is more likely to improve our future attempts to teach about media and intercultural education through video.

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MEET's Evaluation and Impact[1]

Indicators, Tools and Results

Stefano Cuomo, Marta Pellegrini*

1. Introduction

According to the standard definition of the Project Management Institute, a project is "a temporary endeavour undertaken to create a unique product or service" (https://www.pmi.org/about/learn-about-pmi/what-is-project-management) which achieves clearly stated objectives delivering, at its end, measurable results. Following the evolution of the concept of project, from the original industrial scope to areas such as social innovation, its final goal is not merely to deliver something tangible such as a house or a bridge but also to provide value to society. Put it another way, a project is defined as an activity aimed at providing "value".

In such a way the proposers not only commit themselves to delivering something, but also try to answer the question "why" these results are useful for society. A project can be seen as a process aimed at solving or mitigating some issues, therefore it is a process that starts from an "input" and, through specific "activities", delivers material or immaterial "outputs" as the results of such activities. The value provided by these outputs

1. The chapter has been jointly conceived by the authors who have respectively edited the text as follows: Stefano Cuomo edited sections 1, 2.1, 2.2, 2.3; Marta Pellegrini edited sections 2.4, 3; section 4 has been jointly written by the authors.

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represents the "outcomes" of the project, that is the "benefits" for the community the intervention has been designed for. If a project is successful, its outcomes, generally together with similar interventions, will contribute to a higher–level goal for the community, commonly referred to as "impact" (Figure 1).

As an example, we can think about the design and development of a public transportation line where the outputs are the delivery of the transport infrastructure, while one of the outcomes could be a reduction in traffic congestion to be seen as a contribution having a positive impact on atmospheric pollution and quality of life.

The measurement of the success of a project is relatively easy if limited to the delivery of the outputs and their functionality, but more difficult if we try to assess the effectiveness of the outcomes and their impact on the community. As a further consideration, a project being defined as a time limited activity, it is in practice not easy to evaluate its impact that, for its nature, needs to be evaluated in the medium–long term, which is commonly the period after the end of the project itself.

According to these considerations we may understand how projects can be at risk of being self–referential, meaning the

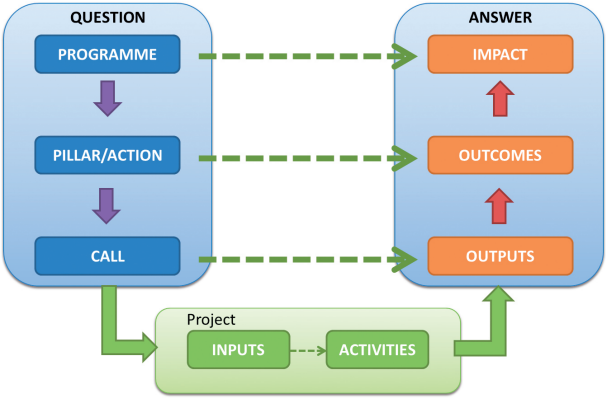

Figure 1. Correspondence of the process of a project with EC funding.

success is assessed by delivering outputs but with little attention to "why" these have been developed.

An effective evaluation of effectiveness, in terms of outcomes and contribution to a higher goal, is therefore a key aspect in making a research and innovation project an added value for the community.

2. Research design

2.1. *Rationale – The Logical Framework Approach*

To introduce a methodology capable of moving beyond the simple assessment of delivered outputs towards an evaluation of the value of the project, several approaches have been proposed, also trying to overcome the "paradox" of a project called to evaluate itself after its end.

In particular, the European Commission, in the '90s proposed the adoption of Project Cycle Management (PCM) (EuropeAid Cooperation Office, 2004) characterised by an active involvement of external stakeholders and a final evaluation phase conceived as an input for further ideas (Figure 2).

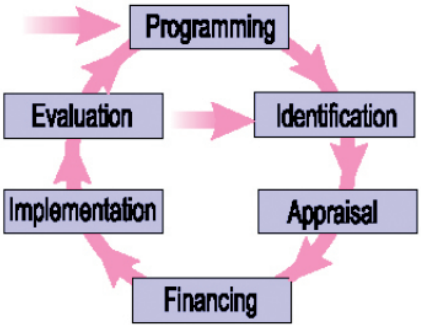

Figure 2. Project Cycle Management.

In this sense, when a project ends, the evaluation of the activities acts as an input for a new cycle and starts making a long–term evaluation of the impacts possible.

The methodology on which the PCM relies is the Logical Framework Approach (LFA) (Figure 3), originally developed around the '60s and aiming at formalising the approach by objective. The overall structure is hierarchical highlighting the process from the outputs to the general goal.

The LFA can be summarised through a basic 4x4 matrix called Logical Framework Matrix (Figure 4).

To fully appreciate this approach, it is important to understand that it owes its name to classical logic, meaning that the verification of some premises "logically" implies a consequence. In our case the matrix shall be read bottom–up and this means that if some premises are true and kept in the project life span (left column) *and* the project achieves specific results *then* the upper line is implied (Figure 5).

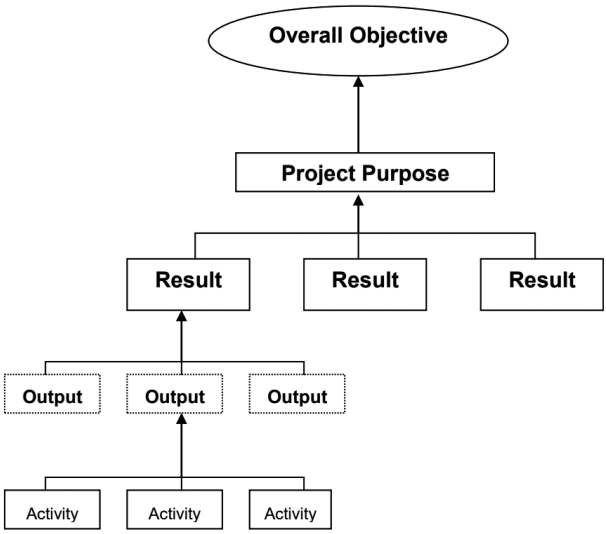

Figure 3. The Logical Framework Approach.

In this sense the LFM can be read bottom–up:

— IF adequate inputs/resources are provided, THEN activities can be undertaken;
— IF activities are undertaken, THEN results can be produced;
— IF results are produced, THEN the purpose will be achieved;
— IF the purpose is achieved, THEN this should contribute toward the overall objective.

Or in the reverse way to understand how the project idea can contribute to the general goal:

— IF we wish to contribute to the overall objective THEN we must achieve the purpose;
— IF we wish to achieve the purpose, THEN we must deliver the specified results;
— IF we wish to deliver the results, THEN specified activities must be implemented;
— IF we wish to implement the specified activities, THEN we must apply identified inputs/resources.

Logic of intervention	Objectively Verifiable Indicators	Sources of Verification	Assumptions
Overall Objective			
Purpose 1. 2.			
Results 1.1 1.2… 2.1			
Activities 1.1.1 1.1.2 1.2.1 2.1.1…	Means	Costs	
			Preconditions

Figure 4. The Logical Framework Matrix. European Integration Office, 2011.

Without going into details, we should note the pivotal concepts for a correct design of this approach: logic of intervention, definition of assumptions and means of verification of the achieved objectives.

The logic of intervention, deeply related to the core of the project idea, in LFM is represented as a breakdown of the activities, results and outcomes and represents *what* the projects want to implement and *how* the different levels of the objectives are logically related.

The assumptions are external factors, generally not under direct control of the project, which may influence project implementation and its sustainability over time. These conditions shall be taken into account as hypotheses which determine the desired outcomes of the project, of the specific objective and the general objective. We incidentally note that with this approach a continuous monitoring of the external factors (assumptions) makes a timely intervention on the LFA possible and an adjustment of activities/objectives toward the general goal.

The definition of the intervention logic and assumptions is the conceptual foundation of the project feasibility. Once

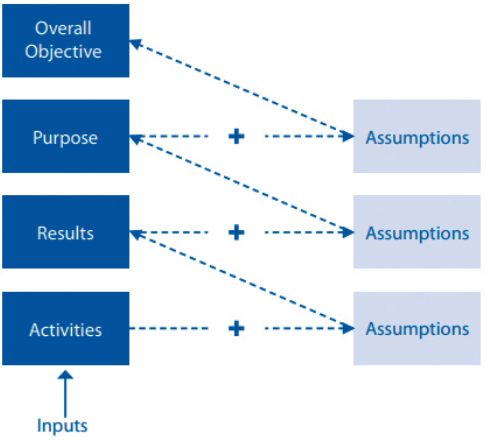

Figure 5. The "logical" process. European Integration Office, 2011.

recognised as true and "logically" linked in the sense explained above, the project can be approved and implemented. Another pillar of the LFA is the means of verification of a single activity, result or outcome, since only once these objectives are achieved (i.e. the premises are verified) can we move to the level above (i.e. the consequence is implied).

A project is also defined as a «sequence of complex, connected activities» (https://www.oreilly.com/library/view/effective-project-management/9781118016190/ch001-sec001.html) and, indeed, the complexity is one of the distinctive features of a research and innovation project. The complexity implies an intrinsic difficulty in assessing the overall success of different and related activities, therefore a solid methodology of evaluating the effectiveness of results is needed for correct implementation of the LFA.

«If you can't measure it, you can't manage (or improve) it!» Peter Drucker's quote is one of the most mentioned in evaluating a complex activity and the second and third column of the LFM are focused on this task.

The evaluation of the tasks is carried out by defining a set of Indicators (and their source) by which the performances can be assessed. The achievement of the indicators is therefore a measure of the success of the tasks, providing the proof for moving to the upper level of the matrix.

In conclusion, once the Logic of intervention and the (external) Assumptions have been approved and consolidated, the monitoring of the Indicators is an effective way for the project evaluation along its whole life–span. It also provides an objective measure of the correctness of the intervention towards the general goal and, at the same time, a powerful tool for the management of the activities suggesting also, in case of missed/delayed achievement of some indicator, the need for timely intervention.

2.2. *The Logical Framework Matrix in MEET*

According to the request of the European Commission, the MEET project has been designed using the Logical Framework Approach, and the Logical Framework Matrix is reported, in full, in Table 6.

We may notice that the version provided by the European Commission for this kind of project is slightly different from the standard one presented in the previous paragraph, since it has been designed to better match the structure of the proposal. In particular, while the General Goal corresponds to the "Impact" of the project, the "Outcomes" have actually been split in two parts, so while higher level outcomes are reported under Specific Objective, the other outcomes — to be evaluated as a direct consequence of the activities implemented in the project lifespan — are merged with the Results.

With a top–down reading of the matrix, we may see that the General Objective (GO) MEET aims at contributing to «Prevent violent radicalisation and promote democratic values, fundamental rights, intercultural understanding and active citizenship». This can be achieved, according to the Logical Framework Approach, once we achieve the following Specific Objectives (SO), namely:

- SO1: Improving the acquisition of social and civic competences and fostering knowledge, understanding and ownership of democratic values and fundamental rights;
- SO2: Fostering mutual understanding and respect among people with different ethnic or religious backgrounds, beliefs or convictions, including by addressing stereotypes and promoting intercultural dialogue;
- SO3: Enhancing critical thinking, cyber and media literacy among children, young people, youth workers and educational staff.

At the lower level a list of Results (outputs and outcomes) is reported with the corresponding indicators of performance.

It is worth highlighting that, since the outputs are tangible, the related indicators are generally quantitative and therefore straightforward to measure. On the contrary the indicators proposed for assessing the achievement of the outcomes are of quali–quantitative nature and may need a dedicated methodology for their appropriate evaluation. The following paragraphs describe in detail the analysis of the indicators and the main findings of the project evaluation.

2.3. *Proposed indicators for evaluation of activities*

The selection of indicators for the evaluation process was based on the analysis of the Logical Framework in its first two sections: Results and project's Specific Objectives. For each indicator the following features were considered:

a) indicator code;
b) brief description as reported in the logical framework;
c) number of related WP and activities (one or more);
d) delivery date (if not reached) or achievement date (if already reached);
e) nature of indicators (quantitative or quali–quantitative);
f) dedicated strategy to assess the indicators.

As for the first four pieces of information, they have been gathered from the Logical Framework included in "Detailed description of the project". To classify the indicators by their nature, we distinguished between the quantitative indicators, that could be verified using numbers and quantitative tools (e.g. «number of downloads of learning resources – 1,000 each») and quali–quantitative indicators, needing participants' perceptions and opinions for their evaluation (e.g. «effective communication and content of educational documentary»). Twenty–one indicators out of 31 were identified as quantitative, mainly be-

longing to the Results section. Ten indicators (9 of the Results section, 1 of the Specific Objectives section) were classified as quali–quantitative. Since each part of the toolkit, except for learning scenarios, was evaluated using an indicator on "effective communication and content", it was necessary to add a new indicator (R2.3) regarding the effectiveness of communication and content of learning scenarios.

The categorisation of the indicators by nature is summarised in Table 1.

Table 1. Nature of the indicators.

Nature	Indicator	Indicator Description
Quantitative	R1.1	5 national reports, 1 comparative report
	R2.1	6 learning scenarios adapted and tested
	R3.1	3 national reports and 1 synthesis report
	R4.1	1 educational documentary
	R5.1	1 set of guidelines for teachers
	R6.1	1 set of recommendations for policy makers
	R7.1	1 toolkit
	R8.1	1 website, 2 profiles, 1,000 visits each in 2 yrs
	R9.1	5 national events, 80 people each
	R9.2	1 final event, 150 people
	R10.1	1 book, 500 copies; 4 papers
	R11.1	500 copies national language, 1,000 English
	R13.1	Number of students garnering good learning results at the end of the media education intervention
	R14.1	Number of downloads of learning resources (1,000 each)
	R16.1	Number of relevant stakeholders in the data base (at least 1,000) and contact
	R17.1	Number of downloads of project resources (1,000 each)
	SO1.1	Number of educational tools developed at the end of the project to promote civic competences and human rights (6 learning scenarios; 1 toolkit, including 1 theoretical introduction, 1 set of guidelines for teachers, 1 educational video; 1 final book)
	SO1.2	Number of students involved in the training process (150 at the end of the project; 1,500 one year later)
	SO2.2	Use of learning resources on media education in intercultural contexts, i.e. 1,000 downloads of toolkit, learning scenarios, books, guidelines, video by the end of the project and 5,000 one year after the end of the project

Nature	Indicator	Indicator Description
	SO3.1	Number of students garnering good learning results at the end of media education intervention (150 at the end of the project; 1,500 one year later)
	SO3.2	Improvement of media literacy education skills in intercultural contexts (12 teachers at the end of the project; 3,000 teachers one year later)
Quali–quantitative	R2.2	Effectiveness of learning scenarios
	R2.3	Effective communication and content (learning scenario)
	R3.2	Comprehensiveness and consistency of the analysis (National and synthesis reports)
	R4.2	Effective communication and content (educational documentary)
	R5.2	Effectiveness of the guidelines (for teachers)
	R6.2	Effectiveness of the guidelines (for policy makers)
	R7.2	Effective communication and content
	R12.1	Teachers' perceptions and evaluation of their capacity to teach about digital media in intercultural contexts
	R16.2	Nature and extent of the network endorsed by the project
	SO2.1	Reduction of 50% of prejudiced views towards the others in the school at the end of the project and more generally at local/regional, national and European level one year after the end of the project

The next step was to design a strategy to assess the indicators. The quantitative indicators consisted often in numbers of downloads or reading of certain resources produced by the project. To reach all the requested indicators, we promoted and suggested to all partners ways to increase these numbers such as national events, project presentations in schools, advertisements and dissemination of the products.

Given the complexity in verifying quali–quantitative indicators, we went further with the analysis of each one to understand the most valid and reliable strategy to evaluate them. In this analysis the following information was coded for each indicator: (i) sources of information (partnership, advisory board, students, teachers, headteachers, policy makers); (ii) partners involved in data collection; (iii) product (if any) which the indicator refers to.

Using the last information gathered, we placed the indicators in three different categories or types of indicator. Categories were as follows: (i) indicators that refer to *written products* — in this first category we put all the indicators relating to communication and content of documents produced during the project, such as reports or guidelines; (ii) indicators that refer to *practical products* — in this second category we put all the indicators on communication and content of practical deliverables produced during the project, such as educational documentary or toolkit; (iii) indicators that refer to *generic goals* — in this third category we placed all the indicators that do not refer to any products but to more generic aspects, such as the reduction in percentage of student behaviours in schools.

Table 2 shows each quali–quantitative indicator placed in the related category. It also shows the sources of information useful in designing the evaluation tools.

Table 2. Analysis of quali–quantitative indicators.

Indicator		Type of indicator	Sources
R2.2	Effectiveness of learning scenarios (tested in the classes)	Practical product	Students
R2.3	Effective communication and content (learning scenario)	Written product	Advisory board Teachers
R3.2	Comprehensiveness and consistency of the analysis of the national and synthesis report	Written product	Advisory board Teachers
R4.2	Effective communication and content of educational documentary	Practical product	Advisory board Teachers Students
R5.2	Effective communication and content of the guidelines for teachers	Written product	Advisory board Teachers
R6.2	Effectiveness of the recommendation for policy makers	Written product	Advisory board Headteachers Policy makers
R7.2	Effective communication and content of the toolkit	Practical product	Advisory board Teachers
R12.1	Teachers' perceptions and evaluation of their capacity to teach about digital media in intercultural contexts	Generic goal	Teachers
R16.2	Nature and extent of the network endorsed by the project	Generic goal	Relevant stakeholders
SO2.1	Reduction of 50% of the prejudiced views towards the others in the school at the end of the project and more generally at local/regional, national and European level one year after the end of the project	Generic goal	Teachers

2.4. *Design of the evaluation tool*

The next phase was to design tools for the evaluation of the quali–quantitative indicators. As shown in Table 3, different tools were designed to evaluate the quali–quantitative indicators. Two of them (R2.2 Effectiveness of learning scenarios; R12.1 Teachers' perceptions and evaluation of their capacity to teach about digital media in intercultural contexts) were assessed using a Pre– and post– strategy to measure the difference in scores between before and after the intervention on media education. Measures and results of these two indicators were widely described in Chapter 3. The indicator R16.2 "Nature and extent of the network endorsed by the project" was assessed using the numerosity of contacts, and geographic provenience from the stakeholders' database.

For the indicators on written and practical products, we designed quantitative questionnaires[2] based on a Likert scale. For the remaining indicator SO2.1 on the reduction of 50% of the prejudiced views towards the others, we designed a semi–structured interview to the teachers. Since it was not possible to measure the reduction of the percentage between before and after the intervention it was reasonable and worth knowing teachers' perceptions about this topic.

In designing the tools, we started from the sources of information, namely the target (teachers, students, etc.), with the purpose of having different kinds of information from them. The main sources were two: advisory board and teachers.

2. The evaluation of the indicator R6.2 "Effectiveness of the recommendation for policy makers" is described in Chapter 6.

Table 3. Tools for assessing the quali–quantitative indicators.

Indicator		Type of indicator	Sources	Strategy/tool
R2.2	Effectiveness of learning scenarios (tested in the classes)	Practical product	Students	Pre– and post–test on three dimensions: understanding, expression, engagement Media production rubric
R2.3	Effective communication and content (learning scenario)	Written product	Advisory board Teachers	Questionnaire (Likert scale)
R3.2	Comprehensiveness and consistency of the analysis of the national and synthesis report	Written product	Advisory board Teachers	Questionnaire (Likert scale)
R4.2	Effective communication and content of educational documentary	Practical product	Advisory board Teachers Students	Questionnaire (Likert scale) Focus group with students
R5.2	Effective communication and content of the guidelines for teachers	Written product	Advisory board Teachers	Questionnaire (Likert scale)
R6.2	Effectiveness of the recommendation for policy makers	Written product	Advisory board Headmasters Policy makers	Questionnaire
R7.2	Effective communication and content of the toolkit	Practical	Advisory	Questionnaire (Likert scale)
R12.1	Teachers' perceptions and evaluation of their capacity to teach about digital media in intercultural contexts	Generic goal	Teachers	Pre– and post– survey of teachers' perception in the dimensions of understanding, expression, engagement

Indicator		Type of indicator	Sources	Strategy/tool
R16.2	Nature and extent of the network endorsed by the project	Generic goal	Relevant stakeholders	Number of contacts in the stakeholders' database and their geographical provenience
SO2.1	Reduction of 50% of the prejudiced views towards the others in the school at the end of the project and more generally at local/regional, national and European level one year after the end of the project	Generic goal	Teachers	Semi–structured interviews

Focusing firstly on the indicators related to written or practical products, the relevant information from the advisory board concerns the following aspects: the quality of the communication — clarity and/or comprehensiveness, consistency — and the significance of the content for the MEET project goals. The relevant information from the teachers involved in the project concerns the following aspects: the quality of the communication — one of the three dimensions: "clarity", "comprehensiveness" or "consistency" — and the significance of the content for their teaching profession.

Each tool for the advisory board was designed with three to four dimensions concerning the aspects reported above, and each tool designed for teachers has two dimensions based on the type of product assessed. All the tools are quantitative and consist of statements to be assessed using a five–point Likert scale (1: Strongly disagree; 2: Disagree; 3: Undecided; 4: Agree; 5: Strongly agree). There are three statements for each dimension.

Since the educational documentary was videotaped in the classrooms during the intervention, the evaluation team decided to conduct a focus group with the students involved to know their opinions about the educational documentary and whether they felt represented by the video.

Focusing on the indicators referred to a generic goal, we needed information regarding the reduction of discriminatory behaviours or prejudiced views toward the other in the classroom and school involved in the MEET project. We designed a quali–quantitative tool to administer to the teachers. It consists of four questions: two of them were quantitative and used a four–point Likert scale; two of them were qualitative and gave a more in–depth explanation of the quantitative answers. The aim was to have a deeper description of the perspectives of the teachers involved in the MEET project.

In brief there were three main types of tools used in the evaluation from the inside of the project:

a) quantitative questionnaires (differentiated for teachers and advisory board) on communication and content of written and practical products;
b) qualitative tools to conduct a focus group with the students involved in the MEET project on the educational documentary;
c) a quali–quantitative tool on the reduction of discriminatory behaviours or prejudiced views toward the other (generic goal).

Table 4 shows an example for each type of tool.

Table 4. Examples of item or question of each type of tool.

Type of tool	Example of item/question
Quantitative tool for written/practical products	Section 1. Clarity 1.1. It has an adequate technical quality 1 2 3 4 5 1.2. The message is clear 1 2 3 4 5 1.3. It is engaging for target group (teachers) 1 2 3 4 5
Qualitative tool for the focus group with the students	Who is the intended audience of this video (e.g. students, teachers, parents)?
Quali–quantitative tool for the generic goal	1A) After the conclusion of the MEET project how have violent and discriminatory behaviours decreased in your classroom? 1 2 3 4 1B) Justify your answer explaining why in your opinion the MEET project has supported you, and to what extent, there has been a reduction of violent and discriminatory behaviours in classroom.

In addition to the evaluation from the inside of the project from the perspectives of teachers and students involved in the project, the evaluation team also conducted an external evaluation from the perspective of international experts in the fields of media education and anti–discrimination. The evaluation took place during a round table discussion at the Final Conference of MEET in Brussels on 17 November 2018. The materials to be evaluated were divided in two main areas: (i) the contributions of the toolkit to media literacy and social inclusion; (ii)

"A Comparative Report of National and European Policies on Citizenship, Media and Intercultural Education" and "MEET's Policy Recommendations" that are related to the policy level of media education and its role in social inclusion.

3. Findings about the evaluation of the project

3.1. *Evaluation from the inside of the project*

The evaluation from the inside of the project, which was done from the perspective of the advisory board and the teachers involved, reported significant results. Overall, the products of the MEET project were assessed in a positive way by teachers as well as by the advisory board (Table 4).

The analysis of the evaluation of the reports from the perspective of the advisory board shows that the national reports are clear (mean 4.9/5) and consistent (4.8/5). Based on their opinions, reports are comprehensive (4.8/5) of all the important content and are significant for the goals of the MEET project (4.2/5). On the other hand teachers' perceptions on the clarity and significance of the national reports for their profession are generally positive — clarity (4.7/5) and significance (4.5/5). As the results show, the advisory board appreciate in particular the synthesis report in the dimensions of comprehensiveness of the content (5/5) and consistency of the text (4.9/5).

On the evaluation of the teacher guidelines, the advisory board states that the product is written in a clear way (4.4/5) and the procedures are described in detail (4.4/5). In the opinion of the advisory board the content is significant for the goal of the MEET project, and the learning design procedures are transferable to other contexts also outside the school (4.5/5). Teachers have similar perceptions about the teacher guidelines; overall, they think that the content is clear (4.3/5) and significant for their work (4.4/5).

Moving to the evaluation of the practical products — learning scenarios and educational documentary, the advisory board states that the learning scenarios are a significant deliverable for the project, but some partners have concerns about their clarity and consistency. One partner assesses the clarity as 2 out of 5, and another partner assesses the consistency 1 out of 5. On the educational documentary, all the partners have a positive opinion regarding all the dimensions of the questionnaire.

Based on the opinion of the teachers involved, learning scenarios as well as educational documentary are clear, comprehensive of all the important content and are significant for their profession and their professional development on the topic of media and intercultural education (see Table 5).

The Toolkit, that consists of three products (educational documentary, teacher guidelines, learning scenarios), was assessed by the advisory board and teachers in three dimensions, usability, coverage and significance. The advisory board finds a suitable level of usability (4.5/5) and similar opinions in the other dimensions (4.5/5 for coverage, 4.5/5 for significance).

Teachers assess the usability of the product positively (4.8/5) but have some concerns about its significance for their profession (4.3/5). Some teachers, in fact, answered "undecided" for many statements.

Table 5. Results of the evaluation of practical and written products by advisory board and teachers.

	National reports R3.2	Synthesis report R3.2	Teacher guidelines R5.2	Learning scenario R2.3	Educational documentary R4.2	Toolkit R7.2
Advisory board	4.7	4.8	4.5	4.5	4.6	4.5
Teachers	4.6	Not evaluated	4.3	4.5	4.5	4.5

Moving to the qualitative evaluation of the educational documentary, focus groups with the students involved in the three

countries (Italy, Germany and Slovenia) were conducted at the end of the project.

Three main questions guided the focus group:

a) Did students understand the aim and content of the video?
b) Did students identify the main intended audiences of the video?
c) What did students like (or dislike) about the video?

This last question was intended to know whether the students felt themselves represented by the video. In all the countries, the majority of the students think that the aim of the video is to raise awareness about prejudices and stereotypes. Students think that the educational documentary is a product useful for teacher training for the use of media in intercultural contexts. Some students in one of the countries did not identify the main intended audience of the video, namely teachers/educators. They firstly said that the video was directed to "everyone", then that the educational documentary is beneficial for young people and students as well as teachers. Finally, all the students in the three countries were very impressed by the making of the video and generally liked its structure. All of them liked the summary at the beginning and at the end of the video and found that this was very clear, well made and helpful.

Students' opinions regarding the way the video represents what they did during the project is different in the three countries.

In Italy, students think that in the video there is a lack of the voice of the students: the researcher has too much space in the video, while it would have been better to give more space to the interviews with the students to know their opinion about the activity and more generally about the use of media in intercultural contexts.

In Slovenia and in particular in Germany, the majority of the students highlighted the authenticity of the video. It does

not seem like the students are pretending something or acting in front of the camera. Unlike the students in Italy, German students liked the fact that personal opinions were shown in the video and that they were able to express their own opinion during the interviews shown in the video. As for Italian students, German ones were also a little disappointed about some aspects of the video. When asked about what they disliked or would have done differently, the majority stated that the video was too short. That they find it sad that they had done so much more during the project and only a short excerpt of all the topics they worked on is shown in the video (e.g. «The video is too short, we did much more than what is shown in the video.», «It's short, it's good but a lot has been left out»).

The indicators "Effectiveness of learning scenarios" (R2.2) and «Teachers' perceptions and evaluation of their capacity to teach about digital media in intercultural contexts» (R12.1) were evaluated using a Pre– and post–survey strategy. Results were discussed more in depth in Chapter 3 and in the *Synthesis Report of the Testing Phase* (Ranieri, Fabbro & Nardi, 2018). The aim in this chapter is to give a portrait of the evaluation of the project, showing the main results for each indicator. Pre– and post–test outcomes were analysed using the Wilcoxon test in the three dimensions of the survey (understanding, expression, engagement) (see Chapter 3). Overall it revealed no statistically significant differences between pre–test and post–test results in each dimension, which means that students' results did not increase at the post–test compared to the pre–test. Nevertheless, for some interventions there was an improvement of students' understanding, expression and engagement.

Furthermore, if the Pre– and post–test strategy allowed evaluation of students' change before and after the interventions, the analysis of the media products (Photo–poster; Video statement; Videogame design; Video reportage; Radio podcast; Digital storytelling) also allowed us to evaluate students' engagement during the interventions. A rubric (scores 0–3) was used to assess the media production–oriented activities, including the three dimen-

sions of Understanding, Expression and Engagement. Overall, looking at the media making rubric, the results are positive. Unlike the Pre– and post–test results, students' media practices and products reached strong and very positive evaluation. Understanding, meant as the capacity to "research the topic and media languages before starting the media production process", reached a median of 2.1 among all the six interventions. Expression, meant as the capacity to «brainstorm on possible issues to be faced and media product to be produced for change», «Individual contribution to the media production process» and «Content accuracy, originality, and aesthetic attractiveness», reached a median of 2.4 among all the six interventions. Engagement, meant as the capacity to «cooperate throughout the media production process» and «advocate for tolerance and equity», reached a higher median than the other two dimensions (median of 2.7) (Ranieri et al., 2018).

A Pre– and post–test strategy was also used to evaluate teachers' perceptions about (i) understanding of media and intercultural relations, (ii) expressing ability to express themselves with or without media, (iii) engagement in multicultural community building. Results were positive for teachers' perceptions in understanding, expression and engagement. Teachers' perceptions in the dimension of understanding were in general highly positive: 47% of the teachers "strongly agreed" and 53% "Agreed" that the media and intercultural education activities support students' critical understanding of the media and intercultural relations. Teachers' perceptions in the dimension of expression were less positive with 13% of teachers that "strongly agreed", 60% "Agreed" and 27% were "uncertain". Teachers' perceptions about the level of engagement shown by the students are positive: 13.33% of teachers "strongly agreed", 73.33% "agreed" and only 13.33% were "uncertain" that media and intercultural education activities facilitated students «to commit to intercultural dialogue and equity in the school community» (Ranieri et al., 2018, p. 33).

Since the reduction of 50% of the prejudiced views towards the others in the school at the end of the project (Indicator

SO2.1) was difficult to assess in a quantitative way, we interviewed the teachers involved in the project asking them an estimate of the reduction on a four–point Likert scale. To have a deeper view of the class context after the project we also asked them to comment on the estimation they expressed.

From the answers we received from three Italian teachers[3] involved in the project, a mean of 3.6 out of 4 was reached showing that the MEET project helped the reduction of prejudiced views towards the others in the intervention schools. Teachers stated that the project helped students to cooperate and build a sense of belonging in the group. Some students had the possibility of expressing themselves and their ideas and also to work with classmates that they did not know well.

Before the MEET project in the classes and more generally in the schools there was a medium–high level of prejudice towards — and disinformation about — the "others", especially immigrants. Most of the students did not have a clear idea of the immigration phenomenon or their idea depended exclusively on their families. Teachers stated that the project helped the students to develop their own idea about immigration and a critical understanding of intercultural contexts and relations.

Nature and extent of the network endorsed by the project (R16.2). The assessment of this indicator can be done through two main parameters. The first one is international access to the web site. From the statistics provided by Google Analytics, the worldwide access to the web site of the project (https://meetolerance.eu/) can be seen as represented in Figures 6 and 7.

Another parameter is the diffusion of the newsletter. At present the distribution of MEET subscribers is reported in Figure 8.

The nature of the network addressed is various and involves all kinds of stakeholders identified by the project such as re-

3. The interviews to teachers of the other countries are going to be conducted and analysed by March 2019.

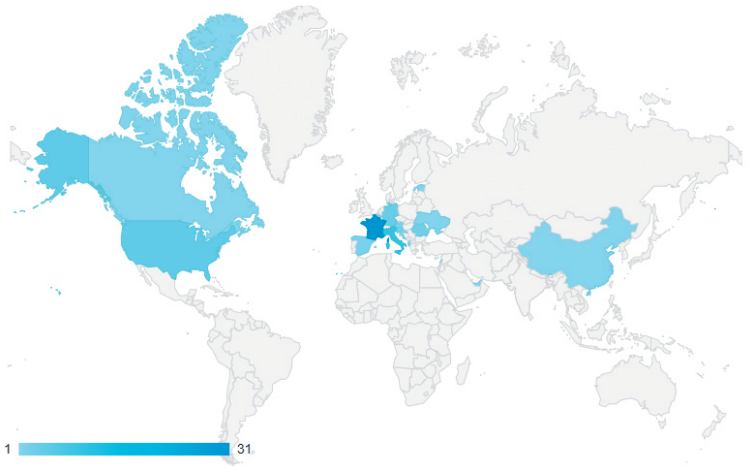

Figure 6. Access statistics to the web site (January 2019).

	Country	Users	% Users
1.	Belgium	987	32,55%
2.	Italy	636	20,98%
3.	Germany	393	12,96%
4.	United States	235	7,75%
5.	Slovenia	228	7,52%
6.	Austria	150	4,95%
7.	France	55	1,81%
8.	Canada	38	1,25%
9.	(not set)	35	1,15%
10.	Romania	33	1,09%

Figure 7. Web site visitors by country (January 2019).

searchers, educators, policy–makers and teachers, with a particular focus on the latter in light of the expected scaling–up of the activities. From this point of view, it is important to highlight the cooperation established with the e–Twinning network to actively involve a large community of teachers and educators at European level. Specifically, a learning event running from 28 January to 24 February 2019 has been delivered to 355 e–Twinning teachers within the eTwinning Learning Space.

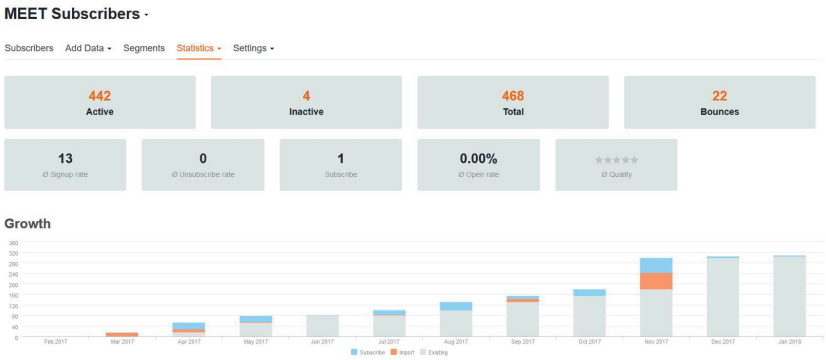

Figure 8. MEET Newsletter subscribers (January 2019).

Teachers were engaged in four e–tivities relating to the main resources of the project such as the Media and Intercultural Media Framework, the Guidelines for inclusive teaching, the learning scenarios and the video–capsules.

3.2. *External evaluation (users, stakeholders and policy makers)*

The external evaluation was carried out using a focus group that involved eight European experts on media education and intercultural education. The focus group was divided into three sessions in which the external experts were involved based on their expertise and knowledge.

In the first session, they were asked to comment on the Toolkit with a special focus on its contributions to media literacy using three questions (Saurer & Opratko, 2018):

a) How can the MEET Toolkit contribute to media literacy among students?
b) How do you evaluate the integration of digital and online resources?
c) What are the Toolkit's specific merits and/or shortcomings in these respects?

The experts evaluated the toolkit as very valuable for the practical application in media education. In particular they highlighted some positive contributions to media literacy. The toolkit encourages students to develop critical media literacy instead of telling students how to use media in a proper way. The different methods used aim at develop a critical understanding of media and diverse skills. Experts expressed some concerns about the toolkit, they thought that it is necessary for teachers to have a high level of expertise and knowledge. In order to use the full potential of the MEET toolkit, training and ongoing support for teachers is necessary. This may include bibliographical references for teachers as part of the toolkit, but also teacher training as part of a future follow–up to the MEET project (Saurer & Opratko, 2018).

In the second session, they were asked to comment on the Toolkit with a special focus on its contributions to social inclusion using three questions (Saurer & Opratko, 2018):

a) How can the MEET Toolkit contribute to challenging exclusion and discrimination?
b) How can the Toolkit contribute to citizenship and intercultural education in your country?
c) What are the Toolkit's specific merits and/or shortcomings in these respects?

Experts expressed the specific merit of the toolkit in its ability to foster critical multicultural education, more in general the MEET approach of combining media education and social inclusion is highly valuable. It might be useful to install a contact person providing guidance on the toolkit in order to help teachers feel more comfortable using it.

In the third session, they were asked to comment on the policy–related materials using four questions (Saurer & Opratko, 2018):

a) Please give your opinion on the report "Comparative Analysis of National and European Policies on Citizenship, Media and Intercultural Education" in terms of accuracy, comprehensiveness and structure;
b) What are, in your view, the most pressing challenges in the fields of Citizenship Education, Media Education and Intercultural Education, regarding social inclusion and anti–discrimination in the educational sector?
c) What would you like to challenge or add?
d) What would you like to challenge or add to the Policy Recommendations?

Some experts assessed the Comparative Report very positively, others suggested making it more consistent and strengthening the critical approach. Moving to the Policy Recommendations, experts agreed with the content and added some suggestions.

4. Conclusions

The overall findings of the evaluation suggest a positive impact on students and teachers involved in MEET. From an inside perspective of the project, based on the internal evaluation, all the Outputs in the Logical Framework Matrix were achieved and assessed positively by teachers, students and the advisory board. The evaluation of the quali–quantitative indicators shows a high quality of the communication and content of the products (e.g. reports, teacher guidelines, toolkit). Teachers highlighted a high level of usefulness of the toolkit for their profession and the advisory board expressed a notable significance of all the products to foster media education for social inclusion.

Pre– and post–test results on students' understanding, expression and engagement reported no statistically significant difference, due also to the small sample size which was preferred to pursue an in–depth analysis of students' performance.

However, the qualitative analysis of students' media productions showed positive results: in fact, they were of high quality and were assessed positively. This finding was confirmed by the teachers who expressed an advancement of students' skills in relation to their understanding, expression and engagement.

Coming to the external evaluation, experts of media education and social inclusion expressed the specific merit of the toolkit in its capacity to contribute to media literacy and to promote critical multicultural education.

From a methodological point of view, the Project Cycle Management (EuropeAid Cooperation Office, 2004) states that the evaluation of the project shall act as an input for further programming. In this light the external evaluation and, in particular, the Panel Expert session in the Final Conference provided some important policy recommendations.

These recommendations, detailed in Chapter 6, are intended to be a significant input, also for the European Commission, for programming new actions in this domain.

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Table 6. Logical framework matrix – LFM.

	Intervention logic/project summary	Objectively verifiable indicators of achievement	How indicators will be measured
Project's general objective (GO)	GO: Preventing violent radicalisation and promoting democratic values, fundamental rights, intercultural understanding and active citizenship	GO. "Indicator 1": Increased awareness about discrimination issues and fundamental rights in digital contemporary societies among participants at the end of the project (3,000 students; 500 teachers) and relevant stakeholders/policy makers one year after the end of the project (10,000 students and their families; 3,000 teachers) GO. "Indicator 2": Reduction of violent and discriminatory behaviours in participating schools at the end of the project and more generally at local/regional, national and European level one year after the end of the project GO. "Indicator 3": Policy changes relating to school curricula one year after the end of the project (extent and nature)	Indicator 1: source 1: students, teachers and school staff Indicator 1: source 2: relevant stakeholders, policy makers Indicator 1: source 3: data analytics relating to download of projects' deliverables; Indicator 1: source 4: data analytics of engagement in social network sites; Indicator 2: source 1: students, teachers and school staff Indicator 2: source 2: relevant stakeholders, policy makers Indicator 1: source 1: policy makers, relevant stakeholders
Project's specific objectives (SO)	SO1: Improving the acquisition of social and civic competences and fostering knowledge, understanding and ownership of democratic values and fundamental rights SO2: Fostering mutual understanding and respect among people with different ethnic or religious backgrounds, beliefs or convictions, including by addressing stereotypes and promoting intercultural dialogue SO3: Enhancing critical thinking, cyber and media literacy among children, young people, youth workers and educational staff	SO1. "Indicator 1.1": Number of educational tools developed at the end of the project to promote civic competences and human rights SO1. "Indicator 1.2": Number of students involved in the training process SO2. "Indicator 2.1": Reduction of 50% of prejudiced views towards the others in the school at the end of the project and more generally at local/regional, national and European level one year after the end of the project SO2. "Indicator 2.2": Use of learning resources on media education in intercultural contexts, i.e. 1,000 downloads of toolkit, learning scenarios, books, guidelines, video by the end of the project and 5,000 one year after the end of the project. SO3. "Indicator 3.1": Number of students garnering good learning results at the end of media education intervention SO3. "Indicator 3.2": Improvement of media literacy education skills in intercultural contexts	Indicator 1.1: source 1: the partnership, reports Indicator 1.2. source 1: relevant stakeholders, online survey Indicator 1.2. source 2: teachers and school staff, interviews Indicator 2.1. source 1: participants, interviews/focus group Indicator 2.1. source 2: relevant stakeholders, online survey Indicator 2.2. source 1: data analytics relating to download of projects' deliverables Indicator 2.2. source 2: relevant stakeholders, online survey Indicator 3.1. source 1: students, comparison between pre– and post–test Indicator 3.1. source 2: relevant stakeholders, online survey Indicator 3.2. source 1: teachers, interviews/focus group Indicator 3.2. source 2: relevant stakeholders, online survey

	Intervention logic/project summary	Objectively verifiable indicators of achievement	How indicators will be measured
Results (R)	R1. "National and comparative reports on media, citizenship and intercultural policies and practices in Europe" R2. "Learning scenarios of media literacy in intercultural contexts" R3. "National and synthesis reports on the testing of the learning scenarios" R4. "Educational documentary on teaching media education in intercultural contexts" R5. "Guidelines for teachers on teaching media education in intercultural contexts" R6. "Recommendations for policy makers" R7. "Toolkit" R8. "Project website and social network" R9. "Public events" R10. "Final book and scientific papers" R11. Leaflet R12. "Increased level of teachers' skills and knowledge about teaching media education in intercultural context" R13. "Increased level of students' digital and media literacy skills and knowledge, especially in relation to active citizenship and human rights" R14. "Use of the learning resources produced by the project and development of further activities" R15. "Reduction of violent and discriminatory behaviours in the school" R16. "Establishment of a community of practices on media education for equity and tolerance" R17. "Increased level of awareness among relevant stakeholders, policy makers and wide public about issues related to media, discrimination, racism, exclusion at local/regional/national/European level"	R1. "Indicator 1.1": 5 national reports, 1 comparative report R2: "Indicator 2.1": 6 learning scenarios adapted and tested R2: "Indicator 2.2": effectiveness of learning scenarios R3: "Indicator 3.1": 3 national report and 1 synthesis reports R3: "Indicator 3.2": comprehensiveness and consistency of the analysis R4: "Indicator 4.1": 1 educational documentary R4: "Indicator 4.2": effective communication and content R5: "Indicator 5.1": 1 set of guidelines for teachers R5: "Indicator 5.2": effectiveness of the guidelines R6: "Indicator 6.1": 1 recommendation for policy makers R6: "Indicator 6.2": effectiveness of the guidelines R7: "Indicator 7.1": 1 toolkit R7: "Indicator 7.2": effective communication and content R8: "Indicator 8.1": 1 website, 2 profiles, 1,000 visits each in 2 yrs. R9. "Indicator 9.1": 5 national events, 80 people each R9. "Indicator 9.2": 1 final event, 150 people R10. "Indicator 10.1": 1 book, 500 copies; 4 papers R11. "Indicator 11.1": 500 copies national language, 1,000 English R12: "Indicator 12.1": teachers' perceptions and evaluation of their capacity to teach about digital media in intercultural contexts R13: "Indicator 13.1": number of students gathering good learning results at the end of the media education intervention R14: "Indicator 14.1": number of downloads of learning resources (1000 each) R15: "Indicator 15.1": reduction of 30% of violent and discriminatory behaviours R16: "Indicator 16.1": number of relevant stakeholders in the data base (at least 1,000) and contact with them (10 e–newsletter) R16: "Indicator 16.2": nature and extent of the network endorsed by the project R17: "Indicator 17.1": number of downloads of project resources (1,000 each)	Indicator 1.1: source 1: the partnership Indicator 2.1: source 1: the partnership Indicator 2.2: source 1: the partnership, participants and advisory board Indicator 3.1: source 1: the partnership Indicator 3.2: source 1: participants and advisory board Indicator 4.1: source 1: the partnership Indicator 4.2: source 1: participants and advisory board Indicator 5.1: source 1: the partnership Indicator 5.2: source 1: participants an advisory board Indicator 6.1: source 1: the partnership Indicator 6.2: source 1: advisory board, relevant stakeholders, policy makers Indicator 6.2: source 3: advisory board Indicator 7.1: source 1: the partnership Indicator 7.2: source 1: participants and advisory board Indicator 8.1: source 1: data analytics Indicator 9.1: source 1: the partnership Indicator 9.2: source 1: the partnership Indicator 10.1: source 1: the partnership Indicator 11.1: source 1: the partnership Indicator 12.1: source 1: teachers as participants and school staff Indicator 13.1: source 1: students and teachers as participants and school staff Indicator 14.1: source 1: data analytics Indicator 15.1: source 1: teachers and school staff Indicator 16.1: source 1: data analytics and the partnership Indicator 16.1: source 2: relevant stakeholders Indicator 17.1: data analytics

	Intervention logic/project summary	Objectively verifiable indicators of achievement	How indicators will be measured
Activities	R1: A1.1 – "Review of national policies and evidence" R1: A1.2 – "Comparative analysis and synthesis" R2: A4.1 – "Adaptation of good practice no. 1" R3: A4.2 – "Guidelines for Testing " R3: A4.3 – "Testing of learning scenarios" R3: A4.4 – "Evaluation and production of a national report" R3: A4.5 – "Comparative analysis and synthesis" R4: A4.6 – "Guidelines for collection of multimedia" R4: A4.7 – "Implementation of the video" R5: A4.8 – Adaption of good practice no. 2 R12: A4.9 – "Implementation of learning scenarios including students" R13: A4.10 – "Implementation of learning scenarios including teachers" R13: A4.11 – "Production of guidelines for teachers " R6: A6.1 – "Analysis of testing results and comparison with current policies" R7: A7.1 – "Elaboration of a theoretical introduction and integration of guidelines for teachers and educational documentary" R8: A7.2 – "Design and development of website and social profiles" R9: A7.3 – "Organisation of national events" R9: A7.4 – "Organisation of final event" R10: A7.5 – "Writing and printing" R11: A7.6 – "Writing, graphic design and printing" R14/R17: A7.7 – "Dissemination of resources produced by the project to relevant stakeholders and policy makers" R16: A8.1 – "Encouraging multipliers through regular contact via e–newsletter"	Qualified project coordinator on national and transnational level Qualified research staff for adaptation, testing and evaluation Qualified technical staff for adaptation of learning and training resources Qualified technical staff for dissemination activities Qualified administrative staff for managing administrative issues Technical equipment Previous research and studies on the effectiveness of good practices to be adapted and tested	

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Citizenship, media literacy and intercultural education

Reflections and recommendations for policy transformation

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1. Introduction

In the past decade, increased efforts have been made by many stakeholders in Europe to improve citizenship, media and intercultural education (CMIE) both in schools and in extracurricular education. One of the aims of these educational subjects is to politically empower pupils, to raise awareness about diversity and about multiple intersecting inequalities. The current rise of antidemocratic political forces across Europe makes these efforts even more important and calls for renewed commitments. As social inequality, deprivation and insecurity seem to be sources of rising political dissatisfaction, anger towards the political elite but also crudity, hatred and aggression towards fellow citizens and those depicted as Others, we see a specific need for CMIE to target multiple social inequalities. This was one important dimension of MEET's work in developing material for CMIE: MEET's aim to promote «a critical and inter–cultural understanding as well as an aware use of media among young citizens in multicultural public schools and democratic societies» particularly addresses «economically and socially disadvantaged youth» in countries with growing het-

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erogeneity due to migration[1]. Moreover, hate speech is spread more and more through the internet and new social media. Media literacy should thus include the promotion of values such as solidarity, equality, respect and anti–racism.

In the past years, several recommendations on media education have been released in Europe — going as far back as UNESCO's Grünwald Declaration on Media Education in 1982, and including recommendations by UNESCO on *Educating for the Media in the Digital Age* in 1999, by the United Nations on *Human Rights Education and Training* in 2012, by the Council of Europe on a *Reference Framework of Competences for Democratic Culture* in 2018, by the Interregional Parliamentarian Council on *Digital moral courage* in 2018, or by the German Conference of the Ministries of Education on Media Education in 2012, on Intercultural education in 2013, and on Human Rights Education in 2018.

An analysis of the five countries participating in MEET — Austria, Belgium, Germany, Italy and Slovenia — shows a high degree of diversity in policies, institutional contexts and historical developments with regard to CMIE. This diversity needs to be taken into account especially when policy makers aim to implement reforms at the European level. Thus, the MEET project developed policy recommendations which are country context sensitive, based on collaboration with teachers and pupils in four countries of the MEET project — Belgium, Germany, Italy and Slovenia — and on media tools tested in these countries. In order for CMIE to effectively contribute to the promotion of equity and tolerance, specific environments are necessary, which include policy–making that is aware of the importance of education for solidarity and civility, and active civil society, a democratic media landscape, an equal and solidary cultural climate in schools, and, finally trained teachers with sufficient resources.

1. Cf. the description of MEET's aims on the project's website: https://meetolerance.eu/#content.

This chapter reflects the policy recommendations developed in the MEET project against the diverse backgrounds of CMIE in the MEET countries. It first describes the policy field of citizenship, media and intercultural education in the MEET countries in a comparative way in order to identify similarities and differences and to raise awareness for specificities of country contexts (2.). Then we present the MEET's policy recommendations (3.) and conclude with some brief reflections on the common perspective orienting these in the current political and cultural climate in the European Union (4).

2. The policy fields of citizenship, media and intercultural education (CMIE) in selected European countries – moving targets

In order to map the policy fields targeted by the recommendations developed by MEET, we present their current status in each of the five countries involved in the project, taking account of citizenship education, media education and intercultural education respectively[2]. Secondly, we very briefly reflect on the differences and similarities we found in those countries, in order to highlight the variety of contexts in which the policy recommendations produced by MEET seek to intervene.

2.1. *Austria*

All three elements of CMIE — citizenship education, media education and intercultural education — are currently part of Austria's official set of 13 educational principles.[3] They are rec-

2. In this section, we draw on internal reports produced by the MEET national partners. The five national reports are: Sauer & Müller–Uri (2017); Goffard & Vitry (2017); Friedrich (2017); Ranieri & Fabbro (2017); Šori & Pajnik (2017). We are grateful for their permission to reproduce parts of their reports in this chapter.

3. The others are "education for the equality of women and men", "health education", "literacy", " sex education", " environmental education", " road safety

ommendations provided by the federal government and should inform teachers' educational practice across all subjects. With few exceptions (such as musical education), these principles are not meant to be taught as specific subjects or courses, but rather transversally throughout the school curriculum. This seems to be an adequate approach. However, a number of criticisms have been levelled against the principles and their implementation (see below).

Citizenship education was introduced as a cross–curricular principle in Austria in 1978 (cf. Steininger 2015). Currently, citizenship education is implemented as a broad mandate in curricula for all school types: Citizenship Education as a Cross–curricular Educational Principle General Ordinance was implemented in 2015 by the Ministry of Education and amended the general ordinance from 1978. Citizenship education is also mentioned as one of the key elements for Austrian schools in §2 of the School Organisation Act (SchOG). Besides it is based on the Council of Europe Charter on Education for Democratic citizenship and Human Rights Education and the UN Convention on the Rights of the Child. Other links are recommendations for Lifelong Learning of the European Parliament and the European Council (Federal Ministry for Education and Women's Affairs 2015, 2). In the school year 2008/09, a new combined subject was introduced in the 8th grade of all school types called "History and Social Studies/Citizenship Education". The new curriculum for this subject also introduced "competence orientation", which from the school year 2015/2016 is to be considered in other curricula and guidelines. The evaluation and testing on the pilot phase are not yet public.

When the federal government decided to lower the active voting age to 16 in 2010, an expert committee developed an ambitious concept of competence–oriented "political education" that takes into account four different types of competences:

education", " economics and consumer education", " musical education", "new technology education" and " preparation for professional and working environment".

competence of political judgement, competence of political acting, competence in methods related to politics and competence of political subject matter. As Reinhard Krammer states, the goal of this newly developed concept of "Politische Bildung" ("political education") was to «enable students to acquire the competences that will enable them to understand politics and take part in political processes» (Krammer, 2008, p. 7). However, these ambitious ideas often fail to be implemented and put into educational practice. Sander (2012, p. 411ff) identifies two main obstacles: first, in nearly all school types (with the exception of vocational schools that apprentices only visit for a few weeks every year), political education is combined with other subjects, which leads to a dominance of perspectives derived from that subject — in many cases purely historic perspectives. Second (and further enhancing this issue), training for teachers oriented towards political education has only really been institutionalised at a university–level. Although a number of initiatives working on the issue and producing resources for teachers and students do exist, there is no overarching structure developing political education systematically. Only in 2017 was a first professorship on Political Education established at the University of Vienna.

Media education in Austrian schools is mandated by a decree from the Ministry of Education, which was first issued in 1973 (following earlier decrees on film), thoroughly revised in 2001 and again updated in 2012. Since 2001, media education in Austria has followed the concept of "media literacy", signifying a break with the long–standing Austrian tradition of a «practically oriented film– and media education based on Christian values, which was designed to "immunise" against the influence of (mass) media» (Blaschitz/Seibt, 2008, p. 19). In the current version of the decree, "media pedagogy" ("Medienpädagogik") is used as an umbrella term for "media didactic" ("Mediendidaktik") — i.e. education *through* media — as well as "media education" ("Medienbildung") — i.e. education *about* media (Federal Ministry for Education and Women's Affairs,

2014, p. 2). The goal of Austrian media education is defined as "media competency" ("Medienkompetenz"). These competencies include technological skills, as well as knowledge of how to select and structure media content (ibid.). However, critics note that «in fact it still depends on the engagement of a single teacher if and in what way young people are dealing with media at school» (Trültzsch–Wijnen, 2014, p. 6f). Since 1984 the subject media pedagogy has existed in teacher training programmes at the Universities of Vienna and Innsbruck. At other universities there is no such specialisation. Furthermore, Austria has recently incorporated the recommendations of the digital Agenda for Europe in its development of policy on media literacy as developed by the European Commission in order to meet the objectives of Europe. The agenda is based on four pillars: first, it is directed at all students with or without migrant background from primary to secondary school level and meant to be a separate subject for students between 14 and 19 years. Second, it also includes teacher training. Third, it takes on infrastructural challenges, providing schools with necessary devices. Fourth, with regard to teacher training, the need for simple and open teaching and learning material is mentioned as crucial, therefore, plans to offer open educational resources (OER) are afoot.

Intercultural education as well as intercultural learning (*Interkulturelles Lernen*) are again established as a so–called teaching principle in the curricula of all general schools. Moreover, intercultural learning is included in the general educational objectives and didactic principles in primary and secondary schools. Its stated goal is to contribute to «mutual understanding, to the recognition of differences and similarities and to the reduction of prejudices» (Federal Ministry for Education, Science and Research, 2018). The aim of intercultural learning as an educational principle is to strengthen students' intercultural competencies. The didactics and methodology rest on encouraging pupils' reflection about their own culture, addressing their possible prejudices, and on imparting cultural, ethnic and

linguistic diversity as positive characteristics. The educational principle has been criticised from different angles: it considers the existence of heterogeneous school settings of native students and minorities with an immigrant background as a necessary precondition for intercultural learning. Thus, the principle is unable to recognise that intercultural learning has to address all pupils irrespective of the composition of the student body in the classroom. As Luciak and Khan–Svik have highlighted, the principle of "intercultural education" is based on a «static concept of culture that primarily refers to national or ethnic characteristics» (Luciak/Khan–Svik, 2008, p. 501), and suffers from a «lack of implementation in everyday school» (ibid., p. 495).

The Austrian case reveals several difficulties in implementing CMIE in schools: citizenship education, media education and intercultural learning are not integrated as one comprehensive or interacting subject but separated and scattered in the school curriculum. Not being a school subject but only a "principle" results in fragmentation and ignorance towards the issue: CMIE should be everywhere but it is often nowhere.

2.2. *Belgium*

The state of CMIE policies in in Belgium needs to be understood in the context of the country's decentralised institutional system. The different communities, which are defined on the basis of language and territory, enjoy a relatively high level of political autonomy. Belgium has three types of government (the Federal State, the Communities and the Regions) which are equal in law but operate in different fields. The communities are responsible for the fields of culture, education, scientific research and training, youth aid and sport. Due to this context of strong federalisation, the MEET project and this analysis were confined to the level of French–speaking Belgium, namely the Wallonia–Brussels Federation.

In Belgium, the voluntary sector and civil society play a leading role in intercultural and citizenship education. This is due to the principle of associative autonomy which is defined in the Associative Charter, a resolution adopted by the French–speaking parliaments (Wallonia–Brussels Federation, Wallonia Region and COCOF) in 2009[4]. It gives autonomy and legitimacy to the voluntary sector and funds associations and NGOs that have chosen to promote citizenship and intercultural education. Additionally, the values of social inclusion and citizen participation are also at the core of the paradigm underlying the state's approach to media education. Historically, media literacy has been defined as a set of themes or transversal key concepts that can be applied across a wide range of media, to be mastered by individuals.

More recent conceptual frameworks for media literacy define it as a set of competencies to be developed by individuals. This framework extends and further specifies common definitions of media literacy as the ability to access, analyse and evaluate, and either communicate or create media messages in a variety of contexts. It defines media literacy as the competencies required to perform different tasks (reading, writing, navigating and organising) on a variety of media considered as informational, technical and social objects. Media education is the process that leads to media literacy. These definitions of media education and media literacy were adopted by the Conseil Supérieur de l'Education aux Médias in 2013[5].

In schools, media education is integrated in different curricula levels of compulsory education, depending on the level and the school networks. The general approach is to introduce

4. In 2009, the French–speaking parliaments (Wallonia–Brussels Federation, Wallonia Region and COCOF) voted a resolution urging them to implement the Charter in the near future. The Charter is therefore still not a decree and cannot yet be invoked. The work should soon result in a decree making the principles of the charter effective. https://www.cjc.be/IMG/pdf/doss119_lv_ecran.pdf.

5. This framework is available online: http://www.csem.be/cadre_de_competences.

media education as a transversal topic and not as a specific course. In some primary schools, media literacy is introduced as a specific chapter, with precise objectives and competencies. Quite often, media education is scattered between other classes, such as for instance, languages, history, geographic, ethics, religion, aesthetics and social sciences. Media literacy is however part of the cross–curricular competences framework.

In practice, the effectiveness of implementing media education relies heavily on the motivation and the specific skills of teachers. Unfortunately, teacher training on the topic of media literacy is very limited: It usually consists of a few hours of courses, most often mixed with training about the use of media for educational purposes, which often leads to confusing media education with the use of media in educational settings. In terms of in–service training, the different school networks have the obligation to set up in–service training but it is not compulsory for teachers to follow specialised training, which is the case for media education training. Thus, the training depends on the initiatives of the individual teachers and the agreement of school managers.

Belgium — similarly to Austria — has a scattered landscape of CMIE at schools. Moreover, teacher training is missing which limits a successful implementation if CMIE at schools.

2.3. *Germany*

In Germany, responsibility for the education system lies primarily with the states (*Länder*). The *Kultusministerkonferenz* (KMK) — the permanent assembly of ministers of education of the *Länder* — can issue directives and works closely with the federal government, but has no legislative power. This applies for media education as well. However, the federal government can offer national programmes in special subjects, such as media education, or support the acquisition of technical equipment. Also, the Federal Ministry for Youth (BMFSFJ, see below) rolls out national strategies and programmes for youth work out-

side of schools. Recently, the KMK has published directives concerning both citizenship education and media education. In 2009, it published "Strengthening Democratic Education", which was followed by "Media Education in Schools" in 2012 (Drescher 2015, p. 51). These recommendations were further developed and expanded in the KMK paper "Education in the Digital World" in 2016.

Due to the fact that the responsibility for the educational system in Germany lies primarily with the states, there are different strategies and approaches being applied throughout Germany. The importance of media literacy has long been acknowledged in political and educational circles. In the school context, the response has been relatively good, for example in terms of media applications (tablets, interactive whiteboards) and peer–to–peer projects (media scouts, media compass). This is not the case for youth work outside schools, which is chronically underfunded, often inadequately equipped and staffed.

A number of *Länder* have decided to develop and implement individual media education strategies and conceptions. Essential elements of these efforts are connecting existing stakeholders in media education, coordinating media education efforts with the federal media authorities, which are mandated by the Interstate Treaty on Broadcasting, funded predominantly by (household TV and radio) user fees, and charged, among other things, with the promotion of media literacy. Many of the federal states offer project and qualification programmes that are directed towards schools (D21, 2014, p. 20). However, a recent analysis confirms that the implementation of the framing guidelines issued by the KMK and the Federal Ministry for Education and Women (*Bundesministerium für Bildung und Frauen*, BMBF) does in fact vary greatly from one region to another. It refers to the Enquete Commission of the German Parliament on "Internet and Digital Society" (2013), which found the status of implementation to be "generally inadequate" (Wetterich/Burghart/Have, 2014, p. 20). According to the Commis-

sion, media education remains inadequately integrated in the curricula of the various school subjects.

In Germany, CMIE seems to be characterised by a high degree of federalisation and therefore fragmentation and missing coherence. While political education has been well established after the country's Nazi past, media education is only weakly implemented in school curricula. However, stakeholders from NGOs and semi–state organisations are actively promoting media education, lobbying to integrate the subject in school environments as well as in teacher training.

2.4. *Italy*

In Italy, citizenship and intercultural education in its current form is the product of a reform implemented by the Ministry of Education, Universities and Research (MIUR) in 2008. It transformed the subject "civic education", which had been introduced in the 1950s as part of a wider process of democratisation and pacification after the fall of fascism, into the (sub–)subject *Citizenship and Constitution*. Located in the fields of history–geography and history–social science, it is taught for 33 hours per year (Leg. Dec. 137 1 September 2008) and subject to a specific evaluation process. At the conceptual level, it reflects a wide notion of citizenship education in which liberal, republican and cosmopolitan (or multicultural) ideas of citizenship coexist. Indeed, here the knowledge of duties and rights as well as the formal function of the national institutions are accompanied by a more active form of citizenship in which participation is crucial and the cosmopolitan and multicultural nature of citizenship is further recognised (Fabbro, 2010). The most recent school reform (Law 107, 13 July 2015) confirms the presence of "citizenship education" as established in 2008. On an operative level, the recent National Plan for citizenship education and education to legality (art. 10 L.D. 1 September 2016) continues a strategy of promoting citizenship education projects in schools with partners from civil society and the private business sector.

While the plan does not mention specific pedagogical strategies, in continuity with the document *Citizenship and Constitution*, active and situated forms of teaching and learning are implicitly privileged.

Unlike citizenship education, media education has been virtually absent from the Italian school curricula. Media education is neither designated as a specific subject in the school curriculum, nor regulated by a specific authority. However, since the late 1970s some competences related to media education have been progressively included in the official documents released by the MIUR. Historically, this has provided some teachers with the opportunity to carry out media education projects in the classroom, often in collaboration with civil society organisations and academic research institutions. Generally speaking, educational policies focus mostly on the promotion of "digital literacy/competence" and "digital citizenship", whilst the reference to media education and literacy is rather marginal. Unlike previous documents, the National Plan for the Digital School of 2016 explicitly situates the development of digital competences in a broader media education paradigm. However, this paradigm is not exhaustively explained and leaves room for (mis–)interpretation.

At present, there is no specific legal framework for Media Literacy Education policies and no authority dedicated to monitoring media education initiatives in Italy. This has required teachers and schools to develop media educational projects that were transversal to the disciplines included in the two areas of technology and linguistic–expressive–artistic competences (Felini, 2012). The lack of a clear political recognition of media education has therefore contributed to a situation where media education can feature prominently when and if teachers are interested in, and familiar with the subject, or it can be almost absent in cases where teachers are not (Parola & Ranieri, 2010).

Nevertheless, in the past five years the National Indications for the curriculum 2012 and the more recent National Plan for the Digital School (NPDS, 2016) seem to suggest a shift from

an instrumental or defensive approach to the educational use of digital media to a more participatory, reflexive and creative one. Both documents recommend a competency–based approach to digital literacy, drawing on the Recommendation of the European Parliament and Council of 18 December 2006 (2006/962/CE), according to which students should acquire the ability of critically using new technologies of information and communication for searching for and analysing information, for distinguishing reliable and unreliable information, and for interacting with different people. The NPDS connects the acquisition of digital competences with the term "digital citizenship". Drawing in particular from the 21st Century Skills framework promoted by the World Economic Forum, it suggests that young citizens «must transform themselves from (media) consumer to "critical consumers" and "producers" of digital contents». Hence, digital competence is seen as key to enable a "full, active and informed citizenship". It seems that digital literacy is perceived as a new form of citizenship education which targets "the citizen–consumer" (Wallis & Buckingham, 2013), or even the "citizen–prosumer".

At the operative level, one key action of the NPDS consists of the creation of «innovative scenarios for the development of applied digital competences» on the basis of a "competency–based teaching paradigm". The action also foresees specific topics and issues to address (Internet Rights, media education, critical and mindful use of social media, information literacy, data protection), as well as a heterogeneous set of learning scenarios ranging from digital economy to digital communication and interaction, from data management to media making, robotics and digital storytelling. Additionally, the plan includes the establishment of a common framework for students' digital competences; the creation of a research unit for 21st Century Skills; the introduction of computational thinking (through game–based activity of coding) in primary school and the updating of the technological curriculum of the middle school. In addition to teacher training on how to

support students' development of digital and citizenship skills, the NPDS foresees the presence of one trained "animatore digitale" (digital entertainer or digital edutainer) in each school. Furthermore, the NPDS encourages partnerships between public schools and different organisations such as civil society organisations, research centres and private companies, especially from the ICT and media sectors. Regarding the pedagogical strategies to be employed, the NPDS strongly recommends workshop–based activities oriented by a constructivist model of learning.

Like media education, intercultural education, while never a distinct subject in the school curriculum, has received increasing recognition for its pedagogical value by the MIUR in the past ten years. Indeed, lately Intercultural education has often been presented as a crucial component of citizenship education.

Historically, the first ministerial guidelines on the inclusion of non–EU students in the school system go back to 1989/90, but they provided only very generic rules (Santerini, 2010). From then up to 2009, the Ministry of Education released 42 documents that refer to some extent to the integration of foreign students and intercultural education (Capperucci & Cartei, 2010). However, the term "intercultural education" appears in the title of the official documents only 6 times — in 1990, 1992, 1994, 2005, 2006 and 2007. Conversely, more emphasis is put on the concept of welcome and linguistic education. Indeed, the main common aim of these documents corresponds to the need to face the "emergency" of integrating pupils with migrant background into the Italian school system by "solving" their linguistic and learning problems. In short, initially Italian policies were just loosely related to intercultural education and strongly characterised by an emergency approach in which the presence of non–Italian pupils tends to be framed as a "problem". In some respects, this approach still persists. The text of the last school reform on the one hand claims that "peace and intercultural education" should be enacted in the contempo-

rary multicultural school and on the other hand the concrete intervention announced again focuses mainly on reception and learning of the Italian language.

In Italy, media and intercultural education has received increasing recognition over the last decade. While citizenship education was established after the country's fascist past and media education is rather well established, intercultural education still has the form of being an "emergency education" targeting mainly the integration of migrant pupils but not the skills of indigenous Italians.

2.5. *Slovenia*

Citizenship education became part of the official curriculum in Slovenia in 1996 as a compulsory course of 35 hours per year in the 7th and 8th grade of primary schools, while in the 9th grade, pupils can select the optional subject Civic Culture (32 hours per year). Moreover, citizenship education is considered as a cross–curricular topic. This means that the topic is included in different courses in primary and secondary schools as for instance in Geography, History or Slovenian Language, Sociology and Social Sciences. In 1999 a reformed curriculum was adopted which placed citizenship education in the frame of a "common European heritage" of political, cultural, and moral values (Šimenc/Sardoč 2013). The most recent curricular reform in 2011 kept most of the topics, but shifted the emphasis to "patriotic education" and accordingly changed the course's title to "Patriotic and Citizenship Culture and Ethics". The curriculum has been criticised and there are also considerable problems in quality assurance of the educational process. First, it has been noted that the curricula lack theoretical reflections about basic ethical terms (such as good and bad, obligation, justice etc.), which would enable students to deal with important questions of life, society, environment and bioethics (Krek/Metljak 2011, p. 43). Second, formal citizenship education is primarily focused on political participation and political

literacy rather than engaging in civil society and community volunteering (Bezjak/Klemenčič 2014). Third, the teaching staff often lacks qualifications to teach the course (Pikalo et al. 2011). Fourth, citizenship education is also a target of political instrumentalisation, when various political parties question, for example, if the aim of education is rather to form "a Slovenian patriot" or an autonomous individual.

Media education became part of the curriculum in 1996 as well, but it was introduced as an elective course only ("Education for the Media", 35 hours per year). Media education topics are also included in some compulsory courses, such as Slovenian Language and Patriotic and Citizenship Culture and Ethics. In secondary schools, there is no separate course on media education; students come into contact with the topic as part of the courses such as Slovenian Language, Sociology, Psychology, Arts and History. The current curriculum of the course Education for the Media dates from 2006. Even though it has been claimed that Slovenia was one of the first post–socialist European countries to adopt such an educational programme in its curriculum and that it served as a model for other countries of former Yugoslavia (Erjavec 2010), from today's perspective the curriculum is outdated. For example, the curriculum is mainly focused on traditional mainstream media (newspapers, radio, television) and mentions the internet only randomly. The curriculum does not directly address issues such as human rights, it does however stipulate a general goal which is to shape active citizens, and under the topic of journalist ethics the goal is to shape tolerant and respectful attitude toward others. As in the case of citizenship education, the quality of media education varies from school to school and depends on the professional interest of individual educators. What is more, policy documents largely ignore the field of media education and therefore do not adequately address the topic. The *White Paper on Education* (Krek & Metljak, 2011) for example does not provide any concrete guidelines for media education.

Intercultural education is not offered as a separate course in Slovenian schools, but is considered as a cross–curricular topic to be included in other courses. This form of implementation has its weaknesses as intercultural competences often slip the attention of teachers and heads of schools (Vrečer, 2012). While, the *White Paper on Education* recognises global and intercultural education as an important objective of teaching in order to contribute to a more just and cohesive society (Krek & Metljak, 2011, p. 44), it only mentions media education in a marginal way, despite mentioning education for human rights, equity, peace, intercultural understanding and sustainable development (ibid., p. 45). On the obligatory policy level, there is a considerable void in concrete definition of how intercultural education should be included in the educational process. What is more, actions of current political mainstream in the country appear to be in opposition to the proclaimed goals of the educational policy documents, such as protection of human rights, solidarity and equity. This is particularly true in respect to migration policies; Slovenia has recently (January 2017) adopted a new law on foreigners that has been criticised by national and international experts from the field of human rights, including the Council of Europe, for breaching international standards of human rights.

After Slovenia's transition to liberal democracy and market economy, citizenship education was established at schools. Recently there is a focus on "patriotic culture and ethics" which does not take into account diversity at schools or in society. Media education is not adequately addressed in the Slovenian school system — as it mainly focuses on traditional media. The implementation in school curricula is also rather weak. Intercultural education is established as a cross–curricular topic, which — as in Austria — has advantages but in practice there is a void in how the issues should be included in Slovenian schools.

2.6. *Comparison*

All countries have made efforts to include CMIE in their school curricula in past years. However, the countries took different roads to integrate the subjects — some established specially designated courses in the school curricula, while others, like Austria and Slovenia, treat CMIE as cross–curricular topics, running the risk of neglecting systematic coverage of the contents involved.

Teacher training is a sensitive topic in nearly all countries as resources (money, time) are missing. There is also a lack of integrating citizenship, intercultural and media education; in most of the countries they are treated separately. Thus, in the context of rising immigration cultural, religious but especially social diversity is not recognised in most of the curricula.

3. The MEET recommendations' rationale

In conclusion, the policy fields in the five countries participating in MEET exhibit a wide variation regarding their historical development, level of institutionalisation, and implementation. However, we have been able to identify a number of characteristic challenges facing stakeholders in all five countries for further developing and strengthening CMIE in the context of the rise of new forms of racism, xenophobia, discrimination, intolerance and inequality in Europe. Taking into account the results of the practical testing of MEET learning scenarios, expert knowledge gathered from associate partners in all five countries, and feedback and recommendations gathered from international experts in media education and anti–discrimination at a round table discussion that took place in Brussels during the final conference of MEET[6], we have produced the following recommendations that aim to tackle these challenges.

6. The experts generously offering their feedback and critical remarks were Fred Carlo Andersen (Østfold University College, Norway), Stefan Bundschuh

As Chapter 1 illustrated, responsibilities for educational systems and policies vary significantly between European states. Therefore, the level on which these recommendations would need to be implemented differ accordingly. For example, in Germany, a federalist system exists that consigns most responsibilities for the educational system to individual federal states; in Austria, education matters are split between federal and state level; in Belgium, educational systems and policies are divided between communities, while in Italy and Slovenia, most educational responsibilities are concentrated at the national level. The following recommendations therefore address members of the European Commission and the European Parliament, national and regional governments as well as municipal stakeholders, media and teachers' representatives.

3.1. *Contribute to a political and cultural climate supporting equity and tolerance*

1. Emphasise intercultural education in integration measures

Research conducted by MEET highlights the relevance of the socio–political and cultural climate in which citizenship, media and intercultural education take place. For media education to play an active and positive role in processes of integration in migration societies, all stakeholders have an obligation to contribute to a positive socio–political and cultural climate in their respective countries. This includes shifting the focus of debates on integration from exclusive attention to language learning to learning about diversity, processes of exclusion and inclusion, and increased awareness of structural inequalities, discrimination and racism.

(Koblenz University of Applied Science, Germany), Tanja Oblak Črnič (University of Ljubljana, Slovenia), Nicoleta Fotiade (MediaWise, Romania), Petra Grell (Darmstadt University of Technology, Germany), Tanja Popit (National Education Institute, Slovenia), Santi Scimeca (European Schoolnet, Belgium) and Sonia Zaafrani (Initiative for a Non–Discriminatory Education System, Austria).

2. Confront ethnocentric, nationalist, culturalist and discriminatory discourse and policies

Teachers and schools cannot solve the problems of contemporary societies alone and without changes in the wider social and political field. For CMIE to be able to contribute to the promotion of respect, human rights, intercultural dialogue, tolerance and solidarity, it has to be in accordance with broader efforts to confront discourses and policies that legitimise hate speech and discrimination. Crucially, these efforts need to aim at a definition of citizenship as a political, not a cultural or ethnic term.

3. Strengthen public media's role in media education

Public media should be addressed as an agent in the field of media education and social exclusion. Hence state institutions should foster the plurality of media including private but also public media outlets. They should be encouraged and adequately funded to provide public media education (such as TV and online programmes, radio, podcasts), especially for younger audiences.

3.2. *Educational Policies*

4. Systematically include comprehensive media education in education policies

Most policy documents on European, national, and federal state level acknowledge the importance of CMIE for the promotion of respect, tolerance, human rights, intercultural dialogue and solidarity. This comprehensive approach to media education perceives media education as intrinsically related to citizenship and intercultural education. However, CMIE often lacks concrete implementation strategies, leading to a culture in educational practice that treats media education as of secondary

importance. In many cases, implementation depends on the commitment of individual teachers. MEET research has identified the need to recognise comprehensive media education as a core element of educational practice, to systematically include it in educational policy development, and to devise concrete strategies for implementation on all levels. Testing the MEET Learning Scenarios showed that the short duration of the educational interventions was widely perceived as a key obstacle to developing an adequate and critical understanding of media among students. The systematic inclusion of CMIE in education policies was also identified as the number one priority task in a survey among CMIE experts at the MEET final conference in Brussels.

5. Ensure adequate funding for comprehensive media education

Recognition of the importance of CMIE and support by policy makers should include systematic funding of projects for comprehensive media education. This includes coordinating and providing funds for third–party providers of media education in the field of civil society and non–governmental organisations (NGOs), as they can offer specialised knowledge and resources in this field, while allowing them to remain autonomous from state as well as private business funding, thus bringing the best solutions to the field. However, public institutions should not delegate their responsibilities in the field of CMIE to private providers or civil society actors but acknowledge them as core stakeholders of public education efforts.

6. Adapt educational policies to include a critical media perspective

to implement CMIE should not restrict media education to a "digital literacy approach", but adopt a critical perspective on digital media. This would include taking into consideration design and distribution of digital media, and discussing alter-

native models, such as those promoted by the open software movement. Critical media education should also be comprehensive, i.e. it should include perspectives of active citizenship, interculturality, equality, tolerance and solidarity. As MEET research has shown, this is particularly important when media education addresses sensitive political topics such as migration, racism and social (in)justice. All processes of policy making and implementation need to include the expertise of NGOs, civil society institutions and scientific experts to develop a coherent critical approach that informs media education policies.

3.3. *Curricula*

7. Integrate media education in citizenship and intercultural education

Media education is widely acknowledged as an important transversal issue, and covered in a broad variety of courses, such as languages, history, and sociology. At the same time, the development of new or revised courses related to citizenship and intercultural education in many countries offers a unique opportunity to integrate media education in the education process, and connect it to questions of democracy, citizenship and intercultural learning. In countries where no citizenship or intercultural courses exist (such as Austria), they should be introduced into the curricula.

8. Implement individual courses on media education

While treating media education as a cross–curricular topic is important, offering individual courses on media education can effectively complement existing courses. They are an important element for pursuing the goal to include all students in relevant courses and provide them with high quality knowledge and skills. More specifically, MEET research attested that participatory action–research approaches facilitated valuable

'training by observing and teaching' processes. They should therefore be actively promoted in media education courses. This approach to media education allows inclusion of critical citizenship and intercultural education.

9. Consider compulsory courses on media education

Introducing media education in the school curriculum as a compulsory subject can effectively support comprehensive media education (CMIE) in the long term, as well as the constant development and improvement of teaching resources. At the same time, this should not lead to deferring media education to dedicated courses only, eliminating it as a cross–curricular topic. Policy makers should be aware of this risk.

3.4. *Schools*

10. Provide schools with adequate equipment and technical infrastructure

In order to implement comprehensive media education strategies (CMIE), educational facilities need to have access to technological devices for actively engaging students in the process (such as computers and tablets), as well as infrastructure (such as fast internet connections).

11. Allow space for project teaching and cooperation with third party providers

Cooperation with NGOs and civil society institutions offering workshops and training have proven highly effective in comprehensive media education. The MEET project recommends fostering, actively promoting and publicly funding such cooperation and creating room for project teaching supplementing the regular curriculum.

3.5. *Teacher training*

12. Adequately organise and fund teacher training on comprehensive media education

The MEET project identified inadequate training of educators as the key obstacle in implementing necessary strategies for the improvement of comprehensive media education. Testing of the Learning Scenarios showed that initial lack of knowledge about media–analysis–oriented activities and a scarce exposure to classroom experience prevented some teachers from developing a satisfactory level of media literacy skills. In order to tackle this obstacle, the MEET project suggests four concrete remedies: *Allocate sufficient funds* for teacher training and for continuous development of resources which can be used in teaching practice. *Adopt or adapt regulations on qualifications* for teacher training on comprehensive media education. Teacher training in media should include the development of inclusive pedagogical strategies to counter racism, discrimination and inequality, and increased awareness of multimedia teaching tools. *Connect teachers and researchers on comprehensive media education*,as stronger and more continuous cooperation allows constant adaption in a rapidly changing field as well as developing co–design skills and knowledge in the area of comprehensive media education. And last, but not least, *ensure continuous monitoring and evaluation of* teacher training by experts.

4. Conclusions

Overall, country variations in the policy field of CMIE across Europe proved to be a productive starting point for the MEET project. On the one hand, these varieties increased the MEET experts' awareness of different contexts for implementing CMIE. On the other hand, these differences informed the MEET learning scenarios as well as the policy recommendations. which

acknowledge country differences. There is no "one–fits–all solution" to an effective implementation of CMIE. Thus, the MEET recommendations have to be seen as a tool which needs to be implemented in specific institutional and discursive contexts, and which aims at fostering a critical discourse between teachers, heads of schools, policy makers, civil society stakeholders and (scientific) experts in the field.

Nevertheless, the MEET results point in one common direction — namely to develop a comprehensive media education programme. This means not focussing only or primarily on media literacy, but including media education in programmes of citizenship and intercultural education. Such a comprehensive approach might lead to perceptions and practices of tolerance, anti–discrimination and solidarity in the classroom and beyond. The MEET project shows that such a vision needs the joint effort of teachers, heads of schools, policy makers, NGOs, media and scientists to counter a chilly and dis–integrative climate of hate (speech), inequality, intolerance and racism.

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