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Though there is no standard assessment for it, several educational frameworks recognize global citizenship as a core skill. In this issue, we highlight the role of media literacy in the development of global awareness, and its role in education for global citizenship skills.

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Theme: Media Literacy and Global Citizenship

What's the purpose of learning 21st century skills like media literacy? The answer may seem obvious, but the kind of education students receive at schools that teach 21st century skills can vary, and those differences are often dependent on the purposes around which schools are organized. A good case in point is the 2001 Digital Harbour initiative at the Graduate School of Education at the University of Melbourne, Australia.

One of the centerpieces of Digital Harbour was a College [high school] which incorporated a Youth Technology Incubator. High school students with specialized technology skills were recruited for the incubator--locally, nationally, internationally. According to Patrick Griffin, a professor in the graduate school, the College provided a learning environment "where students were able to develop and apply their skills, competencies and attributes in an enterprise context" ("Innovation in Learning: Global Vision or Dream," p.262). The incubator provided students an opportunity for direct development of professional skills: "It was expected to be a truly global approach to ICT education for youth leading to their involvement in research and development processes."

With regard to purpose, the initiative was largely market-driven. Students would be afforded a competitive edge in the global economy: ". . . a new globally recognized credential was envisaged. . . It was expected to set students of the College apart, with an intellectual and marketable advantage over those who had pursued credentials that were more traditional" (262). The program was designed with similar ambitions for teachers: "The main goal of the Teacher Education Centre was the production of an elite teaching force, members of which would be able to market their skills globally wherever e-education and technology-based education occurred" (260). In many instances, commercial products, especially curricula, were an end goal. Primary goals included "preparing people, materials and ideas through innovative research, development, and delivery" (257).

Griffin mentions that the incubator curriculum was designed to develop students "holistically," but this is the only suggestion that the initiative approached students as multi-faceted human beings. In so many other respects, the initiative seemed to conflate the development of products with the "human capital" development of teachers and students. No mention is made of development of student capacities for empathy, or for active participation in a democratic society. In fact, no comprehensive philosophy of education is offered at all.

And, ironically, the initiative's approach to 21st century skills seemed to be moored in 20th century educational practice. The initiative "planned to study how information and knowledge were developed, distributed and consumed in much the same manner as industrial products were manufactured, distributed and consumed in an industrial era"(257). Application of the Five Key Questions immediately suggests the shortcomings of this approach. What about the audience? The learner? What values and beliefs are embedded in the knowledge and information that has been "produced"? Moreover, what space is given for the dialogue that is

needed for reflection, understanding and empowerment?

It may seem unfair to focus critical attention on a single program whose primary aim is to prepare students for participation in the global economy. After all, many international schools make this their first priority; and even programs which have received accolades, such as the International Baccalaureate Diploma Program, struggle to maintain a balance between upholding international standards for their exit exams and educating students for “global engagement” (Roberts, “International Education and Global Engagement,” 131).

While the Partnership for 21st Century Skills, the CCSSO and the Asia Society have all argued that schools in the global era need to develop some form of global awareness among students, how could something as untested as “global citizenship” be seriously considered as a core 21st century skill outside of the boutique world of charter and international schools? Not only are national education systems still the primary players in the global educational marketplace, (hence the competitive comparisons of countries in the PISA or TIMSS), but we still tend to think of education in national contexts. Even the mere act of imagining such concepts as “cosmopolitanism” or “global citizenship” can be difficult. How can they be defined? How can they be translated into practice?

And yet an education which equips and motivates students to address global problems—including problems which the global economy has wrought—could not be a more urgent necessity. Human rights abuses in Syria, deforestation in Indonesia, food insecurity in North Africa, global climate change, economic disparities between the global North and global South—these concern us all. So, too, should the construction of news and information we rely on to make decisions about how to act on those issues.

In this issue of *Connections*, we discuss the relationship between global citizenship and media literacy skills. In our research section, we compare two conceptions of global citizenship and demonstrate how media literacy skills are essential to both frameworks. In our resources section, we feature two interviews: an interview with Paul Mihailidis, director of the Salzburg Academy on Media and Global Change, which trains aspiring journalists from around the world in news and media literacy skills, and engages them in reporting on human rights and other global issues; and an interview with Jordi Torrent, a long-time media literacy advocate who coordinates and manages media literacy initiatives at the United Nations Alliance of Civilizations program. And in our MediaLit Moment, your upper elementary and middle school students will learn how to think like the journalists and videographers who are taking on the task of documenting human rights abuses across the world.

Research Highlights

Global Citizenship: Definitions and Implications for Media Literacy

What is global citizenship? Educational philosopher Nel Noddings ventures a definition in the introductory chapter to her edited book *Educating Citizens for Global Awareness*. Noddings uses an ethic of care as the framework for her definition: “Perhaps we can agree that a citizen of Place X has, or should have, an interest in, or concern about, the welfare of X and its people”(2). That concern can be widespread geographically, and distributed equitably: “When we are concerned with the welfare of X—our nation, region, or globe—we are connected with the well-being of all its inhabitants” (3). Similarly, in Noddings’s conception, global citizenship for ecological sustainability is translated into concern for the well-being of particular physical places.

For Noddings, peace is a precondition of global citizenship: “I cannot be a global citizen if my country is at war with others, any more than a loyal citizen of Virginia could be a U.S. citizen during the Civil War” (4). Thus, for Noddings, peace education should play a vital role in global citizenship education.

Economic justice is a concern of global citizens, along with a commitment to the elimination of poverty. Noddings notes that some people have been further impoverished in developing countries where the IMF and World Bank have been active, and the need to eliminate sweatshops and the use of child labor in these countries (5).

Social justice and recognition of diversity, whether physical, religious, racial, ethnic or cultural, is also essential to Noddings’s conception of global citizenship: “So long as differences exist and are considered important, ignoring them is equivalent to not listening—hence to not caring” (14). Global citizens will also advocate for multicultural approaches to education: “The purpose of attending to differences, including them in our curricula, is to establish formerly neglected groups as full citizens—people who are heard and recognized”(16).

In *Educating for Human Rights and Global Citizenship* (Abdi and Schultz, 2008), international educator Graham Pike approaches the topic with a focus on the “legends” we live by. Though humans are linked by a global communications network, the appearance that we live in the “global village” theorized by Marshall McLuhan is deceptive: “. . .individual citizens do not live in a global village; they live, for the most part, in their own culture, surrounded by the customs, the language, the people and the legends that make them feel ‘at home’ ”(225). What are these legends? Pike explains: “Legends blend fact and myth into powerful stories that shape our cultures and our lives. Their messages, often steeped in morality, help us to make sense of who we are and how we fit in” (226). Pike’s focus on “messages” and “stories” clearly suggest that media have an important part to play in the telling of those legends.

Pike argues that citizens of Western societies need to “rewrite the story about the place of the

human species on the planet where we live”(ibid). Already global educators are “suggesting revisions to the prevailing legend that has guided human development since the industrial and scientific revolutions . . .,” and the new versions they offer challenge “the very ideas and practices that have underwritten the most incredible expansion of human population and achievement ever seen, practices such as short-term exploitation of the earth’s resources, the confident reliance on technological solutions, and the relentless pursuit of economic growth” (ibid). The fact that the dominant legend “fails to acknowledge the stories of poverty and oppression, or the tales of traditional subsistence living, that portray the lives of billions of people living around the world” confirms the need to “weave the fabric of a new legend” (ibid). And Pike issues a call to action which may sound familiar to media literacy educators: global educators should “grasp the opportunity to nurture global citizens who have the knowledge and skills required to critically evaluate the role that the media play in shaping the prevailing legend” (234).

Noddings believes that media literacy skills are required for global citizenship, in the sense that these skills are needed for students to make well-reasoned judgments about the information they receive about global issues: “Students should learn to look at numerical data carefully. They should, of course, ask about the source of figures. Who provides them, and might there be a hidden agenda in what is presented? Further, they should be encouraged to dig more deeply behind the figures. Suppose a nation reports fewer people living in poverty between 2002 than in 1998. That certainly looks good. But what if the condition of those who remain in poverty has worsened dramatically?” (6).

In addition, Nodding argues for the value of intellectual diversity, calling on global citizens to value differences expressed in opinions and political attitudes. In fact, intellectual diversity—as a matter of respect and appreciation for differing perspectives on global issues—is an aspect of global citizenship which Noddings and Pike both value highly. Pike writes: “The legend needs to be more inclusive and more visionary, to allow a majority of the world’s people to find themselves represented within it, and to ensure that future generations can be written in” (226). In discussing human rights, Noddings asserts, “It is generous and just to extend important rights to all of the world’s people. But suppose some people reject one or another of these rights? . . . We should certainly offer to extend our own concept of justice and, when it is endorsed by others, we should work together. Global citizenship cannot be defined from a single viewpoint” (9).

Despite the fact that Noddings and Pike come to the topic of global citizenship from substantially different theoretical frameworks and substantially differing interests, they converge on the need for global citizens to develop media literacy skills. And they emphasize the need for global citizens to develop skills in perspective-taking (also considered a media literacy skill) if they are to effectively promote solutions to global issues which peoples around the world can support.

SMOKE DETECTORS! DECONSTRUCTING TOBACCO USE IN MEDIA



CML recently published *Smoke Detectors! Deconstructing Tobacco Use in Media*. *Smoke Detectors!* offers a research-based health intervention strategy for middle and high school students. Students learn to recognize product placements and to deconstruct media depictions of smoking. Tobacco incidents are identified using a method developed by the American Cancer Society. For more information, please go to www.medialit.com.

THIS IS MEDIA: EYES WIDE OPEN

CML's Tessa Jolls recently participated on a panel to discuss *Eyes Wide Open*, a new release from pivot tv. The event was planned and moderated by Dr. Bobbie Eisenstock, and other panelists included Dianah Wynter, John Simpson, and Jaime Uzeta. The screening was held at Cal State Northridge with support from NAMLE and pivot tv. Tessa Jolls' part of the panel discussion can be viewed at youtube.com/user/medialitkit.

To find out more about pivot tv and *Eyes Wide Open* visit participantmedia.com

CONSORTIUM for MEDIA LITERACY

Uniting for Development

About Us...

The Consortium for Media Literacy addresses the role of global media through the advocacy, research and design of media literacy education for youth, educators and parents. The Consortium focuses on K-12 grade youth and their parents and communities. The research efforts include nutrition and health education, body image/sexuality, safety and responsibility in media by consumers and creators of products. The Consortium is building a body of research, interventions and communication that demonstrate scientifically that media literacy is an effective intervention strategy in addressing critical issues for youth.

Resources for Media Literacy

Interview with Paul Mihailidis, Salzburg Academy for Media and Global Change

Paul Mihailidis is an assistant professor of media studies in the Department of Marketing Communication at Emerson College in Boston, and the director of the Salzburg Academy on Media and Global Change. His work focuses on the connections among media, education and citizenship in the 21st century. He is the editor of *News Literacy: Global Perspectives for the Newsroom and the Classroom*, (Peter Lang, 2012), and co-editor with Belinha de Abreu of *Media Literacy Education in Action: Theoretical and Pedagogical Perspectives* (Routledge, 2013). His upcoming book, *The Emerging Citizen: Media Literacy, Engagement and Participation in Digital Culture* is set to be released by Peter Lang this spring.

CML: How did you get involved in the Salzburg Academy on Media and Global Change? What drew you to it?

PM: The Academy was founded in conjunction with the University of Maryland and the Salzburg Global Seminar, a global non-profit which has been around for 70 years. The first Academy was offered in 2007. A number of partner organizations were behind the initial idea, and providing the resources needed for it to get underway. I was part of the team that started to build it. I was a doctoral student at the University of Maryland, and was doing research in the field. I started working closely with Susan Moeller, my advisor, to start the design process and search for curriculum partners. For the first two years I was the professor who had de facto responsibility for the Academy, and became director in 2009. During those first two years I was on the ground floor, working to develop the Academy and acting as the point person for global partners.

CML: How did you become interested in this area of media literacy?

PM: I lived abroad for some time, and worked for the EU abroad. I was at the University of Stockholm as a visiting researcher, and worked in the UK as well. I was doing a PhD program in media studies in the context of a professional journalism school. A lot of research about media, information and new technologies has focused on the K-12 classroom. Not as much research has been done with aspiring media makers. That's what tweaked my interest. From there the global interest was a natural development, because I had developed contacts internationally who were in the communications field who were interested in media literacy, and with media making and storytelling. So the Academy dovetailed into all my interests.

CML: How might you compare the Salzburg Academy with news literacy programs in the US?

PM: In conducting research together with Susan Moeller, we learned that there was a big need for cross-cultural programs. There's nothing like the Academy that gets such a diverse group of students in one place for an extended period of time. Also, we're applying media

literacy instruction with young journalists. We're not trying to put together a model of pedagogy for the K-12 classroom. The Academy was designed with the goal of creating a movement to build competent, engaged active media makers and participants in their communities. Among other things, we were using media literacy to develop students' expression competencies.

CML: How did you become interested in media literacy pedagogy in the first place?

PM: That was something I did in parallel to my other studies. In 2003 I started researching media literacy extensively, and was looking through many media studies texts as well. During this time I also spent three to five years researching differing phenomena of media and citizenship.

CML: How did your experience at the Academy shape your book on news literacy? What are the main intentions/concerns of the book?

PM: The book was the first foray that came out of the Academy. The Academy gathers 60 to 70 students and a dozen faculty in Salzburg. They come from all over the world, and we typically have 20 to 30 nationalities represented. We tackle the topics of media systems, citizenship, and media voice through a global lens. Out of that has come some really cool case studies. On the scholarship side, we had a network of academics who held high level conversations on what students need to achieve competence in these areas. All that fed into the news literacy book. We connected the theory that we had been grappling with to the teaching that had been done in the Academy. The book includes contributions by past and present participants. It was an attempt to gather our ideas into one concrete framework. I have another book coming out on mediated communities this spring. It's evolved largely from ideas discussed in Salzburg.

CML: One of the main purposes of the Academy is to create an environment in which faculty and students exchange international and intercultural perspectives on media. What are some notable examples of these kinds of exchanges?

PM: In early discussions about the Academy, a core question we struggled with was, how do we get people from all over the world—the Middle East, Asia, North America, Europe—to talk about media competencies and media literacy in a way that makes sense and bridges cultural, religious, ethnic, social and political divides? We decided that we had to unpack media at the core root—media systems, identity, and platforms for information. All these young people come from such different angles and backgrounds—not just analytic, but cultural. Students who come from Texas and Chile—their experiences of media are almost like different realities. We had to find frameworks that were inclusive but still critical. From the point of view of education, scholarship, media literacy content, comparative research and media production—how do we transcend cultural and media system borders? The next book will be all about the notion of community, and notions and identity and community. How can we facilitate an

understanding of media in a global sense?

CML: What background do students already have in media literacy? What are some of the media literacy skills they gain?

PM: They come from a very wide variety of backgrounds and experiences. They may be doctoral students or undergrads. Some have been active as reporters and filmmakers. Some are teachers. Some have just a basic school understanding. They're given a solid baseline for engagement before they arrive in Salzburg. There's a host of content for them to consume, read, analyze, share and post. It's a challenge, but a real opportunity.

CML: What are some examples of this engagement?

PM: We do work year-round to facilitate that engagement. The minute they get there, they have to agree to let their boundaries and stereotypes and positions be challenged. It's very hard to facilitate this dynamic learning. One of the most important things we do when they get there is to take them to the Dachau concentration camp. Before we do that, we have a night and narrative on conflict, war, rights and justice. What does something like that mean? What role do media play? How do we make sure that we do not let things like this happen again? They have to share and explain their understanding of these things. The students themselves, they might have been living in the middle of Baghdad when it was being bombed by the US. They might be from Chile, and descendants of people who had been oppressed by their government. They might be from China, and not used to discussing these issues. It becomes very intense and emotional, and you see students opening up. That's when the borders of inclusiveness start to come. The projects—the case studies—are the first things we ask them to do. We get students into teams that are geographically and culturally diverse. They'll be asked to produce case studies on LGBT rights, or youth rights. They all have to work together to tell that story, and to use media to tell it. Their stereotypes about the issues have to be chopped down. They have to find a starting point to use the information in a way that they can show it to an audience. How can they talk about this issue around the world?

It's a very enriching experience for faculty as well. Faculty in the program have been in prison in Uganda for reporting on the war there, or for reporting on the war between Israel and Lebanon. They've been in wars in Argentina. They've seen the development of digital media in China, or they've come from South Africa and witnessed apartheid first hand. They have such a rich diversity of stories and experiences. Last year one of the professors came from China. He took a group of his journalism students through a small country between Mongolia and Siberia—I think it was called Tunin. He was showing them this insular culture, and asking, how would you tell the story? How would you tell the visual story of the trek? In that sense, there's an aspect of the program premised on opening students' eyes up to what they don't see. They're learning to use media to tell a story in a tolerant, responsible fashion. And they have to make sure that all students involved have a voice. We have new faculty each year, and we have a core of returning faculty. We all do it because we learn as much as the

students. These same aims are built up and expanded each year.

CML: What kinds of action plans have been implemented in different countries? Where have they drawn widespread attention? How have they effected social change?

PM: What we try to do is to have students create media literacy case studies and multimedia stories that lead to an action-oriented outcome. It's not just about them gaining learning competences and going home. We give them goals, aims, and projects when they leave. Every year we try to have a real outcome. We did work with NGO's in rural Mexico. The case studies and curriculum were built together with student alumni from Mexico City who were doing media literacy training in underserved communities in Mexico. We started a digital media and learning lab in Beirut. We helped found a media academy for young people throughout the Middle East. We've held summits, and offered various trainings. We were in Cyprus last fall with a project called Emerging Voices. We talked with community stakeholders on how to use media to have a voice. In Miami we helped with a project devoted to building a movement around water awareness. We've put together a curriculum on media coverage of the environment, and held a global screening and seminar. We had 2,000 people participate from around the world.

In terms of effecting social change, we now have a network of 400 alumni who are largely working in non-profit media fields. We hope that we're graduating media literate media makers. In Cyprus, the radio show is evidence of a movement for community voices. The Mexico City training sessions demonstrate social change. Will our alumni change the way that media operate? It's hard to have any proof about that. We do two things. We bring together young makers who are going to be journalists so that they can learn about core issues, storytelling in news, and civic media. We hope that when they go on, they will have a more critical eye towards their work. The general goal of media literacy is to create more critically engaged people. We also try to build a network—if we can—to help hold news makers accountable. That's where our program lays its head at night. We have done scholarly work through the Academy on youth and mobile phones, and cross-cultural stories on the Olympics in different countries. We hope these will contribute to the field in a global context.

CML: Where and in what ways have the lesson plans embedded in the case studies been implemented in the US?

PM: They're utilized in universities, and we don't treat them as stand-alone courses. They don't have to be adopted full scale. They're used as case studies in global media classes. Our partner networks have been using them for the last five or six years in the college classroom. UNESCO has published our case studies in their freedom of expression guides. The media and information literacy curriculum published by UNESCO has included our case studies as well.

CML: In what ways have the fundamentals of media literacy, and the best practices of media

literacy education been disseminated through the program? Where have they found fertile ground?

PM: It's at the heart of everything the program tries to do. Design is instrumental, and it incorporates the foundations of media literacy education. We have theories of introductory concepts in workshops and seminars, and we read a lot about media and social change. And we ask students, how have media affected their lives? How have they been empowered by media? Disenfranchised? That's how we propel their engagement with the work. The short answer is, we think of the whole design of the program, from group work to lectures, panels, and workshops—even the way we structure meals after work time—as a media literacy element in itself. Critical analysis, evaluation, and production are the through lines that hold it together. A lot of that work design work is done upfront. It's at the heart of the program.

CML: How do faculty perspectives on media literacy differ? What role have they played in disseminating media literacy knowledge and practice?

PM: There haven't been many differences in their perspectives on media literacy, but in the last 7 or 8 years, they've learned a lot about themselves and how it works. We've got pretty good unity on theory. It's more about how it's applied. If you have a student from Jordan or Lebanon, they'll be interested in using media as a tool for subversion or challenging oppression. That's different from a student from the US whose main concerns are about expression, voice, critical analysis, and autonomy. In China, they don't have a system in place for dialogue. These are the cultural, political and social systems that really form how media literacy gets activated. We line up media literacy at the core about consumption, expression, and democratic, social and civic existences. Everyone's fairly on board with that. It has to be nuanced depending on what media system people are coming from. It changes the perspectives of students as they learn to open their minds up, and gain cross-cultural understanding. Faculty change perspectives on how they teach and approach it. They have to account for where they're teaching it, and to whom.

CML: How does the environment differ from what you might encounter in a domestic US news literacy program?

PM: I think the first thing is that the program would not be nearly as global in nature if it were located in a domestic setting. When you have a neutral site for people to come to, it creates a different energy. Salzburg has a rich and dynamic history. The organization started in Salzburg at the end of World War II with young and emerging leaders who vowed not to let the violence and problems of that era happen again. That creates energy. The palace was occupied by Nazis, and occupied by Americans. An ambience is created—the line of people who have crossed through those doors. It creates responsibility, context and space, and it helps give participants a sense of how important the work they're doing really is. I think that's one advantage. In one sense it's also central in the world. It's a kind of place that's in the middle.

There's also a dynamism to the program. When students land there, after a couple of days they're all in this big room. They live together, eat together. It's all-inclusive. It's a beautiful place. A student from Namibia who may never have been outside of their village or university is talking to someone from Russia or Iraq. It provides a setting to talk critically about culture and media systems; it creates a space that is dynamic. It's not a conference. It's not a holiday. They know that they will be working hard, and integrating as a group. It's very hard to enable those spaces, but we manage to do that.

Interview with Jordi Torrent, United Nations Alliance of Civilizations

In addition to his extensive career as a writer, producer and director in the film and television industry, Torrent has been a media consultant for the New York City Department of Education, and created a media literacy program that was implemented in over 25 NYC schools. His writings on film and the media industry have appeared in *Casablanca*, *Liberation*, *El Pais* and CNTV magazine. Torrent is co-director of *Media: Overseas Conversations*, a series of annual conferences on media, youth and education held in New York since 2004. Currently he is Project Manager for the Media Literacy Education program of the United Nations Alliance of Civilizations.

CML: How did your career turn from media production to media literacy?

JT: I'm still a media producer. Through the years I've worn two hats, one as an educator, and one as a producer. I was actually hired in 1989 by New York City Department of Education to produce a series of educational videos about some of the programs that the Department of Education was doing at the time. And so, through the process of producing the videos, I met some very interesting educators and teachers, and learned about some of the work that they were doing. Some were doing Super 8 animation videos. I also felt that my presence with this huge betacam camera and all this big equipment was really an intrusion in the classroom; and I felt that the children themselves should be creating their own documentary. In the process of meeting these educators and seeing the work they were doing, and feeling that intrusion, I decided to do a bit of reading about these issues. Media literacy had already been around for a while, though it was still a somewhat obscure concept. The idea was to not only use media for education, but to also practice production for education, and in general to make children and youth aware of the importance that media messages have on their lives. It took almost 50 years for this to happen—people developing media literacy curricula, training teachers, enlisting parents as advocates. I started teaching college presentations with Renee Hobbs and George Gerbner in the early 90s. So that was my localized experience with media literacy, how I got started.

CML: How would you compare your experience with New York City schools with your experience in organizing and promoting international programs?

JT: In 2003, when I was already very involved in media literacy in the US, and with AMLA [Association for a Media Literate America] and had been to several of their conferences, I realized that media literacy educators were quite informed about what was happening in the Anglophone world, but not so much about what was happening in other regions and countries. Because I'm from Spain and studied in France, I already brought with me a European perspective. I've also traveled in Latin America, and studied Paul Freire's theory of *educacion* [a theory of media education, as well as a theory of education as the practice of dialogic communication]. That's how I had the idea to organize a series of annual conferences on media called "Overseas Conversations." From 2004 to 2008 I organized conferences in New York City that brought in many international media literacy experts. So, before I started working for the United Nations, I had already been very much involved with media literacy experts who came from all over the world. The intention was to make New York City a target for media literacy ideas, to bring media literacy experiences from abroad to the US, and to open up understanding of what else was happening in the field.

CML: What are some examples of projects you've managed at UNAOC? What lessons have you learned as a project manager? Best practices? Pitfalls to avoid?

JT: In 2007 we developed an initiative at the UNAOC for a media literacy clearinghouse, which would act as a platform for distribution and outreach on media literacy education and policy, and youth media. Through the development and design of the project, it became clear to me that it was important to develop partnerships with experts who could contribute to it. The idea was to identify best practices in the field and work with experts who could bring cross-cultural perspectives to the project. Out of that, the need to create an official recognized network came about. So that's when we approached UNESCO and the chair of media and information literacy and intercultural dialogue at Unitwin [the UNESCO organization devoted to international inter-university cooperation and networking]. We became involved in UNESCO's media and information literacy program because we now had a platform that could actually develop better understanding among people from different cultures and religions and facilitate a culture of peace. We had an opportunity to create an environment where differences could be recognized without falling into polarization or conflict. That's what we wanted to avoid. In every other field, you have groups created that ignore other groups. You have different cliques and groups. Sometimes it's not even over intellectual differences. You have groups with different funding and differential funding access. We were very interested in offering a platform which could accommodate different approaches and perspectives. The media literacy people aren't necessarily following the media ecology people. By working with the UNESCO media and information literacy initiative, we worked to join forces to strengthen initiatives, and ultimately to develop educational policies.

CML: How has the UNESCO Media and Information Literacy curriculum been implemented in different countries?

JT: UNESCO is in a better position to answer that. Right now it's being piloted and tested in

the Philippines and Jamaica. It's been translated into six official UN languages. I've used it as an inspiring document for a series of workshops and trainings with educators in Egypt. It's a good document. It may be confusing for people who are seeing it for the first time, but once they understand the functioning of the document, it becomes a good resource for them. I congratulate UNESCO on their effort. The UNAOC was involved in the first couple of years, but it really was a UNESCO initiative. In the Morocco office, in Rabat, UNESCO has been working closely with the Moroccan government to implement the curriculum.

In Egypt they're going through a very complex and difficult socio-political moment, so there is a certain anxiety in people and among educators about freedom of speech and freedom of information. But in general the problems they encounter are similar to the problems many educators encounter. If media literacy is not part of the curriculum, how are you going to introduce it? You have to get approval from supervisors that it's not a distraction. So in some ways their anxieties are very similar to those among US educators. But in general they're very interested. I offered my first workshops there in November, and I'm going back in March. A representative from the Ministry of Education has been very interested. He isn't necessarily part of the political class, but he's been working in the ministry for many years, and is very interested in the concepts and ideas. He's been interested in the impact that media has, and how media can be used as a constructive force and as a source of analysis. So I think there was a sincere interest, but not necessarily from high-level representatives. They were interested, especially, because in Egypt, with all the political changes over the last three years, polarization has been reflected in the media to a high degree, and at high levels. There's a need for media literacy as an empowerment for citizens.

CML: In the EU there's been a steady build-up of relevant policies and research. How would you characterize the growth of research, policy and implementation in other places where media and information literacy is being taught?

JT: Unitwin is in its second or third year of creating a global platform of different universities that can organize regional networks aimed at the development of resources and research on media literacy that can be applied across cultures. Can we produce a document that can be taught in Philadelphia, in Buenos Aires, in Ghana, in London, in Moscow, and in Shanghai? Can that exist? How can we identify the challenges to producing this resource? As Unitwin continues to develop that network, it will truly be a tool and laboratory for research. Ultimately, it will provide policymakers with documents and outputs and outcomes of research and experience that can persuade them to make media literacy a part of their national curricula. Educators will be using similar resources, and media literacy will become part of the curriculum in schools of education. Ultimately, this is all intended to inform policy makers.

In the EU, all member states will eventually be required to report on levels of media literacy with benchmarks and assessments. How can we measure the level of media literacy an individual has? That assessment might also cover the populations of entire countries. A lot of work and talk and research has been done in Europe about assessment of media literacy. All

this is a result of the kind of research that has been done from the ground level.

In other regions where media literacy is part of the curriculum, even if it's not required—like Ontario, Canada, the UK, Australia, and New Zealand—those countries have developed policies that include media literacy as a choice for students. Here in the US, as you know, media literacy is generally implemented when an administrator at the school or regional level has arrived at the conclusion that media literacy is in fact a tool for reading and writing. That is the basic need. Our students need to finish high school, but their levels of classical literacy are not at levels that we would like to see. When educators argue that application of media literacy skills requires writing and comprehension and reading skills, they're able to do media literacy programs. Most of the time, it's very limited to a particular school, teacher or grade. The problem is that the very successful experiences are not part of policy per se. That's the advantage of the MIL curriculum at UNESCO. It can be submitted to policy makers and implemented at a higher level.

CML: Sometimes the rationale for media and information literacy has to do with the skills that “knowledge workers” need to have for participation in the global economy. UNESCO and UNAOC program emphasize media and information literacy and intercultural dialogue (MILID) to promote democratic values and social justice. How do you approach these differing objectives?

JT: Media and information literacy is supportive of local and indigenous cultures. It's not another development of the Western world globalizing the rest of the world. It could be understood as a reaction to that. Through the MIL program, you can further develop your local native, language, culture, traditions, etcetera. It's very important. It's not a force of globalization, but a force of education. Education can be very concrete in a particular location. That's very important to keep in mind and underline. It's a possible force for further developing and empowering indigenous cultures.

CML: Some of the private global education programs, like the International Baccalaureate, seem to have had success with media literacy instruction. What criteria do you think these private schools need to meet in order to infuse their media literacy instruction with global citizenship skills?

JT: One of the confusions that one often encounters is the confusion of media and information literacy with technological literacy. It's not necessarily the same thing, though it is a part—access, know-how, how to use a computer, how to navigate the internet. That's not media and information literacy per se. Applying critical thinking and analytic skills to media messages is not necessarily a part of those programs. You do have to distinguish between those two things. By applying critical thinking to media messages, it's possible to create an emotional distance from them that facilitates a better understanding of political systems, and facilitates participation in communities and societies. There's a chance for understanding differences in cultures in a way that does not lead to violent confrontation. By respecting differences and

building bridges, it's possible to build hybrid modes of communication. For totalitarian regimes, that's not a goal.

With regard to emotional distance, I'm referring to the work of Manuel Castells. He writes that we are emotional animals, and that media messages affect us on this level. If we're able to apply critical thinking skills to media messages, we'll be able to cool instinctual emotions—the emotions which are so often built into cultural stereotypes and fears and aspirations that come to us disguised as nature when they're really cultural constructions.

CML: What objectives need to be consciously pursued to make the intercultural dialogue in MILID meaningful and authentic?

JT: I don't think that there's a simple answer to that. There are many barriers. There are language barriers, and there are barriers to accessing information. If you live in the global South and have a cell phone, you don't necessarily have a fast connection. Definitely language is one of the major barriers. It's very, very important to have resources developed in multiple languages. I believe that multilingualism is an enriching factor. We should be developing resources of information in many languages so that we can reach individuals in many parts of the world. They shouldn't just be accessible in English, Spanish and French.

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MediaLit Moments

Witness for Change

With a single phone or camera, individual citizens have the power to shape the course of history. In 1991, George Holliday videotaped the beating of criminal suspect Rodney King by LAPD officers from his apartment balcony and sent the tape to a local television station. Several days of riots ensued after a local jury acquitted all four officers involved. Two officers were found guilty of federal civil rights violations against King in 1993.

In 1991, the recording of violent events like King's beating was a relative novelty. Today, they are commonplace—so much so that “social news” agencies such as Storyful (www.storyful.com) have been able to make a living by verifying the authenticity of videos recorded by citizen journalists and human rights activists and charging larger news agencies for their services. In addition, human rights organizations such as Witness (www.witness.org) are training average citizens in the technical, journalistic and ethical practices of human rights videography. In this MediaLit Moment, your upper elementary and middle school students will learn how to think more deeply about the purpose and social significance of such videos, and they'll consider some of the choices citizen journalists make as they record and publish them.

Ask students to consider the purposes and techniques of videos which document conflicts or abuses of human rights.

AHA!: People who make these videos can have a lot of power to change things!

Grade Level: 5-7

Key Question #5: Why is this message being sent?

Core Concept #5: Most media messages are organized to gain profit and/or power.

Key Question #2: What creative techniques are used to attract my attention?

Core Concept #2: Media messages are constructed using a creative language with its own Rules.

Materials: Computer with high speed internet access, LCD projector and screen.

Activity: Ask students about any videos they've seen which documented civil disturbances or human rights abuses. You can screen an age-appropriate video if you wish (You may find appropriate material from *The Square*, a Netflix documentary about the 2011 Egyptian revolution and events which followed). Ask, how do they feel after watching videos like these? Why do they think that people make videos of these kinds of events? What's the purpose of uploading them so that a lot of people can see them? Who is likely to pay attention to them? What are these people likely to do?

Screen the Witness Tool Kit video “How to Film Protests”

<http://www.youtube.com/user/WITNESSToolkit?feature=c4-overview-vl>

Why do students think that the narrator tells the people who want to record these videos to make sure that audiences see and hear what they want them to? Why are they told to select specific images when they’re getting ready to publish them? You may also want to ask, why does the narrator warn people who want to record these videos that adversaries might use their videos if they’re made public?

Why do they tell the people who want to make these videos to avoid giving away the identity of the people they film or interview?

Extended Activity: Screen the Witness “welcome” video:

<http://www.youtube.com/watch?v=XIYRTtNrWZk>

Why would it be important to verify that the videos are real? What do they think “curating” means? Why is that something important to do?

The Five Core Concepts and Five Key Questions of media literacy were developed as part of the Center for Media Literacy’s MediaLit Kit™ and Questions/TIPS (Q/TIPS)™ framework. Used with permission, ©2002-2014, Center for Media Literacy, <http://www.medialit.com>