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Brian O'Neill

Technological University Dublin, brian.oneill@tudublin.ie

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Media and Information Literacy Policies in Ireland (2013)



Expert:

Brian O’Neill, Dublin Institute of Technology

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1. Dimension	(short) Historical background
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What are the recent (1980s on) political, social, economic and cultural conditions that have created the present-day media education policies and structures?

What was done in media education policies prior to European recommendation? With what actors? Overcoming what resistances? Around any controversies?

Was media education presented as a tool to address the contemporary crisis in educational systems? Was it associated to major reforms or reform movements?

The process of promoting and introducing media education into the educational system in Ireland has been a slow, incremental process that has contributed to steady if understated support for its adoption. From its initial, small steps from the 1980s on, media and information literacy has reached a point where it is present at all levels of the curriculum. Important new reforms have been introduced to facilitate its broader inclusion in schools. Concepts of media studies are deployed in a number of cross-curricular ways and computer/digital literacy has yielded new opportunities for creative, practical and critical engagement with media. The centrality and importance of media in the lives of young people is now both well acknowledged, and widely accepted. Resistance to media education, however, remains in a system that is still quite centralised and slow to change. Ideological differences continue to play a role with a long overdue, though contested, transfer of control of the public school system from Catholic management to full public ownership. It is the case, however, that the influence of conservative, protectionist attitudes towards media are less evident than heretofore. On balance, media education in Ireland may be said to be valued as a popular, progressive and important dimension of the school system, albeit under-resourced and in need of further development.

Media education in Ireland has its origins in 1960s reformist approaches to education. This was a decade that witnessed major change in all aspects of Irish education, especially with the introduction of free secondary school education for all. Media and the arts more generally had been neglected up to this point, as McLoone (1983) notes, and indeed the relatively late arrival of television in 1961 was symptomatic of a more general fear of technology and contemporary Anglo-American media culture. Post-

Vatican II saw the Catholic Church open to a more positive engagement with contemporary media and society. Some of the earliest initiatives in Irish media education, in fact, were promoted by the Catholic Communications Centre. This was a training institute, founded by the Catholic hierarchy in 1968. In addition to publishing resources such as the textbook *Introduction to the Mass Media* (1985), the Centre also ran training programmes in media production techniques in well-equipped studios for teachers and students.

Two agencies were central to the development of media education within schools. Firstly, the education department of the Irish Film Institute (IFI), from the 1970s on, became a crucial catalyst for the development among teachers of a culture of media education. In addition to offering seminars and courses in film and media studies, the Irish Film Institute promoted media awareness not just in schools but among the Irish public generally. In the early 1980s, a number of high profile joint conferences and summer schools were also organised by the IFI in conjunction with RTÉ, the national broadcaster, and created an environment in which the media's contribution to and representation of Irish life was critically debated. A second agency central to the development of media education was the Curriculum Development Unit of the city of Dublin's educational board (CDVEC). Based in Trinity College, the unit was instrumental in developing some of the first teaching resources, in-service training and the piloting of new educational initiatives across a number of subject areas including media studies.

Media education in Ireland first entered schools in the late 1970s. At this time, the education system was struggling with a young population and was therefore under severe pressure and in need of reform. Economically bleak, Ireland faced cutbacks in public spending and poor job prospects for many school leavers. This coincided with rapid cultural change, the opening up of Irish society, as well as a vibrant youth culture that fast outpaced changes in schools. Without any clear policy, isolated efforts by teachers to develop media studies were undertaken. In 1978, a Vocational Preparation and Training Programme, designed for early school leavers included media in its communications syllabus. An expanded version of this programme in 1984 aimed to 'develop an awareness of the nature and function of communications in contemporary society' and to enable students to 'acquire greater social competence' (O'Neill, 2000).

This provided the impetus for many teachers to introduce media and contemporary cultural studies into the curriculum.

The growing interest among teachers in media studies was reflected in the first National Media Education Conference held in Dublin in 1985. The conference was addressed by a number of leading UK media educationalists including Len Masterman and David Lusted of the British Film Institute. An outcome was the establishment of the first Teachers’ Association for Media Education (TAME) with the aim of supporting and encouraging teachers of media education in both primary and post-primary schools, acting as a lobbying group for curriculum provision, in-service training and the development of teaching resources for media studies. It was partially successful in each of these aims though following the formal introduction of media education into the Junior Certificate English syllabus, the need for the organisation appeared to decline.

The emphasis on digital literacy and support for ICT education in schools has constituted a parallel, but equally important focus for curriculum development in Irish schools. Since the late 1990s, equipping schools with computers, support training for teachers and encouraging the development of new subjects has been an important focus. Utilising a cross-curriculum ICT Framework developed by the National Council for Curriculum and Assessment, a common approach towards information and digital literacy has been developed while allowing schools considerable autonomy in how they approach the subject.

The most recent innovation is a proposed reform of the Junior Cycle curriculum. This will offer schools a further opportunity to develop new approaches to subject areas such as media and information literacy. This is the first review of the national curriculum at junior secondary level for over twenty years and will result in innovative approaches to assessment, including the use of e-portfolios, extensive continuous assessment and greater emphasis on student independent learning.

Comments:

Media and information literacy education in Ireland is supported across a diverse range of subject areas, curriculum strands and themes. While many schools provide elements of media education, this is not always recognised as explicitly Critical Media Literacy provision. While the curriculum stipulates media education at various points within

subjects such as English, Social Personal and Health Education (SPHE) and Information and Communications Technology (ICT), it is not always formally assessed and much depends on the individual teachers and principals in promoting the area within their own schools. New reforms designed to give more autonomy and responsibility to schools in developing their own approaches to the curriculum will create new opportunities for media and information literacy, a subject area that enjoys a high profile in educational and public policy.

2. Dimension	Legal policy framework
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What is the official designation and legal definition of media education? What other words are associated to it?

What are the legal documents (laws, recommendations...) framing media education policies? What are their stated goals (resource allocation, performance...)?

Does the law designate a clear authority to oversee media education? If so, describe (located in ministry of education, culture, regulatory media authority...).

Are there any mechanisms facilitating inter-ministerial relations on this specific issue?

Are there formal or explicit links with other entities or social actors that may deliver media education (private sector, civic sector)? Do they point to self- and co-regulatory mechanisms? Which ones?

How are the relations between content editors and programme industries handled? Any disputes or dialogues? Any co-regulatory frameworks, guidelines? Any discrepancies between online and offline policies?

Who is in charge of reporting to the state? To the European Union?

Media education is not officially defined in legislation, as such. It is rather a concept that is deployed in a range of curricular and other learning contexts. However, media literacy is and this section deals primarily with that definition and focuses on its use within educational settings.

The Broadcasting Act (2009) is the primary legislation providing a role for media literacy within the public sphere. This Act established the Broadcasting Authority of Ireland (BAI) as a single content regulator, assuming the roles previously held by the Broadcasting Commission of Ireland (BCI) and the Broadcasting Complaints Commission (BCC), as well as a range of new functions, primarily relating to the

oversight of public service broadcasters. The Broadcasting Act (2009) provides a new role for the Broadcasting Authority of Ireland in promoting Media Literacy. Under the Act, the BAI are given ancillary functions to encourage and foster research and to undertake measures and activities which are directed towards the promotion of media literacy. The Act also provides financial support for media literacy through the Broadcasting Funding Scheme which may be used to support new television or radio programmes promoting media literacy.

Also included in the legislation are other measures supporting public participation in the media. This includes the establishment of Audience Councils by RTÉ and the Irish language television service, TG4, to represent the views of listeners and viewers. The legislation also creates a ‘right of reply’ mechanism whereby individuals who feel their reputations have been damaged may have this corrected in a further broadcast. The Act also provides for some new mechanisms to manage broadcast content, such as a commercial broadcasting code to govern such issues as food advertising aimed at children.

In the Broadcasting Act, Media Literacy is formally defined as follows:

“media literacy” means to bring about a better public understanding of:

- (a) the nature and characteristics of material published by means of broadcast and related electronic media,
- (b) the processes by which such material is selected, or made available, for publication by broadcast and related electronic media,
- (c) the processes by which individuals and communities can create and publish audio or audio-visual material by means of broadcast and related electronic media, and
- (d) the available systems by which access to material published by means of broadcast and related electronic media is or can be regulated”

The approach mirrors the example of the United Kingdom where the Communications Act of 2003 similarly places the responsibility on the regulator, OFCOM, to promote

‘better public awareness and understanding of material published by electronic media, the purposes for which such material is selected or made available for publication, the available systems by which access to such published material is or can be regulated, and the available systems by which persons to whom such material is available may control what is received’.

Comments:

In keeping with European trends whereby media literacy has been viewed as an essential component of a participatory and democratic culture, Ireland is seeking to promote a greater understanding of media literacy issues through a multi stakeholder approach of encouraging industry, national broadcasting, community media, civil society organizations and education to work together. The community media movement has been particularly successful in this regard, offering accredited training programmes and media opportunities for citizens in both radio and television. The Broadcasting Authority has also included media literacy as a category in its production funding scheme, ‘Sound and Vision’, enabling producers to target media literacy education as a recognized topic of broadcast content. The BAI also has the responsibility under the Audiovisual Media Services Directive, to report on levels of media literacy across Europe from 2011.

3.1 Dimension	Capacity-building: teacher training
<i>Do media education policies address the issue of teacher training? How (initial training, continuous...)? For what school level (kindergarten/primary school/junior high/high school)?</i>	
<i>For teachers, is media education a degree per se (credits/certification) or is it part of other degrees (language/history/sciences/informatics...)? Is it optional or compulsory? How many hours of training/year are offered?</i>	
<i>For students, do media education policies propose curricular development? Specific programmes? Is it optional ? compulsory? At what school level (primary, high school...)?</i>	
<i>Do media education policies propose a set of competences? Of indicators? What standard-setting instruments are offered? Do they distinguish between the different components of media literacy (computer literacy, digital literacy, visual and film literacy...)?</i>	

It assessing capacity and capacity-building for media education (including the issue of teacher training), a brief contextual overview of its position within the curriculum is needed.

Primary

Media literacy is, according to educationalists, well grounded in the new primary curriculum in Ireland. The new curriculum was launched in September 2000 and completed its first review phase three years later. This phase assessed teacher and student experience of the English, Visual Arts and Mathematics curricula. A second review three years later addressed the teaching of Science and Social Personal and Health (SPHE). Media education is specifically provided for in SPHE within the three strands of: ‘Myself’, ‘Myself and Others’ and ‘Myself and the Wider World’. The final strand contains two themes – ‘Developing Citizenship’ and ‘Media Education’. There is a dual emphasis at this level, split between protection and empowerment. Curriculum material is well-developed and both general and detailed information are available online through the National Council for Curriculum and Assessment (NCCA) website.

A number of curriculum supports for teachers are available including teaching and learning guidelines, in-service training and curriculum development support through the Primary Curriculum Support Programme (PCSP). While assessment guidelines are available, assessment itself is not compulsory or structured at a national level. The first review phase of the primary curriculum recommended greater provision of ICT in the classroom. Media literacy is also represented as a transversal theme in English, through a general framework for enhancing both oral and written language skills. To a lesser extent, the use of media technology as a tool is also evident in other curriculum strands, such as the Visual Arts curriculum, and Social, Environmental and Scientific Education.

Second Level

The post-primary curriculum is divided into two main sections. The Junior Cycle caters for students aged between 12 and 15 and marks the end of compulsory schooling. The Junior Certificate exam, taken in the third year, is the first state examination taken by young people and marks, for the majority, the transition to the Senior Cycle. This can be a two or three year cycle culminating in the terminal examination – the Leaving Certificate. Currently there are several options available to Senior Cycle students that

offer, depending on the options chosen, a variety of opportunities to experience Media Literacy Education. The main options available are:

- A three year cycle in which a student progresses from Junior Cycle to Senior Cycle through a Transition Year (TY), an optional programme between 3rd year and 5th year.
- A two year cycle in which the student moves from 3rd year directly to 5th year. TY is of particular importance in relation to Media Literacy Education, as it offers both several established media programmes and project opportunities and also a variety of future directions for the study of media in the classroom.

Currently there is no separate Media Literacy curriculum at either Junior or Senior Cycle in the Irish education system. At lower secondary level, a form of general Media Education is stranded into English under the heading of Cultural Literacy and into both Civic Social and Political Education (CSPE) and Environmental and Social Studies (ESS), both of which emphasise the use of media forms as learning tools. Both CSPE and ESS are formally assessed at Junior Certificate level. However, the Media Education component in both is incidental rather than integral to the course of study.

At Senior Cycle, the majority of students opt for the traditional Leaving Certificate in which their opportunities to experience Media Literacy Education are primarily contained within the English curriculum and are typically focused on Film Studies. There is, as noted, no separate Media Education strand at this level as there is at primary level. Experiences vary widely from school to school making it difficult to assess the level of Media Education provided. Alternative senior cycle programmes offer a more structured approach. A module entitled English and Communication is available under the so-called Leaving Cert Applied. ICT is also available as a subject under a more vocationally-oriented version of the curriculum.

As part of a reform of the national curriculum, the introduction of Key Skills into all subjects has helped to broaden the curriculum beyond its overt functionality and examination focus. These include key skills such as:

- Learning to Learn

- Information Processing
- Personal Effectiveness
- Communication
- Critical Thinking
- Working with Others

This approach has helped to foster a new and more inclusive culture within the Senior Cycle, more receptive to the educational ethos of media literacy.

3.2 Dimension	Capacity-building: <i>Teaching/training Materials and other relevant content</i>
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Are there teaching resources and materials made available by law and policies? Do they address issue of intellectual property (exceptions for education....)? Is there scarcity or abundance of such materials? In national/local language or other languages?

The availability of resources is not mandated by law or by formal education policy. Resources for learning and teaching are typically developed in response to the demands of the syllabus. Individual schools and teachers are free to select the resources most suited to their teaching requirements. Given the relatively small scale of the Irish educational market, there cannot be said to be an abundance of educational resources for media. A number of textbooks have been commissioned by publishers to meet the needs of the junior certificate syllabus. As media literacy fits within the current curriculum framework of more general subjects, media topics are also interwoven into textbooks covering general subjects. Teacher education centres, a network of resource centres for teachers around the country, act as an important location for dissemination of resource material. It is also the case that island is well served by international English language material.

What is the role of research institutions (universities, training schools)and other support mechanisms? Within the school, what is the role of libraries and media centres?

University universities and research institutions are an important resource for development of curriculum materials. Higher education institutions provides teacher training material, professional development courses, and also participate in research partnerships on the subject of media education. The professional development service for teachers, PDST, is the national resource for teacher education and development. It also provides a central clearinghouse for electronic and web-based materials. The education department of the Irish Film Institute is another important organisation supporting the development of pedagogical material. The Institute has developed specific materials times it has different age groups with study guides developed specifically for their film training programs.

What is the nature of the resources made available? Are they created by teachers, by students, by private sector...? How are they produced (selection, authorship, mode of production...)? What is their degree of authenticity? Do they result from specific project activities or from guided/mandatory activities?

How are these resources selected and validated (national board, recommendation...)? How are they circulated? How are they re-used, or referenced, if at all?

Given the somewhat marginal role of media education as part of other curriculum areas, there is less formal validation of teaching and learning material compared to textbooks in major subject areas. Peer review, in this instance, acts as the principal quality assurance framework.

3.3 Dimension	Capacity-building: funding
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How are media education policies funded? And the resources? The training programmes?

Media education policies, in common with other areas of the formal school curriculum, are centrally funded and resourced at ministerial level. Teacher training likewise is publicly funded within the higher education system. The professional development service for teachers acts as an agency within the Ministry of Education and therefore likewise provides a publicly funded resource for curriculum learning and teaching development. Similarly, organisations such as the Irish film Institute received grant aid from central government sources including the Arts Council. Textbook publishing, on the other hand, lies primarily within the private sector.

What is their proportion in relation to the total education system revenues?

Is there any yearly financial report? Is it available to the public?

There is no formal budgetary breakdown of resources to individual subject areas. Therefore, it is not possible to identify specific budget lines as a proportion of the total education system resource. Media education, no different to any other subject area, therefore falls within general education spend.

4 Dimension	Role of actors (outside school system)
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Do media education policies take into account partnerships outside the school system?

Given the evolving nature of media education policy in Ireland, a wide coalition of interests is represented within the sector. Media education activities within the school often draw on external partnerships as part of their delivery. This has been actively encouraged, for instance, in the schools program operated by the Irish Film Institute. Informal education relies almost exclusively on civil society groups, industry philanthropy, outreach programs run in conjunction with higher education and other institutions, as well as a number of government schemes.

With the support of the Broadcasting Authority, partnerships with the community media sector have also been an important factor. Individual community radio and television services, as well as the National Association for community media broadcasting have played a vitally important role in the development of informal media education and literacy.

What is the role of regulatory media authorities, if any?

The regulator, the broadcasting authority of Ireland, does not have a formal regulatory role over media literacy. Instead, it is described as an ancillary function. Media literacy is recognised within its overall strategy, and is perceived as a public policy objectives. However given the somewhat informal nature of its responsibility, media literacy tends to be an added extra rather than a core component.

What is the role of private sector (editorial capacity, training, resource availability...)?

The private sector has played a somewhat limited role in the development of media literacy and media education programmes. Unlike, for instance, countries such as Canada, media organisations do not have a strong tradition of support for media education or outreach activities. Generally, their role is confined to the production of some textbooks and resource materials. An exception to this is leading national newspaper, *The Irish Times*, which has a good track record of working collaboratively with education. The newspaper produces special supplements, 'Newspaper in the classroom', and organises student media competitions with involvement of the newspaper's own staff in mentoring and advising students.

The situation is also somewhat different in the area of digital skills and digital literacy. Here, private sector organisations tend to be more involved and more active in forging partnerships with schools

What is the role of civil society associations (awareness raising, training, resource production...)? What is the level of youth participation in the mechanisms available?

Civil society organisations are to the fore in developing informal media education. Many civil society organisations now use media as a primary awareness raising tool. Media literacy also tends to be one of the ways in which youth engagement is promoted. Youth participation is high and media workshops, video production projects, computer clubhouses, and other forms of participatory and creative production tend to be popular.

Are there grassroots communities of practice that participate in media education? Professional organizations of media education teachers? Journalists and news professional organizations? Librarians and learning centres professionals? Computer scientists and their clubs?

Outside of the formal school curriculum, civil society organisations tend to be the most active in promoting the idea of media literacy education and practising media literacy as a tool for democratic participation. Professional organisations for media education teachers do exist but given the relatively small scale of the subject area, compare less favourably to their larger sister organisations.

Journalist organisations also play a role in promoting and supporting media literacy. The National Union of Journalists NUJ has been a prominent advocate for news literacy. While its

mandate is primarily towards professional working journalists, it also acts in the public interest in promoting better understanding of standards of journalism. It also supports education programmes for trainee journalists.

Of note within the Dublin region in particular, is the support for media literacy and meeting education initiatives by major ICT corporations. The Dublin region has developed as a hub for many global Internet companies. In the interests of supporting greater levels of ICT awareness and ICT skills and education, companies have taken an active approach towards partnering with schools and civil society groups.

Are parent associations and media/information professionals invited to collaborate to media education? On what basis, in which capacity?

The National Parents Council operates as a representative parents organisation within the school system. Parents play an active role within the education system through participation in boards of management and are consulted on all major developments within education curriculum and reform.

Are there specific events (semaine de la presse, festivals, competitions, games...) that show the importance of media education? Are they legitimized by state policies?

There are a series of national events which celebrate young people’s media literacy and the importance of media education primarily young people’s creativity through the medium of film.

Are there any overlapping structures or events that try to bring together media literacy, information literacy and computer literacy? Any online platform or mechanism? Describe.

5 Dimension	Evaluation mechanisms (inside and outside school)
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Are media education policies used to test media accountability (government role, traditional media contributions, public service media...)?

What are the legal mechanisms to ensure and measure the efficiency of media education policies? Are these legal mechanisms used and how? How relevant are non-binding guidelines, if any?

How is the performance of media education resources, programmes and actors evaluated? According to what indexes, indicators (national, international...)?

What publics are targeted (youth, poor, excluded...)? Any proportion or quantifiable data on how many people are targeted (among youth, poor, excluded...)? Any proportion or quantifiable data on how many programmes and of what types are made available to them? To what effect?

Is there any yearly report? Is it available to the public? Who produces it?

The area of evaluation remains under-developed in terms of media literacy. Accountability of broadcasting and media output lies with the regulatory agencies concerned. So, for instance, the Broadcasting Authority of Ireland oversees the implementation of a public service broadcasting charter but this does not include provision for media literacy. Similarly, the Press Council of

Ireland has responsibility for the implementation of the code of ethics for print and news media. Again, this does not include specific reference to be media literacy.

Therefore, in terms of legal mechanisms to measure media education policies, please primarily derive from performance within the examination system. As this is not strategically linked with any overarching media literacy policy, it is not possible to describe it as a formal accountability or evaluation system. As such, there has been no further data collection on the initial pilot studies conducted on behalf the European Commission.

6 Dimension	Main concepts and legitimizing values
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What educational paradigms are put forward (transmission, prevention, participation...)? By which actors (public, private, civic)?

What competences are favoured and adopted, if any (critical thinking, citizenship...)?

What hierarchy of values (quality, empowerment, diversity and pluralism, employment...) are used to justify policies (based on political discourses, laws...)? Are human rights invoked?

What hierarchy of values are used to justify actions, mechanisms and events outside formal and official policies and outside schools?

The educational paradigm for media education in Ireland falls somewhere between a protectionist and a participatory approach. Elements of both evident within syllabus material. Yet clearly, the creative and production dimension which is central to many initiatives is focused on fostering greater empowerment and youth engagement in media. Any news organisations and children’s charities working in this field actively promote a children’s rights agenda. Communication rights now increasingly appear within the sphere of their activities.

This approach is also evident in the syllabus for English language and communication. Critical thinking, for instance, features in the primacy English curriculum where “Distinguishing between fact and opinion, and bias and objectivity, in text and in the media” is a core objective.

Media education is specifically provided for in the Social Personal and Health Education strand (SPHE) which consists of three strands: ‘Myself’, ‘Myself and Others’ and ‘Myself and the Wider World’. The final strand contains two themes – ‘Developing Citizenship’ and ‘Media Education’. There is a dual emphasis at this level which is split between protection and empowerment. Competencies of critical thinking are also evident in the ICT Framework, in second level English syllabi and in subject areas such as Civic, Social and Political Education (CSPE).

7 Dimension	General appreciation
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Give a general yet brief comment on your own perception regarding the relevance of the media education policies in the national media system and in the national school system. Are they significant? Efficient? Relevant?

Media literacy has become more important in discourse concerning the overall media system in Ireland. Its recognition within broadcasting legislation was an important achievement for advocates of a media literacy agenda. Civil society has played a very active role in promoting initiatives and projects that have sought to widen participation and democratic accountability of organised professional media. The regulator has also played a supportive and important role in resourcing and encouraging further development in the sector. What remains lacking at the national level is an overall coordinating policy with multi-stakeholder participation. This is an area of future development in which a combination of public and private organisations need to play an active role.

In terms of formal education with the media, as described in this report, concepts of media literacy have a long and well-established tradition within the syllabus. Despite many years of campaigning for a separate subject specifically devoted to media and media studies, the approach adopted has been one of integration across the curriculum. This, despite the perception that it is module area, has in fact been quite successful. Concepts of media literacy including basic comprehension, critical thinking skills, and creative and production related skills are represented in diverse subject areas. The fact that this is also represented at all levels of the education system, primary and post-primary, is an achievement. The Irish curriculum is a busy space, with much competition for inclusion of a wide range of themes and topics. Media has a strong position if not a wide base. The increasingly close links between media and digital literacy is also an important area for further development and one that is likely to strengthen the overall project of media literacy.

8 Dimension	Good practices and resources
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Resources

Bradóg Regional Youth Service www.bradog.com/

Bradóg Regional Youth service provides practical digital filmmaking with an emphasis on experiential learning. Thus the training is not theoretical nor pedagogical.

The purpose is to engage traditionally marginalised young people (approx. 400 per annum). Young people are very much in the driving seat when it comes to the content that is produced (producing, directing and scripting their own work).

Bradóg also works with audio in radio, podcasting and music production. The complete portfolio of projects works to address a significant digital divide apparent in the community.

Broadcasting Authority of Ireland www.bai.ie

The Broadcasting Authority of Ireland was established on 1st October 2009 to regulate content across all broadcasting, assuming the roles previously held by the Broadcasting Commission of Ireland (BCI) and the Broadcasting Complaints Commission (BCC). It includes support for media literacy among its functions.

Campaign for Commercial Free Education www.commercialfreeeducation.com

CCFE is a voluntary non-profit organisation driven by a small core of members since 2005 and with wider contacts among teachers, parents and representative bodies. The campaign organises termly meetings and occasionally conferences. The core regular work of the organisation is advocacy outputs (e.g. media comment, press releases & position papers in educational newsletters) in relation to newly announced commercial promotional schemes by corporate bodies targeting school students and school learning environments. The campaign is thus reactive against the threats posed by these commercial schemes and operates on a macro scale. The campaign aims to raise awareness of the commercial presence within the classroom and encourage teachers and schools to work for advertising/branding-free classrooms.

Cork Community Tv www.corkcommunitytv.ie/

Cork Community TV was incorporated in 2007. It has been awarded a Community Broadcast licence from the BCI.

Cork Community TV's membership is drawn from regional Cork based Community and Voluntary sector organisations and interested individuals.

In offering to its membership and target audience the local broadcast facility, CCTv will have an equally strong focus on critical media literacy as well as technical, practical and creative audiovisual production.

Filmbase www.filmbase.ie

Filmbase is a not for-profit resource centre for Irish Filmmakers with a primary focus on entry level to the professional industry.

In support of its remit, Filmbase seeks to develop practical filmmaking education with young audiences.

Fis in Schools www.fis.ie

Fis (Film in Schools) is a digital engagement initiative of IADT (Institute of Art, Design and Technology, Dun Laoghaire). Its role is to encourage and support schools and teachers across all levels in using digital media and technology in the classroom.

Fresh Film Festival www.freshfilmfestival.net

Fresh Film Festival (Fresh) is a national organisation addressing the needs of young filmmakers in Ireland.

Gael Linn www.gael-linn.ie

Gael Linn runs two media education projects: a weeklong digital filmmaking course for TY students and a weeklong communication course for TY students. Since 2006/2007 Gael Linn has also piloted an Irish College three-week digital filmmaking module. CÚRSA CUMARSÁIDE Run in Dublin, this course introduces participants to the basics of radio and digital filmmaking production. Initiated in the mid 1990s (and originally exploring radio and print media) the course is run through Irish and culminates in a produced and recorded radio show (in association with Radió na Life) though this show is not broadcast. The digital filmmaking side is an introduction to camera work, storyboarding and editing.

Irish Film Institute, Education www.ifi.ie/education/

IFI Education delivers an extensive programme of film and moving image education across a range of sectors. Through a schools programme, IFI reaches over 20,000 young people in primary and secondary schools around Ireland at screenings in local cinemas, workshops and film related events. Online resources and teacher training also facilitate critical engagement with film.

TY MOVING IMAGE MODULE IFI developed a Transition Year Moving Image Module in conjunction with the above named partners. This module comprises screenings, teacher training, resources and ongoing support. To date the Module has been delivered in 15 venues around the country. Outside of the formal education sector, IFI is developing links with community and youth groups, providing screening venues, filmmaking opportunities, other activities in relation to film and moving image education

LIGHTSOUT! FILM FESTIVAL (incl. REELMAGIC) LightsOut! is a national film festival for young people. In its 2008 first year, the festival took place in July at venues across the country. Lights Out comprised film screenings of non-mainstream films for young people and practical film-making workshops. REEL Magic is a practical film-making course for young people 9 - 11. Screenagers, in conjunction with Filmbase, is for 12-16

Kids' Own Publishing Partnership www.kidsown.ie

Kids' Own Publishing Partnership is a child centered arts organisation and Publishing House specialising in collaborative projects involving professional development and publishing. Operating on a 32-county basis, Kids' Own work with children and young people from 0 to 18 years of age in creating and distributing art-work.

National Ass. of Principals & Deputy Principals www.napd.ie

CREATIVE ENGAGEMENT PROJECT The Creative Engagement project celebrates and acknowledges the work of the teachers and pupils involved in arts projects in post-primary schools (secondary, vocational, community and comprehensive), across the country. Creative Engagement project offers grants to successful applications to the scheme (up to a maximum of €5,000 per school involved). The scheme encourages, amongst other arts, film, photography, publications, music and mixed media.

MEDIA SKILLS INITIATIVES From time to time, the NAPD regional committees deliver training workshops to their members in PR media skills. These workshops build the capacity of school leaders to effectively manage enquiries from journalists and media producers.

National Parents Council - Primary. www.npc.ie

The NPC supports MLE as a valuable tool that enables the schooling environment to be interactive, engaging and relevant to young peoples’ lives. In this way teachers become facilitators in the classroom teaching their students the skills to be active learners.

Near Media Coop www.near.ie

Near Media Co-op is a not-for-profit community media project in Coolock. The project consists of three different areas Near fm, Neartv Productions and Near Online. **Near fm** broadcasts 24 hours a day over 365 days per year. We operate an open access policy and run at least two community radio courses a year for new volunteers. The station encourages groups to use community media as a tool in their development work and aims to reflect the issues, events and stories important in the local area. **Neartv productions** is the community television production arm of the Co-op.

National Youth Council of Ireland www.youth.ie

The NYCI is a membership organisation of over 50 voluntary youth work organisations. The NYCI looks to support youth workers in their competencies with digital media as an art form. They approach this work from the perspective of looking at young people where they're at. Addressing youth work engagements in with relevant contemporary media allows significantly greater credibility with the young people and hence greater impact. The mission of the work is to enable young people to use digital media in a creative way in order to facilitate creative citizenship.

Professional Development Service for Teachers www.pdst.ie

PDST provides support services and programmes, including Primary Professional Development Service (PPDS), Second-Level Support Service (SLSS), Leadership Development Service (LDS), Junior Cycle Physical Education, (JCPE), Leaving Certificate Applied (LCA), Transition Year (TY), School Development Planning (SDP), Junior Certificate Schools Programme (JCSP), Reading Recovery, Maths Recovery, an tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge (STDL Gaeilge), the National Centre for Technology in Education (now known as PDST Technology in Education) and the Social Personal and Health Education (SPHE) support service.

Scoilnet www.scoilnet.ie

Scoilnet is the Department of Education and Science's official portal for Irish education. The site itself has incorporated a portal-like appearance, separating into four main sections - teachers, students, parents and management. Through the use of a dynamic navigation menu, these four sections break down again into various subsections crammed with more information, both online and downloadable to your desktop. The invaluable “Resource Finder” allows users to find accurate information quickly.

SpunOut.ie www.spunout.ie

SpunOut.ie is an independent media platform free from commercial, religious and political influences. This platform creates a safe space for engaging young people and providing: information on health and lifestyle issues (mental health, sexual health, politics, activism, work, travel, etc.), a forum for young people to have their voice heard, an interactive discussion forum for young people, and a signposting service to relevant third-party support services. In addition, SpunOut.ie provides a channel for young people to access and connect with mainstream media as well as other opportunities to engage with policy decision making (both internally in SpunOut.ie and with the power system of society).

Young Irish Film Makers (National Youth Film School) www.yifm.com

YIFM is an independent after-school youth organisation, registered as a charity, and working since 1991.

YIFM supports and supervises the experiential learning of practical filmic skills of: script writing, acting, sound, direction and production.

YIFM is a youth media education service dedicated to the personal, social, cultural, critical and intellectual development of young people from all social backgrounds.

9 Dimension	References
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