MEDIA TREASURE BOX

A media literacy workshop for primary school pupils

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Executive summary

In the current medialized world, it has become of great importance for citizens to know how to deal with the media accordingly. Understanding and having a critical attitude towards the media content that we "consume" and being able to work with media devices and platforms has become as important as learning to read and write. Sound and Vision, thé institute of media in the Netherlands therefore wants to offer a product for children in group 7/8 (Dutch education system, age 10-12) that can be used in the classroom, to make them more media literate.

My context mapping research with several groups of children throughout the Netherlands, showed that children use many different media devices and are very active on social media. They are competent in accessing information and creating their own media content. Among these children, YouTube is the most popular platform on which countless hours of influencer videos are watched. However, children are very influenceable in this stage of their lives and take the information provided by the influencers often as the truth. The children have too little analytical skills and have to improve their 'analyze' competence: understanding a media message through textual and contextual analysis.

Additionally, interviews with several teachers gave insights in appropriate teaching methods for this age group and in this context. In group 7/8, children learn best by doing and experimenting. They prefer to work together and with theme that is connected to their personal life.

Based on these insights, the workshop 'de media schatkist' was designed. The workshop's learning objective is 'critical examination and viewing comprehension'. The children will take a better look at media content and think about missing or misleading information. In the workshop examples of earlier and recent influencer advertisement videos are used. These videos are short and easy to compare for the children because they always contain the same elements and structure. The elements serve as subthemes in the workshop: the setting, the sound and the actor in the advertisement.

The children discover these themes in three parts. The first part contains analytical questions about the original audiovisual content from the Sound and Vision archive. In the second part, they discover the effects of content alteration of the original content. In the last part, the children are invited and supported to create media content themselves and to create a visual story.

In the museum of Sound and Vision, the visitors are taken into a media world with all kinds of installations. To also bring this experience to the school, the classroom will be transformed into several small media environments. The children will receive boxes that through opening will create the environment, see figure 1. In the boxes, the children find products and attributes for their playfull active and coorperative media production assignment. Every theme has its own environment: a film set, a sound studio and the actors dressing room.

Figure 1 Visualisation of the final concept

1

2

3

1

THE SET

2

THE DRESSING ROOM

3

SOUND STUDIO

2   1   3
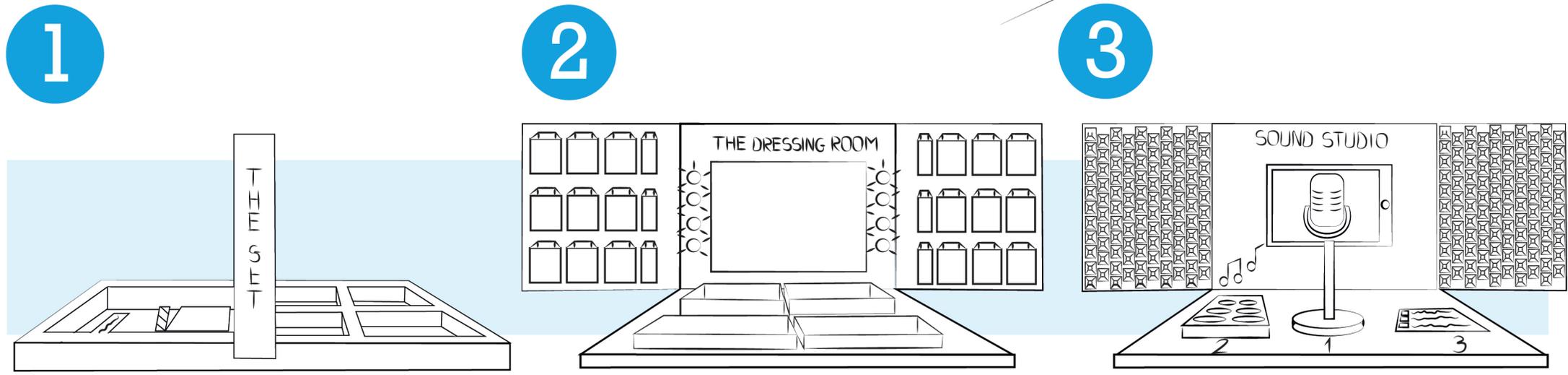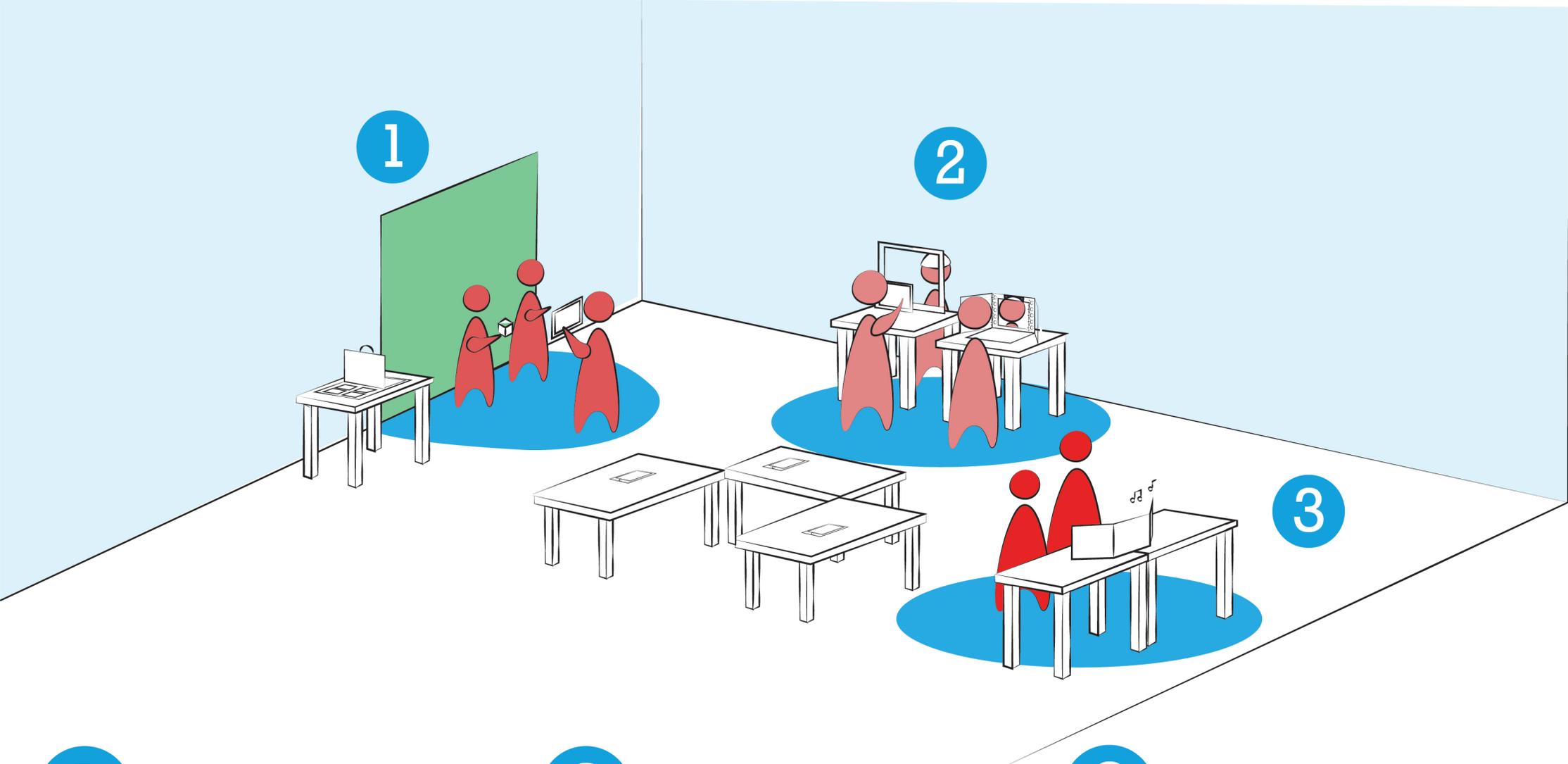
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Introduction

1. Introduction

This chapter gives some background information to the subject of this thesis. A clear picture is painted of the current media usage in the world, the problems that are connected to media use and the role the Dutch Institute of Sound and Vision has in showing people this media landscape. To get an idea of the institute, some background information is given about what the institute stands for, what the institute offers and their desire for the future. The chapter is concluded with the design brief.

Problem definition

Media usage

Over the last years, there has been an explosion of media. With its upcoming, media conquered a prominent role in our daily lives. Nowadays, solely on the media platform YouTube, already over 1 billion hours of videos are watched daily (YouTube, 2018). With the growth of the available media content, time people spend on their media devices increased as well. Research shows that over the last 30 years, the average time of media usage has grown every year (Potter, 2015). In 2017, the average amount of media use among US adults was around 12 hours per day, which included television, radio, mobile, laptop, radio and others. Not only among adults is media is used a lot. According to a Pew Research Center survey of 2015, 92% of US teenagers are online on a daily basis, of which 24% almost constantly (Lenhart, 2015, p. 16). The arrival of these media also brought ignorance. As Buckingham (2003, p.3) points out: "The media intervene: they provide us with selective versions of the world, rather than direct access to it." Currently, many people do not realize that media content can be made by anybody, with any intention. They do not realize what effects the media have on them. It is therefore necessary that everyone learns to interpret and make informed judgements of media.

Situation in the Netherlands

In 1996, the 'Council of Culture' in the Netherlands wrote an advice on the importance of media-education. Media-education is a collective name for knowledge and skills that relate to the perception and selection of media information, processes of giving meaning, comparisons to personal experiences and reflection. If people have mastered these knowledge and skills, they are capable of using media competently and critically.

Between 1996 and 2005, the world medialized rapidly. The medialization caused everything to be influenced by media; media becomes the context, content and mediator of information, knowledge and experiences (Raad van Cultuur, 2005). In 2005, the Council decided to write a new advice, with the message that media-education should be broadened to media literacy as a result of the medialization. Media literacy differs from media-education in the way that an extra dimension of active participation is added. In their advice, 'Raad van Cultuur' wrote: "It is important for people to not only know how to deal with media anymore but also be able to participate in the societal process" (Raad van Cultuur, 2005). A big risk for non-media literate people is to become left out in society. Many academics see educators as the ones that can contribute to the prevention of this inequality within society. By preparing their students through experiences, skills and knowledge, students can become successful in the society of the 21st century (Gretter & Yadav, 2016). As a result, the national expertisecentre Curriculumdevelopment (SLO) and 'Kennisnet' developed ten competences that children need to succesfully take part in the the future society (Pijpers, 2017). One of these eleven competences is media literacy. SLO wants Dutch schools to implement these 21 century skills in their curriculum.

Sound and Vision

In 1995, the Dutch Ministry decided to establish a national institute for the preservation, provision and presentation of the Dutch national audiovisual heritage. The biggest task for the Institute was the development of an infrastructure for the preservation and management of the national audiovisual heritage and increasing reach of the collection. Over the years, the Institute of Sound and Vision has grown and their mission has broadened. Figure 2 shows a timeline of the biggest events over the years. With their museum, workshops and other activities, the institute wants to objectively show the Dutch media landscape and current developments with a media historical perspective.

The role of Sound and Vision for media literacy

The Institute of Sound and Vision is one of the biggest institutes of the Netherlands with expertise in the field of media. The Institute takes on the responsibility of making the people of the Netherlands more media literate. The last few years, next to their primary mission of archiving, this became their new mission. With the upcoming of the 21 century skills came an emerging demand for relevant and suiting teaching material about media literacy. Sound and Vision wants to meet this demand.

Figure 2 Timeline of Sound and Vision

Establishment NAA
1997

Establishment the Dutch audiovisual archive (NAA): merger archives of Public Broadcasting, RVD, Film & Science Foundation and Broadcasting Museum

Opening building
2006

Opening new building, putting Sound and Vision on the cultural map of the Netherlands. The museum experience opened its doors.

Press museum
2017

Merger with the Pressmuseum

1995
Establishment decision

Decision to establish a national institute for the preservation, provision and presentation of the Dutch national audiovisual heritage.

2002
Sound and Vision

Change of the name NAA to Dutch Institue of Sound and Vision

2007
Automatic inflow

Arrival of an automated inflow of audiovisual content.

2018
Automatic inflow

The Dutch game canon was released: adding videogames to the archive

The archive

The main "product" of Sound and Vision is its archive, one of the biggest audiovisual archives in the world. The archive consists of over 800.000 hours of radio, television, film and music. For the Dutch public broadcasters, Sound and Vision functions as a company archive. However, there are other groups that also make use of the archive. The biggest group are the professional audiovisual-media producers. Sound and Vision opens its archive for non-professionals such as students and teachers, in order for them to do research or use the archive material for education.

The museum

In the year 2006, Sound and Vision opened its own experience museum. The visitors are drawn into the world of media through interactive installations. The museum will be renovated soon to better reflect the current media landscape. The goal of the new museum is for visitors to gain new perspective, realize the impact and meaning of media and their role in the media.

Workshops and teacher trainings

The education department developed several activities and services for schools and teachers. It ranges from workshops for children to training programs for teachers. Subjects covered in these workshops are items of media literacy, ranging from fake news to secrets behind the making of media.
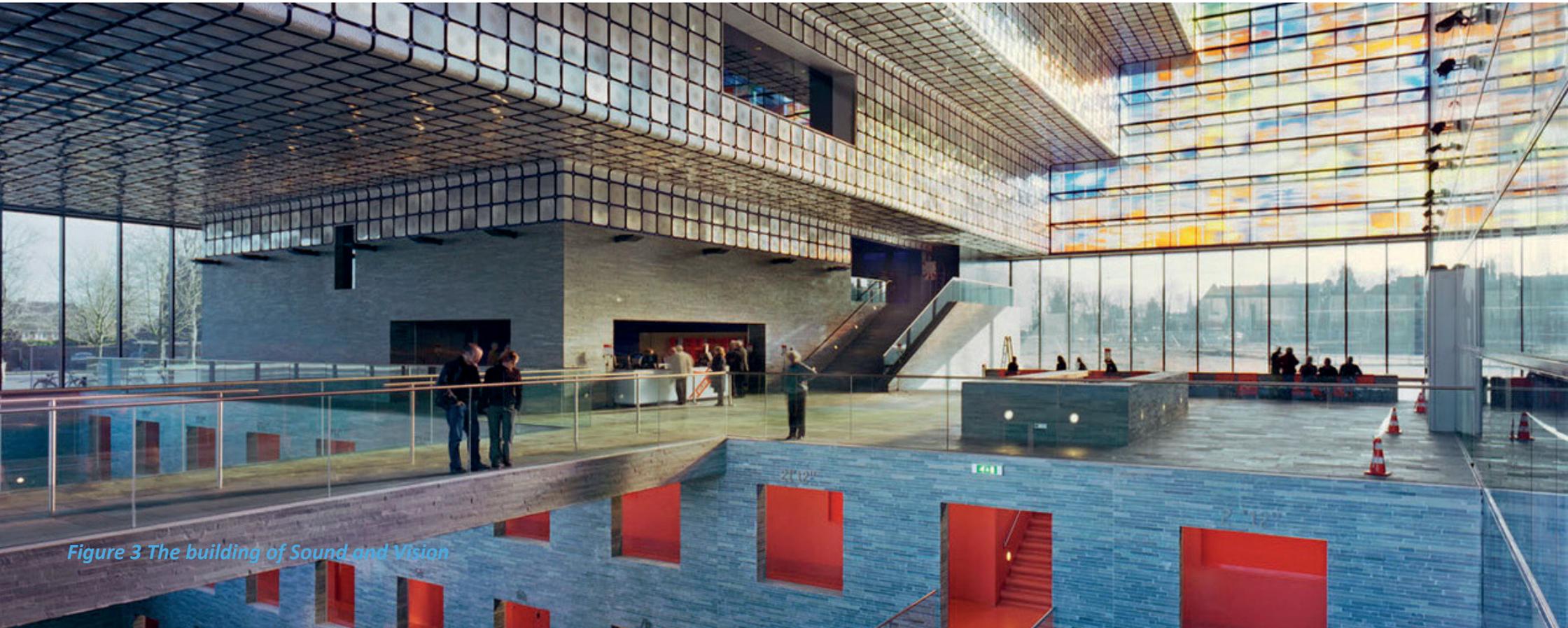
Figure 3 The building of Sound and Vision

Limitations

Currently, the activities Sound and Vision offers that contribute to media literacy of children, are only organized at Sound and Vision. Many schools do not know about Sound and Vision's activities/ services or are unfavorably located for a day trip. Therefore, to expand their reach, Sound and Vision wants to develop a product that can be brought to the schools and into the classroom.

DESIGN BRIEF

The assignment is to design a digital/physical product for children age 10-12 (group 7/8 or 5th/6th grade) which brings them in contact with media literacy. The product should ensure growth in media literacy competences and children's connection to Sound and Vision.

Target group

The workshops Sound and Vision currently offers can be booked by primary school group 7/8, secondary school and higher education. However, their focus within these groups is mostly on the last years of primary school and first few years of secondary school. Sound and Vision learned that both groups have to be approached differently. Therefore, in this project the focus will be on children age 10-12 in primary school. A lot of primary schools usually only do school trips in the local school area due to the large travel distance and costs and are thus the biggest group that is not reached by the current existing products of Sound and Vision.

Analysis

2. Analysis setup

Figure 4 The context: a classroom

This chapter describes the set-up of the analysis and the research questions that were used as the structure of the research. The methods that were used to gain understanding of the age group, the context and what the term media literacy entails are described. In the next chapters, the results gained through these methods are explained extensively, together with decisions based on these results.

Research approach

The main goal of the analysis is to create a base of information about media literacy and the target group. This information contains guidelines for the eventual product. The setup of the analysis can be described as a built up of three themes, all with a related research question, presented in the blue square.

Media literacy
What media literacy competences should be targeted by the product?

Children's media
Which media (literacy) themes does the product have to treat to be relevant for the children?

The school context
What are requirements for the product to make children motivated and engaged to use it?

To collect the right information, the three main research questions are answered by researching sub questions, appendix B gives a full overview. These questions form the structure of the analysis.

The questions are answered with a variety of research methods, see figure 5. To get an idea of the children's behavior in the classroom environment and what kind of media they are interested in, observations in the field, a survey among the children and interviews with teachers were held. Details about the set-up and participants can be found in appendix C-E. The results of these methods are described in the following chapters.

| LITERATURE RESEARCH	OBSERVATIONS	SURVEY	INTERVIEWS	CONTEXT MAPPING
GOAL	**GOAL**	**GOAL**	**GOAL**	**GOAL**
Solid, reliable background information	Increase understanding of the target group in the context	Increase understanding of media device and platform usage among children	Gain insights in current media literacy at school and teaching methods	Gain info about characteristics, needs and behavior in general and in relation to media
SUBJECTS	**SUBJECTS**	**SUBJECTS**	**SUBJECTS**	**SUBJECTS**
• media • literacy • media literacy • media competence • child development	• behavior between the children • teaching methods • day program at school	• media literacy at school • teaching method • children's media interest	• media literacy at school • teaching method • children's media interest	• children's interests • children's media • role of media • media experiences
CHAPTER	**CHAPTER**	**CHAPTER**	**CHAPTER**	**CHAPTER**
• the scope • media literacy • media literacy for children • competence analyze	• target group	• media usage	• target group • media usage	• target group • media usage

Figure 5 Overview of research methods for the analysis

Research focus

This project has a strong user focus by putting emphasis on research with the target group. Every target group has their own characteristics, needs and behavior. It is important to gain insights in these aspects in general and in relation to media, to be able to design a product that aligns with children of 10-12 years. To get to a deeper layer of knowledge, next to the interviews and observations, a method called 'context mapping' was used. With this method, not only information about their current relation is discovered but also their dreams, see figure 6. Within this project, several sessions were held together with children of the age 10-12. In appendix F the set-up and details about these sessions are described.Appendix G-H give examples of some of the results of these sessions. The design goal is specified after the analysis phase, defining what aspects of media literacy the final product will touch upon. Throughout the process, the target group and the teachers were involved in the process. Ideas were tested with the target
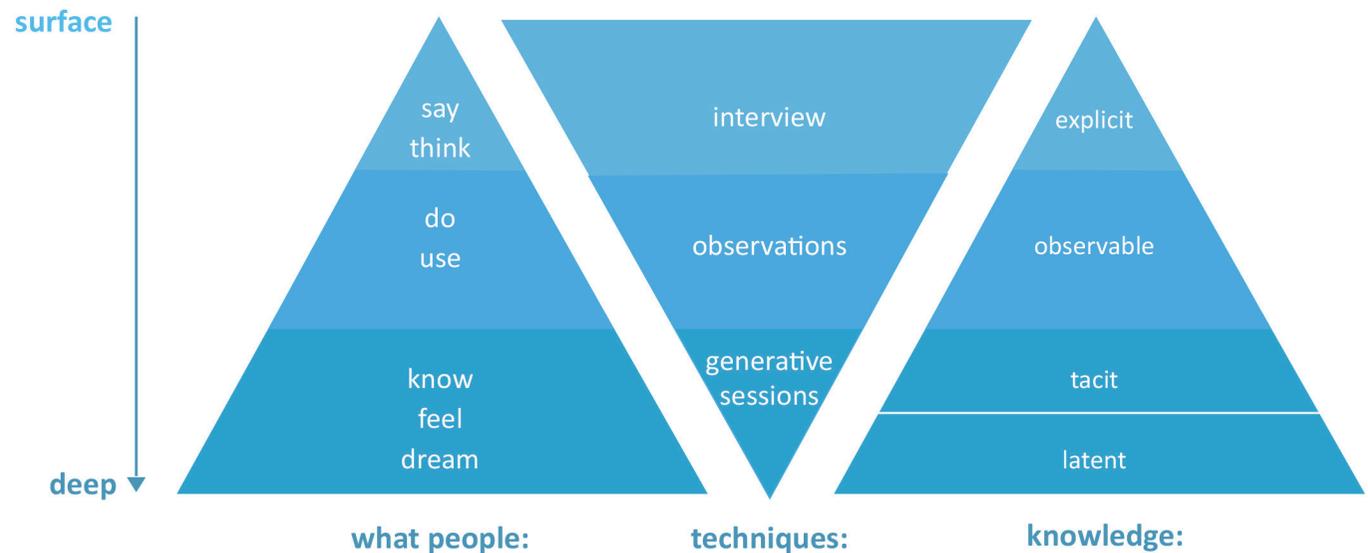
Figure 6 Different levels of knowledge accessed by different techniques (Sleeswijk Visser et al., 2007)

group and it was gauged by the teachers if they would be interested in the product. Is the level of media literacy in this product understandable for children of this age? Does it match with the curriculum? Does the product touch upon

an interesting learning goal according to the teachers? Additionally, the ideas were verified with Sound and Vision to see if it fitted their vision and ideas for the new museum.

Figure 7 Children of a primary school in Dalen with their results of collage making

3. The scope

This chapter defines what meaning media and literacy have within the scope of this project. There is discussed what is taken into account, what is not taken into account, and what is focused upon.

Media

Media is a collective name that is interpreted by people in different ways. To frame this term within this project, two definitions are chosen that elaborate on its content:

Oxford dictionary ("media | Definition of media in English by Lexico Dictionaries," n.d.):

Media (noun): *The main mean of mass communication (broadcasting, publishing, and the Internet) re-garded collectively.*

Encyclopedia of Children, Adolescents and the Media (Arnett, 2007, p. 490)

Media (noun): *It may be used to refer to organizations, such as news-paper publishers or television stations; to the content that is transmitted (such as a program or a book); to hardware such as a data disc; or to the whole phenomenon of communication between sender and receiver. Medium, the singular form of me-dia, is derived from Latin and originally meant middle or between. It refers best to what some have called the channel or the path-way for information between the sender and receiver. These labels invite us to think of the differences between encoding and decoding skills (making and understanding messag-es)*

Media terms

The term media consists of different layers: media devices, media platforms and media content. For example, when making use of the television (device), the user can choose to zap to different channels (plat-forms). These channels all contain different programs (content). Within this project, all of these different layers are discussed, because they all play a role in media literacy. However, media content will have the main focus.

Literacy

In primary school, children learn a variety of subjects and interact with peers and teachers. By doing so, they become literate, social, emotional and moral individuals. What being literate means, altered with the development of media, going from only writing and reading to media literacy. Figure 8 shows an overview of the kinds of literacies that exist according to Hobbs & Moore (2013). Currently, education has a focus on the print literacy. This kind of literacy will not be included in this project.

In 1439, Johannes Gutenberg, developed the first printing system, which marked the start of our media history. With the introduction of printed books, pamphlets and newspapers, reading and writing became necessary skills in order to gain access to information and ways of communication. The offline media was extended with the arrival of radio and television in the beginning of the 20th century. At this point, individuals were limited to consuming media content. This extended to sharing and archiving media content, with the arrival of (personal) computers and the internet (born in the Netherlands in 1982): online media platforms. The language used in media shifted from written language to visual and audio-visual languages. To be literate at the present means being able to "read" and "write" those kind of languages.

However, that implies that these languages can be taught in a similar way to written language, while it is much more complicated. For example as Buckingham (2003, p 4.) points out:

"How we interpret a film does not depend only on how we 'read' particular shots or sequences. It also depends on how the text as a whole is organized and structured, for example via narrative; on how it relates to other texts we may have seen (intertextuality), or genres with which we are familiar; on how the text refers to, and makes claims about, aspects of reality with which we are more or less familiar (representation); and on the expectations we bring to it, for example as a result of the ways in which it has been publicized and distributed."

So media literacy involves analysis, evaluation and critical reflection. This kind of media litera-cy will be the focus of this project.

Literacy	Explanation
Rhetoric	speaking and listening
Print literacy	reading and writing
Visual literacy	image design, interpretation and creative composition
Information literacy	information access, retrieval, evaluation and usage
Media literacy	analyzing messages from media and popular culture and composing with technology tools
Critical literacy	recognizing and resisting power relationships in messages and information
News literacy	Understanding and evaluating news and current events
Digital literacy	Being a socially responsible user of the Internet and social media

Figure 8 overview of the kinds of literacies (Hobbs & Moore, 2013)

Conclusion

Before starting the current project, the two parts of media literacy for this project are defined. Within the current project, the term media is approached in a broad sense. Media is the mean of all mass communication. This communication relies on organizations that provide platforms, content that is transmitted and on hardware. Within this project these will be called media devices, media platforms and media content. The second part, literacy, does not take into account the 'old literacies' like print literacies. The children will not engage with the printed media, but with analysis, evaluation and critical reflection of (audio)visual media.

4. Media literacy

In this chapter, the definition of the term media literacy that will be used in this project is defined. Subsequently, its three building blocks, personal locus, knowledge structures and skills are introduced with explanations what these entail within media literacy. These three building blocks together provide the ingredients for a competence. The chapter ends with an explanation of the competences that are of importance when it comes to media literacy.

Media literacy definition

To investigate the concept of media literacy, literature research regarding the definition of the concept has been carried. One of the main researchers in the field of media literacy is W. James Potter. Potter (2010) explains that the term media literacy is defined in many ways. In his book Media Literacy, Potter (2015) approaches media literacy not only with a focus on the negative effects but also on the positive effects of media. Sound and Vision wants to objectively show the Dutch media landscape and current developments. Therefore, it matches Potter's vision. In this project, Potter's media literacy definition is used as the base. The definition of media literacy can be found in the blue square.

Media literacy is a set of perspectives that we actively use to expose ourselves to the mass media to interpret the meaning of the messages we encounter. (Potter, 2015)

With the 'messages' mentioned in the definiton above, Potter is referring to the media content someone is searching for or comes across by incident.' For example, it could be a video on YouTube or a news feed on a website. Within Potter's definition, there are two key words: the 'set of perspectives' that someone takes when looking at the media message and the 'active attitude' people need to have to think about what media content actually says.

COMPETENCE

EXPERIENCE   KNOWLEDGE   SKILLS   PERFORMANCE   BEHAVIOR   GOALS
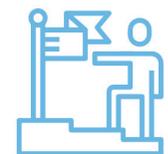
Figure 9 building blocks of a competence

Building blocks

In his book 'Media Literacy' Potter introduces the three building blocks of media literacy:

personal locus, knowledge structures, and skills *(Potter, 2015)*

These building blocks also pop up in the definition of media literacy of the "Council of Culture" of the Netherlands:

"The set of knowledge, skills and mentality with which citizens can move consciously, critically and actively in a complex, changeable and fundamentally mediated world" (Raad van Cultuur, 2005, p. 2).

These three building blocks are returning elements, because they form the base of media literacy competences. Every competence, also outside the field of media, consists of these three aspects as well as some other building blocks such as behaviour and experience, see figure 9. For every subject, in this case media, these building blocks have a specific focus. In his book, Potter explains what these three building blocks include when talking about media literacy.

Personal Locus

The personal locus is the first building block and consists of a combination of someone's goals and drives. All media message information that that specific person absorbs, gets filtered by their goals. If you are aware of your goals, you are more capable of steering the information seeking process in the right direction. Additionally, somebody with a high drive will put more effort into finding the information they need. However, when you are not aware of your own goals and drives, media can influence you greatly. For example, when you scroll through Instagram without a goal, this means you are mindlessly exposed to the media. In that case, you are easily influenced. People cannot be constantly aware of their locus when using media, because this would demand continuous concentration. However, with a growing media literacy, a person is focused on their locus more frequently and thus spends less time being mindlessly exposed to media.

Knowledge structures

Knowledge structures are "sets of organized information in a person's memory"(Potter, 2015, p. 13). At the moment of exposure to media, we consume the media messages and start to analyze it in our mind using several skills. First, people go through the large amount of facts hoping to find the particular facts they need. The useless facts are 'thrown away', whereas the useful facts are translated and reconstructed into information. Then, this information is 'stored' at the proper place of a structure. All structures together create an overall design in which patterns can be found. In the final stage, the patterns are useful to discover where to get more information and to find information that is already stored in our knowledge structure. The key to a useful knowledge structure is having information to different kinds of questions. The structure starts by information to 'what' questions, but has to expend with 'how' and 'why'.

> ***"Knowledge requires structure to provide context and thereby exhibit meaning."(Potter, 2015)***

Knowledge structures can provide the context people need when making sense of new media messages. A big structure can make people more confident when they have to make sense of a wide range of messages.

In media literacy, five important areas exist in which people need knowledge structures:

1. Media effects
2. Media content
3. Media industries
4. Real world
5. The self

Knowledge in these areas can result in making better decisions about seeking out information, working with the information, and constructing meaning from the information that will be useful to serve their own goals. Thus, being media literate means you are able to transform information into knowledge structures. For media literacy, information and knowledge is acquired in multi-dimensional areas. It contains information in the cognitive, moral, emotional and aesthetic dimensions (Potter, 2018).

Skills

"Skills are tools that people develop through practice." (Potter, 2015, p.15). There are seven skills that are relevant to media literacy. People already possess these skills. Therefore, the challenge for media literacy is not to develop the skills, but to get better at using them when receiving media messages. The seven skills are:

Analysis
The skill of 'analysis' is to not just accept the content of a message, but to analyze it. Ask questions such as: who, what, when, where, why and how. The answers to these questions can give an idea of the extent to which a story is complete.

Evaluation
When somebody produces a media message, they do this with a certain opinion in mind. With the skill 'evaluation' one challenges this opinion. One compares the opinions to their own and make a decision about the message based on that.

Grouping
In the media a lot is already classified for us, for example movies on Netflix or posts on Instagram. The media literacy skill 'grouping' is about determining classification rules for yourself. When having your own classifications, the groups that will 'emerge' will have more value and meaning to you.

Induction
The induction skill consists of using information gained from media to generalize aspects in real life. When it comes to media, this process can go completely wrong . Imagine, the news feeds you information that the majority of the citizens thinks that the health care system is in crisis. In that case, most people will say that other people's doctors are more interested in money than helping people. People take the 'special case' and translate to a general principle. However, if you ask those people about their own doctor, they will say that that is not true. The people take elements from media messages and let it dominate their perception of something, without taking their own real-life experience into account.

Deduction
The deduction skill is the opposite of induction. In this case you reason from a general principle to a special case. Just like with induction, deduction can also go wrong because of media messages. For example, as a general principle people think media have a strong negative effect on others. However, they say media has no effect on them personally. This is the deduction reasoning they go through. What they do not take into account is that negative effects of media are sometimes not easily recognizable. They assume the effect is always easily recognized. Therefore, it could be possible they are not aware of the effect media has on them.

Synthesis

The skill synthesis is focused on the knowledge structures of people. With this skill, you "use new media messages to reform, refine, and update knowledge structures." (Potter, 2015)

Abstracting

The last skill is abstracting, to make a small summary of a media message.
Media education is working on the previously explained skills, knowledge and locus, through practicing media literacy competences. That means it is learning about media, not with or through media. As Potter (2015, p. 13) says:

"Media literacy is a process, not a product."

Therefore, it can be concluded that the final product should contribute to the growth of children's knowledge, skills and locus, but not aim to work on everything at once. The product should be a trigger, a first step for children to become curious to learn more about media from perspectives they have not taken yet.

Media literacy competences

Potter's information about the building blocks and the definition of media literacy given an idea of what aspects fall within media literacy. However, the aspects stay rather abstract. Researchers Renee Hobbs and David Cooper Moore, concretize the aspects and introduce five competences for media education that can be implemented in elementary school. In their book "Discovering media literacy" they introduce these competences and elaborate on what the competences entail (Hobbs & Moore, 2013):

Access

This competence is all about making responsible choices and accessing information you find on the media. It includes finding and locating materials you are looking for and understanding the information that is fired at you.

Analyze

The second competence is about analyzing the media message, trying to understand it through textual and contextual analysis. The foundation of this competence is the fact that all media content are constructed by the producer and are the producers version of reality. To gain better understanding of the media message, the consumer should gain information about the author, their purpose behind the message and point of view from which it is made. Additionally, after gaining that information, the consumer is able to evaluate the quality and credibility of the content.

Create

While the competences access and analyze are focused on media content produced by someone else, the the competence 'create' makes you the producer of the media. 'Create' is the competence that demonstrates that you can compose content in a variety of forms such as language, images and new digital tools.

Reflect

The competence 'reflect' focuses on your own role in the media. With 'reflect', you critically look at your own behaviour in the media by applying social responsibility and ethical principles.

Act

The last competence 'act' is about working to share knowledge and solve problems in the family, workplace, community, nation and world. Either you do this individually or collaboratively with others.

These competences are hierarchical, which means that if somebody does not master the first competence, he/she is not able to be effective in the next (Information Resources Management Association USA, 2019). For the project, it is relevant to investigate the level of these competences among the children. The first competence of these five that 'scores' low, should be the focus of the product.

Conclusion

From the quote: "Media literacy is a process, not a product" (Potter, 2015, p.) can be concluded that the final product of this project should be seen as a first step, a trigger, to make children curious about media. But not media as they know it already. The definition of media literacy states that it is a about a set of perspectives which you use to give meaning to the media content we encounter. Through interacting with the product, the children will be triggered to take a different perspective on the media than they are used to. Working on these perspectives will contribute to their knowledge structures, skills and personal locus. To be able to look at media from different perspectives, you have to possess different competences. According to the model of Hobbs and Moore (2013), these competences are the following five:

- Access
- Analyze
- Create
- Reflect
- Act

Since these competences are hierarchical, it should be investigated which competence is low among the kids.

01
Personal locus

02
Knowledge structures

03
Skills

Combination of people goals and drives → goals, drives

Sets of organized information in a person's memory → media effects, media content, media industries, real world, the self

Tools that people develop through practice → analysis, evaluation, grouping, induction, deduction, synthesis, abstraction

ACCESS · ANALYZE · CREATE · REFLECT · ACT

MEDIA LITERACY

Figure 10 Overview of building blocks and competence of media literacy

5. Children's media literacy

The level of media literacy that children can reach depends on the development phase they are in. This chapter sheds light on the development phases of children on cognitive, emotional and moral ground. The effects of these phases on media literacy are explained. The development has the strongest link to the competences 'analyze' and 'reflect'. Therefore, the extent to which the children can master these competences are touched upon.

Children as a special group

According to Potter (2015), children should be treated differently when it comes to media literacy. There are two reasons for this statement:

1. Some abilities are not fully developed yet. In every age, the cognitive, emotional and moral developments of the children are in a different stage. The children for this project are in the last stage of primary school, which means they have developed themselves already quite a lot but not up to the level that it could fully protect them from the media manipulation. The question is, what are they able to understand and do?

2. Children have less experience in life. The more real-life experience somebody has, the better you can determine if a media message is misleading.

It is not possible to change the amount of life experience the children have, but it is possible to develop a product that suits the stage of development of the children. A small dive into the developmental psychology provides answers to the question: "What are children of this age capable of?".

Cognitive development

Jean Piaget developed a cognitive developmental theory about the cognitive development of children. Piaget introduces four stages of development in his theory. The third stage, the concrete operation stage, starts around the age of 7 and continues until around the age of 11. In his book, Piaget's Theory, Piaget (1967) described the most important transitions of this stage.

First of all, children at the age of 7 begin to reason logically instead of only intuitively. Classifying objects and understanding that events are influenced by multiple factors is now within their ability, for an example see figure 11. This reasoning is still limited to concrete events or objects. Children still struggle with analytical thinking and reasoning about hypothetical situations.

In the context mapping sessions with the children, this became apparent when they had to come up with a media machine for a hypothetical situation. However, when talking about situations they knew or had experienced, the children had no problems with the assignment.

The second transition is their change of induction and deduction skills. In Piaget's theory, these skills that Potter also introduced still seem to be a bit difficult for children of this age. The children do have quite good inductive reasoning skills, but still have difficulties with deductive reasoning skills. The third transition has to do with two skills that are called reversibility and conservation. Children in this stage are aware that actions can be reversed and understand that if something (or someone) changes in shape or appearance it is still the same.

The last transition of importance is the change in egocentrism. In the previous development stage, children between 4-7 years old have a high level of egocentrism. In concrete operation stage that starts to decrease which makes them able to view things from the perspective of someone else. The lower egocentrism level also ensures the children start to think about how other people might think and feel and that their thoughts are not universal. But what does that mean for media literacy?
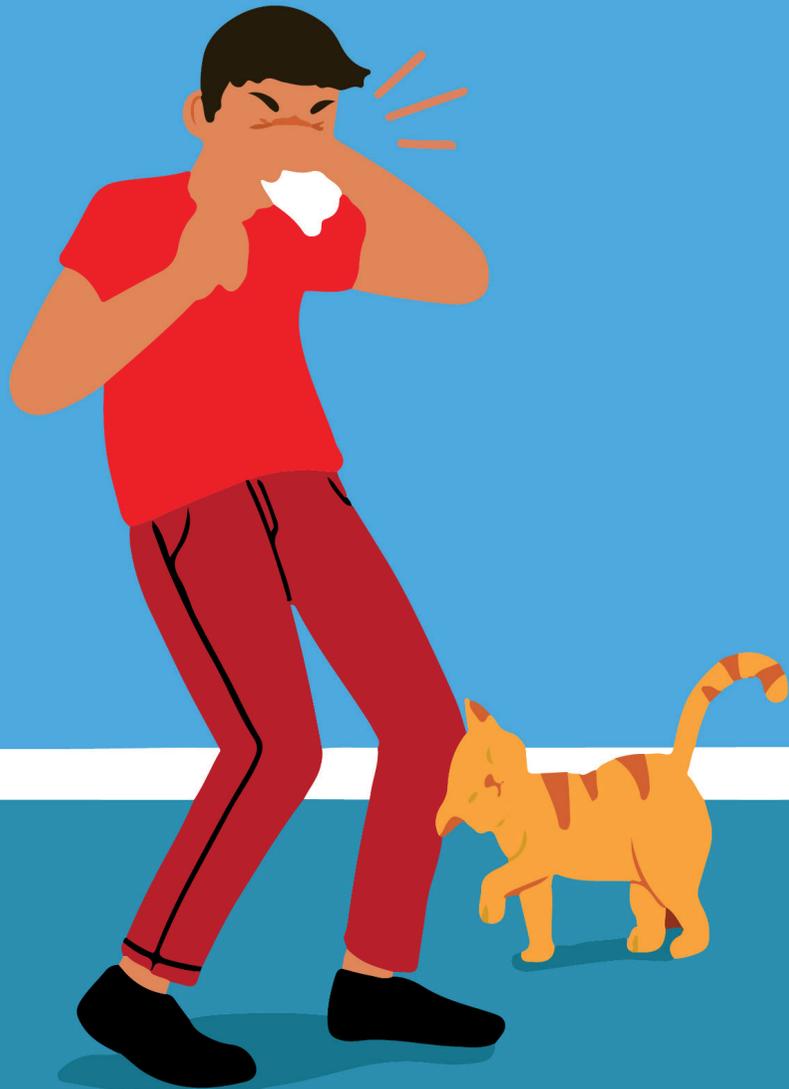
Figure 11 An example of logical reasoning

In his book, Potter (2015) explains that children from the age of 8-10 can understand fictional plots. This entails that they understand that the story line is influenced by the motives of characters and that these characters can change because of what happens to them over time. This change could occur for example because of an event or because of a change of appearance. Additionally, this means that the children understand that characters in videos are not just things, but something that has a personality.

At the age of 9, children develop a critical attitude towards advertisement (Potter, 2015). They question the credibility of commercials and start feeling they are lied to by the producers of the commercials to buy the products they recommend. However, this critical attitude is limited to products they are familiar with. At the age of 10 to 12, the children have a basic idea of the economic system behind media. They recognize different media businesses and their profit-making motive. This also came up in the sessions with children. They understood that for example YouTubers get paid for their videos.

This cognitive development has a connection to the media literacy competence 'analyze'. Many of these aspects have to do with media as a construct and people's intentions with the media message. From the research about moral development can be concluded that children of 10-12 years old should already be quite capable of analyzing media content. However, the analysis should be limited to concrete events and objects. To get the ultimate result, the children should be 'taught' with examples they are familiar with.

Emotional development

The second developmental psychology part that influences media literacy is the emotional development. According to Potter (2015), every human starts with basic emotions like anger, sadness and enjoyment. Over time, the emotional development evolves. The more experienced children get with emotions, the more refined the emotions that the children feel get. Over time, anger for example develops into hatred, outrage, fury etc. When children start to pay closer attention to their feelings when interacting with media, their emotional development will grow.

People's emotional reactions can be influenced by the level of cognitive development. When children still lack the ability to follow interconnected elements in a plot, they focus too much on individual elements to be able to fully understand their emotional reaction to the media message. Children of the age of 10-12 fortunately are able to understand a story line and can take the perspective of somebody else, making them able to read the emotions in themselves and others.

The emotional development has a connection to both the 'analyze' and 'reflect' competences. By trying to understand the emotions of someone else in a media message or with which emotion the media content is made, the children would train their analyze competence. It provides information about the intention with which the media message is made.

Reflecting on the effect some media content has on your emotions, can tell something about how you would like to be treated by others in the virtual world and can therefore teach you how you want to behave yourself.

Moral development

The last development Potter (2015) introduces as an influence factor on media literacy is moral development. Potter talks about Kohlberg's moral development theory. In his theory, Kohlberg introduces three levels of moral development: preconventional, conventional and postconventional. The preconventional stage starts at age 2 up to the age of 7-8. After that, children go into the conventional stage, in which they develop conscience as they absorb ideas of what is right or wrong, what are lies and truths. The postconventional stage begins around the age of 14. They take the 'right and wrong' up to the next level by focusing on fundamental principles.

Children of 10-12 have not reached this level yet, which makes them still very influential.
To explain the influence of media on somebody's moral development an example is given. When children watch a lot of television unsupervised and play videogames that are aggressive in the preconventional stage, their moral development will be shaped by the themes of what they see in the media. One moral lesson that a child could learn from this kind of media is for example that solving problems through aggression, physically and verbally, is acceptable and successful. In the conventional stage, the children's behaviour will be partly ruled by the moral lessons learned through the media. In real life, the children will make decisions based on those moral principles.

The moral development has a connection to the 'reflect' competence. Children's morals guide them in how to behave on media and reflect if their own media behavior is tolerable. However, if they learned their morals through the media it will be hard for them to reflect critically on their own behaviour. Therefore, the reflection has to be guided well.

Conclusion

Children of the age 10-12 can understand fictional plots and motive changes of characters. Additionally, they can take the perspective of somebody else. Therefore, the children are already quite capable of analyzing media content. However, the analyzing ability is limited to concrete events and objects. For an ultimate result, the children should be given examples they are familiar with. Everybody's emotional and cognitive development are tied. If children are capable of understanding a story line and other perspectives, they can read their own emotions and those of others as well. However, the emotions of the children will not be as defined as those of grownups yet. Therefore, analyzing on emotional level will still be limited.

The children have not reached the postconventional moral development phase yet, which means they do not take fundamental principles into account yet. This makes children still very easy to influence. Their morals could be influenced by the media they use. As a first step, it would be interesting to make children aware of how their morals are influenced by the media they use.

6. Target group

The question behind this chapter is the research question: What are requirements for the product to motivate children? Answers to this question were derived partly from the context mapping session with the children, the observations of their behavior in the classroom and interviews with teachers and a museum professional from the 'museum of Antiquities'. The chapter touches upon the characteristics of the children of 10-12 years old. What interests them, what are their needs and which teaching methods work best for them? The chapter is concluded with a summary of insights that serve as inspiration for the ideation phase.

Characteristics

Children aged 10-12 are mostly focused on the here and now. Therefore, their main focus is their immediate environment, in which friends play a big role. Friends are their number one priority. The children become friends with others through school, sports, other out-of-school activities or through an activity connected to either sports or school. Sharing an experience with friends is more important to the children than the activity itself.

The 'here and now' focus also effects their way of thinking. Subjects that are discussed the last few weeks, occupy their minds. Everything they encounter, they project upon those subjects. So when asked to come up with ideas, they start from their own experiences and thoughts that they came across in the last few weeks.

Events that stay with them over a longer period of time than a few weeks are new and/or special events that only happen once or several times in their lives, such as visiting a theme park or doing the end-of-school musical. These event are perceived as highlights of their lives.
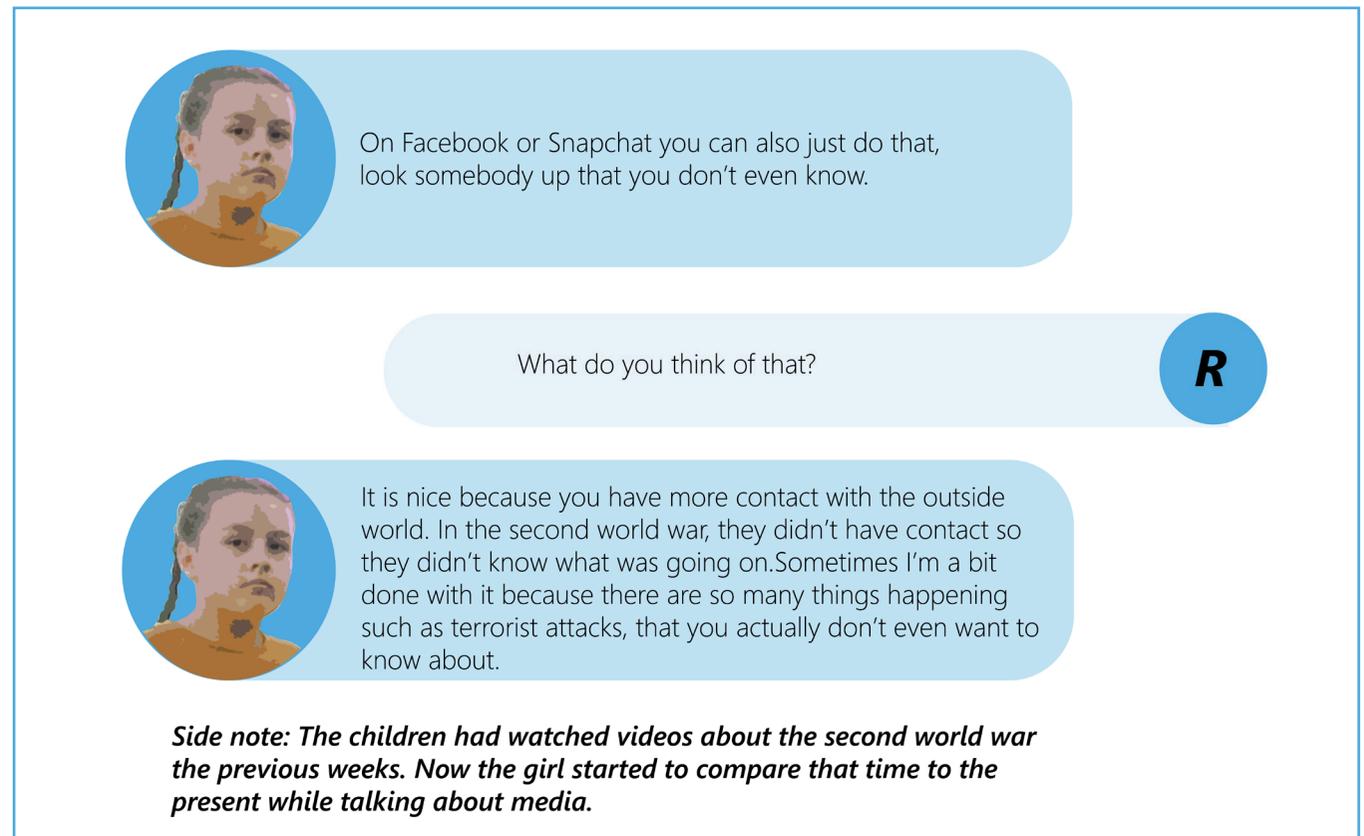
On Facebook or Snapchat you can also just do that, look somebody up that you don't even know.

What do you think of that?

R

It is nice because you have more contact with the outside world. In the second world war, they didn't have contact so they didn't know what was going on. Sometimes I'm a bit done with it because there are so many things happening such as terrorist attacks, that you actually don't even want to know about.

Side note: The children had watched videos about the second world war the previous weeks. Now the girl started to compare that time to the present while talking about media.

Figure 12 Quote about Facebook and Snapchat use gained in context mapping session

Figure 14 Picture of presentation during context mapping session

Around the age of 12, the children start to approach puberty. This is visible in some of their behavior. The children start to distance themselves from their parents. They would rather do things with or talk to friends than family, because of equal interest and mutual understanding. Additionally, they do not want to share with their parents what they do on the media, even if it is a normal video. In this phase, boys and girls start to engage less with each other. Boy-girl friendships start to fade and among the children, boy-girl relations is a big happening.

Interpretation of visual and textual content is something the children can have difficulties with. First of all, the children still interpret pictures very literally. They can understand that a picture of a cup of tea can mean a cup of tea, warmth, home or healthy when explained. However, it is hard for them to make associations with pictures themselves. Secondly, how children interpret emojis can differ between them, even though they grew up with the existence of emojis.

Teacher Arianna: One of the children wrote down an activity he liked very much in the last year but he doesn't want to share it with the rest of the class.

R: What was the story about?

Teacher Arianna: Well, he slept at a friends' place, a girl, and that is a bit of a delicate matter at this age. He didn't want other children to know because they would make remarks about it.

Figure 13 Quote about seperate gender gained in an interview

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Needs

In the session with the children, some clear needs emerged. Every need is translated to a design guideline which will be taken into account in the ideation phase.

1. Knowledge level
Children of this age want to be treated according to their knowledge level. When an assignment is given to them that they perceive as easy and below their level of capabilities, their motivations fades. Strategic games, such as the board game monopoly, are popular among this group.

Design guideline
The assignments they have to perform should be challenging for children of this age group.

2. Contextualization
Children do not like static objects or environments. Their interest is only triggered when the object or environment gains context through a suitable story and preferably one they can identify themselves with.

Design guideline
The product should provide the children with an introduction story to give context to what they are about to do.

3. Variation and doing
The children work best when they have a lot of variation in their activities and can learn by doing. They like to investigate things, and like to be challenged to achieve something or to create something that expresses who they are.

Design guideline
The product should give the children several small active assignments in which a range of educational methods will be covered.

4. Gamification
Gamification works well with this age group, because of the children's strong urge for competence. By gamifying an activity that children do not like, or about a topic they are not interested in, children's attitude can be changed to the better. With games, winning is not always the biggest goal for the children, especially when playing against their own friends. Nonetheless, working towards something such as the goal to win or a reward is still a big motivator.

Design guideline
The children should feel like they are learning by doing games/gamified assignments.

Needs / wishes: Media related

Besides the needs children have general in life, they also have needs/wishes when it comes to media. As media will be used in the product, and therefore it will have a digital part, these needs could be interesting to bear in mind. The needs are the following:

1. Continuous change
Children stay interested in media that have constant renewal of content such as Instagram or Snapchats filters. This means not renewal once a day but every minute. When they encounter something new that is interesting in the beginning but does not change over time, their interest fades.

Design guideline
A range of media content should be used for the different assignments so that the children will stay interested in the content they are working with.

2. Options
Children like to have options within the media they use that suit their needs at that moment. For example: On Netflix they can choose a movie that suits their mood and on Minecraft you have options such as building, demolishing, collecting animals.

Design guideline
The children will have to be provided with a range of options in assignments to work with.

3. Usability
Children like the media to be simple, efficient with little settings, look aesthetically up-to-date and work logically.

Design guideline
The design of the digital aspect of the product should be simple, instinctively and have a modern design.

4. Media age target
Children of this age are interested in the life of the grownups. They often register on media platform, pretending to be older than they are to be able to watch videos that are meant for older age groups. However, they would like to be protected from weird videos.

Design guideline
The media used in the product shouldn't be too childish. They will have to be targeted to the audience of this age group.

Behavior in de classroom

The previous information contains information about children's needs and characteristics in general. However, the product will be implemented at school. Through observations of two classes at two different primary schools, new information was gathered about children's behavior in this environment. This resulted in the following insights:

The children have a strong need for social interaction. When they are given a task, they consult each other and compare their work frequently. Sometimes this consulting is even stimulated by the teacher. This urge for social interaction ensures that many of the children prefer to work together.
Something else very visible when observing the children's behavior, is that copying the behavior of your peers is something that fits this phase of life. When one of them is in a teasing mood, the rest follows shortly. In the classroom the children are often sitting in groups, which stimulates this behavior further. When they see an opportunity to behave differently than asked by the teacher, they take the chance with both hands. This means the children need structure.

The children have a natural curiosity and inquisitiveness which triggers them to discover. Especially when something is out of the ordinary, the children will start to ask questions of one's own accord. In return, they also like to share their personal stories with the teacher and the rest of the class.
In the classrooms of the four schools that have been researched, the children work with Chromebooks or iPads. By using these devices, the children became more independent. When they do not know the meaning of a word, they look it up on their Chromebooks instead of asking the teacher.

(Teaching)methods

Every age group has different ways of learning that works best for them. According to the teachers and an expert of the 'museum of antiquities' that were interviewed, there are several methods that work best with children between 10-12 years old:

- Approaching things positively works well. Give the children positive, usable feedback and their motivation will rise.

- At this age you have to vary a lot. At these schools, all subjects are treated briefly throughout the day and have short and small amounts of assignments. Mixing is key to keeping the children sharp. If you want to teach them something that is a little more complicated, teach them by giving them small steps that result in the desired bigger goal.

- Include aspects of children's personal life in class, it makes the children more involved.

- In between classes, teacher give children energizers to give them the chance to free their energy.

- Within one method everything has to stay comprehensible. For example, at the schools, the same teaching material is used digital and physical.

- The key word for children of age 10-12 is 'doing'. It is important to stimulate interaction and to have a good balance between doing and explanation.

- The higher grades of primary school prefer thematic working.

Conclusion

From the results of the sessions with children, observations and interviews, specifications can be drawn up that the product should meet, for it to motivate and engage the children to use the product. The design guidelines drawn from these sessions can be found in the analyses conclusion chapter.

Teacher Arianna

They like it a lot if something is in the form of a theme and if it is a little extra so if for example are really going to implement something. Than you have them, if they can do something with it, than you have them. And then especially if you give them a little space so they can give it their own interpretation.

We did for example a creative lesson about knotting bracelets, those friendship bracelets that they always like. And then they said: "Ooh can't we sell those for a charity?". In the end, we created a complete market at the spring festival and we gave all the money to KiKa. And they really loved it, because they were busy with something real.

Figure 15 Quote about theme work gained in an interview

Museum expert

If you bring a product to the classroom you must dare to be distinctive, something that teachers can't come up with or make themselves.

Figure 16 Quote about workshop designing gain in an interview

woensdag 15 - 5 - '19

8.30 vandaag de dag

8.45 musical oefenen begin
* mediawijs met Evy
* musical oef. scene 1 t/m 11 (?)
* verkiezingen voorbereiden / scenes filmen
themawerken

10.10 pauze

Naar buiten

10.35 GVO/HVO/alg

11.20 Taak   Ww spelling

hm
stemliljet
↳ sp

Figure 17 Day schedule at a primary school

7.Media usage

This chapter contains information about children's media behavior, their media awareness and where they lack competences. First, the children's media landscape is visualized with information conceived through a survey. This is followed up with an impression of what children do on these media devices and platforms. Additionally, through interviews with four teachers of different primary schools, the current media literacy related lessons at school are discovered and the aspects of media literacy teachers consider as important.

"We would need to recognize that the competencies that are involved in making sense of the media are socially distributed, and that different social groups have different orientations towards the media, and will use them in diverse ways. In this sense, we should expect that children will have different 'media literacies' – or different modalities of literacy – that are required by the different social situations they encounter, and that will in turn have different social functions and consequences." (Buckingham, 2003, p. 5)

Skills with media

In the years the generation of the target group was born, the Internet already existed. They grew up with smart phones, laptops and iPads all around them. When children reach the age of 10-12, they are used to these devices and know how to access and operate them. Using a combination of apps and devices to get their desired result is a piece of cake. The result could be their own media content made with for example a picture editing app or information they seek about other people. In some cases, they even combine digital and non-digital media to create media content.

The children have up-to-date knowledge about the newest media devices, programs and what is happening in the field of media. They adapt their behavior quickly when new devices and game/app updates arise. Many children even become more skilled at operating media devices than their parents. To these children, it is normal to be able to contact others 24/7. This opportunity created a world in which the children are in contact with their peers continuously. After school they immediately contact each other (again), either face-to-face, via social media or through videogames.

The easy access to the media for every individual resulted in a quick changing media landscape with many short (online) trends. This age group is highly sensitive to these trends/hypes. For them, something can be interesting one week and be stupid the next week.

Current media literacy at school

Through interviews with teachers of four different schools information was gathered what schools, spread through the country, currently do to make their children media literate. The teachers realize how important media literacy has become and point out that the more time children spend on social media and internet, the more important it will get.

The first thing that should be pointed out, is that there are no set teaching methods yet for media literacy. Therefore, every school tries to implement a bit of media literacy in their own way. Teachers feel it is their responsibility to protect the children from the dangers that are attached to the media the children use and want to prepare them for the future.

Figure 18 Quote about media gained in context mapping session

In the most promising cases, the schools participate in the media masters week that is organized by 'Network Mediamaster'. According to the organization of Media Masters this is an exciting serious game about opportunities and risks of media especially focused on the same age group as this project (Media Masters, 2019). The children get questions such as: is this webpage safe and how can I check the reliability of a picture?

However, most schools dedicate only a few lessons or some conversations on the negative aspects of media. Subject that are discussed in these lessons are online bullying and what they should or should not put on the internet.

When possible, teachers try to respond to the conversations of the children at school or in the schoolyard about media dangers by starting discussions in the class. Subjects of these discussions are for example what to do when you encounter messages from strangers or receive weird questions.

Additional to these lessons and conversations, some subjects that have been in the curriculum for a long time dedicate a few exercises to media literacy related subjects. The subject 'reading comprehension' for example treats fake news and reliability of information on occasion. Furthermore, the teachers have some space in their curriculum to fill in with subjects they think

are important for the children. In many cases, some amount of time is spend on the 'create' competence. As indicated earlier, the children from the school in Amsterdam have lessons in media literacy. However, it turned out this was only focused on the 'create' competence. They learn is to work with 3D pens or how to create a presentation. None of it is focused on the construction of media messages or the role and effects the media has in their lives.

Teachers perspective on media literacy

Children spend a lot of time on social media. Therefore, if it was up to the teachers, the development of media literacy competences should start there. According to the teachers, their children are fairly media literate. However, this is with a focus on their ability to operate media devices and systems. The children are not critical enough. Most of them believe everything they see and hear. It is hard for them to understand fake news. Vloggers tell them the weirdest things to get more subscribers and these children are very influenceable. The children's reasoning is: 'when somebody says something, that is true'. Another aspect of media these children are often target for, are older people that pretend they are the children's age. Teachers would like children to learn how to deal with those kind of situations.

Media usage of children

A small survey was conducted among two classes of both 28 children, one group 7 (5th grade) and one group 8 (6th grade), at schools in Delft. The results of this survey, shown in figure 19 and 20, give an impression which media devices and platforms the children use. These result were compared to the media the children in Amsterdam and Dalen used. Striking is that in these groups the same kind of media were mentioned as well.

In the period of the age between 10 and 12, the children often get their first smart phones. Figure 19 shows that 76% of the children in group 7 uses a smart phone, while in group 8 it is nearly 100%. The children that do not have a phone yet, are not active on social media platforms that can only be used on a smart phone, such as WhatsApp, Instagram and Snapchat. These apps also show an increase of use in figure 20.

Not all children have the same social media accounts. Among the children it is common knowledge which friends have an account on which social media platform. Therefore, they know exactly who to reach in what way. For example, when somebody does not have WhatsApp, the children have contact on Instagram.

	group 7	group 8
	76%	96%
	88%	92%
	72%	84%
	60%	60%
	44%	44%

Figure 19 Results of a questionnaire about what media devices the childeren use

The media use among children has changed over time and with it came shifts in preference of media platforms. The Millennials grew up in a time of MSN and Facebook, but among this generation these platforms are not the most popular anymore. Some kids still have a Facebook account, but are no active users. The social media accounts children have are in some cases influences by their parents. Parents sometimes try to keep a grip of their children's media behavior by prohibiting their children from using certain apps. However, apart from that, parents hardly have an idea of what their children do in the virtual world. In general, the only time parents and children spend together with media is during weekends. In the weekends, parents and children watch entertainment shows together such as The Voice of Holland, but during the week they hardly watch television together.

Next to the media they got to know through friends and family, school can trigger the interest of the children for new kinds of media programs/apps as well. At the primary school in Dalen, the children were taught to make a stop-motion video. Some of the children enjoyed it so much, that they immediately downloaded apps so that they could make their own stop-motion videos at home.

	group 7	group 8	increase	phone app
WhatsApp	80 %	100%	↑	✕
YouTube	96 %	96%		
Fortnite	64 %	72%	↑	
Netflix	64 %	68%		
Spotify	32 %	76%	↑	
Instagram	24 %	68%	↑	✕
Snapchat	24 %	40%	↑	✕
TikTok	36 %	32%		

Figure 20 Results of a questionnaire about what media platforms the childeren use

Movies, series, television programs and music

The amount of time this generation, Generation Z (born after 1995) watches television is less than the ones before them. Instead, they watch real-time videos on Netflix and YouTube. They prefer these platforms because they are on demand, providing a broad range of videos of different genres. However, when they do watch television, the children sometimes just mindlessly watch programs on Nickelodeon. Not because they like those programs so much, but just because they grew up with them and are still used to them. This is a good example of a lack in personal locus when children use media. Looking at the television mindlessly makes them vulnerable for influence.

Informative videos is something children hardly seek themselves. The children watch the news at school and sporadically an informative movie or series on Netflix. They do have interest in what is happening in the world, but get to this information through other media platforms. The question is, do they use credible platforms to find their information?

Netflix

The children watch a variety of movies and series on Netflix. Which ones they choose, depends on the child's preference. The research showed there is no particular movie or series that is popular among all children. It is striking that at the age of 10-12, the children are right in between the 9 and 12 age limitation of the 'Kijkwijzer' and that shows. Children at this age are curious about the grown up world and start to discover the associated media world. They switch from Netflix kids to the regular and (sneakily) watch movies with age limitations of 12 or even 16. They use their parents accounts on Netflix to get access to these movies/series.

YouTube

YouTube is the most popular media platforms with this group. It is free for everybody, usable on smart phone, iPad and computer and has a big variety of content, which makes it the perfect platforms for kids. Among the children, there are three types of videos that are watched most.

First of all, videos that contain subjects the children can recognize themselves in. Some of these videos are vlogs, others are animations. The producers of the videos talk about common life aspects like school, friends or relationships in a funny, and sometimes ironic way.

The second video type is hobby videos. Children search for videos according to their hobbies. For example, girls that do horse riding watch vlogs of Penny Maxi (a horse girl) and boys watch videos of other gamers playing Fortnite.

Lastly, and also the biggest group, are videos of the YouTube channels like StukTV, MeisjeDjamila, Enzo Knol and Kalvijn. These producers post videos in which they do extreme challenges.

These videos contain a lot of action, extreme situations and funny moments but little serious talk. The children enjoy watching these videos but would not want to do the challenges themselves.

In many videos and movies the people speak English. Therefore, their English listening and understanding skills are already well developed for this age. However, speaking English is still a threshold.

Music

Listening to the radio is not something children initiate themselves. They only listen to it in the car or in public places. They perceive it as old school. Instead, they listen to music on YouTube, Spotify and (mostly girls on) TikTok. Popular music among the children is the Dutch music of for example Lil Kleine.

Snapchat

Besides WhatsApp, Snapchat is an app that the children use a lot to keep each other up to date of their activities. They prefer this app over posting feeds on Instagram because the pictures are not permanently on a platform but 'disappear' after a while. The primary activity on snapchat is playing with the face filters. The filter alter quite regularly, which keeps the kids interested. Sometimes the children use Snapchat together to try out the new filters.

> Maurits posts a lot of pictures of me on Instagram. Then we don't know what to do and start to just scroll though Insta, see what the new filters are.

> I like that about snapchat, then I look every time if there are new filters already. And then I can change my profile picture again on Instagram.

Figure 21 Quote about Instagram and Snapchat use gained in context mapping session

Instagram

Instagram is one of the social media apps that is used by many girls as well as boys. The main activities of the children on this platform is scrolling through feeds and sharing the ones they are interested in. They can scroll endlessly because the content of the feeds keeps refreshing.

At this age, many children are mostly interested in sports, gaming, animals (especially pets) and well known figures which are either celebrities or fictional figures. If the children are active on Instagram, these interests are reflected on their profile and the people they follow.

The amount of pictures or video's children post could not be determined from the current. However, the children that did give a statement about it, said they posted self-made media content on Instagram every two/three weeks, which they didn't perceive as a lot. The majority of posts are pictures or videos of themselves with their pets, at an sports event or some creative content they made themselves, such as self-made animations or edited pictures.

TikTok

A social media platforms that is very popular among the girls is the app TikTok. On this app, the girls make videos of themselves on a part of a song. Originally it started with videos of people lipsyncing and dancing. Celebrities such as Arianna Grande or people with a lot of followers post videos on the platforms, that people all over the world will then imitate. These videos can be challenges of all sorts or could just be part of dances. Trying to master the moves or making their own version of a challenge is a daily activity for the girls, together or alone.

"A little while ago I did a challenge on TikTok. You had to put your camera against the window and then I had to ran downstairs as quickly as possible to stand on the other side of the window. But my bedroom is in the attic so I had to go down two stairs and through the door.

Figure 22 Quote about Tiktok use gained in context mapping session

WhatsApp

Children use WhatsApp to be in contact with each other at all times. With every friend group they have a different WhatsApp group and whole classes even start groups. Unfortunately, quarrels between the children shifted from offline, face-to-face to online ones on WhatsApp. The frequency increased because the children interpret things differently than others meant or their barrier to say certain things is lower than in real life. WhatsApp also invites children to have useless conversations. The children of the group 8 of the primary school in Dalen started a spam group in which the children only send messages with emojis and gifs, just for entertainment.

Teacher Arianna

What I think is also important, is what anonymity can do. If you send somebody a message via Whatsapp without looking that person in the eye, it is way easier to say things. But also, that people can interpret messages differently than they were meant. And that they send something quicker without thinking about the effect it will have on the other person. I sometimes talk about that, it is mostly girl stuff. Especially when it happens the other way around, if they have encountered something that was unfriendly, they will faster think about what they send themselves."

Figure 23 Quote about Whatsapp use gained in an interview

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Videogames

Playing video games is a common activity after school for the boys. The most played games among this age group are Roblox, FIFA, Minecraft, Brawl Stars and the ultimate winner Fortnite. Fortnite is a game in which the goal is to eliminate all the other players that are on an island by shooting them. You can play this individually or in a team of your choosing. When playing together, you can keep each other up to date about what is going on in the game through microphones Many children play this together with their school friends.

In all games children play, there is a virtual world in which they are represented with an avatar. In FIFA, you play with a certain team that you are a fan of and in Fortnite you choose your own outfit and attributes. To the children it is important to be able to choose what or who represents them. Your appearance online sometimes matters so much, that it can become a target to bully somebody about. Children start to relate everything to the games, it becomes their whole world.

Children say they would like video games to look as real as possible so it feels like reality. This means, no options that would not be possible in real life and all options in real life should be in the game as well. When children play old games they accept the poor conditions, while normally they have high standards.

Teacher Shirley

Gaming is a big problem at the moment. Children relate everything to the games, which narrows their world. Once a week, one child is allowed to put on a video at the digi board and then they search for videos on YouTube of somebody that is gaming.

Figure 24 Quote about gaming gained in an interview

Old movies

Among the children, there is hardly any interest in old movies, series or television programs. They are not motivated to watch them by themselves. Sometimes parents introduce old audiovisual content, which triggers the children to it. However, in that case the motivations derives from the desire to have a common interest with their parents.

Social media apps: Their media personality

Through using social media apps such as Instagram, children start to create their own media personality. Some children are already playing with the possibility of altering who they are on their social media accounts. Awareness of their own media position is high among the children. Without any hesitation, they can tell you their amount of followers on different social media platforms. Yet, having a lot of likes is highly valued and more important than the amount of followers.

> Yeah but on Instagram I pretend I'm English. I don't know, I don't say I'm from a different country but I write the text with the feed in English. For example #this and #that. For example when I post a picture I write the text in English because there are more people that talk English on Instagram.

Figure 25 Quote about media personality gained in context mapping session

Through the social media platforms, the children have the possibility to get in contact with people outside their inner circle, and spread content throughout the whole world. But what is striking is that most of the children do follow strangers and accept follow request but do not or hardly have conversations with them. They are not tempted to do so for the simple reason that "they don't know them". However, the children are very open to meeting new people if it is through an event they are part of in person. For example, other children of schools in the region they meet at a soccer tournament. They become friends with them and add them to their Instagram or Snapchat.

Figure 26 Quote about online contact gained in context mapping session

> Yes but for example when you have TikTok, you can send messages to somebody in Australia for example, that also has a TikTok account, if you would want.

> Do you ever talk to people that are from a different country? Or do you mostly just watch the videos the people abroad? **R**

> Well, sometimes I do receive message for example when you want to follow somebody, and then that person starts to follow you as well and then TikTok says: "send a sticker to say hi to the other person". So, than you receive a sticker from somebody abroad.

> But do you also send a sticker or is the sticker the start of a conversation? **R**

> Most of the time snot because we don't really know each other, you don't really know what to talk about. So we don't really have conversations except for the hallo.

Influence of media

The media that children use, can influence them in the real life. First of all, the children are really influenceable for all the videos on YouTube. Children talk about the videos a lot and it thus is a big part of their lives. Vloggers respond a lot to that manufacturability of the children. Another example of to how vulnerable these children are, is when children just get a smart phone or Instagram at a young age, they come across threaten messages. These messages say they have to share the feed with a certain amount of followers because otherwise they are cursed. When encountering this the first time, children share this out of fear. After a while they learn this is not real. Thus, their attitude towards certain apps or activities in apps can change over time when gaining more information and experience with/about them.

A less obvious aspect that influences the children, is the advertisement they are exposed to on for example YouTube and Minecraft. Even though they do not enjoy the advertisement, they still watch them.

A positive influence of media, is that media can be a motivator for children to do something in the real world or serves as a source of inspiration for activities. Some girls go outside to take pictures of themselves, so they can put it on Instagram afterwards. Or when the kids play outside, they play a game they know from StukTV. Sometimes the online version is changed by the children, by changing the rules or necessities, to adapt them to their own needs and capabilities. Other inspiration they gain from the internet are challenges, images to draw or recipes to cook. It gives them the ability to be (more) independent.

When something shocking happens in their direct surrounding, it has a big impact on them. In that case they take it serious, remember it for a longer period of time and it triggers a motivation to do something about it. When something of the media world penetrates to their own world, it can be a motivator for action. For example children typed in their names in google and found all kinds of pictures of themselves that were on TikTok. This shocked them. They did not like the fact that they did not have control over what personal information of them was on the internet. For other aspects about media that they are pointed at, the rule of 'here and now' applies again. They remember it for a few weeks and are aware of it but they do not think about the long-term effect of their media behavior.

Figure 27 Quote about a game children play, gained in context mapping session

R — What is the game 'hunting season'?

Well, for example when we meet at the schoolyard then we can hide in the streets around it and the others have to find you. Hide and seek on a large scale.

R — Did you come up with that yourself?

No, we watch it a lot at StukTV so than we started to do it as well.

So within a certain area you have to find people and every 10 minutes you get the location of where that person is. We play it with walkie-talkies, but in the videos of StukTV they play it with real GPS something. A lot of the times with the walkie-talkies, you are connected to the other walkie-talkies so you can hear what the others say. That is very funny.

Awareness

Children are already aware of the following media aspects:

- the fact that people can be different than what they tell you on media

- viruses on the computer/iPad etc.
  privacy on internet: they sometimes put their account on private

- the amount of time they spend (approximately) on their phone: their phone reminds them.

- YouTubers and famous people on TikTok get paid for their videos

- the physical negative effects of media such as addiction and effect on the eyes

Conclusion

What media to focus on?
The outcomes of the interviews and sessions provide several reasons to choose for a focus on media literacy in social media and YouTube. First of all, children of this age receive their first smartphones and spend a lot of time on social media and YouTube. However, because they are new and because of their lack of critical thinking, they are very influenceable to all the media content they encounter. The teachers that were interviewed all suggest to start with media literacy about the social media the children use. Secondly, children of this generation do not watch television that much anymore and radio is com-pletely old school to them. Therefore, these types of media are less relevant. Lastly, according to Hobbs and Moore, children are better at things like critical thinking when media are used that they are familiar with.

"Young children who are just learning to decode printed symbols can demonstrate comprehension, critical thinking, and textual and contextual analysis skills when using familiar media, including the texts of mass media and popular culture"(Hobbs and Moore, 20, p.23).

What has to be kept in mind for the product is that not all children have the same media accounts. If the product responds to relevant social media for the children, this may need to be taken into account.

What competences to focus on?
If we want to make children more media literate in social media and YouTube, it is important to get an idea which of the five competences of Hobbs and Moore these children already possess and which are still unattended. This chapter gives information about the competences children developed themselves and which they learned at school. Based on the results of the research, a focus had been chosen for the product.

Children of this generation are already fairly agile at operating media devices. They are able to use combinations of media devices and platforms to find information they need or create their own media content. These skills are part of the media literate competences 'access' and 'create'.

Parents hardly or do not at all play a role in the media literacy of the children. School however, can be a source of inspiration to the children and could have an active role in working on the media literacy. At this moment, the children hardly get media literacy lessons. If they do, the content

often has a focus on media dangers. This also shows in the aspects of media the children are already aware of. However, Sound and Vision doesn't want to only focus on the negative aspects of media.

There is a lack of attention for the competences 'analyze' and 'reflect'. The children are not yet (sufficiently) aware of how the media are constructed and the effects the media have on their lives. As some of the teachers state, the children are not able to be critical about media. Therefore, the children should work on their 'analyze' competence. Therefore, the focus of the product will mainly lie on the competence analyze. When possible and relevant, the product can trigger the children to reflect on their own behavior. This also aligns with the goal of Sound and Vision's new museum: gain new perspectives, realize the impact and meaning of media and the children's role in it.

What themes could be relevant for the product?
The second part of this chapter talks about the media devices and platforms the children use. This information is filled with relevant themes for the product and that have something to do with the competence 'analyze'. These themes can serve as inspiration for the product. The relevant themes are the following:

Figure 28 Overview of relevant media literacy themes

8.Competence analyze

From the generative sessions with the children, I learned that there is an opportunity for Sound and Vision to make a product that improves the competence 'analyze' among the children. This chapter defines in more depth what aspects are central to this competence. What are the textual and contextual analysis aspects that Hobbs and Moore are talking about that give more information about the media message?

Defining the competence 'analyze'

In the competence 'analyze' the media message is the point of focus. The message central to this competence is: All media is a construct, which means that there are thoughts and decisions behind everything you see, hear or read. More information about media as a construct can be found in appendix I. With the competence 'analyze', you deconstruct the media.

However, when analyzing a media construct, there are several steps the 'media message' goes through before it reaches its end goal, going from the decision of the producer to produce a media construct that conveys a certain message, to the consumer that interprets the media message in his/her own way, see figure 29.

Producer of media message

Consumer of media message

| Planning	Making	Consuming	Making ones own
What media message do I want to convey?	How do I translate this message to the medium?	What do I see here? Is that reality?	What will I/do I do with this media message?
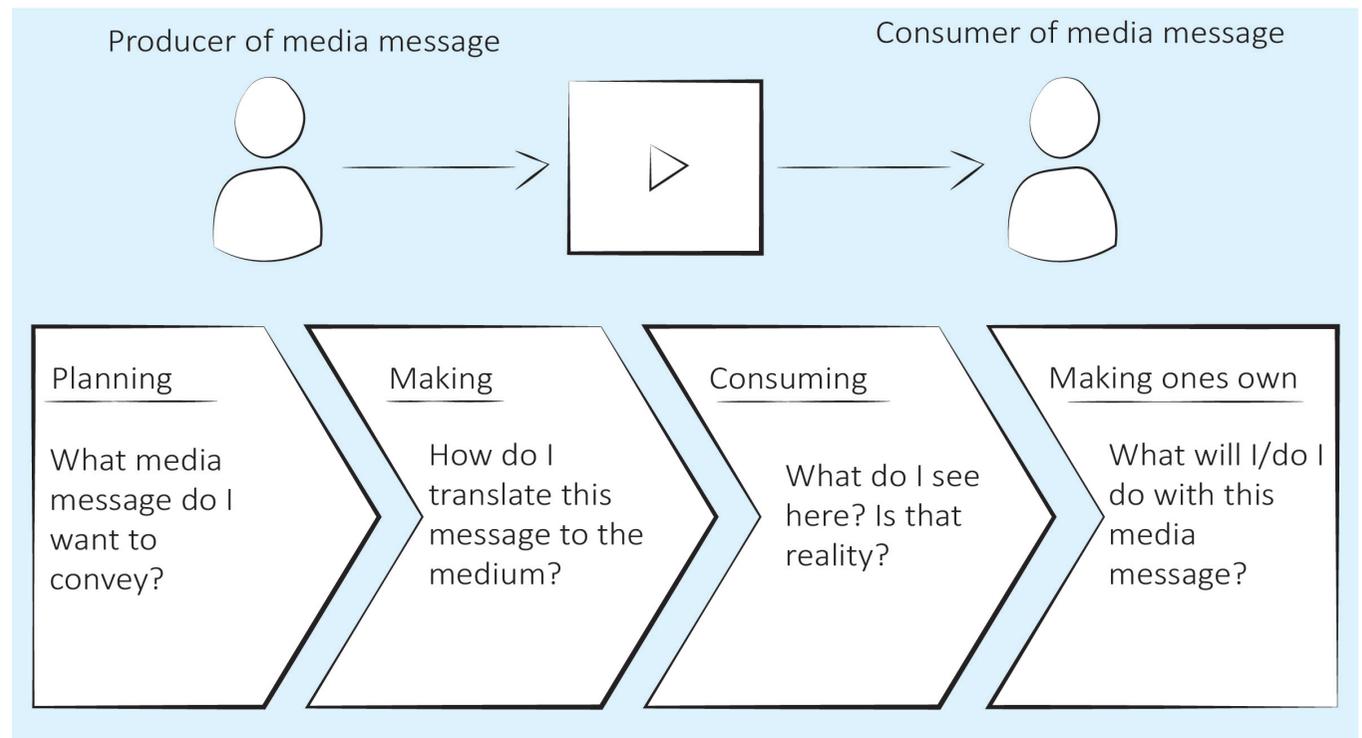
Figure 29 Media construct analyzing steps

Buckingham (2003) suggests four key concepts for deconstructing a media message, each corresponding with one of the steps shown in figure 29. Each key concepts having its own corresponding questions of which the answers give you information about the message. Figure 30 shows these four key concepts with its matching questions.

key concept	explanation	questions
production	Looking at how is the media created, manufactured and distributed.	Who made it? What is the purpose of the media: informing, entertainment, convince, set thinking etc.
language	Within media we use several sorts of language to communicate: writing, speech, images, sound etc.	How is it made: techniques, design?
representation	Media offers us a mediated version of the world. Media representation invite us to see the world in some particular way.	What is shown and what is hidden? (degree of reality, (implicit) norms, values, visions, and stereotypes)
audience	There is always a certain target group that the media is made for. Different groups can interpret media messages differently.	Which means does it have for me and for other people?

Figure 30 analyze key concepts according to Buckingham

1. Production

When planning to produce media content, the producer has to choose a subject and a purpose for what they are going to create. Therefore, choices made by the producer inevitably reflect their values, attitudes, motives, goals and points of view on the subject of the media message. When we look at vloggers as an example of, which is a certain kind of media producer that tries to 'sell' themselves, relevant questions could be: how does this vlogger define their unique selling point? How do they attract subscribers? How do they make money? How do they promote products or promote themselves in their media content?

2. Representation

Media have their restrictions, to which producers have to adapt their 'product'. Media do not offer us a transparent 'window on the world', but a mediated version of it. Media representations invite us to see the world in some particular ways and not others. They are bound to be biased rather than objective.

The key concept 'representation' is strongly connected to how the producer decided to color the reality with the restrictions of what they have to work with. If you compare two media message about the same event or subject, it can show very different representations of the presented 'reality'. Representation involves analyzing how different social groups are represented, and whose interests these representations serve. It's about examining how representations claim to tell the truth, how they establish their authority, their credibility and their authenticity. Relevant questions would be: What did they included and how (and what is excluded)? Who and what is important, and what not?

3. Audience

Who is the primary group that the producer wants to reach with this media message? The key concept audience looks at how this audiences is targeted, the assumptions media producers have about their audiences and translate this to their media message and how the prWoducer seeks to engage the audience.

People use media for diverse purposes, with different kinds of motivations, they all have diverse habits and patterns of use. They respond to media in different ways and they like and dislike very different things. These preferences have to do with differences in gender, social class, age etc. To understand your audience, it is important to be able to take somebody else's perspective and understand other people's classifications and characteristics.

4. Language

The key-concept 'language' talks about the choices in material and tools of the media production of the media message. The form and content of media are related in each medium, each of which has a unique aesthetic, codes, and conventions. The techniques (tools) with which a media message is made has a lot of influence on how the media message is perceived. Patterns within the content, repeating words, sentences, themes etc. can tell you something about the media message the producer tries to convey.

Key concepts in this project

The product that the children will be using, will touch upon these four key concepts. However, they will not be translated one-to-one into assignments, each having one of these key concepts as focus. These key concepts are always all intertwined into one medium, such as an video.

Define

9.Analysis conclusion

This chapter starts with a summary of the insights gained in the analysis of this project split in two sections: guidelines for the media literacy content and guidelines for the (interaction with the) product. Followed up with a definition of what the product will be. The chapter is closed with a rephrased design goal, making the design goal more specific based on the outcome of the analysis.

Guidelines: media literacy content

Throughout the analysis of literature and field analysis, guidelines about the content of media literacy that the product should entail emerged. These guidelines are the following:

1 **Audiovisual media**

Media literacy is about analyzing, evaluating and critical reflection of (audio)visual media. This is also the order in which the children should become media literate.

2 **New perspectives**

The product should show new perspectives and will be a trigger for the children to become more curious about other perspectives on media. (planting a seed)

3 **Building blocks**

The effect of the product will have contributed to the knowledge structures, skills and personal locus of the children. For knowledge structure, this means for example more knowledge about media effects.

4 **Competence**

The competences that the children will 'work on' with the product is mainly 'analyze'. This entails understanding a media message (better) through textual and contextual analysis.

5 **Stay concrete**

Provide children with concrete examples or situations when asking them to analyze fictional plots in videos, motives of characters or changing perspective to the perspective of someone else.

6 **Familiar media content**

The content will be about media the children are familiar with. When using media platforms that the children are familiar with, they can demonstrate comprehension, critical thinking and textual and contextual analyses.

7 **Key concepts**

The key concepts production, representation, language and audience should be covered by the product.

Product guidelines

Next to the guidelines about the content of the product, the analysis also provided guidelines for the product direction: What kind of interaction the children should have with the product, how the use of the product should be structured next to the 'assignments' about media literacy.

1 Special experience

The product should provide the children with a special experience to make them engaged with the subject over a longer period of time.

2 Introduction story

The product should provide the children with an introduction story to give context to what they are about to do.

3 Small, active assignments

The product should give the children several small active assignments in which a range of educational methods will be covered.

4 Knowledge level

The assignments they have to perform should be challenging for children of this age group

5 Children's personal life

The product should make a connection to the personal lives of the children next to school.

6 Interaction among children

The product should have space for interaction between the children.

7 Gamification

The children should feel like they are learning by doing games/gamified assignments.

8 Discovering

Feed the natural curiosity of the children by giving them the chance to discover things themselves.

9 Variation

A range of media content should be used for the different assignments so that the children will stay interested in the content they are working with.

10 Usability

The design of the digital aspect of the product should be simple, instinctively and have a modern design.

11 Media age target

The media used in the product shouldn't be too childish. They will have to be targeted to the audience of this age group.

Product direction: A workshop

I chose to define the final product of this project as a workshop because as explained in the analysis, children of this age learn best about a subject by doing. It is good to stimulate interaction and have a balance between explaining and doing, which is exactly what a workshop is meant to do. In house, Sound and Vision already works with different workshops of 1,5 hours with bigger groups, that work very well. In a workshop, theory is translated to the practice, which is in case of media literacy a good approach because it can stay quite abstract.

A workshop always has one specific theme as the focus which is introduced in the introduction, followed up with several small active assignments with aspects relevant to the theme, executed by a group of people. This will also be the case in this workshop. The children will work in groups on several gamified assignments.

Guidelines from Sound and Vision

As the client, Sound and Vision plays a big role in what kind of workshop will eventually be designed. It is important to take into account the wishes of the Institute on this project, what kind of role Sound and Vision wants to play in making the children media literate and that this project suits the vision of Sound and Vision.

The Institute is currently going through a reorganization phase. With this reorganization came a new, modernized vision, a plan for a renewed museum and the launching of a new media platform for children and teachers to be used in the classroom. Sound and Vision wants to shed light on the newest developments in the media landscape and help people give meaning to those developments. They do this with a media historical perspective. Sound and Vision would like to use the new media platform, that contains relevant audiovisual archive materials, in this project. Additionally, if possible, they would like to make a connection between the new museum and this project, so that if children visit the museum after having done the workshop, they recognize elements. Hence, the product for in the classroom needs to have some kind of connection to new developments in the media landscape and use relevant audiovisual content of their archive for this project.

1 Sound and Vision

The product should use archive material and it should be clear this is a product of Sound and Vision.

2 Media historical perspective

In the workshop, a media historical perspective can be taken on the theme.

3 Current developments

The workshop can take a current development in the media landscape as the theme in the workshop, to match their vision.

4 Link to other products

The new media platform should play a role in the workshop and where possible a connection to the new museum.

5 Physical and digital

The product should have a digital as well as a physical aspect so that it is a product than only Sound and Vision can provide.

6 Museum teacher

Sound and Vision wants to have a workshop that a teacher can't do by themselves. There will be a museum teacher from Sound and Vision that comes to the classroom to give the workshop. This museum teacher really needs to have a clear role in the workshop.

Design goal

Through the results of analysis, the original design goal has been slightly refined and focused. The specified design goal for the project is:

DESIGN GOAL

"Design a workshop for children, age 10-12, at school, which improves children's 'analyze' competence through gamified assignments with audiovisual content."

Ideation

10. Ideation

This chapter goes into the ideation phase of the project. In this phase, workshop ideas were generated and iterated on based on the information gained in the analysis phase. These ideas are accessed on if they meet the guidelines and their potential. The decision for the final concept direction was based on conversations with Sound and Vision and a test in the classroom. The results of this test are discussed in this chapter.

Idea generation

To come up with a workshop what increases children's analytical competence, several ideation rounds were done. In this idea generation, different elements of the workshop were taken as a starting point. These elements were based on a timeline the children go through before, during and after the workshop, see figure 31. Appendix J - O explain the workshop concepts ideas in detail. The concepts that came up ranged from media literacy on an abstract level and producer focused to a concrete level with a consumer focus. Three workshop concepts created a guide to the final concept: visual stories. Figure 32

shows an overview of these workshops: their goals and the question central to that workshop. The workshop ideas will shortly be explained in order to explain what aspects of these workshops served as inspiration and guidelines for the final concept. The workshop ideas were evaluated with colleagues from Sound and Vision, that have experience with workshop development for children of this age group as well as discussed with my mentor from Sound and Vision to assess the ideas on the demands and wishes of Sound and Vision.
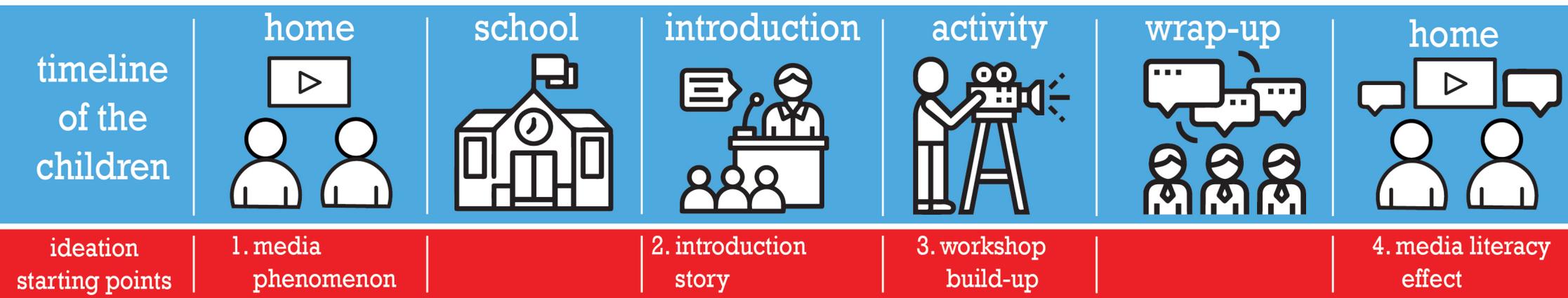

Figure 31 Timeline of the children before, during and after the workshop with linked starting points for ideation

Media literacy:
Abstract level

2 YouTube influence

Goal: Discover how YouTube and YouTubers influence you.

How does YouTube and the YouTubers influence your behavior?

1 Media construct

Goal: Make children aware of the media construct and decisions behind the media content.

What are the elements of a media construct?

consumer point of view ←———————————————→ producer point of view

4 Visual stories

Goal: Discover the different layers of media content.

What do I really see in this video?

3 Influencer content

Goal: Create new media through step-by-step analyzing existing ones.

What aspects can you analyze a video on?

Media literacy:
Concrete level

Figure 32 Overview of workshop ideas

Media construct

In the workshop 'media as a construct' four construct elements are discussed: the platform, the framing, the sound and the montage. Media producers have to make decisions on these elements when creating their content. A platform has certain guidelines that you have to follow such as the hashtags of Instagram and thumbnail of YouTube. The frame determines what is shown in the media and what is not. Sound and languages has a great impact on how the video comes across and which audiences feel addressed. Lastly, with montage videos that can be edited, parts of a video can be taken out and filters can change the 'vibe' of the video for example. In the workshop, the children will do active assignments in which they will have to use their own creativity to discover the elements and understand how they affect the end result of the media message.
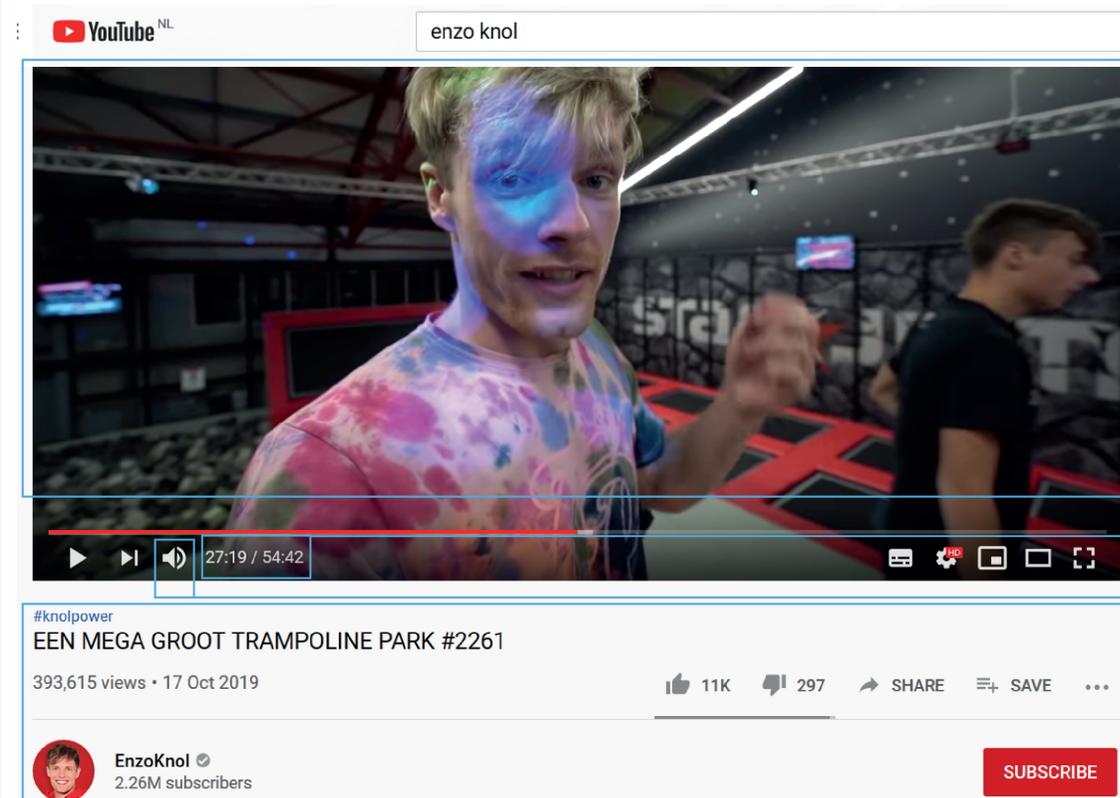
Media literacy lesson:

The frame of the camera decides what you see.

There are all kinds of editing options to alter the video.

The sound and language have a big effect on the message

Every platform has its own features.

Figure 33 Sub lessons of the workshop idea 'media construct'

Inspiration/guideline

- Making children discover by playing with small do-assignment in which they play with media construct elements in a creative manner.

- Treat several element of media content in separate assignments.

Critique

- The message of the workshop is too abstract and takes the perspective of the producer too much, not teaching children to analyze media.

YouTube influence

In the workshop 'YouTube influence' it was chosen to put one media platform central to discuss as an example. Three aspects of YouTube that influence the behavior of children are discussed: the bubble that YouTube creates, the misleading thumbnails and titles that suggest certain actions and the extreme content of certain videos. In this workshop, videos of YouTubers that the children are


Media literacy lesson:

YouTube creates a bubble based on video you have watched.

Thumbnails and titles of videos can be misleading.

Video can go to far, when does it go to far?
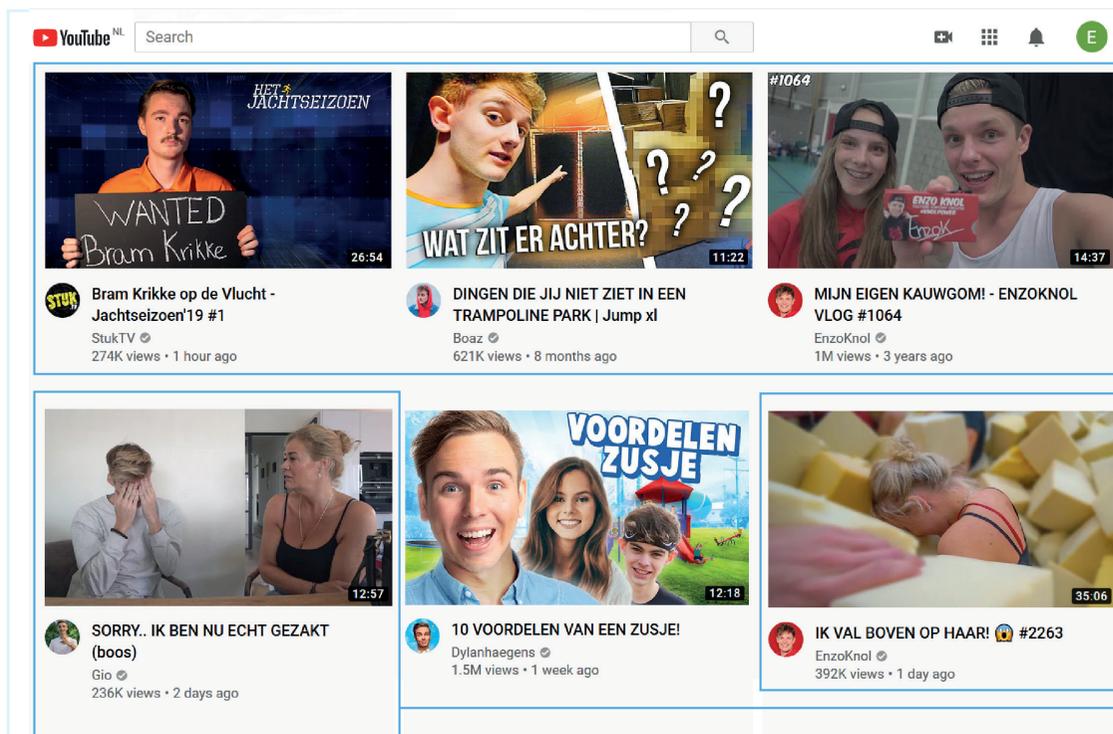
Figure 34 Sub lessons of the workshop idea 'YouTube influence'

Inspiration/guideline

- By splitting a bigger assignment up in several smaller ones, you can guide them to get discover the bigger picture.

- Focus on videos that children are familiar with: YouTubers. These can also be called influencers.

- Web videos from the archive can be used in this workshop.

familiar with will be used.
- **Critique**

  Sound and Vision doesn't want to put the platform YouTube central, because this will put the focus on the wrong aspect, away from Sound and Vision. It will become commercial.

- The themes are complicated for children to understand in a relatively short workshop. Inspiration/guideline

Influencer content

In the workshop 'influencer content' a relatively new media phenomenon is taken as the focus: influencers. The introduction of the workshop touches upon the fact that influencers are of all time but were called differently in the past and would mostly be used for advertisement on the television.

In the remaining part of the workshop two, aspects of the current influencers are discussed. Firstly, the 'friendship' they create with their viewers: What do you know about them and what not? Secondly, what message do they try to convey in their videos? In this workshop, the children will make a poster and a "wall of fame" plate based on videos they will analyze.
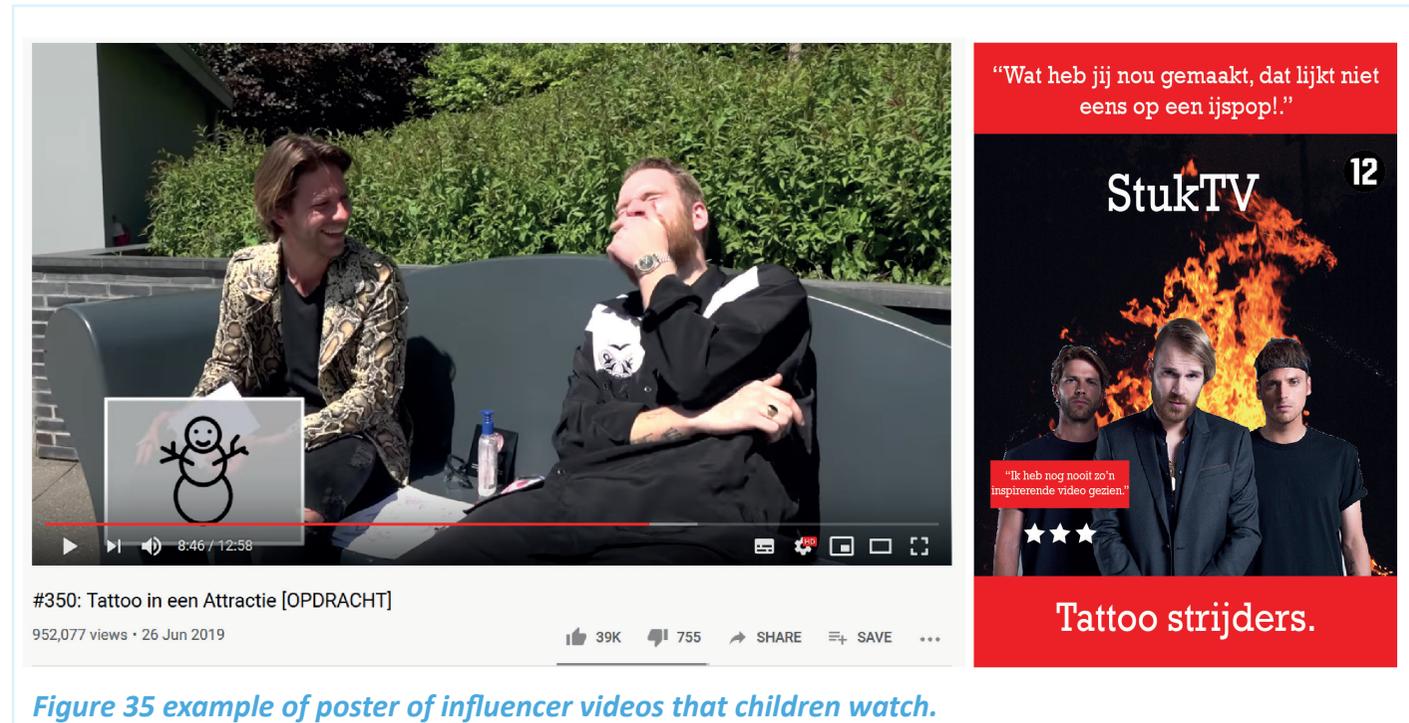
Figure 35 example of poster of influencer videos that children watch.

Inspiration/guideline

• In this workshop idea, new as well as old videos will be used. This ensures that the media historical perspective that Sound and Vision would like will be represented.

Critique

• The museum teacher doesn't have a clear role. This workshop idea could also be executed by the primary school teachers themselves.

• The assignments are not specific enough, which keeps the analyses on a superficial level. The children should elaborate more on a specific video.

Final concept idea: visual stories

In all the workshop concepts the competence 'analyze' wasn't apparent enough. Therefore, it was decided to put the media content central in the final workshop idea: What do I really see in this video? To create a red thread throughout the whole workshop, a specific kind of videos is used, all with the same purpose.

A small test was conducted with a class to test how well this age group can dissect information from a picture and how well they can discover the visual story that this information creates. The children were classically asked several questions about a picture of an influencer they are familiar with, see figure 36. More in-depth information about this test can be found in appendix P. From this test could be concluded that:

- If children are familiar with an influencer and know things about him, they are capable of making connections between elements in the picture and what they know about him. For example in this test, they made a connection between the outfit and the character of the influencer.

- If children are asked questions in a structure manner building up, they can dissect quite a lot of information from the background and front elements.

- Children use knowledge gained from other areas to come up with possibilities of the visual story in this image. For example, one of the children talked about the product being blurred because of privacy because they do that in other tv programs as well with car number plates.

- Children are able to come up with the visual story by using information about other elements they dissected from the picture. For example, after concluding that the influencer is on an airport one of the children thought the product he is holding could be a flight ticket.

Figure 36 image of Furtjuh used in the test

Final concept

11. The workshop overview

A workshop idea has several layers: the practical layer and the layer on the content level. In this chapter, the workshop idea is explained on the practical level. It will go into the goal, theme, media content and structure of the workshop. For the structure of the workshop, inspiration was taken from the Art Museum The Hague. This museum developed an exhibition especially focussed on children.

The workshop goal

The learning goal for the children in the workshop is critical examination and viewing comprehension. They have to learn to look at media content in more detail and be able to answer the question: What do I really see here? In this workshop, I want children to learn to look more critical at media and create awareness about the 'power' of the producer. The producer of the media content can give any meaning to a video he/she wants: the visual story (or as mentioned in the competence 'analyze': the media message). The visual story of a video can be unraveled by looking at all the different elements of a video: textual and contextual elements.

For children of this age group, it is important that they learn by doing. Therefore, in the workshop, the children will dissect media as well as built up the media content themselves. By going through the different stept of media production, the children will experience the line of thoughts behind creating media content and will experience how the visual story can be altered by playing with the different building elements.

The workshop theme

As the workshop will function only as the first step to make children media literate, it was decided to keep the media content used in the workshop very specific. The idea for the final concept was to use audiovisual content that could be compared because of the same kind of build-up, elements and purpose of the videos. Sound and Vision prefers to take a current development in the media landscape as a focus ánd take a media historical perspective. Therefore, new as well as old videos should be addressed.

The development in the media landscape that will be central to this workshop is the advertisement/product placement in posts of influencers on social media. An influencer is a person that influences their followers, in for example fashion, food and lifestyle choices, on social media

platforms. Often, influencers have a big amount of followers, who are mostly in a specific target group. In the study with the children, it showed that many children watch (Dutch) YouTubers. The teachers already indicated that these children are easily influenced by these influencers. It is therefore of importance that children know what they are looking at, and how they are influenced by the visual story that these influencers have created. However, using well-known people for advertisement is nothing new. In 1967, it was the first time that a famous Dutch singer, Ramses Shaffy, was used in a commercial. At that time, they were called role models. The theme of the workshop is therefore: influencers and role models used for advertisement. Figure 37 shows some examples of famous Dutch people in the past that participated in advertisement and the current influencers. The advertisement videos from the past and present have the same build-up, purpose and are often short, creating the opportunity to compare them more easily and use new and old videos from the archive.

In the plan for the new museum of Sound and Vision, one of the themes will be about selling and buying in the media. Influencer advertisement will have a small part in this as well. Therefore, the theme of this workshop will fit perfectly with the museum.

Aart Staartjes   **Katja Schuurmans**   **André van Duin**   **Simone Kleinsma**   **Johan Cruijf**
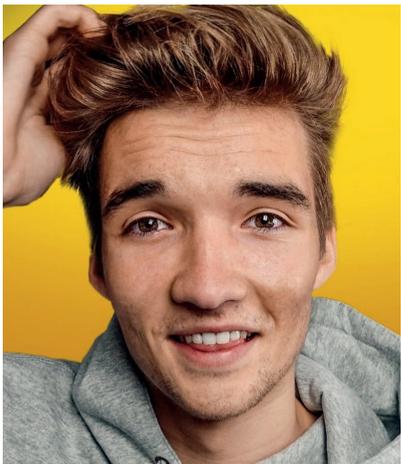
Gio   **MeisjeDjamilla**   **Enzo Knol**   **Forever Jade**   **Dylan Heagens**
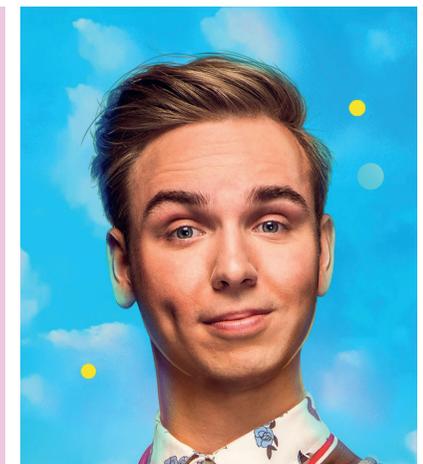
Figure 37 a few example of inlfuencers of the past and current influencers

The differences between past and now

To be able to trigger the critical attitude in children towards the influencer advertisement, they should be provided with the material they can compare it with: the old advertisement. As explained before, these advertisement videos of the past and now still have the same building blocks. However, with the shift of advertisement on television to the internet, there also started to arise big differences in how these building blocks are given shape in the videos. These differences should be explained to and experienced by the children, for them to be able to recognize the (sneaky) advertisement of the influencers more easily in the future.

There are four differences identified that will shape the content of the workshop. Three of the themes are building blocks of advertisement videos that create the visual story of the advertisement. The visual stories can change completely or partly when playing with these elements. The fourth is a more overarching theme:

Theme 1: The context of the video

In the past, the advertisement was staged in a certain setting. In many cases, a set was created in a me-dia studio with the right lights, cameraman and sound equipment. The set was chosen for the story that they wanted to convey and the actors were told what to do. Every product, attribute or element on that set had a certain function. Nowadays, influencers often use sets in the 'real world'. Videos are taken anywhere at any moment: in their bedroom, a shopping street or a store often only using their camera and themselves.

Theme 2: The text and sound

Next to the staged set, the text of the video was also prepared and put in a script. It was well-thought-out what the actor should say or an external voice would say something about the actor. The influencers, however, (seem to) improvise everything. Their way of telling something is much looser and quicker and it feels like a friend is talking to you. Another aspect of sound that differs is the background music. The background music has a big influence on how the video comes across. In the case of the influencers, they either choose to you no music ór use very upbeat, quick music. The older commercials on the other hand often choose for much slower music.

Theme 3: The product-actor focus

In the selected videos from the past and the present, there was a difference of focus in the video. It has shifted from the product to the person. In older commercials, the character was created around the product. If selling tiger nuts, the actor would wear a tiger suit for example. Now, the influencers are 'just themselves' and use their influence and connection with their followers to influence them. The focus is much more on the influencer and their opinion about something than on the product.

Theme 4: surreptitious advertising

The fourth difference, that is more on an overarching level, is the openness about the advertisement. In the past, on the Dutch television, the advertisement time was announced with a small video with STER, sometimes even with Loeki. People were aware that after that small video they were only about to see an advertisement. This can be compared to the current advertisement before a YouTube video that is an obvious ad and can be skipped, such as shown in figure 38.

However, the advertisement in the influencer videos is done much more sneaky. In some cases, the influencers announce that something in their video is sponsored or use the hashtags #ad or #spon but many times they are not so transparent. Therefore, children are not aware of the fact that they are actually watching an advertisement. In the past, this was also done in television series. Now, it is forbidden to do product placement on television. Therefore, many shows and series announce that it contains product placement or is sponsored by a certain company.

Figure 38 Obvious advertisement on YouTube

The used media: Archive content

For the workshop, audiovisual media content was selected from the archive of Sound and Vision. The Institute has a few selection criteria that determine if a video is eligible to be archived. The most important criteria are the following criteria:

- it is a Dutch production or made by a Dutch producer

- it is about a Dutch subject

- it is made for a Dutch audience

Therefore, all the videos that will be used in the workshop are Dutch. A few years back, Sound and Vision started to archive web videos because this became such a big part of the media landscape in the Netherlands. Part of these web videos are well-known YouTubers that the children talked about during the generative sessions. From these web-videos, some of the ones with advertisement were selected for the workshop. However, there are not a lot of webvideos that contain advetisement. Therefore, the videos that could be chosen from weren't videos of the most popular Youtubers among the children at this moment. In the perfect situation, Sound and Vision could use its connection to the YouTubers to be able to use the exact right videos needed for this workshop to work.

The old videos were selected from a list of videos made by Sound and Vision for one part of the new museum. This list contained videos starring a role model of the past. The selection criteria for the videos were based on the three primary elements/building blocks of a video 'the context', 'the sound' and 'the product-actor focus':

Context

Old

Boudewijn Büch: In the time of this commercial, Boudewijn was famous for being the presenter of a travelling show. The advertisement refers to that status by talking about the origin of nut rice: the product of the commercial. The commercial is set in a nature landscape abroad.

New

Ponkers: Ponkers are three guys, that make a lot of videos with challenges. In this video, there challenge is to create a certain look. They have to find the right outfit and use their Taft product to create the right hair look. The video is set in the city of Deventer, shopping streets and stores are the set for this video.

Figure 39 Stil of Boudewijn Buch in the advertisement

Video link: https://www.youtube.com/watch?v=ms6Gu-iW0G4

Figure 40 Stil of Martijn in the advertisement

Video link: https://www.youtube.com/watch?v=7t5jvizRkvA&t=432s

The sound

Ramses Shaffy: The first commercial starring a Dutch celebrity. In this commercial Ramses opens a chocolate bar and eats it while a voice-over voice tells something about this chocolate bar.

Gio: Gio is a very famous influencer of today, especially among children. In this video, Gio starts with a quick Fanta advertisement before starting his real video. In this advertisement Gio addresses his viewers and tells them to go to the store to try the new Fanta flavor out.

Figure 41 Stil of Ramses in the advertisement

Video link: https://www.youtube.com/watch?v=zILH85YFl5E&t=12s

Figure 42 Stil of Martijn in the advertisement

Video link: https://www.youtube.com/watch?v=JtBlMaCtkwo&t=64s

The product-actor focus

Sjef van Oekel: In this commercial with Sjef van Oekel, which was a television character back in the days, a contradiction is made between the product and the character. Sjef is dressed in a tuxedo, creating this image of a gentleman, while eating a 'frikandel'.

Gerard Cox: In this commercial, Gerard is playing the role of a jolly Rotterdammer instead of himself. He advertises (tiger) nuts dresses in a tiger suit.

Figure 43 Stil of Sjef in the advertisement

Video link: https://www.youtube.com/watch?v=iJleU-jzCQQ

Figure 42 Stil of Gerard in the advertisement

Video link: https://www.youtube.com/watch?v=K7TvWYoKY58

Teske: Teske is a female influencer who is known for her make-up videos. However, in this case an unboxing video of Teske is chosen to be used in the workshop. Teske received a box full of US snacks and unboxes this in front of the camera. In the video she talks about what she thinks of these products.

Figure 43 Stil of Teske in the advertisement

Video link: https://www.youtube.com/watch?v=8LRK04jQJak

Workshop structure

Art museum The Hague has developed an exhibition specially designed for children between the age of 9-14 years old. The exhibition uses a combination of physical and digital content, that playfully teaches children something about art. The exhibition exists of several rooms, each with a themed assignment. The build-up of the assignments is always consistent: Starting with an introduction video or text on the iPad, introducing the subject and explaining the topic. The introduction is followed up with a playful assignment, in which the children's new knowledge is 'tested' with a do-activity.

The structure of this interactive exhibition has many overlapping elements with the product guidelines of this project. Additionally, this structure seems to work for children of this age group. Therefore, the structure of the exhibition was taken as inspiration for the workshop.

Figure 44 shows a journey of how the museum exhibition is structured and how the interaction between children, iPad and physical elements are connected.

The aspects taken from this structure are the following:

- The workshop will start with an introduction to why the children will do this workshop, what the goal is and what they should expect in the coming hours.

- The children work in groups. By working together they can help each other gain more information/knowledge that alone. In this workshop, the groups will be 4 to 5 children per group.

- The assignment will not be built upon each other but be separate, so that the groups can start at any point.

- The children will be guided through the assignments step-by-step with an iPad. The iPad will show the questions and videos for the assignments. The iPad guides the children in such a way that they can't miss or skip questions.

- The assignment structure will always be the same: starting with informing, checking this knowledge and then apply it themselves with an active assignment in which they can put their creativity.

Based on these insights two structures options were chosen for the workshop, shown in figure 45. The difference between the two structures is the amount of time and the extensiveness the teachers want in the workshop. The 'normal workshop' is the less extensive version. The less extensive version of the workshop could take around 2 hours. In this workshop, the children will only discover one of the boxes. It will be a surprised per group which box they will receive. In this version, the focus will be more on the wrap-up, in which the different groups will present what they did to the other groups. If a teacher chooses to dedicate a whole day to media literacy, they could choose the extensive workshop version, in which the children will discover all the different themes. This could be a workshop day. On this day, the children will discover all the three boxes, creating a full experience of the audiovisual content discovery: all the building blocks of an advertisement.

1 You arrive at the entrance and a museum employee explains that you are going to watch a introduction video for the exhibition.

Children exhibition
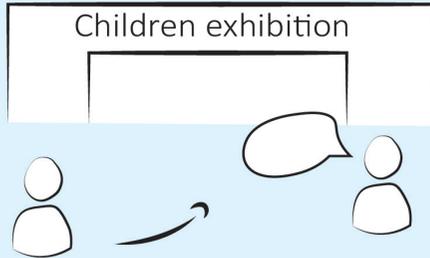
2 The video contains information about
- why they started this exhibition
- what makes this exhibition different
- what you can expect in the exhibition
- what the end goal is

3 You receive an iPad (with one or several people) and are guided to the first room.

Room 1
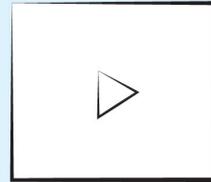
4 Informative video on the ipad about the first subject: the theme of this room. (For example: the change in painting styles of Mondriaan)
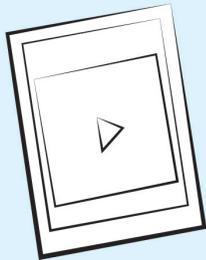
5 Information given in the video is tested with an assignment with combination of ipad and physical elements. These physical elements can be cards, objects etc.

1 2 3
4 5 6
7 8 9
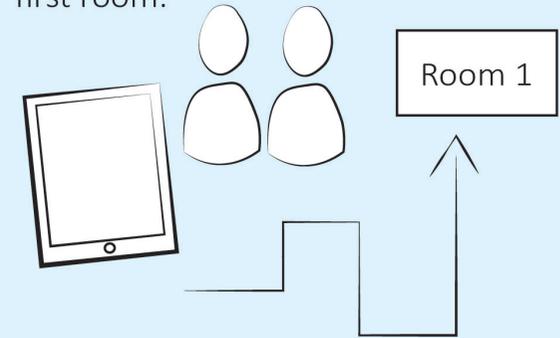
**6** The ipad gives feedback on the answers you give, guides you through the steps and eventually tells the amount of points you scored.
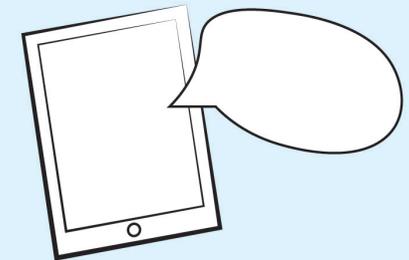
7 The ipad guides you to the next room, with a different name and a different goal.

Room 2
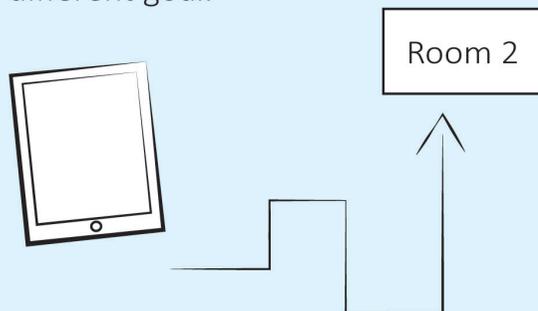
8 After finishing all the different rooms, the children can fill in their own room with art they like by scanning art pieces that are displayed.

My room
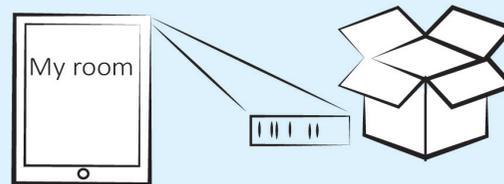
Figure 44 Structure of the Art museum

2 hours workshop:

Theme 1
30 min.

Introduction
15 min.

Theme 2
30 min.

Theme 3
30 min.

Presentations
5 min./group

Wrap-up
15 min.

day workshop:

Theme 1
30 min.

Introduction
15 min.

Theme 2
30 min.

Theme 3
30 min.

Wrap-up
15 min.
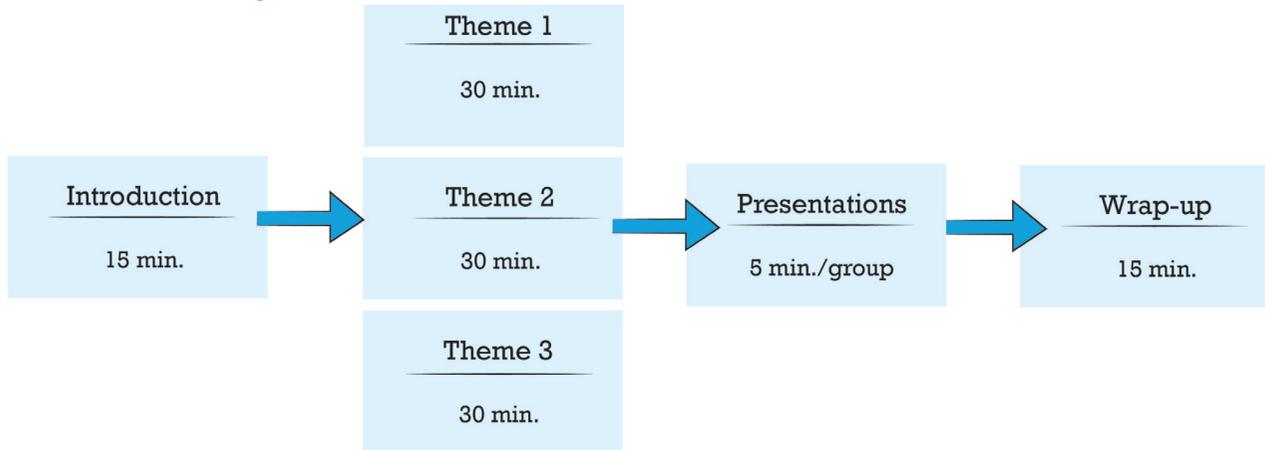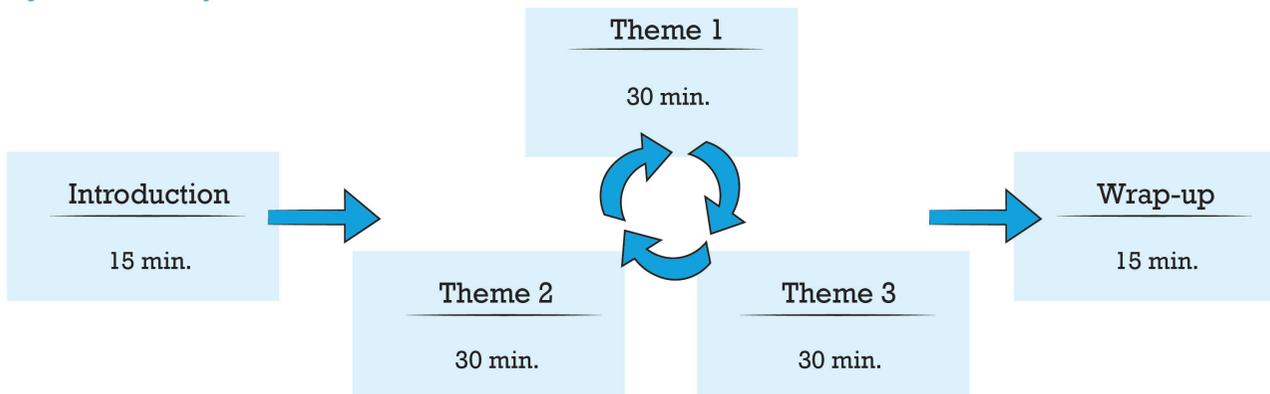
Figure 45 Structures of the workshops

Assignment structure

The children will discover the themes through questions and do-activities. The assignments within a theme will always have the same structure:

step 1

The children will start with (critical) questions on an iPad about the original version of the videos that are chosen for that theme. The children will be triggered to take a better look at the different elements in the video that have the focus on that theme. In every theme, one element has the focus, so the children can focus completely on that aspect of the video.

step 2

After finishing these questions, the children will receive an altered version of the media they just analyzed. In this second part, the questions will be about the change in the visual story that these alterations create. What is the effect of these alterations? Part 1 and 2 will take the children approximately 10 minutes to finish.

step 3

Finally, as the last part of the assignment, the children will have the change to use their creativity to create their own media content. For every theme, a suiting assignment is formulated that puts that theme central. The children will have 30 minutes for this activity.

The workshop introduction

In the introduction, the museum teacher will introduce the children to the term media literacy and what part of media literacy this workshop will cover: understanding the visual story that is created through critically looking at the media content that is presented. This will be followed up with what media content will be used and the differences between advertising videos from the past and the present. All the differences will be explained with examples in an interactive way and some extra emphasis on the openness of advertisement. The children are told that they will be working with those differences in the workshop and that they will discover the effects of these elements on the visual story that is created. With this introduction, the children will be triggered to takes this new information with them in the assignments that will follow. The introduction will be concluded with the planning of that workshop.

Through discovering the different elements of an advertisement step-by-step and putting emphasis on the differences in the introduction, the children will hopefully be more critical towards the videos they watch in their daily lives. With the ultimate goal to recognize the 'sluikreclame' and question what these influencers tell them.

The wrap-up

The wrap-up is an important part of the workshop for the children. The museum teacher will repeat the purpose of the workshop, discuss with the children what they have learned and summarize the introduction ones more. This will ensure that the children can link the activities they have just done to the theory. Additionally, if there is enough time, it would be enjoyable and educational for the children to be able to see some of the results of that day on the digital board of other groups.

In the case of the two-hour workshop, the wrap-up will be more extensive. Every group will have to present to the others what they have done and what they learned, so every group gets information about all the different themes.

12. The preliminary design

As explained in the introduction of the previous chapter, a workshop idea has several layers: the practical layer and the layer on content level. In this chapter, the content layer is explained. The preliminary concept is explained in detail: the assignments the children will have to execute, the materials they will receive for that, the physical and digital elements the children will work with and the workshop specifications.
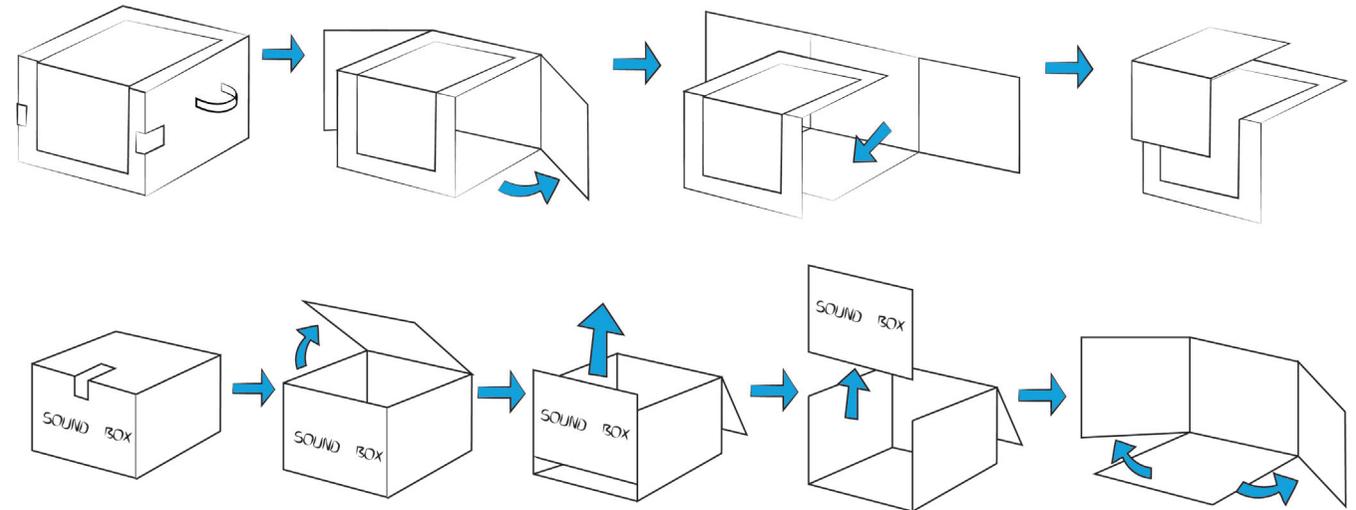

Figure 46 The unfolding of the boxes

The design idea

In the observations at the schools, it was striking to see how easy the rooms are rearranged and how the walls are used to hang up all kinds of self-made materials or posters. In this workshop, this will be used as an opportunity. The idea is to (easily) transform the classroom into a media studio with three 'environments', for every theme of the workshop there is a linked environment. These environments will be created with unfolding boxes that contain content linked to the themes Figure 46 shows the two types of boxes, both unfolding in different ways. Different parts that come off when you open the box will have a purpose for the assignments that the children will do with the box.

At the beginning of the workshop, every group of children will receive one of the boxes. By opening them, they will get the unboxing experience and be surprised by the content of the boxes. Currently, unboxing videos are very popular among influencers. They receive gifts from companies and make a video of unboxing it and showing their followers that they received. The opening of the box in the workshop is inspired by this. The children will recognize it from the videos.

On the following pages, the assignments that the children will do and the environment that is created with it will be explained.
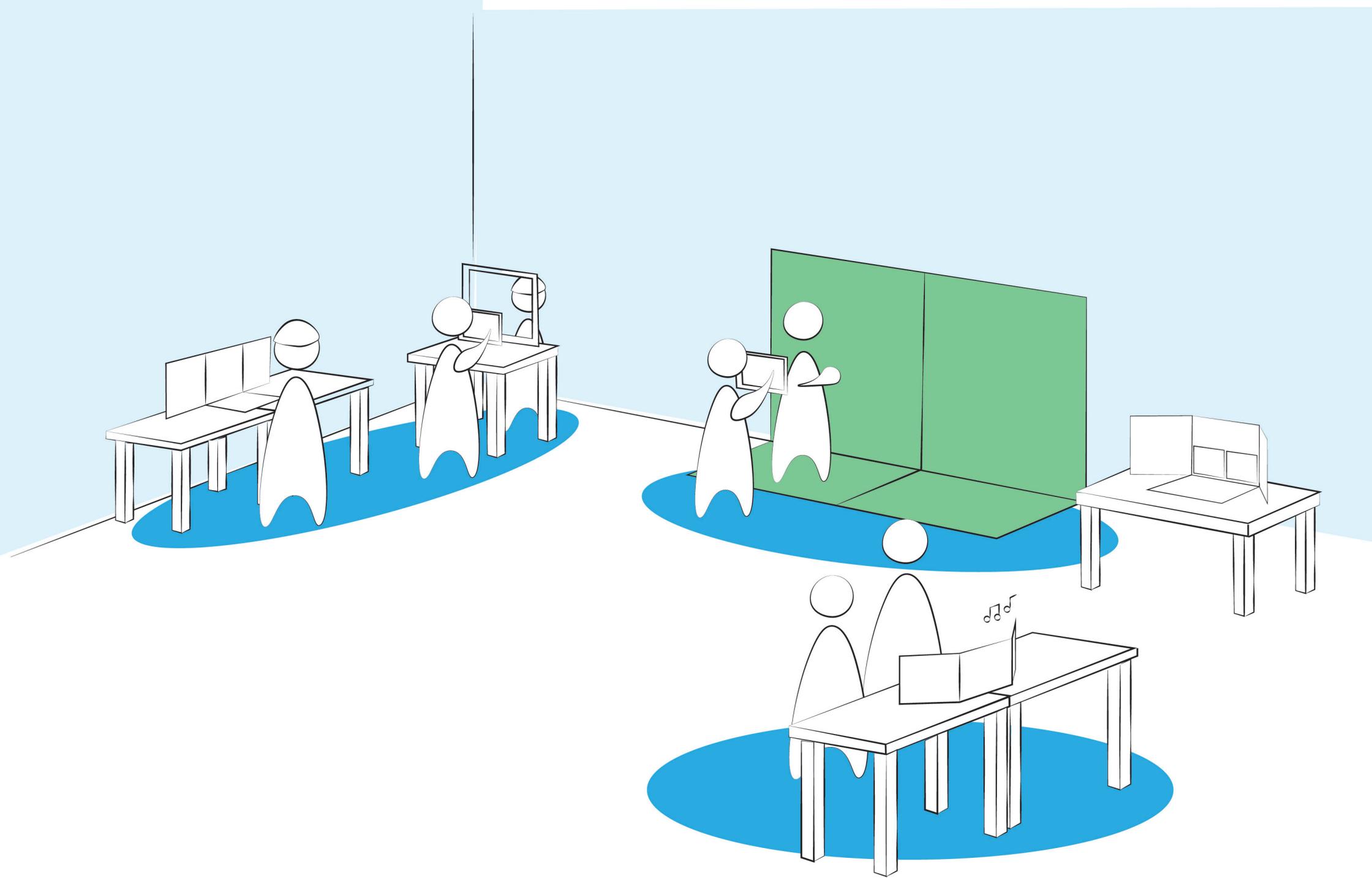
Figure 47 Overview of the three boxes in the classroom
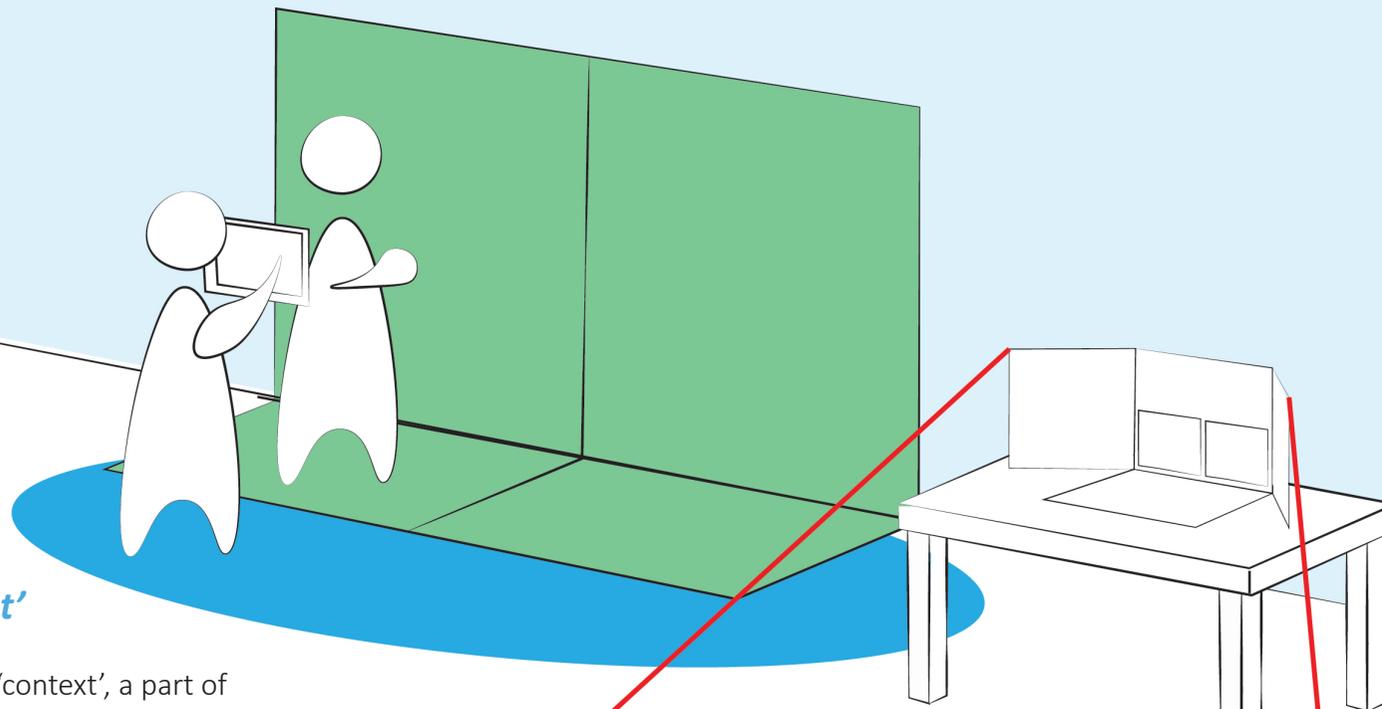
Environment 1 'The set'

In part one, with the theme 'context', a part of the classroom will be transformed into a set. With a big green screen against the walls and filming attributes, the children can emerge in a new world.

The assignments

In the assignment of theme 'context' the link between the background and the product in the video will take the focus. The children will discover how the setting can influence the story and how these have to stay in synch to come across well. To be able to compare the videos and dissect the information in the video, the children will receive still images of the video in which the product, the actor and the background are visible. The children will learn to look for information that is 'hidden' in an image and think of a story between the information.

Spot lights Small pictures of possible settings Action board

THE SET

The four products The script board
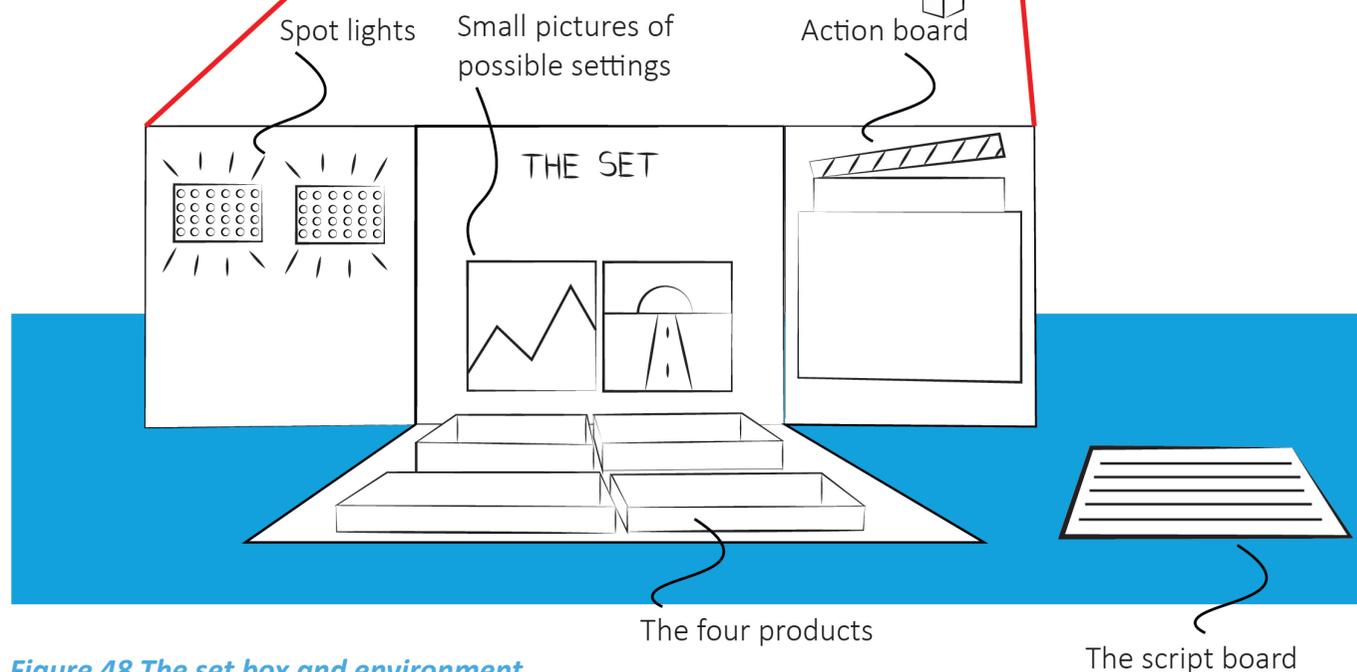
Figure 48 The set box and environment

part 1

For the first part of this assignment, the children will get two pictures that they have to analyze. The pictures are stills from two videos, shown in figure 49.

The questions the children will have to answer are the following:

1. **What do you see in the background?**

2. **Which product is the actor selling?**

3. **If you had to choose 5 words that would describe what you see in the image, which would that be?**

4. **What is the link between the product and the environment? Why is this background chosen for this product?**

After these questions, the videos will be shown, so the children can see what the real story is in the advertisement. Because the children had to answer the questions before, they will look for the same information when watching the video, making them look better and more active than normal. The video will show them how well they figured out the visual story from the pictures.

Figure 49 Stils for the first questions

part 2

In the second part of the 'set' box, the children will again receive two pictures from the same two videos. However, in these pictures, the backgrounds will be switched as shown in figure 50. The assignment for the children is to come up with a small story for with pictures what the link is now between the product and the environment.

- **What could be the stories between the products and the environments in these cases?**

- **What could the actor be saying at this moment, in this environment with this product?**
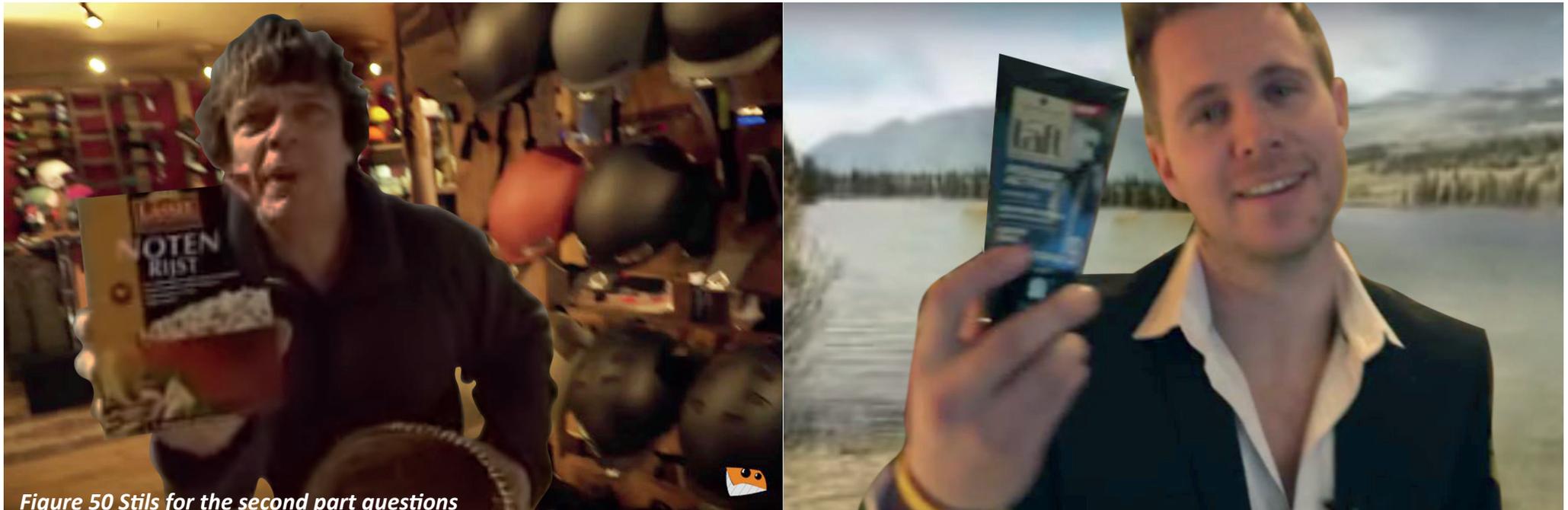
Figure 50 Stils for the second part questions

Do-assignment

The last part of the 'context' assignments is the do assignment. In the classroom, a green screen will be hung against the wall on which different kinds of environments can be 'projected' with software on the iPad after filming. When opening the set box, the children will find four products. The assignment for the children is to choose two environments and one of the products. Their task is to make two 30 second advertisement videos of the chosen product, in the different environments.

The children will have to incorporate the following information in their videos:

- **What kind of product it is and what it is used for.**

- **The connection between the product and the environment the actor is in.**

The iPad will guide the children through the steps with instructions so the children will know what to do.

The box

In 'the set' box, the children will find four products, a script board, an action board and a spotlight to work with. The children can play with these elements to create the perfect video. With the different elements from the box, all the children will have a different role:

- **The actors**
- **The cameraman/woman**
- **The light man/woman**
- **The script holder**

The products and the environments

The products can be all kinds of products such as food, decorations or school supplies. The most important requirement for the product is that it is relatively small so it fits in the box and it can be used in different environments. For the children to work effectively, it would be good to work with products that the children are familiar with. In that case, they won't have to spend too much time making the connection between the product and the environment. The children will get the opportunity to choose their own environments for the video. There would be two possibilities. Either the children can search for environment images on the iPad, via the internet, or the children will be provided with several choices ranging from very usual everyday environments to weird environments so the creativity of the children will be triggered. Possibilities could, for example, be a garden, a classroom but also a factory or the world from out of space. With the green screen, the chosen environments can be put in the video.
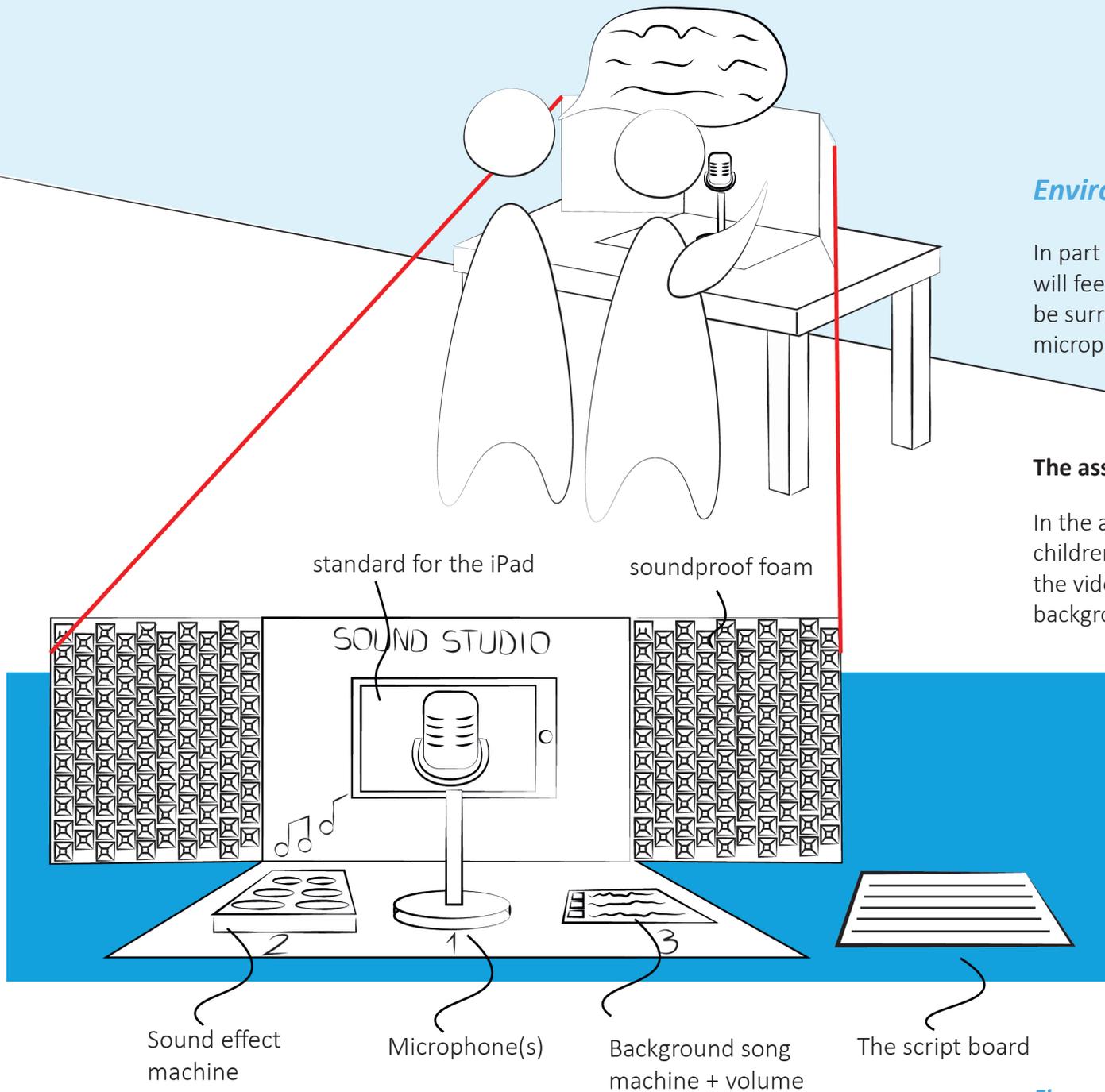
Environment 2 'The sound studio'

In part two, with the theme 'sound', the children will feel like they are in a music studio. They will be surrounded by sound-isolating materials, microphones and other sound devices.

The assignments

In the assignment of theme 'sound', the children will have to critically listen to and watch the videos. They will discover the effects of background songs and the language of the actor.

standard for the iPad   soundproof foam

SOUND STUDIO

Sound effect machine

Microphone(s)

Background song machine + volume

The script board

Figure 51 The sound studio box and environment

part 1

In the first part of the theme 'sound', the children will get questions about videos of which they only receive the sound ór the image. The question is about the chocolate bar advertisement of Ramses Shaffy. The children will receive the script from the text which is the following:

> *"This is one big piece of energy. And that is needed, after three hours of singing."*

The question linked to this script is:

1. **About what kind of product could this text be about?**

After this question, the video will be shown to the children to see if they were right and to answer the following question:

2. **What kind of extra information does the video give, next to the text?**

Then the focus will switch to moving images without the sound. Gio's video will be shown to the children without the sound. The video without sound can be watched with this link:

> *To see the video without sound click the link and use the password: Iammedia*
> *https://vimeo.com/368122222*

The children will have to answer the question:

3. **What could Gio be saying in this video?**

This question is again be followed up with a complete version of the video with sound. The children will have to listen carefully to what Gio is saying and maybe even compare it to what they thought he would be saying. The question then follows:

4. **What information about the product does Gio not talk about?**

part 2

In the second part, the videos will be altered by putting different kinds of background music behind the video of Gio and a voice-over in Gio style language over the video of Ramses. The new script text for in Gio style is the following:

To see the video with different background music click the link and use the password: Iammedia:
https://vimeo.com/368123194

To see the video of Ramses with new text click the link and use the password: Iammedia:
https://vimeo.com/368124705

"Wow, boys and girls, this kwatta pure chocolate bar is really just new in the stores. Is it full of energy and we really all need that! Look how good it is, after the first bite you want more! So go go go to the store and try it yourself!"

The questions for the children are:

- **How does the video change with the change of the background song?**
- **What kind of effect does the new text and background song have on this video?**

With both questions, the iPad will give some examples of answers that the children can choose: more serious, romantic, more credible etc. There is also space for the children to type their own answers.

The do-assignment

The do-assignment for the children is to make a LuckyTV style video: make a voice-over, choose a different background song and put in sound effects to change the message of the video. The children will receive a script board in the box, on which they can write the text that they came up with. The video chosen for this assignment is an advertisement starring Ruud Gullit for M&M.

In the video, Ruud Gullit is talking to two M&M characters. This video provides the change for three children to take the role of one of the voices. Additionally, the clip has not a lot of text and doesn't go as quickly as most of the current advertisement clips. This will help the children in making the voice over.

The box

In 'the sound studio' box, the children will find two microphones, a script board, a sound effect device and a device with several background songs of which the volume can also be altered. The children can play with these elements to create the sounds and voice over for the video. With the different elements from the box, all the children will have a different role. In the case of a big group the roles could be the following:

- **Voice 1**
- **Voice 2**
- **Voice 3**
- **Sound effect person**
- **Background song person**

Figure 52 Stil of the video for the do-assignment
video link: https://www.youtube.com/watch?v=oB0jBP_cH14

Accessoire boxes   **A mirror**   **Lights**

THE DRESSING ROOM

The four products

Figure 53 The dressing room box and environment

Environment 3 'The dressing room':

In part three of the classroom, with the theme 'the character', the children will be emerged in the world of the artist's dressing room: with mirrors, outfit accessories etc.

The assignments

The assignments of the theme 'actor' are structured a bit different than the other two. Instead of starting with original videos in part one to the altered versions in part two, the children will now first treat stills of old videos and then stills of a new video. The children will first look at how in the past a character was built around the product. In the second part, it will be about facial expressions and body language and how that can tell something about what the actor thinks about the product.

part 1

For the first part of this assignment, the children will receive two pictures that they have to analyze. The pictures are stills from two old videos, shown in figure 54.

The questions the children will have to answer are the following:

1. **If you had to describe what you see in both images in three words, which three words would that be?**

2. **Why would they have chosen this outfit for this product?**

3. **What kind of atmosphere do these images have? What kind of feeling do they give you?**

On the iPad an example will be given, to show the children in which direction to think.
After these questions, the videos will be shown to the children, so they can see what the advertisements are really about.

Figure 54 Stils for the first questions

part 2

As explained before, in part two, the children will analyze a 'new' video in which Teske talks about several products. The children will receive six pictures that they have to analyze, shown in figure 55.

The questions for the children are:

1. **Which facial expression and/or body language do you see in the images of Teske?**

The iPad will give several options, with every picture, the children will have to choose one option. The options can be for example happy, disappointed, confused etc.

2. **What do you think Teske is saying about these products? Finish the sentence for every image: Teske thinks this product is …..**

After answering these questions, the children will watch the video to see what Teske is really saying about the products

Figure 55 Stils for the second part of the assignments

The do-assignment

The theme 'actor/character' is concluded with the do-assignment for which the children have to take several pictures with the same product but different facial expressions, outfits and light direction. Questions asked to the children are:

- **What kind of difference does it make for the story of the picture?**

- **Does the message alter?**

The box

In 'the dressing room' box, the children will find four products, a mirror with light, several kinds of accessories such as glasses, bow tie etc., a spotlight and a frame for making the pictures. The children can play with the accessories to create the different characters and choose the product they want. The children can change roles. While a few are trying out outfits, the others can use the frame, spotlight and the iPad to make the pictures.

The box design

In this project, the focus will not be on the design of the boxes. However, to get an idea of a possible design of the box and the total 'treasure box' a proposal design was done that could be used for inspiration for the final design. In this case, the 'set' box was taken as an example.

The set box

Every box should have its own vibe. In the set box, it should all be about the products and how special they are because the box contains the products that the children should 'sell'. These products should be presented as unique, for the children to get in the vibe of selling it. Therefore, in the design, the products will be put in a red velvet tray/box.

The measurements of the box will be around 450 x 300 x 300 mm. These measurements are chosen so that the frame of the dressing room box will be big enough for the children to use for the pictures. Additionally, this size can create enough of an environment for the children to be absorbed in, even if they are with several children.

The boxs needs to stay as light as possible. Therefore only the required attributes and products should be in the box. Where possible, parts of the box can be used as attributes in the box as well for example the front-lit can be used as a script board. Figure 56 shows an example of what the box could look like.

Figure 56 Design of the set box

The treasure box

The boxes will have to be brought to the school by the museum teacher. It is important that this can be done easily because they will have to travel through the whole country to all the different schools. Figure 57 shows an example of what this could look like. In this design, the different boxes can be put in the 'hand cart' and be pulled by the museum teacher. At the bottom, there would be space for extra attributes such as the green screen.

Link to Sound and Vision

The outside of the box will have a link to the iconic Sound and Vision building and the corporate identity style of the Institute, see figure 58. This style will also be used for the design of the user interface on the iPad.
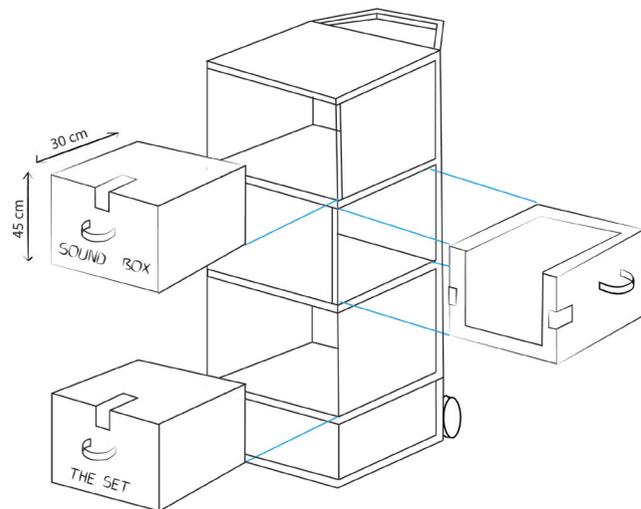
Figure 57 Design of the treasure box: the whole

Figure 58 Corporate identity style of Sound and Vision

The digital aspect

The children will receive an iPad with the questions and media content that they will work with. The interface has little components for the children to interact with to keep it simple and to the point. The design of the user interface will look a lot like the corporate identity style of Sound and Vision. Figure 59 shows some of the interface 'pages' for the set box. The children will have to type in their answers on the iPad so the museum teachers won't have to print answer sheets before every workshop, it will take less time than writing and the children are not able to skip a question without answering it. Additionally, it allows sending the result to an iPad of the museum teacher who can discuss the answers of the children in the wrap-up.

It is important that the group discusses the questions before typing the answer on the iPad. Therefore, many questions consist of two pages. The first page with the question and a remark to discuss. After a few seconds a 'give answer' button will appear that brings the children to the next page. On this page, they can type the answer to the question.

In the set and character do-assignments, the children will have to make videos and pictures. The workshop 'app' on the iPad will have access to the camera of the iPad so they can use the iPad to do the assignments. In the case of the set box, the children are asked to choose environment images for the background of their video. After shooting the video, the iPad will immediately edit the video and put the chosen image in the video. The children will get an immediate result.

The storyboard

On the next two pages, a stroyboard of the whole workshop can be found.


*Figure 59 Examples of a few 'pages' of the digital part of the workshop.*
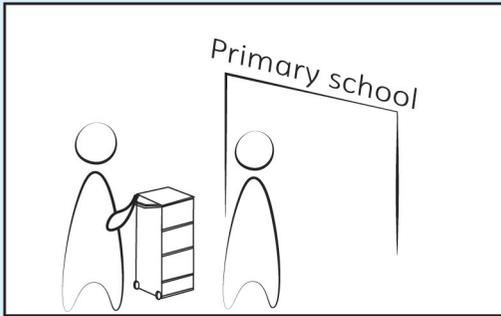
1. The Sound and Vision museum teachers arrive at the school with the media treasure box and shortly explain to the teacher what is going to happen in the workshop.
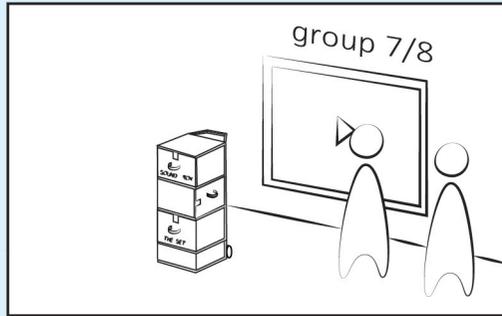
2. The media treasure box is put in the classroom and room 2 is made ready as far as possible. The introduction presentation is put on the digiboard, ready for when the children arrive.
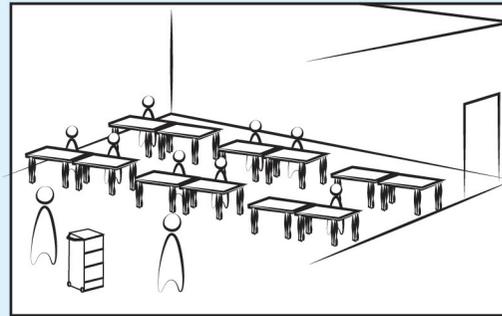
3. The children have a seat and get the introduction of the museum teachers with what they are going to do and can expect from the workshop.
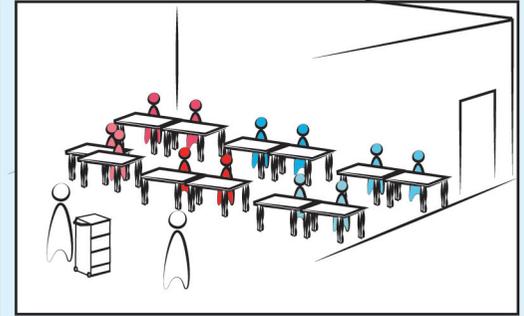
4. The children are split into groups and get instructions about the box that they will receive.
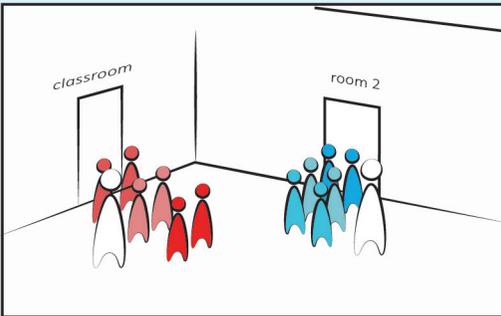
5. Half of the children go to room 2 with one museumteacher, the others stay in the classroom with the other museumteacher.
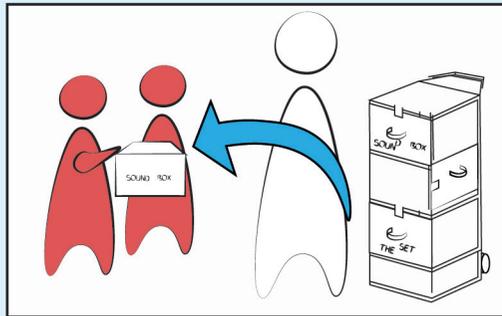
6. Every group receives one box from a museum teacher from the media treasure box.
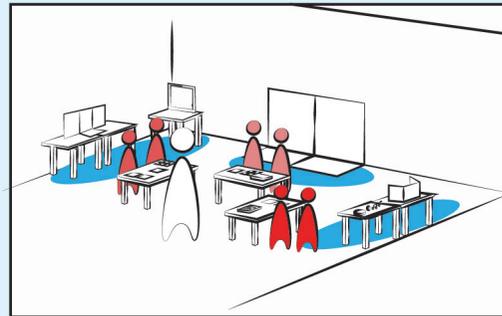
7. The museum teacher puts the iPads on the tables of the groups and prepares the room.
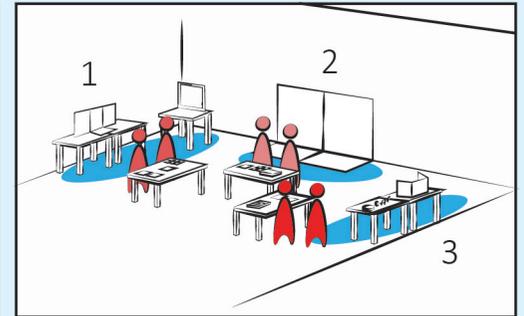
8. The groups are ready for round 1. The museum teacher guides the groups and keeps an eye on the time.
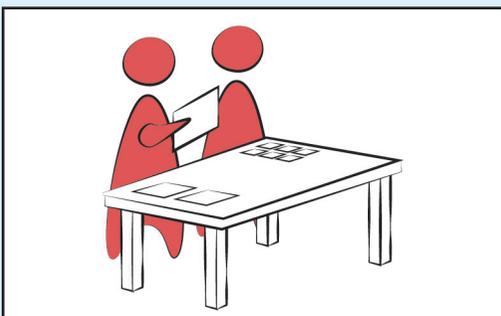
9. Every group first starts with the (critical) questions of their theme on the iPad.
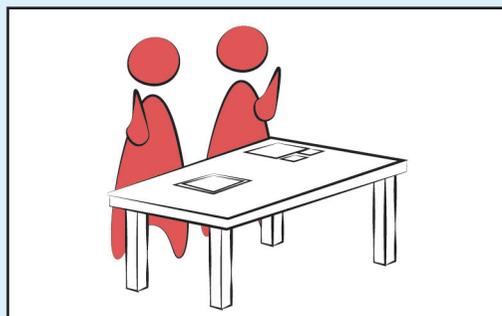
10. After the questions, the children make a plan for the do-assignment. They divide the roles and decide what they are going to make. The iPad and museum teacher guide them through these steps.
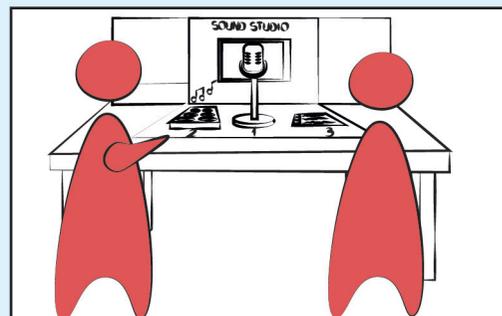
11. Every group opens their box and sets-up the "environment".
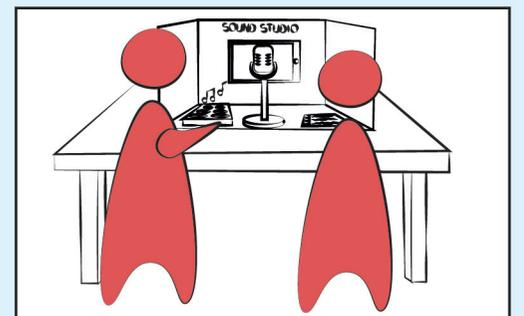
12. After making the plan, they can start to do the do assignment. When the time is up, the museum teacher will give a sign and tell the children they have to stop.

Short version
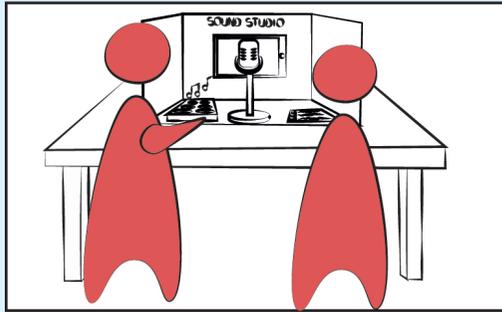
13a. After discovering the theme, the children will clear away theIR box.
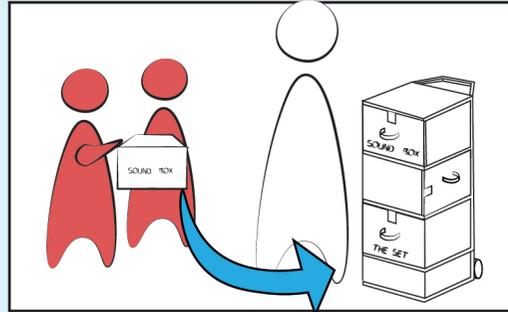
14a. The groups give the box back to the museum teacher.
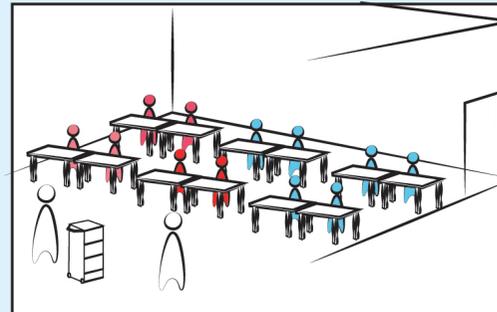
15a. All children return to the classroom.
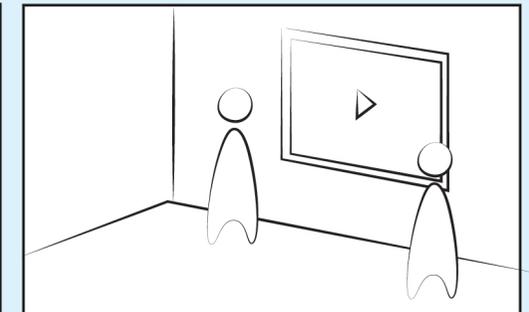
16a. Every group of children will shortly present what they have done and learned.

Extensive version
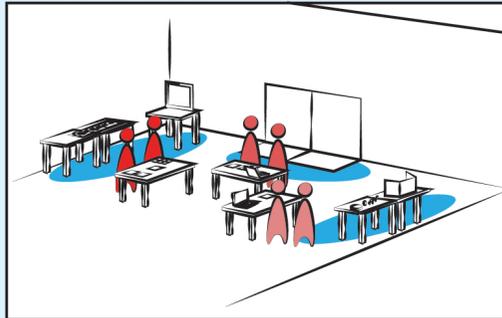
13b. The group will revolve, getting to their next theme for the next assignment.
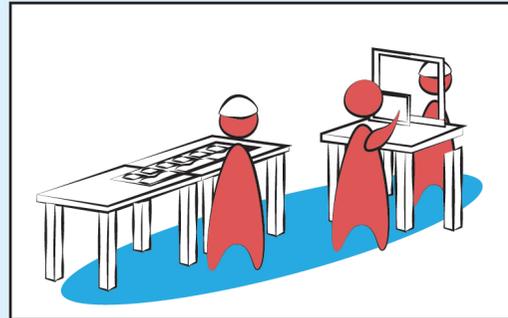
14b. At the next theme the children will go through the samen steps: questions on the iPad, making a plan and do the do-assignment.
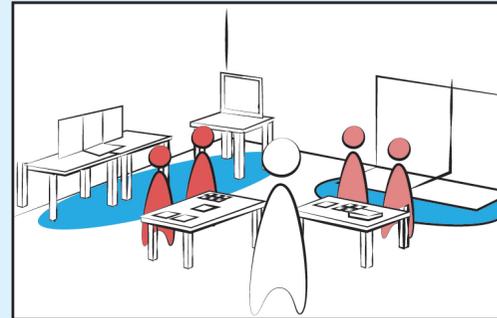
15b. The museum teacher keeps an eye on the time and walks around to answer questions or help the children.
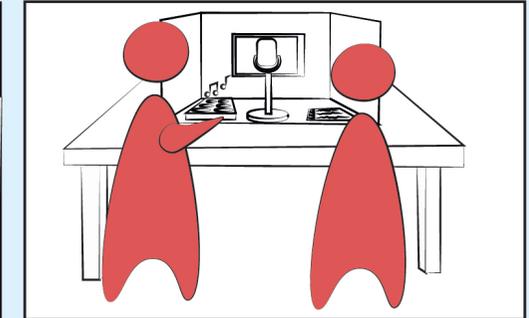
16b. After the three rounds and discovering the three themes, the children will clear away the box with which they started.
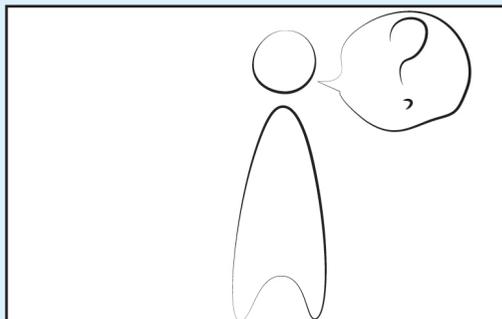
17. The museumteacher discusses with the whole class the conclusions of what they have learned.
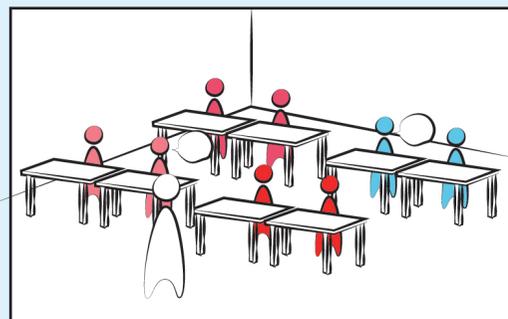
18. The children will tell about their findings: maybe similar, maybe different.
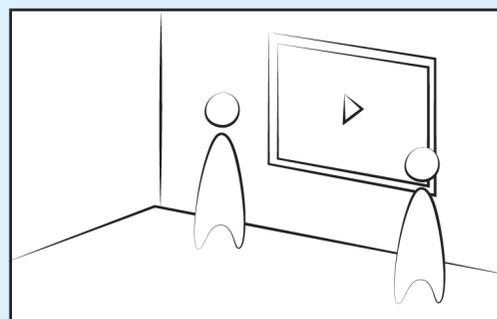
19. As a wrap-up of the workshop, the museum teachers will show some of the results of that day.
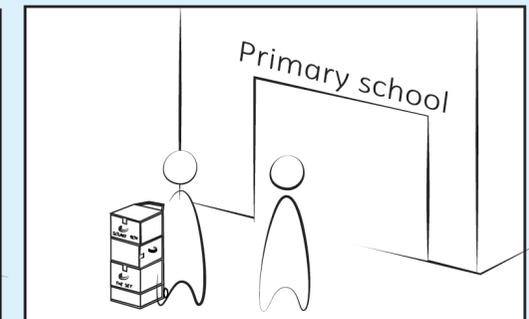
20. The museum teachers take the media treasure box back to Sound and Vision.

Evaluate

13. Concept validation

To see if the workshop idea will work with the target group and in the context, the concept was validated through several tests. One of the validation test was executed with a primary school teacher. The other with the target group itself. Both tests have different goals. In this chapter, the test set-up of the test with children is discussed as well as the results.

The tests

Before specifying the design in more detail, the concept had to be tested with the target group and verified with a teacher. In the previous phase, the ability of children to analyze media content through questions was tested already. Therefore, the focus of the test of the workshop concept is more on the interactions in the group while carrying out the assignments and the professional opinion of a teacher about the learning aspects. Because of time limitations, only one of the boxes (the set box) and its digital part could be tested. However, some of the conclusions of this test also apply to the other boxes.

Test one – Primary school teacher

The workshop has to be interesting for schools for it to be a success. Therefore, the opinion of teachers about the learnings and the chosen focus within media of the workshop is of great importance. The workshop was discussed with a primary school teacher (group 8) of a school in Delft. This test had the goal to verify the following aspects:

1. The question and assignment level for the children of this age group

2. The interest for this workshop in education and learning aspects (the theme within media literacy)

3. Possibilities of some practical elements of the workshop

The whole workshop was discussed step by step to gauge the opinion on the various aspects of the workshop. The questions were evaluated and rephrased where needed together with the teacher to get the right word choice of the questions. Furthermore, the teacher was very enthusiastic about the idea and had the following remarks:

- The teachers thinkgs the title of the workshop 'critical examination and viewing comprehension' (kritisch en begrijpend kijken) makes clear what to expect from the workshop. At primary school, one of the subjects is called 'critical and comprehensive reading'. All teachers know this subject and can see the similarities with the title of this workshop. Therefore, it speaks for itself. That triggers the interest of the teacher.

- With this age group, it is important to make the box power resistant because children are very sensory focused, which makes them want to feel and test everything. So, there have to be clear rules for the children about how to treat the box: "We will give you a box, but we want it back in the same state as we gave it to you." You have to take a clear moment for this and say it before giving the box.

- Children like to do things, that's why they don't always read everything well enough. Therefore, the iPad is a good idea, to guide them through the questions.

- Children don't have a long tension arc, they live up to the breaks. They like to do something new after the breaks, so it will be tricky if they will stay interested long enough or that the workshop will take too long.

- It is good that every box has its own theme. This will make it clear for children which element they are working with. For every child, there will be something interesting in the workshop. Not all children like to act for example, but they can then enjoy the other assignments, or take a different role.

- If it gets cramped with time, the museum teacher will have to discuss the wrap-up with the teacher. They will have to see if there is still time for the showing of the results. Another possibility would be to put the results online, but then you will have to take into account the privacy of the children.

- The three themes together create a perfect complete workshop in which the children can discover every aspect of a video. By taking out one of the themes, it will miss something. Therefore, this teacher would choose the extensive workshop rather than the shorter one.

"Because they will experience a lot, and see a lot, the children will like it I think. Actually, I'm sure of it, they will be very enthusiastic and try out everything."

From this conversation with the teacher, it could be concluded that it is very important for children to be clear to them what they should do and why.

Test two – children group 8, Delft

Test goal

In this phase of the project, it was most interesting to test how a group of children respond to all the different elements when performing the assignments of one of the themes. What kind of attributes and products should the children be provided with and how much should they be asked for their own input?The goals of the second test were the following:

1. Get an idea of the interaction between the iPad, the box and children in the group.

2. See how children respond to several kinds of attributes and products in the box.

3. Verify if the children's analyze competence would grow with this workshop

4. Test the duration of one theme and the choices in videos.

Participants
The target group for this workshop is children in the age of 10-12, which is group 7-8 (Dutch school system). To get the best idea of this workshop's success, all the different ages should be presented in the test. However, at the primary school, it was only possible to test with children of group 8 (age 11-12). The workshop was tested with 3 groups, 2 with 4 children and one with 5 children. In the test, I wanted to see if there would be a difference between a group of 4 and a group of 5 children.

Set up
The test took place at a primary school in Delft, a good example of a potential context for the workshop. The children are familiar with this context and are grouped with classmates. This will make them feel at ease and behave more natural. To avoid distractions, the test was conducted in a separate room than the classroom. The focus in the test was on the front part of the workshop. Therefore, the wrap-up was only shortly done and included in the evaluation. Figure 60 shows the planning of the test, one test taking approximately 45 min. In figure 60, you can see that the introduction and the assignments of one box were tested. The researcher took the role of museum teacher by doing the introduction story of the workshop and guiding the children if needed. The questionnaire and group discussion questions for the children can be found in appendix Q, as well as the test set-up.

For the test, a rapid prototype of 'the set' box was made in (nearly) real size. The box contained the same content as it would normally, however, the products were not displayed in red velvet boxes and the attributes were not incorperated in the doors of the box. With the box, the children were able to open it the way it was intended. The box was filled with several products and attributes for the children to work with. Additionally, in the room a green screen was hung up. Figure 61 shows what the test box and room set-up looked like, as well as some product examples used in the test. The content of the boxes (products and attributes) and the instructions for the video-making activity were different per group, to see how the children would respond to it. Appendix Q shows an overview of all the differences per group in attributes, product and instructions they received.

In the test the children were observed on how they interacted with the box content. Questions that I wanted to be able to answers were: What attributes would they use and what not? Is their behavior different if they have to bring in possible products or backgrounds than if they are given to them?

The products that the children could use were contemporary products, old products, nonsense products or products they brought themselves. The biggest difference in the instructions were about the choosing of the background for the video. While one group could pick any background, another group had to choose between six that were already chosen for them. To see if the children would connect the information about surreptious advertisement from the introduction to the video-making assignment, they were specifically asked in the instructions to somehow show that the video was an advertisement video.

Step	Action	Time
introduction of the test	Project context Planning of the test	3 min.
workshop introduction	The introduction of the workshop: - workshop goal: media literacy - visual story: layers in media building the story - differences advertisement then and now - what they are going to do (see appendix R for presentation slides of the introduction) The box and iPad distrubution with instructions.	5 min.
iPad questions	Going through the questions with the iPad.	30 min.
the do-activity	Opening the box and making the videos.	
evaluation	Wrap-up question: What they learned? Questionnaire Group questions	10 min.
outro	Thanking for their participation	1 min.

Figure 60 Test planning

Figure 61 The test box, room set-up and product examples for the test

Limitations

In the test, there were several limitations. First of all, the children didin't have the opportunity to search for a background they would like, as they would normally have in the assignment. They could only type in a describtion of their chosen backgrounds. Secondly, the videos couldn't be edited after shooting. The videos would therefore just be with the green green background. Lastly, the children had to switch to the camera of the iPad to use the camera. Therefore, they are away from the digital platform on which the instructions of the video-making activity are displayed.

Questionnaire and group questions

After finishing the assignments of the 'set' box, the children were asked for feedback. This was divided in three parts. First of all, the children shortly had to present what they learned in the workshop. With this presentation, I could see what the children picked up from the introduction and their thoughts about the assignments.

Secondly, all the children had to fill in a questionnaire individually. This was done before the group discussion to get the children's opinion about the box without being influenced by the others. In this questionnaire the children were asked to rate the different parts of the workshop

with smileys and explain why, figure 62 shows an example of one part of the questionnaire. The children are familiar with the meaning of the smileys and can therefore guide the children in their feedbakc.

The third part of the evaluation was the group discussion. The questions in this discussions were more specified to the products, attributes and backgrounds their worked with. The children were asked about their preferences and what they missed.

The results of the test are divided into three parts, based on the information sources: the questionnaire, observations and group discussion and other aspects. For results in more detail see appendix R.

1. The questionnaire

The questionnaire gave a clear message about the different aspects of the workshop. Figure 63 shows the results of the questionnaire. The introduction story and the video-assignment were rated high among all the children.

Figure 62 Part of the questionnaire

They very much liked the do-activity because it was fun to do, they could work together and because they could do something themselves. When asking the question what they learned in the workshop, many children answered with 'the differences in advertisement videos'. This shows the importance of this part of the workshop. The questions that were received less positive by all groups were the questions on the iPad. In general, the children thought the questions were and repetitive and went on too long about one picture. The most striking aspect of the questionnaire was that in group 3, which only received old and nonsense products, the products in the box scored much lower than in the other groups. The last aspects were the videos that were chosen for this assignment. The children had a very varied opinion about them.

The most repetitive remarks were the following:

- you can see the differences between the videos very well
- the videos were funny
- the videos were a bit boring/childish/weird

Question subject:	Group 1	Group 2	Group 3
introduction story	4	4.5	4
questions on the iPad	3.6	3.75	3.75
videos	3.6	4	4.25
video-assignment	5	5	4.75
the box and products	4.2	4.75	3.25

Figure 63 The results of the questionnaire: average score per group

2. Observations and group discussion

iPad questions
In all the groups, the children started to read the questions on the iPad out loWud. Answering them on the iPad through typing sometimes caused friction in the grouped because it took too long or several children wanted to type at the same time. In spite of that, it never really caused any problems within the group. Especially question 5, in which the children have to type a small made-up story, it takes too long. The children lose their motivation and engagement. It could be questioned if this question teaches the children the right thing. It could be a possibility to put the focus more directly on the effect of switching the surroundings. One group remarked on the effect of the switch:

"Nu door een drukke achtergrond zie je niet meer goed dat het om notenrijst gaat."

The questions that instruct the children first to discuss in the group really triggered discussion before going to the answer page. However, on the question pages where it doesn't give this instruction, they start to answer the questions before talking to their group members.

During the test, the children were driven to give the 'right' answer to the questions. Therefore, they were hesitant to answer the questions with lots of creativity. The assignments are however not about the right or wrong answer, but about the fact that the children have to look at the still better. This has to be communicated to the children more clearly.

Through the questions, the children start to ask questions about what they are seeing in the picture and take a detailed look at the stills. From this can be concluded that they are actively looking at the media content and analyzing it.

The assignment videos
The children get enthusiastic at the moment that they can watch the videos. They really watch and lis-ten to the video closely to see if they were right with their answers. They are intrinsically triggered to take a better look at the video. The videos of the Ponkers was only recognized by one girl. Additionally, the picture of the Ponkers video was harder to analyze because according to some of the children it was an unclear picture. This means that for this assignment to appeal to the children more, this video has to be switched by another. However, the advertisement videos of influencers in the archive of Sound and Vision is limited.

Background choices
The backgrounds that the children choose in the assignment are mostly background that suit their living environment: classroom, bedroom, beach. They like to choose a background that suit the product and can provide an easy story to the product. Some of the children suggest crazy backgrounds such as an alien world, but this is never picked up by the group. They stay in their comfort zone. However, group 3, that had to choose from the six backgrounds, started to associate with the pictures and started to think more out of the box for their advertisement.

The children quickly forget about the background that they chose and hardly pay attention to it when making the video. This could be a result of the way it was tested because the children couldn't search for pictures and see instant result after filming. This means they want instant result and a reminder of what background they are working with. When asked if they liked to choose their own surroundings most of the children said yes. One girl, however, suggested that the group could choose one background and that the other background was cho-sen for them because otherwise many groups would choose only 'easy' surroundings.

Attributes and products in the box
The old and nonsense products don't work at all in this assignment. The children reacted confused, not knowing what to do with them, as can be seen in figure 64. The children and are not motivated to make a video about something that nobody would want to buy anyways. They even started to sell the spotlight.

The groups that received products, were positively surprised about the content of the box. This surprising element wasn't present in the group that had to bring their own products. They would have like to receive products in the box as well. This group also remarked that they would rather have relatively larger products because otherwise they are not visible in the video.

All groups were enthusiastic about using the action board. The spotlight, on the other hand, wasn't used at all. They pointed out that it was bright enough in the room so it wasn't needed. The script boards were used by several of the groups even though they weren't always sure what it was for. It pushed the children to think about the text more and help them rehearse. The moment they forget the text, their attention goes to the script board again. It didn't seem to matter if the board was whiteboard or chalkboard. What was noticeable, was that writing on the script board often took the children quite long. This often made them only write half of the script for their first video.

All the groups received an image of an old television error screen in their box, to see how the children responded. It isn't really known among this age group and that was noticeable. The children responded confused and started to ask many questions about the attribute. However, one of the groups used it in their videos, and another group mentioned to use it.

The groups were asked what kind of other attributes or products they would like to have in the box. Several things that were mentioned were props that have a link to the surrounding and maybe also the product, a microphone for good sound quality, products that are trendy now or food products and some outfit accessories.

Video-making activity
The children can only focus on one of the videos at the time. They first write the script or make a plan and shoot the first video one. After a few takes, they realize they still have to make another video. In the second video, they mostly improvise or hardly change the text of the first video.
It is not clear to the children how many videos they can make or if they are allowed to make a video that has a duration of less than 30 sec. The iPad should give more directions in this.
What is striking in this assignment is to see that in all the groups there were several "actors" even though the example videos only have one actor in the video.

Figure 64 Children during the test, confused with the old and nonsense products

Interactions

In this test, it was clear that groups of four children work much better than five. In the group of five, there was much more hassle while answering the questions on the iPad and making the video was chaotic. In all the groups, the iPad was put against the box so it was standing up so everybody could look at the screen. While answering the questions, none of the children looked in the box before they were allowed to. They always followed all the steps perfectly up till the point they could have a look in the box. When the children are told they can have a look in the box, all their attention goes to the attributes and products. It takes a little while before they go back to the assignments, and when trying to follow the assignments there is chaos. They don't make a plan for the videos and don't follow the steps as well as they did with the questions. The groups that had to obviously show that their video was an advertisement didn't even think about when making the videos. However, all the videos that were shot were very obvious advertisement videos. Another aspect that was ignored completely was dividing the roles in the group. This could be either because they didn't read it properly, or they weren't aware of the different roles that existed because it wasn't told on the iPad.

The groups that had to pick the surrounding first were confused about what to do. They first wanted to know what product they were going to sell. From this can be concluded that the children should first pick the product before thinking of a background.

Lastly, the interaction with the box didn't go as intended. The children only opened the lit, not knowing that the front part could be taken out as well and the sides could turn. It would be important for the design of the box to create it in such a way that the children can only open it in the way that is intended. In this theme (the set) the box doesn't create the environment. In this case, it is more the green screen that creates the set. The sound studio and actor room the box really has the purpose of creating the environment.

3. Other aspects

Learnings

In every group, it was mentioned that they now have more knowledge about the differences between advertisements. One girl mentioned that she didn't know that merchandize was also a kind of advertisement and that she learned that from the example of Enzo Knol in the introduction. Also, the children indicated that they learned that the surroundings in a video, can change the video and that the surrounding play a bigger role than they thought. Additionally, they pointed out that apparently, advertisements have a lot more thought behind it than just showing a product.

Time

All the groups spend around 15 minutes answering the questions on the iPad. If the 'repetitive' questions will be taken out, this will become less. The children had 15 min. left for making the two videos, which was not long enough. It made them scamp their videos and not pay attention to the steps on the iPad anymore. The children could use double the time (30 min.), to be able to finish the assignment as desired. The total duration of one theme will then be 45 minutes.

Openness: advertisement assignment

Group 1 and 2 got the extra assignment to make sure to show that this video is an advertisement. However, in all the fuss and excitement of the children they completely forgot about it. None of them mentioned this part of the assignment while making the videos. In the end, all the advertisement videos were very clearly advertisement videos.

It could be an idea to turn the assignment around and ask them to make a sneaky advertisement for one of the videos.

Conclusion

The results of the test have been compared to the guidelines for this project that were drawn up after the analysis. In appendix R all the guidelines are discussed. However, in this conclusion only the most notable ones liked to the test will be evaluated. Some of these conclusions can be used as guidelines for the further development of the other two boxes as well.

Competence, audiovisual media and knowledge level

Based on the results of the test can be concluded that the children do work on their analyzing competence while answering the questions. They start questioning what they really see and take a better look at all the elements in the media content. Their critical looking could be triggered a bit more through going more into the effects of change in video elements. In that way, their knowledge level is triggered a bit more as well.

Familiar content and children's personal life

The media content used in this box was not familiar to the children. The 'new' video should be one that is more popular among the children to also create a stronger connection to their personal life and therefore trigger more motivation and engagement to answer the questions.

Active assignments and gamification

The digital part of the set box doesn't contain very active assignments. The children mostly have to answer the questions by typing. Maybe, next to taking out the repetitive questions, some of the questions can also be altered to a more active, gamified assignment. On the other hand, the do-activity is very active and game-like.

Usability

The usability of the iPad is very good, because it is simple and instinctively to the children. However, some assignments can be a bit more informative for the children, so they know exactly what they can expect and what is expected from them.

Physical and digital

The moment that the set box opens, a bit of 'chaos' starts in the groups. The physical and digital aspects of the box should work together better to create more structure. The 'set' box doesn't serve the same purpose as the other two boxes (sound studio and actor room) because in this case, the green screen creates the environment. Therefore, this box can be redesigned so it guides the children through the steps that they also go through on the iPad.

The products and attributes in the box should be useful attributes for making the video in the classroom environment and products that sell for example trendy or food products.

14. Recommendations

Based on the results of the validation test several changes are made to the design of the workshop: on the physical part as well as the digital part. Additionally, some recommendations are formulated concerning the box content and how Sound and Vision could use its new educational platform for this workshop as well.

The questions

Some of the questions of the 'set' box were repetitive and therefore have to be taken out or altered. One of these questions in the set box was for example the describing the environment. The children are already asked to decribe the background of the picture in five words. Therefore, the environment question can be taken out.

The switched-background question will change from a story typing activity to a discussion assignment. The question will become more interactive for the children and focused on the effect of the change in scenery. The children will get the opportunity to choose from several backgrounds. By showing different examples of backgrounds, the children are able to compare, see figure 65 for an example. After choosing the

Figure 65 Examples of Boudewijn with different environments

background they will discuss the effect of this change. To help the children a bit, the children are provided with sub-questions, all about possible effects. In one of my earlier researches, I discovered that children answer all sub-questions if you give them a few. Therefore, in this case, they will probably also discuss go through them all. Additionally, to keep it concrete for the children, the backgrounds that are chosen are suiting to the product and not too farfetched. This will make the assignment more tangible and therefore doable for this age group.

The structure of the question will however stay the same because they provide a good structure for children to step-by-step look at the media content better.

This alteration for the second part of the assignment, the alteration assignment, should also be extended to the other boxes. Instead of making them type the answers, they will have the opportunity to (partially) alter the media content themselves and discuss the effect. Instead of only two work methods, question answering and do-activity, a third one is added that will change up the kinds of assignments the children have to do.

To see the final design of the digital part, click the link below:
https://indd.adobe.com/view/d938b08d-3439-47a0-840c-571645a8bcd9

Adding structure: video assignment

In the test, the children stayed a lot within their comfort zone when choosing a background. Therefore, in the final design, the children will be able to choose one background themselves and receive the second background from the iPad. The children are only able to film one video at the time. They are not given the assignment directly to film the two videos because they will forget about a lot of the things they have to do. They will first choose a product, come up with a background and shoot the video. After they have finished this, they will receive the next step. That is the moment they will be asked to shoot another video but with a background that is given to them. What could now be the story? It will trigger their creativity and make them focus more on the background aspect of the assignment. The children are guided to do the do-assignment step-by-step.

Splitting the two videos also allows giving the children the assignment to make the second video with surreptitious advertising. This will make the connection to the introduction of the workshop stronger as well.

The second aspect that will give the children more structure in their video assignment, the box is redesigned. The set box doesn't have the functionality of creating an environment like the other two boxes do. Therefore, the design of the box will help the children stay focused on the different steps of the video assignment. Instead of the box, this one will look like a briefcase that can open on two sides: on one side the children can find the products, on the other side are the attributes. The middle part will function as the handle ánd the script board, see figure 66. The division makes sure that the children won't see all the products and attributes at the same time. They will first be asked to open the side with a number 1 on it, followed by the script board and ending with the attribute side. The instructions to this will of course be on the iPad. Additionally, the script board will be called a video text board, so it is more clear to the children what it is for.

The last alteration for the video assignment is providing the children with a certain amount of takes. If they get 5 takes per video, they will be aware of the number of attempts, they will make a better plan for the video and it will help keep the time of video making more controllable.
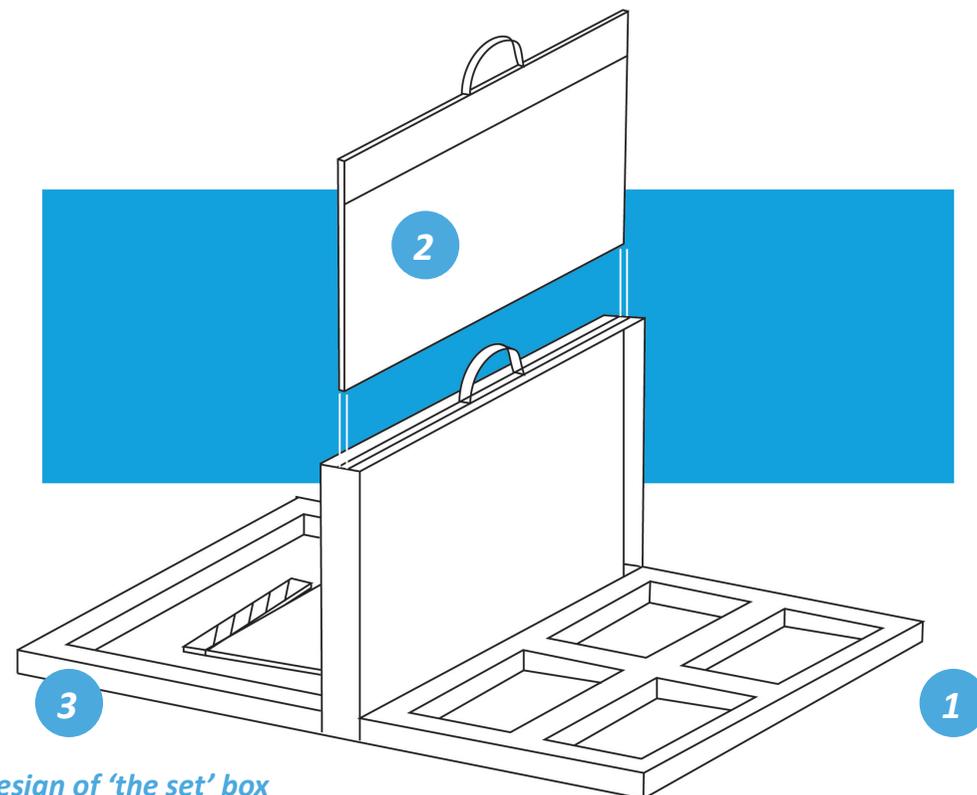

Figure 66 Redesign of 'the set' box

Attributes and products

The products for the children to sell in the videos should be products that can be sold anytime: time-independent products such as food, perfume, toys etc. It would be favorable to have products that are well visible in the videos so not too small.

The attributes in the box that should definitely be present in the box are the script board and the action board. Additional to that, there could be some attributes that could work in many different backgrounds and products. Examples could be a drinking cup, a tray or a bag. Other possible attributes for in the box would be key cords with profiles on them for different roles as well as a director-board that can be put on a chair, see figure 67. These attributes will create a media set vibe. This will push the children more into the different roles and creates the set environment more.

Figure 67 possible attributes for in the set box

Recommendation

Durability and possibilities for the workshop

The boxes and the assignments can be implemented with all kinds of videos. Over time, other influencers will become popular among the children and videos of now will become examples of old videos. The workshop can then easily be updated by using those videos.

Besides that, the assignments can be 'spiced up' a bit more. The goals and learning objectives of the assignments are clear but the assignments that are connected to them can be altered. This could be done for example by making them more game like or looking for example videos that suit the age group better. Sound and Vision could use its connecting to the influencers that they already have. These influencers can be asked to make a video in which they explain some of the aspects from their experience. In the sound box assignments, Gio could be asked to make a remake video of Ramsus Shaffy's chocolate commercial to see what kind of effect that would have on the video.

The new educational platform of Sound and Vision could be connected to this workshop in several ways. To make the workshop go further than only at the school, the results of the workshops could be put on this platform. Other schools can then

see what children learn in the workshop, but also how the old archive materials of Sound and Vision are reused for other purposes. Furthermore, the new educational platform of Sound and Vision could be used as a platform on which the videos for the different box assignments can be placed, together with the question. Teachers can do the question part of the workshop in the classroom themselves if they don't have enough money, interest or time for the whole workshop. In case a school does the shorter version of the workshop, they have the possibility to do the assignment of the other boxes.

Stronger connection intro and assignment

In the final design of the set box, it was already mentioned that some of the information that is given in the introduction of the workshop could return more in the workshop assignments. It will make the workshop more aligned. In the case of the set box, this will be with the surreptitious advertising. In the sound studio assignment, the children could be asked to experiment with improvisation versus making the voice over with a written script. In the dressing room assignment, the children could be assigned to experiment with only facial expressions versus character building. The results can be compared to see the effect.

Attributes

The attributes for the other boxes should contain attributes that are only relevant for that theme and in that environment. In the case of the set box , for example, the children pointed out that they would have like to have a microphone. However, a microphone suits more in the sound studio box because there it is all about sound. In this way, the different themes stay separated, which can make the children focus on that one theme they are discovering.

15. Reflection

Target group

This graduation project has been a journey with many learning points for me. One of my ambitions for this project was to work with a new target and use my context mapping skills in their school context. Doing the context mapping method and planning the whole thing alone was a very nice process for me. I could use a lot of skills that I gained already in the context mapping elective.

It was really interesting to work with this age group because they are an enthusiastic group to work with and always respond differently than you would expect. Through working with this age group, I discovered that some method don't work with them as they do with grownups. Asking their opinion about something can be a struggle for them especially if you ask them to write it down. Therefore, talking to the children in a group and working with them in the context was very valuable for the project.

I was reminded often how important it is for a designer to be in contact with your target group to be able to design something suitable. In my project, it would have been good to work with them even more, especially in the ideation phase, to do small tests. However, the ideation phase took place during the summer holidays. It wasn't possible for me to get in contact with them during this period as much as I wanted to.

Company

The communication with the company was hard in the summer because my company mentor was on holidays for a few weeks. We didn't have contact during that time. If I would do this project again, I would make sure to plan it around holidays so the communication about the project would continuously move along.

Additionally, towards the end of the project it turned out that the expectations for the project were not aligned. My company mentor wanted me to design a physical product and let a colleague of Sound and Vision focus more on the workshop theme and structure. However, in practice this did not work. I could not design a physical product if there was no workshop yet. Therefore, my end result has less focus on the design of the physical part than expected in the beginning of the project.

It would have been valuable to have taken time in the beginning of the project to discuss the expectations of the end result with my company mentor. In this project, the requirements from Sound and Vision became clear very late in the process.

Figure 68 Evy during one of the context mapping sessio

ns

Project subject

Another ambitions for me in this project was diving into a new subject that I knew nothing about. During the process, I lost myself in the new information. I wanted to know every detail of media literacy so I felt like I really understood it myself before working with it. In the ideation, I tried to take all kinds of different perspectives on the theory to create workshop ideas. However, it took me longer than desired to see the bigger picture, leave the theory for what it was and zoom out. During the process, I often had moments that I was really done with media and media literacy. However, now, while writing this, I can feel my negative attitude towards this subject fade and turn into something positive: a new subject of expertise.

Next to media literacy, I had to dive into the education of children and how to create a workshop. This was also something new for me. At some moments it felt like I had no clue how to use my designer knowledge in this field. I kept on wondering if the children would really learn something from my ideas. However, almost in the end, I realized that if children work with media in a different way than they are used to, their media literacy would already increase. If I would have to do this project again, I would tell myself to take the term 'media literacy' less serious and just think about what children should and could learn about media that is relevant to them.

Personal learning points

I tend to figure out everything on my own. In this project, I learned that that is not always the best way to work and that asking for help even if you are not sure what to ask, can be very useful. It will avoid working on a certain (sometimes irrelevant) aspects for too long.

What helped me in my process, especially in the end, was that I am quite capable in quickly putting aside a concepts if not suitable and looking in another direction for solutions. It makes me flexible in my work.

The last aspects I learned about myself during this process is that I can stay on an abstract level for quite a long time because I discharge my ideas already before even trying them out. I would think that an idea is not (big) enough. However, when you make it more concrete, it can surprise you how small ideas can actually be enough for a whole workshop. Keeping it small has its strengths. It would have helped, as my mentor suggested, to involve videos from the archive already earlier in the process to make the media literacy theory more concrete and start to work with that.

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