

Inclusive and Creative Media Education ICME



INCLUSIVE, CREATIVE AND PARTICIPATIVE MEDIA LITERACY ACROSS DIFFERENT COUNTRIES AND CONTEXTS

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Co-funded by
the European Union

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EXECUTIVE SUMMARY

Over the past few decades, digital media has completely transformed how we communicate, learn, and share information. From social media to news platforms, it touches every part of our lives, shaping how we interact with the world around us. In the current media-saturated world, media literacy is a key competence for all. This requires planning the educational initiatives in a manner that helps to reach people inclusively, creatively and by encouraging participation.

The aim of the Inclusive and Creative Media Education (ICME) project was to develop several operational models of innovative media literacy activities that can be shared and scaled up successfully across cultural, national, and linguistic borders from inclusive and creative perspectives. The operational models were developed in three different themes: Creative media literacy, Inclusive media literacy, and Young people's participation.

The three participating organizations were the National Audiovisual Institute (KAVI) from Finland, the University of Florence (UNIFI) from Italy, and the Institute of Communication Studies (ICS) from North Macedonia. The project consisted altogether of nine local pilots, three in each participating country.




This document provides an outlook on the theoretical methodology used in the project, summarizes the process of each theme, and outlines a step-by-step approach that other stakeholders can follow to replicate or adapt these activities, ensuring that media literacy initiatives are both impactful and sustainable.



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1 INTRODUCTION

The aim of the Inclusive and Creative Media Education (ICME) project was to develop several operational models of innovative media literacy activities that can be shared and scaled up successfully across cultural, national, and linguistic borders from inclusive and creative perspectives. The operational models were developed in three different themes: Creative media literacy, Inclusive media literacy, and Young people's participation.

The three participating organizations were the National Audiovisual Institute (KAVI) from Finland, the University of Florence (UNIFI) from Italy, and the Institute of Communication Studies (ICS) from North Macedonia. The project consisted altogether of nine local pilots, three in each participating country (see Table 1). Overall, the pilots included three main pilots and six iteratively developed contextualized pilots in two cycles.

Main pilots took into account the already existing structures and were based on the well-established strengths of the partner organizations representing various areas of media literacy development (including policy development, education and communications). Each pilot included the same elements of creating, testing, further developing and publishing thematic operational models for promoting inclusive and creative media literacy among the specified target populations. You can find all of the materials developed in the project in the appendices (2 Appendix - Materials Published in the Project).

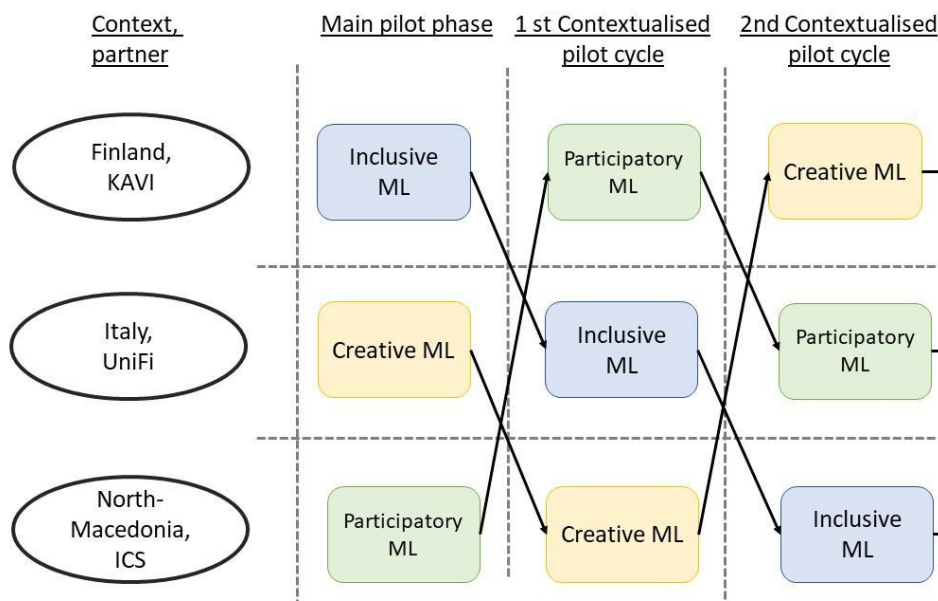


Table 1. Chart of the project process

2 METHODOLOGICAL BACKGROUND

2.1 Balancing Local Adaptation and Transnational Collaboration

Media, as cultural products, reflect the cultural, linguistic, and social specificities of the context in which they are created or consumed. Even in an era of media globalization, content continues to be influenced by local traditions, values, and experiences, making media not only tools for global communication but also expressions of local identities. Europe, in particular, is characterized by a rich diversity of cultures, languages, and political systems, which deeply influence how media are perceived and utilized.

For this reason, media education cannot be applied uniformly across different contexts. Practices that are effective in one country may require adaptation in another to be equally effective. Comparing media education practices across different countries is therefore essential to understanding how local contexts shape the adaptation and effectiveness of key themes such as creativity, inclusivity, and participation. This comparative approach allows the identification of specific strategies that respect the cultural, social, and political uniqueness of each context, while at the same time promoting common competencies and practices at the European level. This dual focus on local adaptation and transnational collaboration helps build a more cohesive and effective media education framework across countries, ensuring that both unique needs and shared goals are met. Within the framework of the ICME project, an in-depth reflection on the contextualization of practices was initiated, led by each partner based on an original operational model.

2.2 Observable and Comparable Elements

In order to effectively compare the contextualizations implemented by the partners, it was first necessary to transform the abstract concept of contextualization into concrete, observable, and comparable elements. This step was essential for enabling systematic reflection and analysis across different themes, practices, contexts, and objectives.

Thus, four distinct dimensions of contextualizing practices were defined as key elements:

1. Context
2. Level of contextualization
3. Process of contextualization
4. Evaluation of contextualization

For each of these dimensions, key elements were identified, which will be detailed further when describing the reflective tool (see below).

2.2.1 The Reflective Tool

A tool was developed to assist those involved in the process in reflecting on and identifying the specific variables that had been adjusted or modified. This reflective tool was crucial for highlighting the changes made to the OM, facilitating clearer comparisons across different contexts. It provided a structured framework for participants to analyze variations and adaptations consistently and transparently.

The reflective tool is divided into four sections, each dedicated to one of the main dimensions. This structure provides a comprehensive framework for in-depth, nuanced reflection. By systematically addressing each dimension, the tool ensures that all relevant changes are documented, allowing for a thorough analysis of the contextualization process and how the original OM was modified in various situations. This approach enhances the transparency of the adaptation process and promotes a clearer understanding of how different contexts necessitate specific adjustments to educational practices.

Context

This first section is purely descriptive and asks users to briefly outline the key elements of the contextualization, defined in terms of:

- **Participants characteristics:** the number of participants, their ages and specific characteristics of the target group involved.
- **Learning objectives:** the goals established within this new setting, whether they align or differ from those set in the original setting.
- **Organization of the practice:** the structure of the practice, including its duration and the planning process required to implement it.
- **Available resources:** the resources accessible to support the practice, such as technological tools, materials, and human assistance.
- **Conditions for upscale:** the logistical aspects, activities both within and outside the classroom, the expertise of educators, and the necessary learning prerequisites, potential constraints and opportunities unique to the new setting.

2.2.2 Level of Contextualization

To define the depth of intervention and the corresponding need for adaptation, three distinct levels of intervention about the original OM were established. These range from full fidelity to the original model, adopted as is, to merely drawing inspiration from it:

1. **Adoption:** Piloted exactly as is, “shaped by its environment”.
2. **Adaptation:** Piloted in a modified form, “adjusted or improved to fit a different context”.
3. **Inspiration:** Used as a source of inspiration for piloting.

Additionally, four aspects of media education practice were identified, where this type of “qualitative assessment” of the adaptation process was to be applied:

1. The **theoretical framework** related to media education.
2. The **pedagogical approach** and teaching strategies involved.
3. The **resources** used, in various forms.
4. The **criteria for evaluating** the effectiveness of the practice and contextualization.

The correlation of these distinct elements led to the creation of a matrix (Table 2):

	Theoretical level	Pedagogical level	Resources	Evaluation
Adoption				
Adaptation				
Inspiration				

Table 2. Level of Contextualization

Process of Contextualization

Concerning the overall contextualization process, the experimenters were asked to engage in an in-depth reflection. The goal was to identify how the new national context influenced the original OM, leading to necessary adaptations. To this end, ten key elements were identified to comprehensively describe the main aspects of contextualization. From these elements, a series of questions was developed. The survey would produce comparable responses outlining the transformation process between the original OM and its contextualized version. Key themes included:

National Context: how the characteristics of the national setting influenced the adaptation of the OM.

Theme Re-interpretation: how adapting to the local context reshaped the interpretation of key themes, such as creativity, inclusivity, and participation.

Improvements: specific areas within the OM that were enhanced or improved as a result of the contextualization process.

Target Audience: the influence of the new target audience on how the OM was adapted.

Learning Objectives: Here, revisions made to the original learning objectives.

Organization: changes in the organizational structure of the OM resulting from the adaptation to the new context.

Space-related Adaptations: modifications made to the learning environment, including considerations like indoor vs. outdoor settings or adjustments to seating arrangements for individuals or groups.

Time-related Revisions: changes made to the learning schedule as a result of the contextualization.

Cross-sectoral Knowledge: how the contextualization process fostered interdisciplinary collaboration.

Multi-stakeholder Involvement: how the adaptation process encouraged greater participation from various stakeholders.

This structured reflection process helped capture and compare the key adaptations, ensuring a thorough analysis of how different contexts shaped the implementation of the OM.

2.2.3 Evaluation of the Process and Recommendations

Finally, it was deemed essential to gather a subjective assessment, focusing on the participants' self-perceived effectiveness of the contextualization, highlighting both strengths and weaknesses. In a reflective and self-evaluative approach, while also keeping a clear communicative focus, participants were asked to identify key lessons learned and provide any recommendations.

The assessment focused on:

- **Strengths:** Areas where the revised OM excelled.
- **Weaknesses:** Factors that limited the effectiveness of the revised OM.
- **Lessons learned:** Key insights gained from the contextualization process.
- **Recommendations:** Suggestions for further adaptation and improvement of the OM.

2.2.4 Transferability of the Practices

Reflecting on the contextualization process, the reflective tool facilitated comparisons across various dimensions, enabling an assessment of the practice's transferability.

This comparative process led to the development of three case studies, each focusing on one of the core themes - "Creativity," "Inclusivity," and "Participation"- and highlighting the key features of the original operational models, their contextualization, and their transferability.

3 SUMMARY OF ALL MODELS AND MATERIALS

In the following section, concise descriptions of each original operational model and their respective contextualizations. A chart illustrating the level of contextualization of each model in comparison with the theme's original operational model is presented at the end of this document (appendix 1).

3.1 Inclusive Media Literacy

3.1.1 Original Operational Model in Finland

As the original operational model (OM), KAVI published instructional principles to design inclusive media literacy. These guidelines are targeted to all those professionals developing media literacy in their own activities with different aged people. They serve as a checklist and offer a way for media literacy professionals to reflectively evaluate the current practices and develop them in an inclusive manner.

The instructional principles include the following ten guidelines:

1. Find out the guidelines and plan activities accordingly.
2. Reflect on your own activities, attitudes, competences, and development needs.
3. Review your resources and plan your media education within them;
4. Cooperate where possible.
5. Use content and materials that support equality.
6. Implement media education in a participatory and context-oriented manner.
7. Increase participation in all phases of the operation.
8. Take care of accessibility.
9. Create a safer space to learn and act.
10. Be ready to adjust according to the situation.

The published material explains the principles from the perspective of media education practices, material production and communication, and offers practical tips to support their implementation. Also, a video series was created to present all the instructional principles and provide case studies and best practices.

The instructional principles are based on 90 online survey answers and 11 individual interviews of professionals developing and implementing media literacy or media-related skills in their practice. Previous research and expert comments were also used in the process. The principles were piloted by applying them to the design and delivery of a Media Literacy Basics video training for municipal workers. During the pilot, 62 professionals evaluated the principles and provided feedback. The video training was designed by five media education experts who participated in two half-day workshops and the target group of the video training is adult learners.

3.1.2 Contextualization in Italy

In the 1st contextualization, UNIFI focused on developing the original OM while taking the national and local guidelines of the Italian educational context into consideration. The original OM was contextualized through the creation of a focused pathway intended to develop awareness of gender equality from an early age, by requiring a certain flexibility of the school curriculum.

UNIFI published a learning scenario that aims to promote students' critical understanding of the influence exerted by children's commercials in feeding the spread of gender stereotypes within society. The learning scenario is titled “#P.O.V.: challenging and flopping gender viral cringe stereotypes by the hype of clean minds”. The learning scenario was piloted in a State Primary School with 18 pupils with varying backgrounds. The scenario is targeted for fourth-grade pupils (ages 8-9). However, the operational model stands as a model of critical media literacy that can be adopted in multiple educational contexts and focus groups.

The learning scenario includes a total of 9 meetings divided into four phases: introductory phase, analytical phase, productive phase, and reflective phase. In addition to learning about gender stereotypes in society through children's commercials, the pupils are informed about the risks and potentials of TikTok. Finally, pupils are asked to produce some short TikTok videos on the private classroom account: according to the shooting techniques from the genre “P.O.V.” (Point of View), they put themselves in the shoes of responsible citizens and promoters of gender equality ideals to raise public awareness of gender issues.

The original instructional principles were declined into multiple specific learning objectives, identified for each of the four above-mentioned phases with a view to strengthening equality, participation, and accessibility of resources and approaches in a context-oriented and safer place, by being constantly ready to adjust them according to the situation.

3.1.3 Contextualization in North Macedonia

During the 2nd contextualization, ICS designed a guide “Media literacy for all: A guide to inclusive media education” that aims to enhance media education practices by incorporating the ten instructional principles. In more detail, the guide aims to enhance critical thinking, promote cultural relevance, and foster inclusivity. The core of the original instructional principles was kept as such. However, some principles were slightly changed to fit better with the local context of North Macedonia.

The guide was developed through a collaborative project involving two primary schools in Skopje, North Macedonia with activities conducted among twenty 3rd grade students with diverse backgrounds. Each school had one teacher responsible for delivering the program right in their classrooms. Although piloted in primary school, the guide is intended for a wide

audience, including teachers of grades 1-5, tutors, subject teachers, professional associates, and youth workers.

The pilot showed that implementing an inclusive media education model in early grades requires knowledge and comfort with media topics from the teacher. If a teacher isn't well-trained in media literacy, the lessons might not be very effective. Training teachers in media education promotes inclusion as well.

The guide includes a set of practical exercises and activities that teachers can implement in primary school or high school settings as well as a set of reflective tools so they can assess whether their learning environment allows everyone to participate in educational activities.

3.2 Creative Media Literacy

3.2.1 Original Operational Model in Italy

The pilot scenario on creativity, entitled “Exploring representations in the digital world”, combines media education tools and practices with multimodal analysis. The training objectives were selected from the Media and Intercultural Education Framework (MIEF) – developed in the project “MEET-Media Education for Equity and Tolerance” (<https://meetolerance.eu/>) (Erasmus+, KA3, 2016-2018), which intertwines media education with critical intercultural studies. The objectives identified in the three dimensions of “understanding”, “expression” and “engagement” were adapted to include elements of digital communicative competence from a socio-semiotic and multimodal perspective. The source of inspiration for defining the levels of digital communicative competence was the Common Framework of Reference for Intercultural Digital Literacies (CRFiDIL) – developed within the European project EUMADE4LL (Erasmus +, KA2, 2016-2019). Media education and multimodality are combined in the design of both the activities and the educational tools that focus on the critical understanding of representations in digital media.

The operational model was implemented as part of the “Multimodal Discourse Analysis” course, delivered in the Master’s Degree Course in “Public and Political Communication Strategies” of the University of Florence. In the operational model, activities are organized into four distinct phases. In the introductory phase, learners participate in exercises aimed at providing them with the main media and multimodal analysis tools. During the second phase they work individually on the analysis of videos selected by them while, in the third phase, divided into groups based on the chosen social issues, they produce a video essay in which they explain to a selected target audience the topics on which they work individually. In the final phase, participants evaluate their learning path in terms of understanding the topics covered, creativity in the video production phase and involvement in group activities about social issues deemed relevant. The original operational model provides participants with tools and concepts to analyze how semiotic resources are used to create meaning and to



consciously employ them when designing their digital artifacts.

3.2.2 Contextualization in North Macedonia

For the 1st contextualization, ICS published a learning scenario entitled “Encouraging creativity through critical media literacy” that aims at promoting students’ critical understanding of what is presented in digital media outlets. It also aims, like in the original OM, to promote their capacity to illustrate these issues to a selected audience by creating video essays.

The pilot was carried out at the University of Goce Delchev, Stip, within the Faculty of Organizational Science, led by Prof. dr Kiril Barbareev, an expert in media sciences. The pilot involved 9 undergraduate students from October 2023 to December 2023. The professor met with the participants every week for a few hours. In the revised Operational Model (OM), the total number of instructional hours is like the original, with slight modifications to optimize learning. The model features a mix of short and extended lessons. Students’ geographical limitations or health guidelines made this especially relevant for providing flexibility and continuing education without disruption. The guide is mapped on the same structure as the original UNIFI model with activities organized across four sections. The adaptation has removed the part about the post-evaluation process, to shorten the Guide.

The revised Operational Model (OM) broadens the multi-stakeholder perspective by involving a diverse group including students, educators, policymakers, and industry professionals. This approach is a departure from the original OM, which mainly focused on interactions between students and teachers, by now incorporating insights and real-world challenges from a wider array of stakeholders.

3.2.3 Contextualization in Finland

In the 2nd contextualization, KAVI designed a guide entitled “YouTube as a tool for influence”. The course plan was piloted in liberal adult education, Helsinki Finnish Adult Education Centre. The course was advertised to media educators via Facebook. Sixteen people registered for the program (the maximum number of allowed participants). Finally, from six to nine people attended each session. Participants included retired people, a musician, a journalist and a librarian.

The pilot was carried out in April 2024. The total hours of the course were 15 hours (instead of the original 18 hours). KAVI and Helsinki Finnish Adult Education Centre worked closely together in organizing the course. The teacher was Joel Tervaskanto, a classroom teacher and media tutor.

The original OM was designed for a formal higher education context (postgraduate students), and it was modified for non-formal, liberal adult education. The revised OM follows the same structure as the original one (4 phases). However, the course was made less theoretical and more practical and technical elements were added. The revised OM is slightly shorter and does not include an estimated time for each activity to be flexible. The time was reduced from the online sessions, as 2-4 hours would have been a long time online and in the evening time. The necessary issues were covered in 1,5 hours / online teaching.

The revised OM emphasized creativity by letting participants fully design, film and edit their short videos without limiting them to video essays. The introduction and conclusion phases were organized remotely in the evening time. This allowed for flexible participation. Two longer sessions (including group work) were scheduled for one weekend because they were relevant to be present in person. Teaching was mainly indoors, but participants could move outside to film.

3.3 Participative Media Literacy

3.3.1 Original Operational Model in North Macedonia

The original operational model for participative media literacy was developed by the ICS to address the growing impact of digital media on society and the critical need for robust media literacy skills. The model was designed to help citizens navigate the complexities of digital media, empowering them to understand how media influences perceptions, shapes popular culture, and affects personal choices. It encourages critical thinking, creativity, and problem-solving, enabling individuals to become skilled users and creators of media content.

The Core Elements of Media Literacy

ICS identified five core elements that are essential for developing comprehensive media literacy.

1. **Access:** The ability to find and retrieve media content, information, and data using various Information and Communication Technology (ICT) tools.
2. **Analysis and Evaluation:** This is the critical ability to dissect media content, evaluating its quality, reliability, and credibility.
3. **Creativity and Production:** Media literacy is not just about consumption; it's about creation. This element focuses on developing communication skills that enable individuals to express themselves and communicate effectively with others.
4. **Reflection:** Media doesn't just influence others; it shapes personal identity and behavior. Reflection understanding how media content influences one's identity, values, and interactions with others.
5. **Activation and Engagement:** Media literacy in the digital age goes beyond passive consumption and involves active participation in social, political, and cultural trends.

Localization and Adaptation for Broader Contexts

Initially developed for North Macedonia, the model is adaptable to diverse cultural and social contexts. Tailored to secondary school students, it connects media literacy to everyday experiences. The model builds on the EU-funded SHAPE project (2018–2020), which explored the media's role in fostering environmental awareness and civic engagement. This foundation was expanded to address formal and informal education needs globally. This guide provides practical strategies for applying the model across different educational environments—whether in schools, community workshops, or digital platforms.

3.3.2 Contextualization in Finland

The first contextualization of the operational model was carried out by the National Audiovisual Institute (KAVI) in Finland. KAVI adapted the model for use in media education targeted at youth aged 13 to 19. Titled "Promoting young people's participation through a media education project", the pilot retained many aspects of the original model while tailoring it to the needs and capabilities of younger learners.

Methodology and Key Adaptations:

Light Piloting and Evaluation: KAVI initially piloted the model by drafting a guide, which was evaluated by their media education team and national stakeholders. A panel of 20 experts was invited to provide feedback on the draft, and their comments were incorporated to refine the model. Twelve experts participated, offering suggestions for enhancing the model.

Step-by-Step Approach:

- Step 0: Identify the interests of the participants and establish the key objectives of the campaign.
- Step 1: Teach participants how to find and share information using various ICT tools. This phase also included the introduction of public influencing techniques, making it highly relevant to the digital age.
- Step 2: Help participants plan a media campaign, focusing on strategy development and clear messaging.
- Step 3: Implement the campaign, encouraging participants to apply the knowledge they gained in the first two steps. They produced digital content and learned about the nuances of engaging with public audiences.
- Step 4: Evaluate the entire activity, helping participants reflect on their media practices and campaign results.

Target Audience and Practical Considerations: The program was designed for 13–19-year-olds, and its activities were scalable for larger groups, provided the groups were subdivided for more hands-on guidance. The model was shortened to 8 hours for efficiency but could also be expanded based on the needs of the group.



3.3.3 Contextualization in Italy

The second contextualization was carried out by the University of Florence, which adapted the model for a completely different demographic: secondary school students aged 14 at the Paolo Dagomari Institute of Higher Education in Prato, Florence. This contextualization focused on training students for social and healthcare vocational roles, using participatory video-making as a tool to explore identity, self-representation, and the representation of others.

Methodology and Approach:

The core of this contextualization was the use of participatory video making, a method in which community members actively engage in creating videos that communicate their perspectives or address issues of importance. In this case, students were tasked with collaboratively creating video content that explored the themes of identity and self-expression.

Action Research: The learning scenario took an inductive approach, with students encouraged to plan and execute their visual research projects.

Video Ethnography: This adaptation introduced students to the qualitative research method of video ethnography, combining visual documentation with ethnographic inquiry.

Key Concepts:

Talking Heads: Students learned to film simple talking-head videos, a standard format where a person is filmed speaking directly to the camera.

B-Roll: Students were encouraged to capture secondary footage, known as B-roll, which enriches the visual storytelling by providing context and supplemental imagery.

Video Portrait: Students also experimented with video portraits, which capture the identity and history of individuals or places through moving images.

Conclusion

ICS's operational model for media literacy has demonstrated its adaptability across diverse contexts, from Finnish youth to Italian vocational students. By fostering critical thinking, creativity, and media competence, the model empowers learners to actively engage with the media they consume and produce. These contextualization highlight the model's dynamic, participatory approach, ensuring its relevance in a rapidly evolving digital world.

4 RECOMMENDATIONS FOR CONTEXTUALIZING MEDIA LITERACY INITIATIVES

This part of the document outlines a step-by-step approach that other stakeholders can follow to replicate or adapt these activities, ensuring that media literacy initiatives are both impactful and sustainable. The recommendations provided are designed for use across different target audiences, from young people and educators to CSOs and institutions, highlighting adaptability and inclusiveness.

When implementing your initiative, you can use the topics provided by the ICME partners (e.g. civic participation, creative media literacy, inclusive media literacy) or you can use your existing materials on various topics relevant to your surroundings and bring them to life using the following methodology and contextualization cycle.

4.1 Contextualization Cycle

Step 1: Needs assessment and contextual analysis

Conducting a detailed needs assessment is the foundation of creating an effective media literacy initiative. This stage helps to understand the unique challenges faced by the target group and the specific media-related issues that need to be addressed. Follow these steps:

- **Identify and engage key stakeholders:** Begin by identifying local stakeholders such as community leaders, educators, media professionals, and representatives from civil society organizations. Engage with them through interviews and roundtable discussions to gather insights on existing media literacy gaps and to outline project goals collaboratively. For example, if you are targeting high school students, organize focus groups with students, teachers, and parents to learn more about their media consumption habits and common misconceptions they encounter. Create surveys tailored to each group to capture quantitative data.
- **Data collection and analysis:** Use a combination of quantitative and qualitative methods—such as surveys, focus groups, and interviews—to collect data on media consumption patterns, common sources of misinformation, and current levels of media literacy within the community.
- **Map the media landscape and cultural context:** Analyze the local media environment, including prevalent media channels, cultural attitudes toward media, and common misinformation trends. This will allow for a tailored approach, ensuring that the developed model addresses region-specific media challenges.

Step 2: Design and development of adaptable media literacy models



The core of ICME's methodology lies in creating a media literacy framework that is [adaptable](#) to various cultural and educational contexts. When designing your own model, consider the following:

- **Core content modules:** Develop content that covers foundational topics such as critical analysis of media messages, recognizing biases, and understanding media production processes. Ensure each module includes clear learning outcomes and practical exercises.
- **Flexible curriculum design:** Design a modular curriculum that allows for easy customization based on the specific needs of different audiences. For example, a module on social media literacy can be adapted for younger audiences by focusing on social media ethics, while for institutions, the focus could be on identifying disinformation.
- **Utilize diverse learning formats:** Implement various formats such as interactive online courses, face-to-face workshops, media production labs, and peer-to-peer learning groups. The integration of these formats will make the content engaging and accessible to different learning preferences.

Step 3: Implementation through pilot programs

Before scaling up, pilot your media literacy models within a small, controlled setting. This helps in refining the curriculum and gathering initial feedback. Follow these guidelines:

- **Select pilot sites and participants:** Choose sites that represent, for example, a mix of urban, rural, and remote communities to test the adaptability and effectiveness of the program. Aim for a diverse participant pool, including youth, educators, and community leaders.
- **Train facilitators and educators:** Ensure that those implementing the program are well-trained and understand the core principles of media literacy. Provide training workshops for facilitators to familiarize them with the curriculum and teaching tools.
- **Gather and analyze feedback:** Use, for example, observation, surveys, and interviews to collect feedback from participants and facilitators. This data should inform any necessary adjustments to the curriculum or delivery methods before broader implementation.

Step 4: Evaluation and iteration

A comprehensive evaluation framework is crucial for measuring the success of the initiative and identifying areas for improvement.

- **Define evaluation metrics:** Set clear metrics for evaluating both the process (e.g., participant engagement, quality of content delivery) and the outcomes (e.g., improvement in media literacy skills, behavioral changes).
- **Employ mixed-methods evaluation:** Use both qualitative (e.g., focus groups, narrative feedback) and quantitative methods (e.g., pre- and post-program tests) to capture a holistic view of the initiative's impact.



- **Iterative model refinement:** Implement “reflection sessions” after each module to capture what worked and what didn’t. Refine the content, delivery methods, and supporting materials based on these insights.

4.2 Things to Consider

The following points offer additional insights into making your media literacy initiative more effective:

1. Adapting the models for different contexts and audiences

- **Understand and address local needs:** Translate materials into local languages and adjust for cultural references. For instance, if creating a module on media representation, choose local celebrities, cultural figures, or historical events as examples. In some regions, visual storytelling or oral narratives may be more effective than text-heavy content.
- **Cultural sensitivity:** Make sure that the content respects local cultures, languages, and societal norms. This could involve translating materials, using local examples, or integrating culturally relevant media sources.
- **Targeted approach for specific groups:** Design specific pathways within your media literacy program to address different groups, such as tailoring separate modules for youth, elderly individuals, or professionals in various fields. For lower-literacy groups, simplify the language and incorporate more visual elements. Use comics or visual storytelling tools to explain complex topics like digital manipulation or deepfakes.

2. Creating original models based on the ICME methodology

- **Identify gaps and opportunities:** Analyze the existing media literacy initiatives in your area to identify gaps that your new model can address. This could involve focusing on underserved groups like rural populations or creating content around emerging technologies like AI and deepfake detection.
- **Develop a core framework:** Establish a core framework that includes essential media literacy skills such as critical thinking, content creation, and digital citizenship. For each skill, define the learning outcomes, practical activities, and assessment tools.
- **Integrate creative and interactive learning tools:** Use creative tools like storytelling, media production activities, and digital simulations to engage participants actively in the learning process. Encourage hands-on activities that allow participants to create media content, fostering both understanding and skill development.

3. Building sustainable and scalable programs

- **Leverage partnerships for sustainability:** Partner with local educational institutions, NGOs, and media organizations to embed the program within existing educational and community structures. This ensures long-term sustainability and support.
- **Create open-access resources:** Develop digital toolkits, guides, and templates that can be freely accessed and used by other stakeholders. Open-access resources will make it easier for other communities to replicate or adapt your program.



- **Incorporate digital tools for scale:** Use digital platforms for delivering content and interacting with participants, enabling you to reach a broader audience without the need for physical presence. Tools such as webinars, interactive apps, and digital forums can facilitate scalable learning.

4. Facilitating engagement and participation

- **Workshops and interactive sessions:** Organize workshops and interactive sessions for stakeholders to familiarize them with the methodology and tools. This hands-on experience helps in understanding the potential uses and impact of the media literacy initiative.
- **Creating a community of practice:** Establish a community of practice where facilitators, educators, and participants can share experiences, challenges, and best practices. This peer-learning approach strengthens engagement and enriches the learning experience.



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6 APPENDICES

6.1 Appendix 1 - Level of Contextualization

How the level of contextualization is explained:

- **Adoption** = piloted as such, “will be changed by its environment”
- **Adaptation** = piloted a modified form, “changing or updating something to make it better or more functional in a different setting”
- **Inspiration** = take inspiration for the piloting

Inclusive media literacy:

	Main pilot	1.contextualization	2.contextualization
Material	KAVI	UNIFI	ICS
Theoretical principles	Instructional principles	Adaptation	Adaptation
Educational/teaching approach	Workshop: design and delivery of the Media Literacy Basics video training for municipal workers	Adaptation	Inspiration
Resources	Media Literacy Basics video training for municipal workers	Inspiration	Inspiration
Evaluation	Online survey for professionals + Workshops for professionals	Inspiration	Inspiration

Creativity through critical media literacy:

	Main pilot	1.contextualization	2.contextualization
Material	UNIFI	ICS	KAVI
Theoretical principles	Media and intercultural education framework & Multimodal Discourse Analysis	Adaptation	Adoption

Educational/teaching approach	Multimodal media analysis and production based on interactive lectures and cooperative learning as well as self-assessment and formative feedback	Adaptation	Adaptation > implementation as part of the non-formal adult education, "Youtube as a tool for influencing"
Resources	Learning tools (template, grids, logbook, etc.) to guide analysis, production and reflection	Inspiration	Adaptation > Course plan and ready-to-use powerpoint for media educators
Evaluation	Self-assessment tools for students, rubrics and grids for teachers	Inspiration	Inspiration > Feedback from students, informal discussion with participants and the teacher

Young people's participation:

	Main pilot	1.contextualization	2.contextualization
Material	ICS	KAVI	UNIFI
Theoretical principles	Critical media studies and active citizenry.	Adoption	Media and intercultural education framework & Multimodal Ethnography
Educational/teaching approach	Design and delivery of teaching and learning modules through media theory and production based practical work.	Adaptation > implementation as part of the parish's youth work	Inspiration > Implementation as part of vocational curriculum in social services
Resources	Guide for educators and trainers for implementation,	Adaptation > guide for youth workers and other trainers, incl. working sheets, illustrations and	Adaptation > Guide for educators and trainers for implementation,

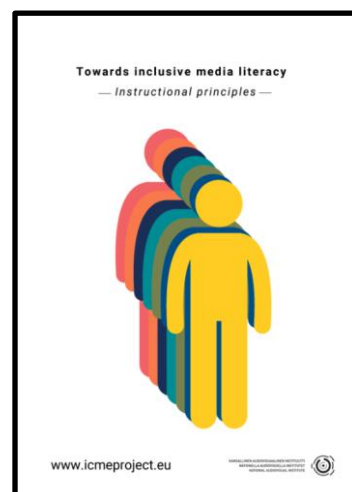


	working sheets and online resources.	other supporting materials for implementation	working sheets and online resources.
Evaluation	Pre and post self-assessment tools for students and educators; Assessment by leading organization.	Inspiration > pre and post online interviews for youth workers	Inspiration > Pre and post survey for youth

6.2 Appendix 2 - Materials Published in the Project

6.2.1 Original Operational Models

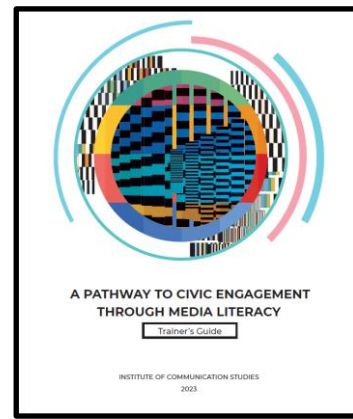
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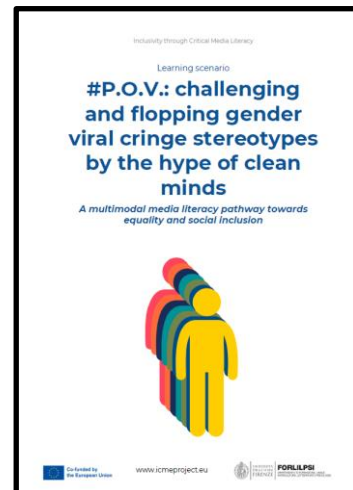


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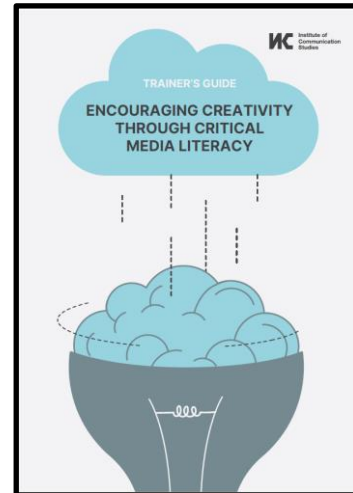


6.2.2 1st Contextualization

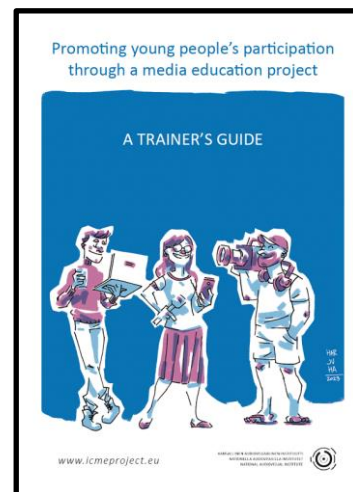
4. [P.O.V.: challenging and flopping gender viral cringe stereotypes by the hype of clean minds. A multimodal media literacy pathway towards equality and social inclusion](#), University of Florence, Italy



5. [Trainer's guide: Encouraging creativity through critical media literacy](#), Institute of Communication Studies (ICS), North Macedonia

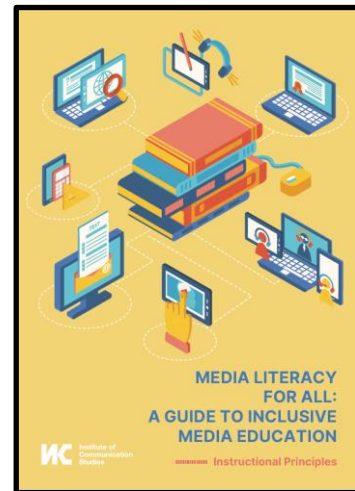


6. [Promoting young people's participation through a media education project](#), KAVI Finland

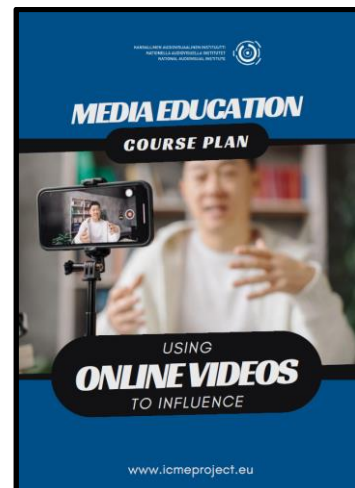


6.2.3 2nd Contextualization

7. [Media Literacy for All: A Guide to Inclusive Media Education](#), Institute of Communication Studies (ICS), North Macedonia



8. [Using online videos to influence](#), KAVI Finland



9. [How to see the world: Promote student understanding, expression, and engagement through video ethnography and participatory videomaking](#), University of Florence, Italy

