



# Getting inside the box...

A media literacy toolkit  
for adult learning providers



# Getting inside the box

*"Electronic communications networks play a central role in daily life. They underpin all businesses and are central to the workings of a modern democracy... Without (media literacy) skills, people's ability to participate effectively in the workplace and in society may be greatly diminished."*

Office of Communications (Ofcom),  
Media Literacy Audit, 2006

# Foreword

by Philip Graf



**Today, multichannel television, digital radio, online and mobile technologies are offering an increasing choice of content and services. In the same way that those who cannot read limit their opportunities, so too those who cannot interact with new communications technology may be left behind.**

Media literacy will provide some of the tools people need to make full use of the opportunities available and to appreciate and enjoy what's on offer. People will also want

ways to manage the electronic content and services which come into their homes and be better able to protect themselves and their families from the risks involved.

This tool kit builds on the successful publication last year of *Now Press the Red Button*. It is designed to offer real, practical examples and advice on how to promote media literacy.

I commend *Getting Inside the Box* to you and wish you every success in all you do to promote media literacy.

**Philip Graf**

Deputy Chair, Ofcom  
Chair, Ofcom Content Board



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# What is media literacy?

*“...the ability to access, analyse and respond (critically) to, and benefit from, a range of media”*

**NIACE**

*“...the ability to access, understand and create communications in a variety of contexts”*

**Office of Communications, Ofcom**

*“Media literacy is about creating something positive – it is about empowering people by providing them with the cultural awareness, the critical knowledge and creative skills which will help them to understand the way media shapes the way in which we view the world. At its heart, media literacy is about audiences. By developing analytical skills among people of all ages and encouraging participation, media literacy can only contribute to the creative stock of the nation”*

**Lord Puttnam, CBE, award-winning film-maker**

# Why does media literacy matter?

With the development of communications technology and increasing integration of communications media, NIACE believes that media literacy will soon be understood as being as important as traditional literacy, language, numeracy and ICT learning are now. Media messages influence us as individuals, but they also affect our families, friends, communities and society. Media makers convey specific messages but people receive and interpret these differently, based on their own prior knowledge and experience, their values and beliefs. What we see and hear from the media shapes our sense of reality and our understanding of the world around us. Media literacy helps people to consume media with a critical eye, evaluating sources, intended purposes, persuasion techniques and deeper meanings. New technology has allowed millions of people to make media –

e-mails, websites, videos, blogs, podcasts and more – and giving citizens the chance to create our own media messages is another important part of media literacy. Most existing work on media literacy has focused on the needs of children, schools and teachers. It is important to place the needs and interests of the adult population on the learning agenda and NIACE wishes to increase public and practitioner awareness of this important topic.

Ofcom, the independent regulator for the UK communications industries, has a legal duty to promote media literacy and the Department for Culture, Media and Sport is keen to develop critical viewing skills and well-informed viewers. Channel 4, the BBC, the UK Film Council and the British Film Institute are – with Skillset, the sector skills council for the audio-visual industries – the founding

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*I do not exaggerate when I say that media literacy in its widest sense is as important to our development as was universal literacy in the 19th century. Then, the written word was the only passport to knowledge. Now, there are many more. And the most insidious digital divide is between those equipped to understand that and those who aren't.*

Tessa Jowell, Secretary of State for Culture, Media & Sport

”



members of the Media Literacy Task Force which has developed the Charter for Media Literacy. This aims to raise the profile of media literacy “as a significant portfolio of skills, knowledge and understanding needed by every citizen in the 21<sup>st</sup> century”.

As the Charter states: “the media provide us with distinctive and vital means of expression; are a dominant and global source of information, stories and opinions; and form an important part of our cultural heritage. If people are to participate fully and effectively in today’s world, they now need to be literate in all forms of media”.

In March 2006, Ofcom published its Media Literacy Audit – a world-first report on adult media literacy in the UK. Some of its findings are scattered throughout this toolkit but, crucially, one-third of adults told the study that they are interested in learning more about the media. One in seven (14%) is interested in learning about the internet and one in 10 about creating a website. More people appear to be interested in learning about TV dramas and TV news than in setting filters on the internet, TV or mobile. Around one in five (22%) UK adults say they have experience of learning through classes or training about uses and processes behind the media. It is of note, however, that such experience beyond the internet appears to be scant.

More and more people are realising how important it is to have a media system that is open to new people and new perspectives, that elevates human values over commercial concerns and that serves the requirements of citizens today and in the future. The need to develop our critical awareness is also increasingly recognised, as is the ability for all of us who consume the media to evaluate the quality and veracity of the messages we receive. Appreciating how and why

*“Because for the vast majority of us, the vast majority of the time, we see or read about or hear the events and opinions that shape our lives. We don’t experience them directly. And that is more true in the age of wraparound converged media than it ever was. So we have to rely on the judgement and skill of others to show us the world. And learning how those ‘others’ operate is a skill every citizen must acquire”*

Speech by the Secretary of State  
for Culture, Media & Sport,  
Rt Hon Tessa Jowell MP, January 2006

media messages are put together is important too. Across the globe, people are taking action, creating new alternatives. This toolkit – which is a sequel to NIACE’s *And Now Press the Red Button... A guide to media literacy, what it is and why we need to know more about it* – aims to offer ideas, templates, resources and links to assist learning providers in organising media literacy-based sessions and workshops for adults. With the help of this resource and in partnership with Ofcom, NIACE hopes to engage more and different adults in media literacy activities of all kinds – in workplaces, community organisations, further and higher education institutions, libraries and other public spaces across the country.

# Media literacy stories

**Over the course of the next few pages, we tell the stories of just some of the adults who – through media literacy – have discovered that learning can change not only the lives of individuals, but also the lives of families and the wider community. The stories reveal that becoming more media literate as an adult can improve health, self-esteem and employability.**

## **Radio Wanno – Radio for Development Wandsworth Prison, London**

A prison described as “one of London’s toughest jails” by Cherie Booth, may not be the first choice for a pioneering course in media literacy, but 10 prisoners from Wandsworth Prison are on the London Metropolitan University’s BTEC in Radio Production. Many of the students left school without completing any GCSEs yet despite the numerous difficulties inherent in studying a course at A level are working to a Distinction standard.

The students have worked to develop and produce feature packages and radio dramas, many of which are of

interest to other inmates. These include features which support literacy, deal with relevant social issues, and improve relations between prisoners and officers. Radio Wanno’s output is as varied as the characters who produce it. A poignant piece on what it’s like to be a father in prison might sit alongside a comedy drama about cockroaches, and a dynamic vox pop package in which prisoners talk about the latest exploits of the English football team is as valid as an atmospheric piece on former Wandsworth inmate Derek Bentley, who was hung in 1953 for his part in the controversial death of a police officer.

There are, of course, editorial guidelines to be adhered to. “We obviously can’t have people using offensive language or negatively targeting any one group,” says Barbara Schofield the Project Manager. “Trainees have to consider what it’s like to be, say, a Muslim in prison, or an African-Caribbean man in prison, or a new prisoner who doesn’t speak English.”

The skills developed by inmates go far beyond those needed for radio production. Teamwork, people management, and the ability to listen, will all be of benefit to them on release. Several of the students hope to pursue

a career in the media industry and four have applied to Higher Education courses as a result.

A production team comprises an editor, a deputy editor, a presenter, a technical operator and somebody in charge of that week's competition. These roles are rotated among the trainees, so everyone gets a chance to practise their skills in a variety of different areas. "Some of them love interviewing, while others prefer the technical aspects," says Barbara.

Trainee LeRoy agrees. "Everyone's got their qualities, and we each bring something different to Radio Wanno." One of the first to benefit from the Prison Radio initiative, he feels a sense of pride at having been a part of it. "I think it's gonna continue to grow – I hope it does, anyway. I'd like to come back in ten years, as a visitor, and say 'We started this!'"

The challenge of running the radio station while studying for the BTEC has been intense, says LeRoy. "There's days when I don't want to get out of my bed," he admits. "But I do care about it. I don't want it to be something else in my life that I've not completed; something else that I've walked away from. I want to complete this, put a smile on my mum's face and show my little son that I've done it. But most of all I want to do it for myself."

## Did you know?

"The more confidence people have in their use of media, the more effectively and creatively they will engage with it, and this creativity benefits broadcasters and other content creators by feeding back into new creators and new content," according to the Secretary of State for Culture, Media & Sport



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*Media literacy skills benefit both children and adult learners by supporting a competitive knowledge economy with genuine choice, enabling democratic participation and active citizenship, and providing greater opportunities for lifelong learning, cultural expression and personal fulfilment.*

”

Danny Alexander MP, House of Commons  
early day motion, January 2006

## Age Concern Doncaster World War Two Volunteers

Involvement in a project which helps Doncaster pupils better understand the role played by local people in World War II has also helped several older volunteers from Age Concern Doncaster to develop their computer skills, boost their confidence and find a renewed lease of life.

The group collected wartime stories from Age Concern clients at its Day Centres and learnt how to insert their stories into Microsoft Publisher files, scan photos to add to their stories, and then edit and publish into a book. The



volunteers then attended a five-week course where they fast tracked their computer skills learning Powerpoint, Producer and Moviemaker, gaining relevant qualifications.

The project helped Age Concern day centre clients retell their World War Two stories for a book and interactive CD. These were offered to all junior schools in Doncaster as pupils study that period of history during Key Stage 2. Both teachers and pupils alike have enjoyed and

appreciated this contribution as it has added a local interest to this history topic. Plans are already afoot to undertake a similar project on the mining and railway communities of Doncaster. Jennifer Barlow from Age Concern Doncaster, said. "These learners rose to the challenge of lifelong learning producing a valuable World War Two resource and gaining confidence through intergenerational work with pupils.



## Ten Feet Away Video Group, London

The Ten Feet Away Video Group teaches adults who are homeless, ex-homeless, or vulnerably housed to make, edit and screen films of broadcast quality on issues relating to social exclusion. Recent films have, for example, been shown at two homeless festivals.

Through participation in the Ten Feet Away Video Group, adults who often don't engage in learning have been able to work together, take responsibility for their own goals and work towards achieving them. They are also learning new skills and have found an enthusiasm

and commitment for working with communities.

One participant on the course said, "Through participation on the course, I have regained my confidence and helped my new friends on the course to make films. I have seen their confidence excel. This culminated at the Homeless Ten Feet Away Festival where several of the Group's films were shown."

The group is now looking for sponsors and community organisations that would like to publicise themselves through the medium of film and internet.

# Did you know?

According to Ofcom's media literacy audit, age is a significant factor in media literacy. Over-65s have significantly lower levels of media literacy than other age groups. The research shows that amongst older people lower usage is partly attributable to a perceived lack of need for new digital services.

## Patrick O'Mahoney, Gloucestershire

Patrick had been an alcoholic for 30 years when he collapsed after a particularly heavy drinking session. It proved to be a turning point in his life, and he is now an active adult learner with a particular interest in film-making and digital photography.

A bad experience of schooling had given Patrick a poor start in life. When he left school at 14, he was barely able to write his own name and worked in a variety of jobs where he didn't have to read and write – on farms, in factories or on building sites. By the age of 20 he had fallen into a deep depression and became an alcoholic.

Not being able to read and write had hindered his life in all sorts of ways, right down to the embarrassment of not being able to share a joke if it was written down.

After a particularly heavy drinking binge that nearly killed him, he woke up in a homeless hostel and vowed to turn his life around. He has decided to learn to read and write and the confidence that this has given him has prompted him to undertake further studies in IT and

numeracy. He now works with a local Housing Association and is also organising projects to make over the gardens.

Now he has embraced his new life and is keeping busy by catching up with his learning – something he feels is vital if he is to put drinking behind him once and for all. One of Patrick's latest achievements is to contribute a film to BBC Gloucestershire's Video Nation series.

You can learn more about Patrick's story by visiting:

[www.bbc.co.uk/gloucestershire/content/articles/2005/08/09/winning\\_student\\_feature.shtml](http://www.bbc.co.uk/gloucestershire/content/articles/2005/08/09/winning_student_feature.shtml)

And, to hear it in his own words, go to:

[www.bbc.co.uk/gloucestershire/realmedia/2006/03/patrick\\_omahoney.ram](http://www.bbc.co.uk/gloucestershire/realmedia/2006/03/patrick_omahoney.ram)

Finally, to view Patrick's BBC Video Nation diary, visit:

[www.bbc.co.uk/gloucestershire/videonation/2006/03/gloucestershire\\_the\\_demon\\_drink.shtml](http://www.bbc.co.uk/gloucestershire/videonation/2006/03/gloucestershire_the_demon_drink.shtml)

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*... media literacy, like print literacy before it, should be recognised as a key means, even a right, by which citizens participate in society and by which the state regulates the manner and purposes of citizens' participation*

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Professor Sonia Livingstone, London School of Economics



# Activities to promote media literacy

**The remaining part of this toolkit sets out some ideas for providers to try out with adult learners – young, old and in all their diversity.**

**Please let us know how you get on by e-mailing [alw@niace.org.uk](mailto:alw@niace.org.uk) or writing to:**

**Campaigns & Promotions, NIACE, Renaissance House, 21 Princess Road West, Leicester, LE1 6TP**

## 1 Hold a media fair

It is a great way of getting media organisations such as TV and radio broadcasters, print journalists and on-line media to meet your group and explain more about how they work and some of the issues they face. Media fairs can be an efficient way of bringing together local media organisations and students, and allow for different formats during the day. Media organisations are keen to meet their readers, viewers and listeners as this gives them valuable 'market information' as well as being great for building up relationships, finding contacts and stories and ultimately increasing their reach. They should be encouraged to bring with them local media celebrities such as presenters and journalists.

You could invite people from regional and local:

- TV stations
- Radio stations – BBC and commercial
- Websites, including Internet radio and TV stations
- Newspapers, including freesheets
- Community magazines and newsletters  
– eg from mosques, sports associations

In addition to organisations having their own stalls, there could be speakers, taster sessions and workshops, including on media literacy. Media literacy could be provided by local college tutor or school teacher, or by using a British Film Institute guide.

To make the most of the event, people could be encouraged to sign up for future media-related activities such as

- Joining a media club
- Visiting local media organisations
- Setting up a community newsletter
- Contributing an article, or information for the local newspaper

## 2 Gaining media publicity

The aims of this exercise are to understand the process by which many stories end up in the media, and increase people's confidence in accessing the media in this way.

The mass media are a powerful way of getting messages to thousands and sometimes hundreds of

## Did you know?

Total revenues in the UK communications market in 2004 were £55.9 billion, making up 4.1% of Gross Domestic Product. Radio and broadcasting together make up over £11 billion of this figure, according to the Department for Culture, Media and Sport

thousands of people. Because it is such an attractive way of reaching huge audiences, everyone from multi-national companies to local playgroups tries to interest the media in their issues.

Students are told that as part of a marketing campaign they need to secure free local media coverage through writing and distributing a press release. They can devise their own campaign or choose one from the examples below. They then go through the following steps.

Campaign	Message
Quit smoking	Take the next step
Improve your reading	Read with your kids
Buy chicken Twizzlers	Tongue Tickling Tasty
Holiday in Uzbekistan	Choose the unusual
Develop your media literacy	Get behind the headlines

**Step 1.** What do you want to achieve?

**Step 2.** What message do you want to give?

**Step 3.** Where do you want your message to appear?

**Step 4.** What's the 'dynamite' angle?

**Step 5.** Write a press release

**Headline** – needs to be attention-grabbing. It doesn't have to summarise the issue, and ideally will intrigue the journalist

**The first paragraph** should summarise the whole press release – why is this product/issue important and what's happening? The 'dynamite angle' needs to be included – not what interests you most but what will hook the viewer/reader/listener

**The body of the release** needs to cover the classic 5 Ws: what, who, why, where and when

**Include a quote** from someone credible and/or interesting

**Include contact details**

## Did you know?

67% of British households have digital TV – the highest national penetration in the world. Broadband penetration is over the nine million household mark and is growing by 250,000 each month, according to Government figures.

### 3 Create media

As well as becoming more aware consumers, developing media literacy provides the opportunity to create or contribute to media. Ways of doing this include:

- finding local stories for regional TV and press. Most people have something they feel strongly about, which may well be newsworthy. Students could identify sources of information – eg college, employer, shops, council – especially if any of these have a public relations office. Students could also give ideas from their own experiences, or make up the sort of issue that would interest the local media
- writing features for a local newspaper. Based on the earlier exercise, people could work up some of the issues into a possible article for the local press
- running a media-based campaign. Help is available for small voluntary organisations from The Media Trust's Community Newswire team, who will need to know what the story is
- identifying websites of interest to students, and seeing how it is (or isn't!) possible to contribute to these. This might be through joining in discussion groups or submitting information to be included in the main sections of a website

## 4 Critique the media

As well as analysing the ways in which all media are, necessarily, selective in what they cover and how, this exercise also illustrates that it's possible to engage directly with media producers to let them have your views.

- a. Arrange to meet with programme makers so that learners can give their views on the presence or absence of people from particular minority groups (eg African Caribbean Britons) in their programmes. If a minority group gets coverage, is it:
  - very limited, based on a minority of that minority group and/or on a fixed notion of what members of that group are like?
  - sensationalised, so that the full facts are submerged under a lot of emotional content?
  - accompanied by the views of people from that minority group?
- b. Ring or write (or send tape/video) to a media organisation with learners' views about their programmes, etc
- c. Watch a film or TV programme or listen to a radio piece featuring someone from a minority group and critique it, using factors such as those in 'a' above

## Did you know?

Ofcom's media literacy audit tells us that over half the UK adult population believe that they don't get the most from the digital TV, mobile and internet technologies they have. One in five says they would like to learn more but don't know where to go.

- d. Analyse a local newspaper or local radio station or regional TV news programme – what's included, what's not; what are the different sections; what's in the ads. Whose voice and stories get included and who gets left out?
- e. Choose an article in a newspaper or magazine. Think of who could read it and be:
  - Flattered
  - Puzzled
  - Curious
  - Offended
  - Indifferent
  - Motivated
- f. Conduct an audit of how local people access the media, the services they use and why, and what isn't available.

## 5 News exercises

- a. Provide learners with a set of facts, from that day's news programmes. Learners are then asked to present (or prepare briefing) as if for:
  - GMTV (or similar ITV morning news programme)
  - Newsround
  - News at Ten
  - Newsnight

They'll need to use their knowledge (or if possible a video...) of each programme's format and 'personality'. How long do different programmes give to a news item? Is it told in a relatively factual way or is there a fair amount of emotional heat injected? How do the interviewees fit in with the character of the programme? Which sort of interviewees are chosen? Where are they when they're interviewed? How might interviewees be feeling during the interview?

- b. Learners form a TV news production team for the lunchtime news. They research the day's stories (from different media formats) and decide:
  - which should be included and which left out

- running order
  - final feel-good item
- c. Learners choose three of the day's news stories from a variety of sources, including *The Sun* and *The Daily Telegraph* and from the BBC. They should be a mixture of controversial topics and light-hearted ones. Half the learners write up the facts in as balanced a way as possible, the other half with as much bias (in any direction) as possible.
- d. Learners do the same exercise as 'c' above, but with these topics:
- new medicine
  - a celebrity marriage
  - government announcement on a new recycling initiative
- e. Using *The Sun*, *The Guardian*, *The Times* and *The Daily Mail* find a story that is covered by each of them. (Could be sports story.)
- List the key facts from each one.
  - See which facts that have been included in one paper have been left out in others.
  - Think about other facts that could have been included, eg contextualising facts, different viewpoints, different 'experts' (including Jo Public).
  - Look at BBC news website and find as much additional information as possible.
  - Find websites which have different, ideally conflicting, viewpoints.

## 6 Setting up media clubs

Media clubs are the new book clubs! They provide the opportunity to get to grips with how programmes are made, what choices programme makers have, what

# Did you know?

Across all UK adults, people spend on average 21.6 hours per week viewing TV overall and 15.2 hours listening to the radio according to the findings of Ofcom's media literacy audit. Across all adult users of mobile phones, the average weekly volume of calls made stands at 20, plus 28 text messages sent per week.

choices viewers have and (particularly after a glass of wine or two) show that different people can have very different responses to the same programme. A media club could be run at your centre, and/or people could be encouraged to set them up with friends, neighbours, colleagues.

These are some of the factors you might want to consider:

- over the weeks, mixing programmes which people know well with ones which are unfamiliar and challenging
- are you going to all watch it together on video and DVD and then discuss it? Or watch it by yourselves and then get together to discuss it?
- Watching DVD or video as a group is helpful as you can pause it to discuss people's observations and opinions.

Your club could consider soaps and drama, documentaries, news and adverts. Why not talk about what you liked and didn't like? Was there anything that you didn't believe in the programme? Which stories interested you? Did you learn anything new from the programme? Were all the items balanced? Have any of your opinions changes as a result of seeing any item? What have you changed your mind about recently?

In partnership with Channel 4, NIACE is hoping to establish a series of TV Clubs for adult learners across the country. To find out more, please contact the Campaigns & Promotions team at NIACE by e-mailing

**alw@niace.org.uk** or writing to us at

**Campaigns & Promotions, NIACE, Renaissance House,  
21 Princess Road West, Leicester, LE1 6TP**

## 7 Fantasy TV

Although almost all of us have discussed individual programmes' merits, we rarely stop to analyse a whole day's schedule. Doing so reveals a lot about how broadcast companies work, how they budget, how individual programme makers make choices about content – and how viewers decide what to watch.

People have the chance for a day to be channel controller of one of the terrestrial channels – BBC1, BBC2, ITV, Channel 4, Channel 5. Armed with a TV listings magazine for reference, they can schedule programmes from 7am to midnight. Factors to consider include:

- Which channel is it? What sorts of programmes are shown on that channel?
- What are the characteristics of people watching at

different times of the day? What sorts of programmes might they like?

- What genre of programmes would they schedule, when, and why?
- Who would they have as presenters, interviewees, actors?
- What themes would they have for documentaries, nature programmes, etc?
- Are there any programme genres they would actively want to avoid?
- What sort of budget is likely to be available for each programme? Costume dramas, for example, are very expensive, and studio discussion programmes are not.

## Did you know?

78% of adults told Ofcom that they trust UK TV news, with levels of trust for BBC and ITV news being almost identical. 49% of adults trust their daily newspapers but 46% of people would not trust tabloids.



The day's schedule will need to be a balance of costly and cheaper programmes

- What is on 'competing' channels for each time slot? Is it best to save the strongest programmes for a time when there's less competition on the other channels, or should these be run head to head against other strong programmes?
- Which programmes will need to be shown after the watershed at 9pm?
- If the channel chosen is a commercial one, how do advertising considerations affect the choice of programmes and specific programme content?



## Did you know?

Ofcom's media literacy audit reveals that most adults use multiple sources – TV, newspapers, radio, the internet – to keep up with national news. One in five adults uses only one source. This is more common among females, those with children at home, those with a disability and those in low income households.

These are the main sorts of programmes learners could schedule. Visit [www.bbc.co.uk/whatson/subject.shtml](http://www.bbc.co.uk/whatson/subject.shtml) to find out more about the genres listed below.

### Entertainment

- Soaps
- Comedy
- Films
- Sci-Fi
- Chat & Discussion
- Drama
- Game Shows
- Cartoons

### Factual

- Adult Learning
- Documentaries
- History
- Religion & Beliefs
- Science & Technology
- Arts
- Features & Events
- Nature & Animals
- Schools
- Sports

### Lifestyle

- Consumer
- Gardening
- Leisure & Travel
- Homes (including all those make-over programmes)
- Food
- Health
- Music

### News

- Business & Money
- News & Weather
- Current Affairs
- Politics

Once everyone has done their scheduling, there could be a discussion about people's choices and reasons for these, and perhaps a vote for the best schedule.

## 8 Soaps and social causes

Many voluntary organisations dream about having their message or issue included in a soap. Thinking this through gives the opportunity for looking at the extent to which it is, or isn't, possible to influence programme content, and to consider off-air broadcast initiatives.

Learners are asked to imagine their charity, college or community group (or one that they're familiar with) has the opportunity to work closely with a soap opera. What sort of collaborative activities would be possible?

- a. Give learners one or two examples from below, leaving the more obvious ones for students to come up with themselves.
- b. Learners give examples from soaps they've seen
- c. Learners discuss whether there are any risks with this sort of collaboration
- d. Get learners to assess how easy (or otherwise) it would be to achieve such an aspiration

Possible options:

- Storylines
- Factual accuracy, including by providing information for writers' briefing packs
- Posters or leaflets from the charity being clearly visible on the set
- Arrange visits – to the set by sector experts, and to the charity's services by production team and actors
- Helplines, information leaflets and website information
- Using clips from the programme as awareness-raising for the charity
- Letters and articles (including in soaps' magazines) and

## Did you know?

When asked by Ofcom, 44% of UK adults said that watching television would be the media activity they would miss the most. By contrast, around one in six who regularly use the internet and one in seven who regularly use a mobile phone choose these as the activities they would miss the most. Whilst 21% of adults play console or computer games regularly, very few name this as their most preferred media activity.

interviews on TV and radio contrasting experiences of soap characters (or of storyline) with real life situation

- Finding case studies to support the soaps' marketing, eg articles in the popular press
- Appearances and speeches by stars of the soap at the charity's events

## 9 Media comeback

What are the ways that audiences and readers can have their views heard about media content? And does it make any difference?

Learners choose a controversial programme (like Jerry Springer) or programme content (eg giving contraception to under-16s). One group mounts a defence of the programme or content, and one argues against it. The whole group then considers the different options that exist for complaining about media content – or to compliment them for excellence, and consider whether such feedback is likely to have any impact.

Options include:

TV and radio

- Ring the duty officer, who will pass on all comments to the programme maker and to the relevant commissioners and managers
- Contact Ofcom
- Contribute to online discussion groups, noticeboards, etc

Newspapers and magazines

- Press Complaints Commission
- Write to the editor, either for publication or just for their information

Adverts

- Advertising Standards Authority

## 10 Watch and recall

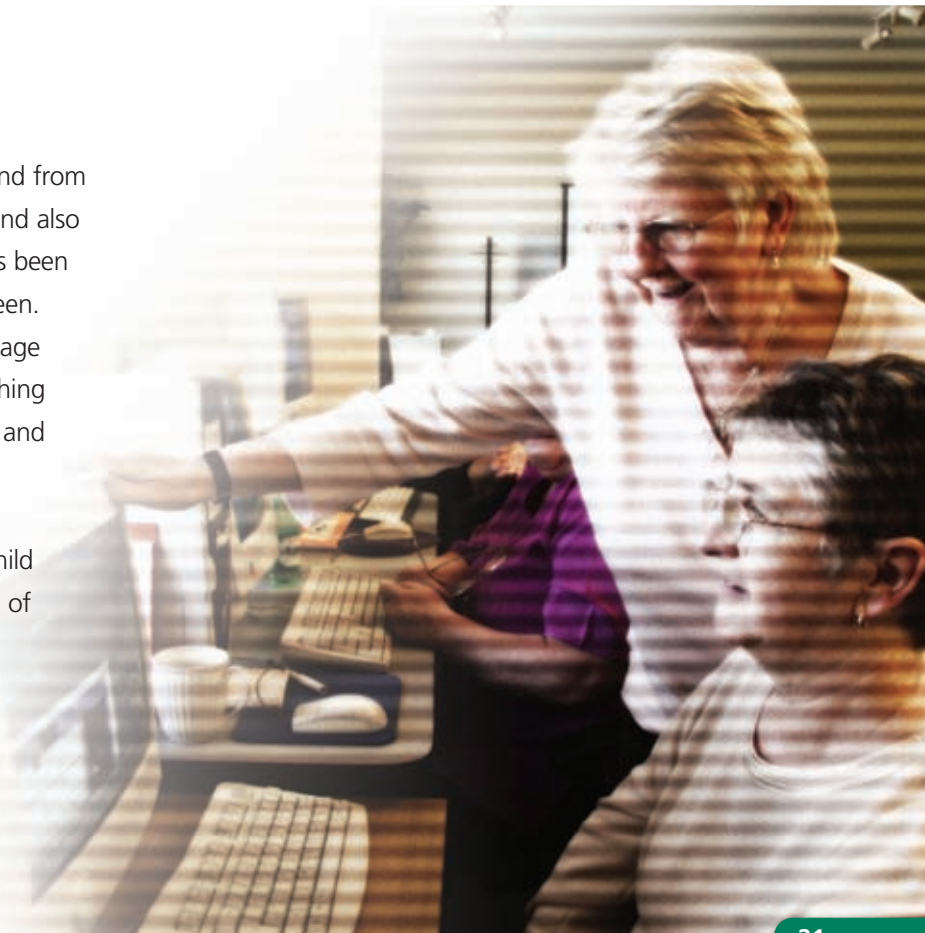
This exercise explores what different people understand from and remember about the same programme or film, and also encourages people to pay close attention to what has been carefully chosen for each second to be shown on screen.

Show a clip from a complex, arty or foreign language movie (without subtitles.) Learners write down everything they remember about what they just saw and heard, and then discuss their findings.

Alternatively, or additionally, show a video clip – perhaps a couple walking along a riverside path, a child playing in the garden, an older person drinking a cup of tea – a number of times and play different accompanying music on each showing – e.g. music which is happy, romantic, amusing, spooky, sad, mysterious, thrilling or full of suspense. Discuss how the tone of the music affects people's perceptions of the images they're seeing.

## Did you know?

Ofcom's media literacy audit reveals that around 20% of UK adults say that they don't get a chance to learn about the internet, mobile and digital TV technologies they have because someone else in the household takes charge of them. Women (25%) and parents (25%) are most likely to say this.



# Find out more

## **BBC**

[www.bbc.co.uk/heritage/story/1920s.shtml](http://www.bbc.co.uk/heritage/story/1920s.shtml)  
[www.bbc.co.uk/webwise/](http://www.bbc.co.uk/webwise/)  
[www.bbcresearchcentral.com/index.html](http://www.bbcresearchcentral.com/index.html)

## **TV History and nostalgia**

[www.whirligig-tv.co.uk/](http://www.whirligig-tv.co.uk/)  
[www.tvradiobits.co.uk/history.htm](http://www.tvradiobits.co.uk/history.htm)  
[www.televisionheaven.co.uk/history.htm](http://www.televisionheaven.co.uk/history.htm)  
[www.tv-ark.org.uk/](http://www.tv-ark.org.uk/)

## **Ofcom and media literacy**

[www.ofcom.org.uk/advice/media\\_literacy/](http://www.ofcom.org.uk/advice/media_literacy/)

## **DCMS Policy statement on media literacy and critical viewing**

[www.culture.gov.uk/PDF/media\\_lit\\_2001.pdf](http://www.culture.gov.uk/PDF/media_lit_2001.pdf)

## **Organisations**

Adult Learners' Week, England [www.alw.org.uk](http://www.alw.org.uk)  
Adult Learners' Week, Wales [www.niacedc.org.uk](http://www.niacedc.org.uk)

British Film Institute [www.bfi.org.uk](http://www.bfi.org.uk)

Chartered Institute of Library and Information Professionals  
[www.cilip.org.uk](http://www.cilip.org.uk)

The Community Channel [www.communitychannel.org/](http://www.communitychannel.org/)  
Community Media Association [www.commedia.org.uk](http://www.commedia.org.uk)

DfES [www.dfes.gov.uk](http://www.dfes.gov.uk)

ESF [www.esf.gov.uk](http://www.esf.gov.uk)

Museums, Libraries and Archives Council [www.mla.gov.uk](http://www.mla.gov.uk)

National Museum of Photography, Film and Television  
[www.nmpft.org.uk/](http://www.nmpft.org.uk/)

NIACE [www.niace.org.uk](http://www.niace.org.uk)

The Office of Communications – Ofcom [www.ofcom.org](http://www.ofcom.org)

The Rural Media Company [www.ruralmedia.co.uk](http://www.ruralmedia.co.uk)

Skillset, the sector skills council for the communications industries  
[www.skillset.org](http://www.skillset.org)

The UK Film Council

[www.ukfilmcouncil.org.uk/filmindustry/medialit/](http://www.ukfilmcouncil.org.uk/filmindustry/medialit/)

University of the Third Age [www.u3a.org.uk](http://www.u3a.org.uk)

Voice of the Listener and Viewer [www.vlv.org.uk](http://www.vlv.org.uk)

### **Course providers**

Are your media courses featured in learndirect's learning opportunities database of around a million courses? You can check at [www.hotcourses.com](http://www.hotcourses.com). If you would like to list your courses, please e-mail [enquiries@hotcourses.com](mailto:enquiries@hotcourses.com) and there is no charge for inclusion in the database.

Learners who have enjoyed a taster session and want to find out what they can do next are advised to call 0800 100 900.

### **For additional copies**

To download a copy of NIACE's 2005 *And Now Press the Red Button... A guide to media literacy, what it is and why we need to know more about it* visit

[www.niace.org.uk/ALW/2006/Themes/MediaLiteracyGuide.pdf](http://www.niace.org.uk/ALW/2006/Themes/MediaLiteracyGuide.pdf)

To order a hard copy of

*And Now Press the Red Button* e-mail [alw@niace.org.uk](mailto:alw@niace.org.uk)

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