

## Media and Information Literacy Policies in Denmark (2013)



dream

Danish research centre on education and advanced media materials

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## **Preamble**

Media and ICT education in Denmark forms part of a two-pronged educational structure: formal education and semi-formal education. In terms of *formal education*, Denmark has compulsory education, but not compulsory schooling, for the ageband 6-16. In practice, home-schooling is virtually non-existent, while students follow a *comprehensive school* system (primary and lower-secondary education) – 85 per cent attend publicly funded schools with no tuition fees, and the rest go to private schools, charging tuition fees topped and enjoying various forms of state subsidies. Most young people go on to three years of voluntary *upper-secondary education* based on streaming (academic, service, technical). Only a minority follow a separate *vocational education*.

In terms on *semi-formal education*, Denmark has a fine-meshed network of voluntary local or regional institutions: out-of-school clubs for the ageband 6-10, youth clubs for the ageband 13-18, in addition to local public libraries with free access. Some of these semi-formal education sites provide ad-hoc courses on, for example, computer skills, animation production, photo or music editing. Also, in larger cities not-for-profit organisations run production courses (film, news, animation, computer gaming).

In organisational terms, overall educational policies are regulated by Parliament and administered by a national Ministry of Education. School finances are regulated by local municipalities, inc. number of schools, teachers and purchase of learning resources. Denmark has no national curriculum but, since 2003, a set of statutory competence output measures for each subject according to grade (revised in 2009). Teacher training for comprehensive schools is college-based with university-based teacher-training being limited to upper-secondary education.

This report focuses on formal and, to a lesser degree, semi-formal education where competence output measures are harder to come by. Accounting for informal media training, conducted beyond institutional borders, is beyond the scope of this report.

Translations of Danish quotes are by the author.

<b>1. Dimension</b>	<b>(Short) Historical background</b>
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In overall terms, Denmark as a small country is very dependent on international trends in finance, trade and politics. In the late 1970s and through the 1980s, Denmark faces an economic and social crisis, including massive youth unemployment, followed in the 1990s by an economic boost which lasts until c. 2009 followed by a rise in unemployment and decrease in exports and industrial development.

Denmark has a long and well-established political and social tradition of defining and developing a welfare state along universal lines (for all Danish citizens). Since the 1990s, this definition has been challenged by a more particularistic definition (needs’ based and selective) as part of a more pervasive neo-liberal economic rationale.

The Danish educational discourse has seen a transformation since the late 1970s from being based on a cultural to an economic rationale coloured and contextualised by repeated references to economic globalisation and knowledge economies – currently epitomised by China. Throughout, education holds a prominent place in public debate.

In policy terms, this means a transformation from defining education in welfarist terms as a balanced mixture of skills’ and character formation (*Bildung*) involving a wide range of subjects and practices on to defining education in neo-liberal terms as a progression of measurable competences with a particular focus on so-called ‘core subjects’ - mother-tongue, math, science and English - that allegedly advance students’ competitive edge. Discourses of social and ethnic inclusion impact on educational reforms, but they are not systematically related to, or challenging, the widespread economic rationale.

In organisational terms, since 1993 most comprehensive schools have transformed their local school libraries into ‘pedagogical resource centres’ that are pivots of students’ training in online information search and validation and of ad-hoc media production projects. Currently, local municipalities close down comprehensive schools and reduce teaching staff; and in 2013 a labour agreement for teachers in primary and lower-secondary education implies an increase in hours of teaching.

Upper-secondary education sees an important reform in 2003, clarifying streaming according to employment areas (academic, service, technical), reorganising subjects according to competence progression and output measures, and introducing interdisciplinary study zones as part of academic training. Due to fast dwindling numbers of students in vocational education, this form of youth education is, as of 2013, undergoing reforms as well.

In terms of overall educational change, a long tradition of publicly funded bottom-up education experiments – often involving partners in semi-formal education - is being challenged by selective developments managed and closely monitored by a national Ministry of Education.

### **Media education: trends, initiatives, main players and dilemmas**

National policies on media education and ICT education are not marked by, and do not centrally draw on, wider European policy recommendations and initiatives. The key catalyst of transformation is a more widespread national acceptance of neo-liberal discourses and policy measures. The key policy player is the Ministry of Education, while local school councils operate as key financial and organisational players.

While intermittent media education initiatives have emerged since 1912 and a national Film Centre in 1938 initiated production and distribution of educational films, only the 1970s see more systematic elective courses, particularly in comprehensive schools, focusing on critical analysis of film and television supplemented from the 1980s on by increasing focus on media production as part of a wider provision of project-based education. This is the time when ‘media pedagogy’ gains ground as a concept of policy and practice. From the 1990s on, ‘ICT and media competence’ is widely adopted as a concept both in policy and practice terms without explicit conceptual clarification vis-à-vis media education. Since 2000, two major national funding schemes have aimed to advance ICT infrastructure, student skills and teacher training with a particular focus on comprehensive education.

#### 1980s-1990s

During the 1980s-1990s, main controversies in Danish media education relate to its organisation, aims and didactic focus. In terms of *organisation*, the key issue is

whether or not media education should be a school subject in its own right or a dimension integrated into other subjects such as mother-tongue education, civic studies and visual arts. For example, in 1996 a white paper published by a national media commission (Medieudvalget 1996) argues that media operate as key resources for civic communication, engagement and action and proposes that media education should be an independent, compulsory subject in comprehensive education, a proposal which the then minister of education immediately rejects.

From 1991 on, media education is integrated into *comprehensive schools* only as part of the compulsory subject visual arts. The process indicates that media education enters into wider dilemmas to do with hierarchies of taste (high vs low culture, ‘proper education’) and professional sources of legitimation (which subjects are deemed ‘important’). Since the 1980s, film studies exists as an elective course in the academic stream of *upper-secondary education* and with formally accredited, university-trained teachers. With their mixture of film analysis and production skills, these courses gain increasing popularity through the 1990s when they widen their profile to audio-visual studies (i.e. including also television).

In terms of the *aims of media education*, a contentious issue in the 1980s and 1990s is whether or not media education should form an intellectual antidote of analytical critique to a perceived fickleness of media. Thus, a white paper in 1990 on teacher training reform for comprehensive education argues that ‘a massive visual exposure, not least from television, currently competes with schooling. Children expect schooling to be as entertaining as the brief, transient, and intense effect of television. This may catalyse an invisible barrier for introspection and reflection’ (White paper 1990, quoted in Tufte et al. 1991: 19). Still, the law on teacher training reform, adopted from 1993 on, makes no reference to media education as part of teacher training. The process illuminates a widespread understanding of media as all-powerful in terms of effect despite their perceived transience.

In terms of the *didactic focus*, Danish media education practice is characterised from the 1980s on by an adoption of media production skills as an important dimension – both in comprehensive and upper-secondary education. The wide-spread takeup is grounded in discourses on the perceived benefits of individual creativity for a rounded

character formation, discourses that hark back to so-called reform-pedagogical movements between the two world wars. The production dimension is boosted with the 1993 reform of comprehensive education which introduces a project-based exam for the final year of compulsory schooling. The exam involves students’ selection of subject and format of presentation; and many choose audio-visual media formats.

In discursive terms, dilemmas pertain as to the relations between media analysis and media production. For example, a major development initiative 1987-92 on transforming local schools into cultural community hubs, launched by Parliament and involving 4.000-5.000 local school development projects, uses media changes as key arguments for the initiative – children and young people need tools to handle ‘the inexhaustible and easily accessible information stream’ and to adjust to the alleged increase in family time taken up by watching television and video. Many teachers rise to the occasion and initiate media production courses using video and, to a lesser extent, computers and often in collaboration with local community media - 40 media projects are subsequently assessed (Tufte et al. 1991). This initiative illuminates a common binary opposition in the Danish debate on media education between analytical introspection and critique vs expressive production capacities.

## 2000s

For *comprehensive schooling* (primary and lower-secondary education) media and ICT education is integrated in three ways. First, since 2009 statutory competence output measures exist for ‘media and ICT competences’ to be integrated as transversal, didactic tools into all subjects (see also item 2: formal education, and item 3.1.: teacher training). Key arguments for their inclusion are employability on a competitive, global market and citizen skills. Aspects of consumer choice or insights are not included. Second, media and ICT form part of mothertongue education (Danish - which otherwise focuses on language and literary proficiency) in the form of search strategies, their validation and reflective uses, and expression through, and analysis of, multimedia. Third, for the final two years of comprehensive schooling a number of elective courses exist that are termed, or may be associated with, media education: text processing, media, visual arts, photography, film studies, electronic data processing. Expressive aspects are now less associated with individual creativity and more aligned with joint knowledge formation and training for creative economies.

Two major national funding schemes aim to advance ICT infrastructure, student skills and teacher training since 2000. 2001-04 a 45 mio. EUR scheme ‘ICT, Media and Comprehensive Schooling’ focuses on skills training and development of digital learning resources. The scheme involved 32 per cent of comprehensive schools, 66 per cent of all teachers and groups of research evaluators (Rambøll 2005: i). According to the evaluation report, ‘in quantitative terms the application of ICT and media has changed very little’ during the course of the project, while in qualitative terms ‘technologies are more widely adopted, and a large group of teachers has increased their pedagogical and didactic knowledge about ICT and media’ (Rambøll 2005: iii). 2003-06, a 66 mio. EUR scheme focused on further advancing ICT infrastructure and hardware in addition to teacher training in ICT skills (an ‘ICT driver’s licence’). The skills’ training programme also included teachers in upper-secondary education.

*Upper-secondary education* offers a number of elective courses, dependent on the stream (academic, service, technical): data management and processing (*datalogi*), data coding, information technology, market communication, media studies, and multimedia. Not least in the academic stream, media studies has gained increasing popularity in the last decade, also in the academic stream, with an upward of 70 per cent of all schools now providing these courses (Schou 2013).

### **Summary comments**

In overall terms, discourses and policy-making on media education in Denmark move from a focus on children’s citizenship socialization and cultural aspects of media provision to a focus on competence formation and economic aspects of media provision. Propelled by technological and commercial convergence from the 1990s on and a concomitant questioning of public-service understanding of media, the transformation in media education forms part of wider ideological shifts from welfarist to neo-liberal priorities.

Since the early 1980s, media education in formal and informal education emphasises creativity and production as key aspects of media education in addition to critical faculties. The notion of (media) creativity changes from being associated with a nurturing of personal potentials to the realisation of societal demands (Drotner 2011).

The co-existence of ICT and media terms in legal notices and competence output measures is not addressed in policy papers, nor are they much debated in professional circles. Their co-existence highlights the archeology of Danish media education where new technologies, policy priorities and ideological changes overlay existing pedagogical aims and practices without systematic and explicit re-organisation. Underlying this co-existence are marked controversies concerning the definition of media education: is it a means of communication to be integrated into other subjects? Or is it an object of meaning-making to be studied as such?

In debates over educational reform, these questions, or, indeed, media education, do not figure very prominently, if at all, and they has not been addressed in a major way. Hence, the concept has not catalysed any reform movements or been associated with educational change.

<b>2.Dimension</b>	<b>Legal policy framework</b>
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This section describes the legal ramifications with focus on two dimensions, namely formal education (primary, lower-secondary, upper-secondary education) and semi-formal education where key players are The Danish Film Institute, public libraries, and the Media Council for Children and Young People in Denmark [*Medierådet for Børn og Unge*]. The legal framework is outlined in relation to each of these dimensions. For an extended description of semi-formal media education, see item 4.

### **Formal media education**

At *comprehensive school level*, there are two sets of legal definitions of media education, both found in statutory competence output measures. The first definition encompasses ‘media and ICT competences’ as transversal skills to be integrated into all subjects. As indicated, the title conflates media and ICT competences; and the text does not once mention ‘media education’, but variously speaks of ‘digital competences’, ‘digital character formation’ (*dannelse*, cp. German *Bildung*) and ‘digital skills’. The four stated goals of education in media and ICT competences for comprehensive education are: 1) information search and retrieval, 2) production and dissemination, 3) analysis, 4) communication, knowledge exchange and collaboration

(Ministry of Education 2010).

The second definition pertains to the elective course ‘media’ for one or two of the final grades of comprehensive school. Here, media education is defined along three dimensions: production, analysis and societal contextulisation without specification of their relative priorities. A supplementary guide defines media in inclusive terms – from print, through audiovisual to multimedia (Ministry of Education 2009).

For *upper-secondary education*, a national legal notice for the elective subject ‘media studies’ defines the focus as ‘moving images and their aesthetic, communicative and cultural properties. The subject balances a theoretical-analytical and a practical-productive dimension’ (Bekendtgørelse 2008: Appendix 38). Focus is on film and television. ICT is briefly mentioned as a tool of information search and presentation. The elective subject ‘data programming’ stresses technical properties furthering ‘ICT competences’ and students’ ‘logical and systematic thought’ (Bekendtgørelse 2008: appendix 32). The elective course ‘multimedia’ defines the term as media where ‘the user interacts with the medium, and where that interaction elicits a mediated response’ (Bekendtgørelse 2008: Appendix 30). Focus is on communicative, technical and aesthetic properties. The elective subject ‘market communication’ defines it as a social-science subject focusing on ‘consumer behaviour, marketing and strategic communication’ (Bekendtgørelse 2008: Appendix 28).

#### Legal authority

As noted, media and ICT education is regulated through national competence output measures and legal notices – but no national curriculum. For each compulsory subject, the Ministry of Education appoints special consultants overseeing, but not regulating, pedagogical developments and quality assessments. In the *comprehensive school system* (primary and lower-secondary education), local school councils are the legal bodies of regulation based on national laws of education. Media and ICT education is a transversal dimension to be integrated into all subjects, and hence overseeing its practices forms part of the subject consultants’ obligations. In *upper-secondary education*, special consultants are appointed by the Ministry of Education for all subjects including the elective subjects of data management and processing (*datalogi*), data programming, information technology, market communication, media

studies, and multimedia. No systematic overseeing mechanisms exist in terms of competence output measures.

### **Semi-formal media education**

Beyond formal education, several public bodies in Denmark develop media education measures directed at children and young people. Most important of these bodies are The Danish Film Institute, public libraries, and the Media Council for Children and Young People in Denmark [*Medierådet for Børn og Unge*], as described more fully under item 4.

### **Legal authority**

In out-of-school contexts, the only legal body explicitly regulating children’s media uses including media education is the the Marketing Practices Act which defines and delimits marketing activities directed at children. The Danish Consumer Ombudsman oversees practices related to this and other acts (Danish Consumer Ombudsman n.d.) Denmark has no children’s Ombudsman. So, in legal terms children’s relation to media beyond school are defined as individual consumption.

The Media Council for Children and Young People operates an advisory body, the Committee of Classification, age-grading films, DVDs and computer games for purchase and public use. Children above age seven are allowed to see all films irrespective of classification when accompanied by adults. Beyond the Committee’s remit of classification are private shows, films and series on television, video-on-demand and streaming services. In more general terms, the Council bases its activities on a discourse of child empowerment, focusing on advisory and counseling approaches with an aim of advancing prosocial behaviours in professionals, the industry, parents and children themselves.

### **Organisational coordination**

No organisational framework encompasses all aspects of media education or all areas of children’s lives (public/private, formal/semi-formal/informal education). This fragmentation is closely related to divisive definitions of media as a public good for citizens vis-à-vis definitions of media as private commodities for individual consumer purchase and use.

In terms of *formal education*, the national Ministry of Education is responsible for coordination including information and documentation feeding into national and international reporting. No systematic integration of research on media education forms part of these processes.

For upper-secondary education, all subject areas have separate professional associations. For media education, the most important of these are the Danish Teachers’ Association and the Media Teachers’ Association. The former has a long tradition of publishing learning resources, including resources for media education graded according to level and theme.

In terms of *out-of-school contexts*, a national Network for Children and Culture coordinates initiatives for culture and the arts across national, regional and local dimensions and offers advice to the Minister of Culture. Partners are the Ministry of Culture; the Ministry of Education; the Ministry of Social Affairs, Children and Integration; the Danish Agency for Culture; and the Danish Film Institute (Network n.d.). This is the only explicit coordination across sectors delivering media education.

A number of self-appointed and self-organised networks exist, including a national network of film education incorporating a number of key players across film production, exhibition (inc. festivals), distribution, publishing and research. Also, in 2013 a think tank, Digital Youth, was set up with the aim of supporting the development of ‘digital competences’ and empowerment strategies in relation to children’s use of social media (Media Council n.d.). Members are The Media Council for Children and Young People (coordinator), Institute of Human Rights, Danish Broadcasting Corporation, a private consultancy firm Digital Identity, and the Danish Consumer Council. A first initiative is an analysis of current national and international laws relating to children’s privacy on social media.

#### Legal ramifications for learning resources

The production of learning resources in Denmark is largely a commercial venture, and it follows ordinary copyright rules, including fair use of visual materials. No public body exists producing, overseeing or certifying the results. After disputes between publishers of print learning materials, software developers and content providers

about viable digital business models vis-à-vis wide distribution and access, the national Agency of Education in 2006 formed a national network which developed and now hosts a national online platform for learning resources. The platform incorporates commercial as well as not-for-profit materials (inc. teachers’ open source materials), it links to print and online resources for purchase, and it is searchable according to grade and subject (Agency of Education n.d.).

### **Summary comments**

In terms of formal education, media and ICT education is defined and regulated through national competence output measures and legal notices – but no national curriculum. Subject consultants, appointed by the Ministry of Education, oversee educational practices and outcomes both in comprehensive schools and in upper-secondary education. There is no statutory coordination or development measures in this area.

In terms of semi-formal education, there are a range of viable networks, courses and practices sustaining media education and with a potentially wide reach in terms of region, age and media types. Many activities are concerned with media production, and most are formed as public and third-sector partnerships, fewer as public-private partnerships. A number of coordinating bodies exist in the cultural sector also including media education, some of which have transversal functions of coordination.

In formal as well as semiformal education no systematic partnerships exist with research and integration of research-based insights and results.

In legal terms, children in out-of-school contexts are explicitly addressed as media users only in the Marketing Practices Act which defines and delimits marketing activities directed at children. The Danish Consumer Ombudsman oversees practices related to this and other acts. Media education is integrated into other legal frameworks such as library acts and regional culture agreements.

It may be concluded that the relative limited explicit legal policy framework seems not to preclude interest in and innovation of media education measures. Still, little is

done in terms of coordination across formal and semi-formal sectors and in terms of systematic integration of research-based insights, assessments and results.

<b>3.1 Dimension</b>	<b>Capacity-building: teacher training</b>
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In line with priorities in comprehensive schooling, the four-year, college-based teacher training degree for *comprehensive education* (primary and lower secondary education) integrates media and ICT mainly in two capacities: as a transversal dimension across all subjects, and into mother-tongue training. In 2007, a Ministry of Education guide specifies ‘ICT and media competences’ to encompass ‘subject-specific’ as well as ‘general study’ competences whose training should be based on progression – from personal tool, to practical didactic tool, on to reflective didactic tool (Ministry of Education 2007a). ICT and media are defined as tools for:

- information search (‘critical, explorative, reflective’)
- communication (examples given are: CMS, intranet, chat, SNS, presentation)
- production and editing (examples given are: web, blogs, wikis, video, sound, digital photo)
- Subject-specific tools, for example digital learning resources
- digital, didactic tools (examples given are: logbooks, portfolios, assessment software, video documentation, digital learning resources) such as
- information (Ministry of Education 2007b).

As is evident, the approach is based on a definition of ICT and media as means of teaching, not ends of learning. The present law of teacher training is organised along this line of thinking.

Media, including games, are also integrated as part of the subject Danish. The training incorporates analysis, history and digital writing, and it has a clear progression and explicit competence output measures. In addition, the subject trains ICT as a means of information search and communication. Students must select either Danish or math as a compulsory subject.

Moreover, an elective course (10 ECTS) in Visual Arts integrates analysis of digital communication including multimodality and digital images. For educated teachers,

regional resource centres offer non-certified courses in media and in ICT.

Training of *upper-secondary school* teachers is university-based, and teachers of media studies must have a BA or an MA degree in media studies. Other media-related subjects are also taught in upper-secondary education (see item 2) with similar degree credentials in the subjects of relevance.

<b>3.2 Dimension</b>	<b>Capacity-building: <i>Teaching/training Materials and other relevant content</i></b>
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Local municipalities exert financial responsibility for purchase of learning resources for *comprehensive schools*, and regional resource centres organise distribution, counseling and subject-based courses for teachers, including courses in media education. Each school has a school library; and a transformation is currently underway to make the library a ‘didactic service centre’ including digital learning resources and in-house digital resource teams (ICT counselor, school librarian, reading counselor).

In terms of *output of learning resources* the options are abundant: the regional resource centres distribute more than 10.000 Danish and international films (for rent) and tv productions (for purchase) primarily as streaming services. The national online platform for learning resources, incorporating commercial as well as not-for-profit materials (inc. teachers’ open source materials), as of November 2013 incorporates 1.064 (out of a total of 23.000) commercial learning materials related to media (including visual arts, ICT, communication), and 349 (out of a total of 4.000) learning materials produced and shared by teachers themselves. Learning resources are primarily produced in Danish. DR, the Danish Broadcasting Corporation, has a special online site for learning resources, based on DR’s own archives, and produced in collaboration with subject consultants from the Ministry of Education. The site is accessible free of charge for all teachers and students at all levels. Media are not among the subjects chosen for this venture, while visual arts are included.

In terms of the *use of various types of learning resources*, Denmark ranks among the top-three European countries in terms of broadband access and computers per student, just as integration of computers into teaching is well above the EU average: at grade

11, 85 per cent of Danish students in 2011-12 use a school desktop or laptop at least once a week (88 per cent use their own) against an EU average of 51 per cent (Survey 2012: 10). Still, digital learning resources are adopted only as supplementary materials with print readers and photocopies being the prime learning resources on a national scale (Drotner & Duus 2008). These results indicate a marked discrepancy between access to hard- and software and didactic appropriation of digital learning resources.

<b>3.3 Dimension</b>	<b>Capacity-building: funding</b>
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The public Danish education system, including media education, is funded through block grants by the state or the municipalities. Some institutions are self-governing, while others are owned by the state or the municipalities. About 15 per cent of comprehensive school students attend private schools charging tuition fees that are topped up by state subsidies. Ad-hoc course programmes provided by e.g. regional learning resource centres, public libraries or the Danish Film Institute charge fees depending on the course type.

No statistics are available concerning the proportion of media education expenses relative to total education expenses. A national quality and assessment agency of education oversees annual school reports on finances, quality measures including hours taught. These reports are not publicly available.

<b>4. Dimension</b>	<b>Role of actors (outside school system)</b>
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As noted under item 2, several bodies in Denmark develop media education measures directed at children and young people. Most important of the public bodies are The Danish Film Institute, public libraries, and the Media Council for Children and Young People in Denmark [*Medierådet for Børn og Unge*]. In the civic society sector, the most important player is DR - the Danish Broadcasting Corporation. In the private sector, the most important player is *Danske medier*, a national association of news media producers.

A quarter of public film funds are directed towards children and young people (production, distribution, education) managed by a national *Danish Film Institute* that

have special consultants for children’s film production (including games for learning). For pre-school children, 90 per cent of whom attend public nurseries and kindergardens, the Institute selects and manages film distribution reaching 60.000 children in 2012 (Brask 2013); and in 2013 a pilot project explores film production for this age group (’Suitcase film’ incorporating an Ipad with camera and editing software, production guides and professional films). For schools, the Institute manages an online streaming service, adopted by three quarters of all schools (primary through upper-secondary) and incorporating c. 1.300 Danish films and 400 associated learning resources, searchable according to grade, subject and type of resource. Also, since 2000 in a partnership between the Film Institute and 80 per cent of local councils and cinema owners regular film screenings are arranged reaching c. 220.000 students a year. For teachers and librarians, the Institute runs a consultancy service and provides training courses in major cities (Danish Film Institute, n.d.).

Since 2002, the Institute provides very popular production courses for students on its premises in Copenhagen reaching c. 10.000 students a year (Brask 2013); and since 2009, it has a regional initiative, ’the Oregon Academy’, providing one-day production courses (mobiles, apps, tablets) for young people aged 13-19. Results enter an annual film competition that forms part of an annual film festival for children and young people (Buster n.d.). No systematic assessment of the Film Institute’s diverse teaching measures exist.

All municipalities have *public libraries* with free access and developed according to Danish library law that equalises all materials (print, visual, auditory, digital). This means explicit priorities on the provision of film, music, games and computers with broadband access in addition to print materials. Public libraries have a long tradition of hosting film clubs for children including engagements with film directors and animators. Today, these onsite clubs have an online parallel developed in a partnership between the Danish Film Institute, the Association of Children’s Librarians and Danish Library Centre. Particularly, in major cities public libraries provide ad-hoc courses and study groups on e.g. digital narration, computer gaming and online search and security. Learning resources are developed locally, but no systematic coordination, exchange or assessment exists.

In a minor way, the *Media Council for Children and Young People in Denmark* develops study material on media, with a special focus on internet and mobile media, as part of its overall remit to regulate and counsel on children’s media protection. Guidance and study materials are mostly directed at teachers and parents. In August 2013, the Council launched a think tank, Digital Youth, with the aim of providing ‘inspiration to knowledge and debate on the basis of which action can be taken to support a development of ”digital competences”, ”empowerment” strategies, and general information on children’s and young people’s public and private lives on social media’ (Media Council, n.d.). Members of the think tank are The Media Council for Children and Young People (coordinator), Institute of Human Rights, Danish Broadcasting Corporation, a private consultancy firm Digital Identity, and the Danish Consumer Council. A first initiative is an analysis of current national and international laws relating to children’s privacy on social media.

In *the civic society sector*, the public-service broadcaster DR is an important player with its production of online learning materials that can be accessed free of charge by teachers as well as students and across all school levels (see item 3). In addition, a number of not-for-profit organisations host annual professional film festivals aimed at children and young people, or incorporating special ‘youth’ sections: Buster (organised by the Danish Film Institute as noted above), Salaam Film and Dialogue, Odense International Film Festival, Viborg Animation Workshop Festival. Several of these organisations host masterclasses and talent camps for teenagers and produce learning materials as part of their activities.

Station Next is a not-for-profit foundation, subsidised by the Ministry of Education for a trial period, and providing film production courses and camps – both for a fee - for 13-16-year-old students in four regional areas. The courses, c. 200 per year, are provided as part of curricular activities, while the camps, c. 20 per year, are extra-curricular activities aiming to produce full-scale films. In addition, the foundation produces learning materials related to, for example, editing, narrative, and production design.

In *the private sector*, the most important player is Danske Medier [Danish Media], a national association of news media producers. The association hosts an annual

competition on themed news production for comprehensive school classes. During the same period, upper-secondary schools are offered free print or digital newspapers as study materials. In addition, the association hosts an online resource site including a handbook on media terms and an archive of essays (Avisen n.d.).

### **Summary comments**

In Denmark, there is a rich tradition of civic-society self-organisation much of which is being subsidised by public funding. For media education, public provision is key, and it includes a focus on children’s own media productions in addition to analysis. While production in formal education *in policy terms* is currently associated with, and legitimated by, employability in a globalized and digitized world, media production in semi-formal education remains associated with wider aims of nurturing creativity for citizenship and community participation. *In terms of practice*, focus is on production skills rather than on e.g. narrative or genre knowledge, and there is little overlap with analytical dimensions. *In terms of organisation*, there are ample exchanges across formal and semi-formal sites of media education, while little interaction is seen across e.g. the Ministry of Education and the Ministry of Culture.

<b>5. Dimension</b>	<b>Evaluation mechanisms (inside and outside school)</b>
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For *formal education* and on a structural level, a national quality and assessment agency of education oversees annual school reports on finances and quality measures. On an organisational level, student examinations test media and ICT competences within their respective subject ramifications (see item 2). Denmark is part of the OECD international PISA tests and follow their performance indicators, including Danish. To my knowledge, none of these indicators encompass media competences that, in a Danish context, are integrated into mothertongue education. On a didactic level, subject consultants, appointed by the Ministry of Education, oversee quality measures. Robust assessment criteria for media (or media and ICT) education are not in operation.

For *out-of-school contexts*, public-service broadcasters (DR - Danish Broadcasting Corporation, Tv2) specify output directed at children and young people as part of their public-service contracts with the state, and they account for these measures in publicly available annual reports. Other major players in the semi-formal sector, have

no indicators of, or robust data on, the efficacy of their measures within media education. Media and ICT education is not related to discourses or practices on inclusion, despite an explicit emphasis on inclusion both in the educational and cultural sectors.

<b>6. Dimension</b>	<b>Main concepts and legitimizing values</b>
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As noted under item 1, the Danish discourse on *formal education* has seen a transformation from being based on a cultural to an economic rationale coloured and contextualised by repeated references to economic globalisation and knowledge economies. In policy terms, this means a transformation from defining education in welfarist terms as a balanced mixture of skills’ and character formation (German: *Bildung*) involving a wide range of subjects and practices on to defining education in neo-liberal terms as progression of measurable competences with a particular focus on mother-tongue, math, science and English – ‘core subjects’ that allegedly advance students’ competitive edge.

In terms of formal media education, this transformation implies an explicit focus on digital, that is ICT-related, aspects focusing on information competence (access, retrieval, validation) supplemented by critical, analytical competencies and creative skills. The notion of (media) creativity undergoes a transformation from being associated with a nurturing of personal potentials to the realisation of societal demands (Drotner 2011).

Two overarching paradigms of mediated communication underpin this transformation: a culturalist paradigm of communication as meaning-making processes and everyday practices associated with wider discourses of citizen participation; and a technological paradigm of communication as effective information-processing and management associated with wider discourses on employability. As noted under item 1, the archeology of media definitions seen in educational documents testify to an unresolved tension between the two.

In *semi-formal education*, the culturalist media paradigm largely underpins and legitimates practices. In terms of media expressions produced for children (including festivals, masterclasses, learning resources), both elitist and more inclusive claims are

made for granting children access to a wide variety of expressions. In terms of children’s own media eproductions, these are deemed important practical skills and associated with an understanding of creativity as a socially desirable, indeed necessary, faculty. Little interaction is seen between critical and expressive practices.

Discourses on media education as part of a wider remit of consumer choice is reflected mainly in the Marketing Practices Act which defines and delimits marketing activities directed at children.

Discourses on media education as an inoculation or protection mechanism against all powerful media are seldom heard in Denmark. Protection arguments are, indeed, prevalent but they remain focused on individual ‘cases’ of cyberbullying or e-trade (the latter especially related to mobile games). No systematic policy priorities exist to address structural challenges, and/or relate the debates on cyberbullying and trade to wider discussions on (failing) educational priorities of media or ICT literacies.

<b>7. Dimension</b>	<b>General appreciation (and recommendations)</b>
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In overall terms, there is an explicit legal, financial and organisational framework for advancing media education in Denmark, in formal as well as informal areas of education. There is a rich repertoire of media education practices, either as independent subjects or integrated dimensions, in terms of access, analysis, critique and production across these dimensions. Teacher training incorporates media education either as integrated into Danish or as a separate, elective subject. When options are given, students – including the academically inclined in upper-secondary schools – flock to media studies. Still, practices of media education vary in quantity, quality and ultimate impact. The main reasons for the discrepancy between policy and practices are as follows:

1) *The aims of media education are unclear.* Claims are variously made about media education as a means to advancing citizenship, employability, creativity and cultural value. There is no explicit organisation or coordination of these diverse aims. This diversity means that conflicting discourses are played out by various bodies with no

common ground to delimit responsibility, intention or action. Ultimately, the reasons for providing media education in the first place have no prominent place in policy developments that are much more focused on advancing traditional subjects such as Danish, math, science and English.

2) *Media education is wrapped up in conflicting discourses* and associated definitions of mediated modes of communication. One discourse is an employability discourse within which information literacy is defined as a key competence. Another discourse is a citizenship discourse within which media literacy is seen as a necessary means of participation and expression, analysis and production. For example, literature is not defined as a mediated mode of expression; and at all levels of formal education media other than literature is defined and taught as a supplementary add-on to ‘primary’ areas of interest. This results in a dispersion of literacy training across literary, linguistic and ‘other’ media domains but without dialogue across these domains.

3) *Outcomes of media education lack explicit assessments criteria.* Since media education is mainly integrated with other subjects (Danish) and aligned with technology-driven ICT competence formation, no precise competence outcomes are assessed. We simply lack robust evidence to document progression and outcomes, whether by quantitative indicators or qualitative assessments.

Addressing these reasons for discrepancy between legal and policy measures and pedagogical practices seem to me absolutely central in order for national or transnational regulation mechanisms to take effect. Regulation that is not practiced at a policy and a pedagogical level may ultimately add to the discrepancies rather than minimising them.

Just as the divisive Danish media education landscape must be contextualised in terms of wider socio-cultural transformations, so future-directed policy measures must be contextualised in terms of granular analyses of changing power relations in the international media ecology: media production and distribution, content provision, and usage. Last but not least, in terms of media education for children and young people, conflictual discourses on childhood continue to colour policy measures and pedagogical practices (Drotner 2013). In Denmark, what holds sway is an

understanding of childhood as a phase of individual independence and empowerment, an understanding that grew out of the reform-pedagogical movements between the two world wars (see item 1), but now matches neo-liberal policy priorities.

8. Dimension	Good practices
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While structural policy and pedagogical measures are key to the advancement of media education, compelling practices may act as catalysts of change – not least since policy makers are often alerted into action by exemplars. From a Danish perspective and, a catalysing exemplar in terms of *formal education* is the current transformation of local school libraries into ‘didactic service centres’ operating both on site and online, and providing digital learning resources and in-house digital resource teams (ICT counselor, school librarian, reading counselor). Such local ‘hubs’ take media education beyond individual teachers’ advocacy and application and grounds media education more firmly in local didactic practices and financial priorities at the municipalities level.

In terms of *semi-formal education*, examples of best practice may be seen in some recent initiatives taken by the Danish Film Institute. Its online streaming service is already a huge success being adopted by three quarters of all schools (primary through upper-secondary) and incorporating c. 1.300 Danish films and 400 associated learning resources, searchable according to grade, subject and type of resource. While this initiative is not explicitly developed as such, it has the potential to advance professional knowledge exchange across the formal and semi-formal sectors of media education.

In terms of students’ own media practices, the regional production courses, provided by the Institute, also offer promising results. Building on very popular one-day courses, provided in its Copenhagen premises since 2002, the recent regional initiative, ‘the Oregon Academy’, extends the reach in regional terms, in media production terms (mobiles, apps, tablets) and in terms of outcome: students may enter their results for competition that forms part of an annual, international film festival for children and young people.

<b>9. Dimension</b>	<b>References and resources</b>
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**Key documents and online resources: Semi-formal education/extracurricular actors**

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