

Media and Information Literacy Policies in France (2013)



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Media education in France appeared almost at the same time as the media themselves and has always followed their evolution and their penetration in social life.¹ Initiatives connecting education and media mainly developed as an appendix to compulsory formal education, around projects and events promoted by committed teachers. The official inclusion of media education in the basic core of common competences was made into law in 2005. It was set up in primary schools in 2008, in middle schools in 2009, and became necessary for obtaining the « Brevet » (French General Certificate for Secondary Education) in 2011.

Media education has often been connected to the development of new pedagogies, in the footsteps of innovative teachers such as Ovide Decroly, Célestin Freinet, Paolo Freire and Janusz Korczak. In this light, it is considered as having the potential to change the education system in a transversal manner, outside heritage core subjects. However, some consider it as an autonomous subject per se, to be created in order to take advantage of the socio-technical devices associated to broadcasting and digital technology and of « teachable » competences in the field of information and communication. Nowadays, media education as a field with diverse practices and devices often goes alongside education with the media as teaching aids in other core subjects. This proximity, that is not without ambiguity, has been maintained by the fact that media education developed at the official level of the European Union under the E-learning programme, that promoted ICTs for education, from 2000 on.

The current convergence of media on digital technology raises again the question of the borders between both and remodels their perimeters, especially as the practices of young people show that they navigate without rupture between the media as devices and the media as objects of play and learning. This debate is enlarged by the necessity to consider the place of media education in relation to information literacy and computer literacy in the perspective of the new cultures of information augmented by digital technology, which justifies their consideration within the scope of this report.

1. Dimension	History and definition
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Historically, the connection between media and education took place one medium at a time (press, radio, television, internet), at the initiative of activists (generally associated to movements for popular education). Two modes of expression tend to be pitched against one another: text and image. France has a distinct tradition in both cases and digital technology tends to disrupt this distinction.

1/ Text-based Media education (the written press mostly)

The written text is, and stays, the privileged mode of expression for teaching in France. Nevertheless, the press as an information medium was formally forbidden in schools and educational practices until 1976.² From then on, the use of news and the written press appeared as a major stake in education, as is shown in the foundational report on media education French-style, the Gonnet/Vandervoorde report for the Minister of Education of April 1982.³ The document

¹ The authors wish to thank Amélie Turet for her insights and Morgane Louis for her research assistance and for helping translate parts of this report. Additional help for translation was provided by Divina-J. Meigs and Julie Momméja.

²Letter to René Haby published in *Official Bulletin* (BO) in september 1976 http://www.cleml.org/fichier/plug_download/40051/download_fichier_fr_lettre.r.haby.pdf

³ http://www.cleml.org/fichier/plug_download/40052/download_fichier_fr_tgv.pm.pdf

strongly recommends the creation of an authority for media education in France, the Liaison Centre for Education and Means of Information (CLEMI), created in 1983.

If CLEMI is historically rather dedicated to news literacy, the evolution of the media and their place in society has led to a wider opening of the notion of information: current events have been gradually approached under the diverse devices that frame them, from the written press to specialized internet web sites. However, contrary to other countries, CLEMI does not take into account the notion of information in the widest meaning of the word “as what gives meaning to the world” within other very diverse genres in broadcasting (series, fictions) or in digital technology (games, blogs...). The study of advertising is incorporated, but remains associated with a critical approach aiming at “spotting the processes of persuasion implemented in its manufacturing” (CLEMI, 2012).

Convinced that it is important not to condense this kind of education in one distinct subject, CLEMI strives to maintain its objectives in relation to news literacy in a cross-cutting approach to other subjects, articulated around five major dimensions: the citizenship posture, the dynamics between current events and scholastic subjects, the languages of news and their consequences on audience reception, the conduct of school projects involving various subjects and the relation with partners outside the school system, among which the media themselves. This approach is famously exemplified by the key activity of CLEMI, the Week of the Press in the Schools. It is mostly supported by the implication of the various subject teachers on the one hand, and on the other hand, by the librarians and their staff, who receive the pedagogical resources produced by CLEMI in the secondary schools.

In 2007, with the adoption of the Agenda of Paris⁴ by UNESCO in the follow-up of the celebration of the 25th year of the Grünwald Declaration,⁵ CLEMI modified its acronym, to join the international movement that added information to media education and led to Media and Information Literacy (MIL). CLEMI became the Liaison Centre for Education and Information Media while the Week of the Press in the Schools changed into the Week of the Press and the Media in the Schools.

2/ Image-driven media education (all screens – cinema, television, internet)

From the beginning of the XXth century “cine clubs” appeared as well as diverse recommendations for the use of film in teaching, often in the pedagogical perspective of developing an aesthetic sense and “good taste” among young people. Several reports commented on the use of the Cinematograph in schools, and organizations were set up such as the regional offices of educational film, the UFOLEIS (French Union for Lay Educational Works with Image and Sound), the ANPEDU (National Association for the Promotion of Screen Arts at University), the national teachers' resource centre (CNDP), etc.

But if these new approaches found an important place in popular education, the changes in the formal school system remained rather scarce, until the implementation of academic and national projects which, owing to their large scale, left more perceptible traces. These projects were conducted by the Cooperative Institute of the Modern School (ICEM), along the lines of the Freinet pedagogy; the Introductory Course to Audiovisual Communication (ICAV) developed by René La Borderie in 1965 was also foundational. In 1971, ICAV became ICOM (Initiation to Communication and the Media), leading to the wider integration of communication matters, and thus, getting loose from the medium to involve media education at large. This project and the evaluations that ensued led to several recommendations about the integration of audiovisual literacy

⁴ http://www.clemi.org/fichier/plug_download/38257/download_fichier_fr_agendaparisfinal_fr.pdf

⁵ http://www.unesco.org/education/pdf/MEDIA_F.PDF

in the schools, a point re-enforced by the Nora/Minc report of 1978 about the computerization of society.

At the same time, inter-ministerial initiatives were taken with the creation of associations such as the JTA (Young Active TVviewers). In partnership with INA (National Audiovisual Institute), some television channels and several ministries implemented initiatives to connect media with the spheres of school, family, socio-cultural associations, etc. The consequences of this project led to the official instructions of 1985 for primary and secondary schools, that brought forth the idea of media education based on citizenship and critical thinking.

Film education was then established as an optional subject in the 5th year of high school, in greater connection with the school system. The creation of the COSEAC (Commission for Orientation and Follow-up of Teaching and Activities on Cinema-Audiovisual) in 1990 was followed in 1992 by the creation of PLEA (Local Plans for Artistic Education) including cinema and broadcasting (without further precision). From 1993 on, several mechanisms were set up in primary school (*Ecole et Cinéma*), in secondary school (*Collèges au Cinéma*) and in high school (*Lycéens et apprentis au cinéma*), as well as conferences for education to cinema and broadcasting in 1999.

For 2010-2011, these three mechanisms mobilized 1 406 973 pupils, 50 000 teachers, more than 2 000 cinema houses and generated 3,7 million admissions.⁶ It seems that film education has found its way in the teaching of arts and culture within the educational system. For other screens, the situation is more difficult because they are caught in the French dichotomy between high culture (cinema as the 7th art) and low culture (television, games, comic strips).

3/ At the crossroads of text and image: the digital revolution

The computer screen occupies an ambiguous place in the mediascape: it is both a medium and a device; its contents mix the traditions of text and image and arise from various sectors of the media industries but also of the computer industries without media traditions. Besides, with the arrival of the internet and especially the Web 2.0, the posture of the public that used to be called audience has changed, as its members have become more vocal and more active by means of the social networks while their relation to the technology has become naturalized and user-friendly.

During the 70s the first phase of the development of computing in the education system took place, with the creation in 1967 of a masters degree in computer sciences and departments of computing in institutes of technology at university (IUT), the first official recognition of an autonomous scientific discipline. In the beginning of the 80s, high schools were provided with equipment in material and software while training courses of 100 hours, given by teachers having benefited from a thorough one-year training in educational computing, were set up.⁷ They emerge from the seminal seminar of the Centre d'Etudes et de Recherches pour l'Innovation dans l'enseignement (CERI) of March 1970 dedicated to « the teaching of computing in secondary schools ». An equipment plan by the Ministry of Industry and the IT mission for high schools was financed as early as 1979. But the real turning point took place in 1985 with the plan « IT for all » (*Plan informatique pour tous*), that was supposed to introduce the 11 million pupils of the country to computing while providing support to the national industry.

Then, and in continuous succession, several plans for equipment and training have led to a massive integration of computing and digital technology in education. In 2000, the objective was for every school to have a Digital Workspace (ENT) to modify “the relationship to time and space for all the actors of the school: educational teams, pupils and parents”. In 2003, the ENTs were set up in

⁶ Centre National du Cinéma, *Rapport d'activité 2012 du CNC*, juillet 2013, p. 31

⁷ Report by Jean Claude Simon to the President of the Republic in 1979, *L'éducation et l'informatisation de la société*, Paris, La Documentation française, 1980.

schools to familiarize the pupils with ICTs.⁸ At the same time, the B2i (IT and Internet certificate) was set up in primary and secondary levels, to provide evidence about “the level acquired by pupils in the control of multimedia tools and the internet”. It is not an examination but “a certificate of competences” based on competence 4 of the basic core of common competences, the mastery over usual techniques of information and communication.⁹

Following the recommendation of the European Union to set up digital media literacy within the framework of the Safer Internet Programme (in particular to protect children against harmful contents, harmful practices, etc.), the Ministry of Education launched in 2011 a new portal to help teachers deal with a responsible use of the internet, ICTs and social networks. This portal is enriched with a set of resources produced by CLEMI, CToutNET, etc.

Institutionally, it was in 2005, with the law of orientation for the future of schools that media and ICT education became a reality, with their joint appearance in the basic core of competences and knowledge (implemented from 2009 on). Computing and algorithmic were introduced in the new programmes for mathematics for the fifth year of high school, then in the final year of high school for the scientific track. With the Fourgous report of February 15 2010, the plan is “to Make a success of the digital school” (*Réussir l'école numérique*).¹⁰

The order of December 14, 2010, created “an IT and internet certificate in higher education for level 2 ‘teachers’” (C2i2e).¹¹ In 2012, a new education policy in favour of “the public service for digital education”¹² was established around a set of services for teachers and pupils (M@gistère and Eduthèque), which implies the implementation of experimental sites to develop the pedagogical uses of digital technology (“connected middle schools”, etc.).

Computer literacy seems associated with a technical approach (code essentially) and distinguishes itself from digital literacy more centred on the social practices of computing and the internet. However, the debate remains lively between the advocates of technical equipment and the proponents of a full-fledged pedagogy focused on the uses of digital technology. Another confusion also develops between an education to digital technology (with a set of skills connected to practices and contents) and an education by digital technology (with the development of e-learning and the use of digital technology as a tool). This dichotomy is reminiscent of the one apparent in media education where the media are either seen as objects of study or as tools for other subjects.

Comments

Whatever the medium considered, media have been drawn closer to education at first in a protectionist manner that evolved in a cultural and finally participatory mode. This evolution on the whole is characterized by a posture oriented towards citizenship values, particularly developed in France. For each of the attendant literacies, the dichotomy between media as tools and media as objects seems to perpetuate itself.

⁸ In April 2013, all the academies were engaged in at least one ENT project, with more than 13 million visits. According to the ranking established by the OJD (the specialist in media tallies), among the most visited sites in France, the ENTs placed themselves in 17th position in category of current events and information. They arrived in 27th position in the category of consumer sites just after Seloger.com and Servicepublic.fr.

⁹ <http://eduscol.education.fr/numerique/textes/reglementaires/competences/b2i>

¹⁰ <http://www.ladocumentationfrancaise.fr/var/storage/rapports-publics/104000080/0000.pdf>

¹¹ all the regulatory texts about digital education are available at: <http://eduscol.education.fr/numerique/textes/reglementaires>

¹² <http://www.education.gouv.fr/pid29064/ecole-numerique.html>

Media education occupies a place in the curriculum that is not exactly defined in the basic core nor in the appendix to the law that legitimizes it, but finds nonetheless legitimacy and visibility on sites such as Eduscol (portal for education professionals). The institutional site of Eduscol gives definitions that do not appear either in the programmes, or in the educational documents sent to the teachers (by CLEMI, upon request). This site reflects the definition given by the European Commission: “the capacity to access the media, to understand and to critically appreciate the various aspects of the media and their contents and to communicate in diverse contexts,” while stressing the social responsibility of all stakeholders.

The three types of education (text, image and digital) developed in parallel, with comparable debates in term of their legitimacy and purpose but their outcomes evolved with diverse speeds: more or less embryonic implementations in the eighties, approach by option at the high school for computing and by project for the media (school projects), without pedagogical continuity (primary and middle school), specific sectors for technical and vocational education for computing, not for media education, certificates in the 2000s (B2i /C2i for computing, under the pressure of the European Union but no certification for media and information education, in spite of the adoption of the notion of Media and Information Literacy (MIL) by the European Union and UNESCO, in the follow-up of the Agenda of Paris, in 2007.¹³

2 Dimension	Legal policy framework
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Definitions

Media education is presented as a dimension of teaching and a training, not a subject per se. It is related to digital literacy as an introduction to the responsible uses of Internet and social networks. Besides, it still retains its historical heritage (carried by CLEMI) that is fundamentally focused on citizenship and critical thinking. It does not take computer literacy as such into account.

Media, information and digital literacies are blended under the acronym MIL and their function consists in: “allowing pupils to exercise their citizenship in the information and communication society; educating tomorrow’s active, informed, and responsible cybercitizens; enabling the understanding and the autonomous use of media by pupils and teachers, who are readers, producers, and broadcaster of contents all at one” .¹⁴

MIL aims at “a citizen-focused practice of media: a critical and distanced reading of contents and an initiation to languages and formats in order to be capable of getting enough information, expressing oneself freely, and producing information by oneself; the development of competences for research, for selection and interpretation of information, as well as for evaluation of sources and contents; an understanding of media, social networks, and informational phenomena in their economical, societal, technical and ethical dimensions” .¹⁵

MIL is implemented, mostly, through the integration of media education as a cross-disciplinary subject. It fosters the possibility of having a safe daily use of media and the co-construction of knowledge within stimulating and adapted learning environments. It implies the renovation of CLEMI to operate fully the digital transition.

The action-plans to come offer two perspectives:

- 1/ For media education, the elaboration of a frame of reference that will define the goals of MIL and their insertion in the basic core competences;

¹³ Henceforth MIL will be the term used in this report even if in France Media Education remains the main wording.

¹⁴ <http://eduscol.education.fr/cid72525/education-aux-medias-information.html>

¹⁵ Définition de l’EMI par éduscol : <http://eduscol.education.fr/cid72525/education-aux-medias-information.html>

2/ For digital literacy, a retooling of the IT and internet certificate (B2i) with the renovation of the attendant competences in high school, and the dissemination of a practical guide for prevention and management of problematic situations caused by new media, made available to headmasters and teachers.

Official texts

Since 2000, media education benefits from a series of reference texts, integrating and standardizing in France some of the recommendations of the European Union. A series of reports established the public debate, referring to several symbolic declarations (Grünwald, Paris Agenda, European charter for media literacy, etc.):

- the CIEM report (Frau-Meigs/Jehel), evaluating the regulation, self-regulation of media and media literacy, 2003;
- the Durpaire report, about library sciences and documentation policies, 2004;
- the Thélot report, “for the success of all pupils”, 2004;
- the Becchetti-Bizot/Brunet report, “media literacy, issues, overview and perspectives”, 2007 ;
- the Assouline report, “on the impact of new media on youth”, 2008 ;
- the Vincent-Deray report, for the Commission “family and media literacy”, 2009.

In parallel, a series of education reform acts have fostered its implementation in the school curriculum and the production of resources¹⁶:

- Education act for the future of education « loi d’orientation pour l’avenir de l’école » + report appended to the law, 2005;
- basic core competences, 2006 ;
- pedagogical guide “L’éducation aux médias, on apprend!”, CLEMI, 2006 with yearly updates ;
- relation to the training of librarians about information culture, PACIFI, 2010 ;
- Education Act « loi d’orientation et de programme pour l’avenir de l’école de la République », 2013.

In addition to these various steps, specific documents for digital literacy were produced especially following the Fourgous report on “achieving the digital school” (réussir l’école numérique) in 2010.¹⁷ It was followed in 2012 by the mission for “learning differently in the digital age” (apprendre autrement à l’ère numérique), and in 2013 by the creation of a new public service mission for digital education, “engaging schools in the digital age” (faire entrer l’école dans l’ère numérique)... The main goals aim at: reducing social, territorial, and digital inequalities; developing diversified educational practices; stimulating pleasure in learning and going to school; enabling pupils to become full citizens and professionals; including parents in the schooling of their children.

Responsible authorities

Historically, CLEMI is in charge of media education, as an independent entity, in close relation with the academic poles and the local education authorities in the field.¹⁸ Film education, a privileged media treated apart from the press, is taught through the National Center for Cinema (CNC). Film education presents some similarities with the approach developed with CLEMI, being present at various school levels, with a plethora of authorities, either related to the regional poles at

¹⁶<http://www.education.gouv.fr/cid72353/edutheque-des-ressources-scientifiques-et-culturelles-publiques-pour-enseigner.html>

¹⁷ Fourgous report, ministry of education, 2010.

¹⁸ <http://www.clemi.org/fr/>

the regional scale, or related to the ministries and some associations at the national scale¹⁹. Digital literacy is partly managed by the Delegation for Internet Uses (DUI), with trainers and educators in Digital Public Spaces (*Espaces Publics Numériques*) as well as a website, NetPublic.²⁰

Regulatory mechanisms

The role of CLEMI is to centralize resources and training offered within schools and to disseminate it via a network of local coordinators, with partnerships with various public and private organizations. Other organizations, emanating from civil society, provide non formal education, outside schools: APTE, Fréquence École, les Ceméa, La ligue, etc.

Regarding film literacy, there is a double coordination to sensitize pupils to visual literacy: a national education coordination, run by the Academic Delegation of Arts and Culture (DAAC), and a local coordination, led by the association *Les enfants de cinéma*. Partners are ministerial (ministry of National Education, ministry of Culture and Communication), institutional (the Film Forum, the French Film Library, The Maison du geste et de l'image,...) and associative (*Enfants de cinéma*, *Groupement national des cinémas de recherche*, *Kyrnéa International / Passeurs d'images*,...). The *Lycéens et apprentis au cinéma* plan takes place as part of the convention on film development between the National Center for Cinema (CNC) of the ministry of Culture, the Regional Direction of Cultural Affairs (DRAC), the regions, and local associations.

Relations with other actors

CLEMI is connected to the CANOPE network (ex-SCEREN/CNDP), an administrative national public institution placed under the supervision of the Ministry of Education. CANOPE offers a large range of educational collections, including one collection for media literacy. The agreement with France Télévisions has established a partnership with Curiosphere, an educational platform for parents and children that makes some games and multimedia resources available free of rights.²¹

The *Conseil Supérieur de l'Audiovisuel* (CSA) opened in 2012 the website *Education-médias*.²² This website focuses on audiovisual literacy and functions with numerous partners including the TV channels themselves.²³ The Delegation for Internet Uses (DUI) has started the website *Pédagojeux*²⁴ which aims at educating and informing about video games. *Pédagojeux* is the fruit of a partnership between the ministry of digital economy, the European program Safer Internet, a number of associations such as *Action innocence* and some industrial actors like SELL (the trade union for the publishers of leisure software) and Microsoft.²⁵

Follow up and reporting

Article 26 in the *Directive Service des Médias Audiovisuels 2007/65/CE* stipulates that the European Commission has to submit a report to Parliament, the Council, and the European Economic and Social Committee every three years. It needs to evaluate the state of media literacy in the EU countries. Nevertheless, the EU did not provide specific criteria nor a framework-document for the writing of such a report. The only specification concerns the necessary coverage of the citizenship dimension of media education, inside and outside schools and for all kinds of publics (including adults). As of end of 2013, no report has been produced by France or any other country

¹⁹See BFI report on France: *Screening literacy : Country profiles*, pp. 16-17 [disp.http://edition.pagesuite-professional.co.uk//launch.aspx?eid=bbc6dbb3-185f-4775-ba54-c3d343c90e40](http://edition.pagesuite-professional.co.uk//launch.aspx?eid=bbc6dbb3-185f-4775-ba54-c3d343c90e40)

²⁰ www.netpublic.fr/

²¹ www.education.francetv.fr/

²² <http://education-medias.csa.fr/>

²³ www.education-medias.csa.fr/

²⁴ <http://www.pedagojeux.fr/>

²⁵ www.pedagojeux.fr/

along those lines. It seems to indicate a slack in public policies regarding media literacy, after the peak activity that led to its inscription in official texts.²⁶

Comments

Media literacy is a complex field that is still dealing with the question of its definition and its perimeter. In France, the focus is set on education for citizenship and critical thinking; few references are made to communication and to links with creativity or professionalization, by contrast with other European countries. The wealth of resources, training courses and partnerships results in a very strong local network of organizations but also in a lack of visibility and consistency at the national level, giving the impression of a lack of management and direction.

Media education is not much associated to computer literacy despite convergence via digital media (blogs, social networks) and the research by the Groupe de Recherche sur la Culture et la Didactique de l’Information (GRCDI), created in 2007 at the initiative of URFIST in Rennes, in close connection with ERTé « *Culture informationnelle et curriculum documentaire* », followed by LIMIN-R project in 2010.²⁷ In 2013, a report by the Academy of Sciences reopened the controversy about the place of computer sciences, and particularly about programming, at school.²⁸ The controversy coincided with the deployment of the public service for digital education, partly carried by the corps of national inspectors for the schools.²⁹

3.1 Dimension	Capacity-building: teacher training
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Training

During 2011-12, 27 067 persons have been trained by CLEMI (53% teachers, 47% pupils, executives in the education field and journalists), 2 748 of whom by CLEMI at national level.³⁰ It represents around 1,25 % of the training courses offered by the ministry. This situation embraces various realities (very little representation of primary schools and heterogeneity of regional education authorities). Primary schools represent less than 5% of the trainees by contrast with 20% of them at secondary schools.³¹ Among the 30 regional education authorities in France, 5 of them do not offer any training courses about media education.³² Initial training is far less represented than continuous training or animation and facilitation. The practical training opportunities offered by CLEMI last on average two days. As part of the film literacy national plans (*Ecole et cinéma, Collège au cinéma, Lycéens et apprentis au cinéma*), practical training sessions for teachers are covered by the ministry of education through its formation plan.

Such figures are poor considering the interest for media education among teachers and the size of the French teaching body (841 700 teachers in primary schools and secondary schools in 2013) as well as the number of pupils concerned (12 million in 2013). They show a strong difference between primary education, with little training, and secondary education, much more trained. They also indicate a disconnect in the educational continuity between school levels.

²⁶ See Recommendation on media literacy in the digital environment for a more competitive audiovisual and content industry and an inclusive knowledge society, C(2009) 6464 final ; Communication: A Digital Agenda for Europe, COM(2010) 245 final

²⁷ <http://www.univ-paris3.fr/seminaire-limin-r-litteraties-medias-information-et-numerique-113001.kjsp>

²⁸ Académie des sciences, « l’enseignement de l’informatique en France; Il est urgent de ne plus attendre » mai 2013 http://www.academie-sciences.fr/activite/rapport/rads_0513.pdf

²⁹ See report of General Inspection « La structuration de la filière du numérique éducatif ; un enjeu pédagogique et industriel », juillet 2013

³⁰ CLEMI, *Bilan de la formation*, Paris, Les rapports du CLEMI, 2013, p.30.

³¹ CLEMI, *Bilan de la formation*, Paris, Les rapports du CLEMI, 2013, p.13.

³² CLEMI, *Bilan de la formation*, Paris, Les rapports du CLEMI, 2013, p.29.

In fact, teacher training sessions seems to be numerous but also more random and sporadic. Training in the institutes for vocational training of teachers at university (ESPE) is characteristic of the situation: it is very unequal as some of these institutes offer 30 hours of courses while others provide 6 to 9 hours of courses per semester. The teaching does not follow a project-oriented pedagogy, as it is supposed to be reflected in the classrooms: teachers keep being trained along the lines of the transmissive educational model through specific subjects (with little exposure to active and constructivist educational methods), whereas they are expected to evaluate pupils on the basis of competences.

Training courses are giving more and more room to digital literacy, in a double perspective: either they are integrated in “disciplinary” subject-based sessions in which case it is not taken into account in the statistics of the ministry of Education; or they are provided in “cross-disciplinary” sessions and they represent around 15% of the whole training sessions organized by the regional education authorities. However, within this group, it is difficult to separate what relates to training courses about media education per se (responsible Internet use, producing with digital technologies, etc.) and what relates to other cross-disciplinary digital sessions (setting up a digital project, creating a digital workspace, trainings about tools such as the interactive whiteboard, etc.).

Certification and link with higher education

Currently, MIL is not a subject but a teaching and a training, and as such it is not well represented in higher education. The professional Master’s degree AIGEME “engineering in media literacy” and “engineering in e-learning” as well as the professional Master’s degree “didactic approaches to images”, both created in 2006 at the Sorbonne Nouvelle, place themselves in a vocational and continuous training logic, but without any particular agreement for the certification of trainers within the school system.³³

Some inspectors have taken the initiative of introducing in the competitive exam for secondary-school teaching diploma (CAPES) tests that make candidates think about film and images, in the framework of Master’s degrees for the “teaching and training profession” (MEEF), in the film option for the CAPES in French Language and Literature and in the synthesis tests for the CAPES in foreign languages. Moreover, cinema or communication fields educate students to several forms of media literacy without claiming them as such.

One of the singularities of France lies in the link between media education and information and library sciences. Training for CAPES in Documentation includes elements of media literacy (theory of sciences of information and communication, semiology of images,...) though they remain vague because the program is not precise on the matter.³⁴ The only indications about the work to do and the knowledge required to pass the exam consist in a short list of domains on which admission tests are focused. This list encompasses the basic core competences, the evaluation of pupils’ skills, equal opportunities and information and communication technologies for teaching.³⁵ This situation is paradoxical when one considers the past reports of the CAPES Documentation because media literacy topics are found in one exercise out of three of the admissions tests of 2010 and 2011, as well as in one exercise out of two of the admissions tests of 2012 and 2013. However most of those topics tend to relate to information literacy rather than media education as they focus on information retrieval and evaluation. They also reveal a real concern about the pupils’ uses in the digital era.

³³ www.univ-paris3.fr/master-2-aigeme-iem-br-applications-informatiques; www.univ-paris3.fr/les-trois-masters-en-cinema-et-audiovisuel-1530.kjsp

³⁴ <http://www.education.gouv.fr/cid58356/programmes-des-concours-du-second-degre-de-la-session-2014.html>

³⁵ <http://www.education.gouv.fr/cid54777/menh1031996n.html>

Place occupied in the school curricula

To the extent that media literacy is not a subject in itself and that it is used as a tool for other subjects, according to the will of the teacher or the school, pupils do not have the possibility to validate it in their academic life. Some pupils can have access to workshops on creating a high school newspaper or a web radio but only a minority is involved and scaling up still remains to be achieved.

Courses in computer science and B2i are rare and can be included in Technology classes in middle schools or in Research projects under supervision (TPE), often associated with library science, in high schools. The library (CDI) is also the place for developing media literacy projects, but here again, they depend on the interest of the headmaster and the teachers in the subject.

Frame of reference and skills and competences

CLEMI offers a frame of reference for media education competences with 5 major domains: becoming aware of one's own relation to the media sphere; distinguishing the various media formats and their languages; getting information from media; producing media messages; being aware of the place and the role of media in society. Every domain spans 3 stages: stage 1 - year 2 of primary school (CE1); stage 2 – last year of primary school (CM2); stage 3 - last year of middle school (3ème). Every domain aims at three types of competences: knowledge, skills and attitudes.

These 3 types of competences are also to be found in the teachers' frame of reference that encompasses: acting as a moral and responsible civil servant; having a good command of French language for teaching and communicating; knowing about the various subjects and having a large general knowledge; designing and implementing one's teaching; organizing classwork.

However, the follow-up of those skills lacks precision and doesn't lead to their evaluation through specific indicators. Such a view of evaluation meets with resistance as it comes in contradictions with a certain historical view of media education according to which project-based pedagogies can't be assessed along the lines of traditional subjects.

Comments

The distinction between these various (media, information, computer) literacies is not clear. Computer science is a specific and utilitarian approach currently proposed by teachers of Technology in middle school and some options in high school. The evaluation related to this teaching consists in validating operational skills more than organizational or editorial ones. Media and Information literacy tends to be split between information retrieval and organisation competences on the one hand and, on the other hand, editorial and publishing competences via various media (radio, youth newspapers, blogs...).

The scope of those teachings and their attendant skills remain too vague and too general, making their construction, the production of appropriate resources and their evaluation difficult. Their modes of acquisition are badly defined and the transfer of computer and media literacy skills to other fields of knowledge has not been clarified and elaborated. The subjects involved are either not taught as such (media literacy), or marginalized (information and library sciences), or perceived as minor in the hierarchy of subjects (technology and computer science compared to mathematics; media compared to literature and foreign languages).

The responsibility for these various literacies is unclear, often on the basis of volunteer teachers with no obligation to produce results, which makes it difficult to prove their efficacy. Project-based pedagogies and initiatives still tend to be an adjustment variable in the teachers' services and schedules, which is not favourable to the implementation of cross-disciplinary endeavours with activities negotiated between technology, library science and media literacy.

One of the main obstacles is the lack of global training for teachers, who get no diploma and sometimes even no accreditation on these literacies. The creation of consistent media literacy courses at university and within the teacher training institutions (ESPE) is necessary to get properly trained people. Another incoherence is to be noted regarding the special role of librarians whose status recognizes them as teachers as well: the ministry of Education recognizes the importance they play with pupils in terms of media literacy because of their cross-disciplinary position and their capacity to set up cross-disciplinary projects and yet it does not really train them for it.

3.2 Dimension	Capacity-building: <i>Teaching/training Materials and other relevant content</i>
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Production of resources

Resources in French are very rich and varied. They are produced by national entities whose function is also the creation of resources (CLEMI, CANOPE, INA, CNC...). Sometimes, resources are categorized by medium (INA for television, CNC for cinema) and do not incorporate enough the Internet or digital technology. They may come from other French-speaking countries such as Quebec and Belgium that have very complete programs and a high online visibility (without taking into account resources in English and other languages, used in foreign language education). UNESCO has also made available a certain amount of open resources (*Kit for teachers, students, parents and professionals, MIL Curriculum*).³⁶

Several approaches coexist to organize such resources: 1/ critical analysis of news, 2/ aesthetic or illustrative relation to other subject matters; 3/ hands on approach to materials. Resources are not always available in schools and may be hosted outside the schools (media centers, digital public spaces,...). CLEMI promotes the analysis of news in all media (press, radios, television, Internet,...) and initiates children to citizenship by combining two approaches: decoding and production of media by youth (with special support for school newspapers).

INA and CANOPE tend to produce resources using the audiovisual medium to illustrate a traditional subject matter (literature, history, fine arts). This more aesthetic media literacy approach pleases teachers of those subjects because it enables them to use audiovisual language in order to study canonical texts without having followed any training. It is the purpose of the collection “Côté Télé” released by INA-CNDP which proposes plays belonging to the public domain. Le site.tv with France Télévision is not far from this approach as it offers educational video on demand to schools, teachers and librarians.

CNC has developed educational initiatives for cinema through its national plans: *Ecole et Cinéma, Collège au cinéma, Lycéens et apprentis au cinéma et Kyrnéa international / Passeurs d’image* (out of school time). Those activities call attention to the basics of film culture and present a variety of classical and contemporary works.³⁷ CNC also supports, with the DRAC, “the regional poles for film literacy” that dedicate themselves to training and sensitizing. As in the case of CLEMI, partnerships with professionals are set up. A lot of resources are available through DVDs online sales websites, through catalogs of films whose rights have been acquired, through listings of relevant educational tools, even downloadable periodicals.³⁸

³⁶<http://www.unesco.org/new/fr/communication-and-information/resources/publications-and-communication-materials/publications/full-list/media-education-a-kit-for-teachers-students-parents-and-professionals/>

³⁷ Centre National du Cinéma, *Avec le CNC, les enfants et les jeunes, découvrent, comprennent et aiment le cinéma*, septembre 2013, p.4

³⁸ see websites : www.adav-assoc.com; www.lyceensaucinema.org ; www.le-court-com/lecons_cine/; for journals, see *Projections* : revue annuelle éditée par Kyrnéa/Passeurs d’images, en ligne sur passeursdimages.fr ; *Cahier des Ailes du*

Because of the keen interest for news and text-based production, media literacy in France remains relatively suspicious about the image (except for cinema). The integration of images in the curriculum is still maladjusted (legal, educational and technical problems) and requires regular updates of teachers. Repeated attempts have been performed with the “PAC” classrooms (Cultural and Artistic Practice) in primary and secondary education (30 000 classrooms in 2001-2002, including 20 000 in primary school) since 2 000, with very successful examples.³⁹

As regards digital literacy, various equipment plans have aimed at suppressing inequalities with tools rather than with resources and training. But in spite of such equipment, use is not that developed. Training is mostly carried on in Digital Public Spaces. Digital spaces such as the Cube or the BAL apply a multi-media approach which takes into account the multi-screen dimension of young people’s environment and tries to develop both a critical analysis of media and a familiarization to the techniques of digital creation.⁴⁰

The most recent controversy was about the use of tablets in schools, as an aftermath of the report by the Academy of Sciences. It took place at the same time as the implementation of the public service for digital education which is associated with the school refoundation, planned for 2015. The questioning referred to the place of computer science (and notably coding and programming) in the curriculum. It reverberated with issues about the type of resources and trainings needed for its implementation.

Role of research

Research in media and information literacy is limited to a few networks such as the Group for Research about the Children’s Relation to Media (GRREM) in the 1990’s, followed then by the Center of Study for Youth and Media. At university, teams like the Centre de Recherches sur l’Education à l’Actualité et aux Médias (CREDAM), workshops like the ones at INA or CNRS projects like LIMIN-R have contributed to broaden the perspective about the subject. However there is no research laboratory devoted to media literacy despite the existence of some researchers in research groups dealing with wide-ranging issues.

French research has first been in line with the development of research undertaken in Europe and North America around issues responding to concerns by special social groups (by parents, educators, pediatricians) or issues related to young people’s uses of the media. It is influenced by contributions from English-speaking countries (United States, Canada, Australia and Great Britain) and North European countries (Sweden, Finland). It has often been developed with teams working in Information and Communication Sciences, with a few contributions from Education Sciences.

Since 2000, the disciplines involved in research about media literacy have increased, with some theoretical and experimental works in the field of child psychiatry and sociology of uses that have been given wide media coverage. Research has also looked into the study of media in general, without specific focus on literacy, such as TV series, social networks and videogames. Nevertheless, French research in media literacy lacks a well defined corpus of canonical or referential texts and notions specific to this emerging discipline. It also lacks longitudinal studies and international comparisons.

désir : revue de l’association des enseignants du cinéma en lycée ; *0 de conduite* : revue trimestrielle sur l’enfance et le cinéma éditée par l’UFFEJ de 1990 à 2012

³⁹ <http://www.iens-versailles.ac-versailles.fr/Espace%20pedagogique/ClasseaPAC/classeapac2013.htm>

⁴⁰ www.lecube.com/; www.le-bal.fr/

The relative absence of public policies regarding the questions of media and information literacy implies that researchers are not often called upon for evidence-based policy-making. Public calls around the matter are rare and poorly advertised. The only works encouraged recently are about the lack of socialization of young people (delinquency, inner-city and school violence). Calls for proposal by ANR (National Agency for Research) are opening new perspectives but mainly linked with digital technology. As a consequence, research has little impact on media literacy directed at teachers, which is all the more difficult as there is no “profession” associated to it.

In Europe, the French situation is at odds with the research situation in countries such as England, Germany and Sweden. In these countries, public authorities and the actors of civil society regularly confront media and sponsor independent research. This practice has recently arrived in France owing to the interest and concerns kindled by digital convergence and to the results from the European Program, Safer Internet.

Role of libraries

The role of libraries and in particular of documentation and information centers (CDI) in schools follows the development of digital technology and the new needs for learning related to online information search and evaluation. Those needs increasingly reflect the move from procedural skills to editorial and organizational skills as well as the move from existing subject matters to more cross-disciplinary approaches.

In 1997, the national association of librarians (FABDEN) published a “referential for pupils about information science skills” (Médiadoc, December 1997) that associates to each competence the attendant knowledge base. Since 2000, the renovation of CAPES Documentation has anchored librarians as teachers in information sciences, asserting thus their area of expertise and their discipline of reference. Their claims as regards the creation of a school discipline benefiting from a specific curriculum intensifying, especially with the emergence of possibilities for the didactics of information as a new field.

At university, training has remained procedural and centered upon practical uses of various tools although they are often integrated to the LMD system (Bachelor – Master – Doctorate system) and reinforced by the “IT and internet certificate” (C2i). Training focuses essentially on library science like with a distinct predominance of classical bibliography research: data bases, catalogs, library resources. In contrast, a minor part is dedicated to Internet tools, evaluation and the new problems related to information technology. The aim of such training remains the acquisition of information skills, according to the canonical pattern of library search (researching, evaluating, producing information, etc.).⁴¹

Both at university and in secondary education, information science is still considered as a service to other subject matters. There is little thinking about the level of independence of contents, except among a narrow circle composed of some convinced teacher trainers. The notion of an independent instruction on information remains marginal and minor even in the field of information literacy. However, the closeness with media literacy and the teaching of digital technology has rekindled the possibility of a global view around information cultures with the library as “learning-center” or “third place” for the implementation of such new learnings and training.

Nature of resources

The CNDP became SCEREN (services for culture, publishing and resources in education) in 2002, and was renovated as CANOPE (network for educational creation and support) in 2014. It plays an

⁴¹ A. Serres, « Maîtrise de l’information : la question didactique », *Les Dossiers de l’ingénierie éducative*, n° 57, avril 2007, p. 58-62 available <http://www.cndp.fr/archivage/valid/89418/89418-14447-18257.pdf>

important part in the development of educational resources and offers a rating and testing system for educational scenarios in development (projet Itec). CANOPE’s main mission is to be a national pole for the creation of digital contents for school teaching as well as an agency for the promotion of educational uses and collaborative work. Through the portal CANOPE.fr, it offers a section about media literacy to teachers, parents, and pupils. This section relays the resources of CLEMI on the basis of a partnership.

CLEMI develops resources using its staff and calls on external experts when needed (for teacher’s files for example). Its regional centers sometimes refer to other resources such as Arte or France Télévision for short videos or articles. Other educational resources are produced for the national plan on film literacy (notebooks for teachers participating to *Ecole et cinéma*, documents for *Collège et Lycéens*). Projects are often conducted with librarians in the CDI. Another solution adopted by public authorities consists in developing online resources with some pedagogical support tools such as www.education.gouv/eduscol.fr and www.histoire-image.org. This solution takes care of the copyright question, since France has not applied extensively the educational exception to IP rights.

Since 2010, relying on digital technology, the ministry of Education, via DGESCO, has implemented programs of in-house training with e-learning. They produce resources and encourage teachers to create by themselves. Created in 2013, M@gistère is a platform for primary school teachers to whom it offers “a la carte” training. All primary school teachers will have to take some M@gistère course, to fulfill their eighteen hours of compulsory training requirement.⁴² This platform progressively will replace Pairform@nce, originally conceived for secondary school teachers (40 000 teachers in 2013).⁴³

Through an initiative of the Ministry of National Education, social networks have also been made available to teachers in order to offer them daily support in their professional activity whether it takes place inside the classroom (education resources, learning tools, etc.) or outside the classroom (calls for proposals, collaborative working groups, etc.). Among them, RESPIRE, set up since January 2012, claims to be the social network for innovation.⁴⁴ It enables the creation of a large community of teachers (more than 3 600 active participants to this day) that structures itself around collaborative projects and tasks, with spaces for exchanging and sharing documents. The aim is to foster shared teaching practices and to consolidate project-management strategies involving human resources and networked information resources.

Selection of ressources

Resources are selected and approved at a national level, with relative freedom of choice and implementation for regional centers, in media literacy as well as in film literacy. Online catalogs are made available to teachers and trainers, most of the time for free.

Nevertheless, there is a limit to the development of ressources that is due to a very restrictive implementation of educational exception to copyright in France. In March 2006, the Ministry of National Education, Higher Education and Research finalized five agreements with companies in charge with copyright for sectors such as visual arts, cinema, broadcasting and music. The purpose was to authorize their use within the school framework. However, it is not a real educational exception because the agreements mention the state support for copyright even in a school environment. The beneficiaries aim for a kind of compulsory control similar to the one

⁴² eduscol.education.fr/cid73451/dispositif-numerique-m@gistere.html

⁴³ national.pairformance.education.fr/

⁴⁴ <http://respire.eduscol.education.fr/>

implemented for photocopying with the *Centre Français d'exploitation du droit de Copie (CFC)*, empowered for delivering the permission for reproduction of books and papers. In fact, the contractual bargaining of rights remains the norm, with the obstacles it implies in the culture of remix associated to digital forms of expression.

3.3 Dimension	Capacity-building: funding
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The funding of MIL lacks visibility and is not easily accessible, even when annual reports are provided, because the breakdown of activities is not clear. CLEMI receives funding from the Ministry of Education but its main operator is CANOPE, a public administrative institution placed under the supervision of the Ministry. The total amount declared is of about 300 000 euros a year for specific activities, which does not reflect what is allocated to human resources (19 people at national coordination level, which brings it up to around 800 000 euros). This amount has not been increased since its creation thirty years ago, in spite of the growth of activities since those early days.⁴⁵ The budget of CNC for film literacy is under the responsibility of the Ministry of Culture and Communication and it amounts to 2,9 million euros for 2012.⁴⁶ It includes the salaries of the national associations (around 10 people at coordination level) and doesn't specify clearly the share for activities. In both cases, the coordination and training at local level are not indicated, with the result that the real cost of MIL is under-estimated and under-evaluated and that the investment of the state and its partners from the private and civic sector is invisible.

Figures are better known for digital equipment but they are not put in relation to MIL. Since 2013, a budget of 10 million euros is dedicated to the support of projects dedicated to digital practices in schools as well as to the provision of digital educational resources for teachers. For 2014, the new program of investments for the future aims at the development of an economic sector for digital education via the Action « Use and digital technologies » endowed with 215 million euros. “A 50 million euro line will be dedicated to projects about digital uses. It will be able to support innovative experiments and productions, within the framework of connected schools”.⁴⁷

Confusion comes from the difficulty to distinguish between the share intended for the activities and programs and the share for human resources and payroll. For instance, there are teachers who are detached or removed from their subject matter teachings to implement MIL or film education or digital literacy. But they often hold several functions: educational adviser, inspector of the Ministry of Education (IEN), ICT project manager ... Regarding human resources, the CLEMI benefits from 19 positions at national level but this is without taking into account the 30 regional coordinators and their own teams that can amount to as much as 150 people in all. These local positions come under the budget of the local education authorities, which leads to very heterogeneous situations. DGESCO allocates around 900 hours to academies for such purposes.

The funding of MIL is even more difficult to identify in the general reports by the Ministry of Education or the Ministry of Culture. Figures are not broken down and double-checking on them is complex. The total budget of the Ministry of Education is more than 62 billion euros in 2013, which puts in perspective the budget of CLEMI (.0011% of total budget). The budget of the Ministry of Culture is 7,4 billion euros in 2013, which gives more weight to the CNC (.0391% of total budget), and reflects the high regard for cinema in France.

⁴⁵ CLEMI, *Rapport d'activité*, 2012.

⁴⁶ CNC, *Rapport d'activité 2012 du CNC*, juillet 2013, p. 31.

⁴⁷ <http://www.education.gouv.fr/cid61638/projet-loi-finances-2014.html>

Comments

Two characteristic elements of MIL do not appear in the budgets. External contributions are not reported and yet they support specific initiatives as for example the Week of media and the press in the schools that mobilizes extra staff at the post office and benefits from the support of almost 2000 newspapers. Additionally, the activities of teachers in other subject matter are under-reported if at all and yet they conduct MIL activities in their courses. The same applies to librarian teachers at the CDI or learning centres.

Regarding funding, a trend is worth noticing: the share of MIL and film literacy vs. the share of digital equipment. The first one is stable in spite of increased missions and without common measure with the second one that is ever expanding, disproportionate with MIL. The digital strategy of the ministry, that has reconfirmed the status of MIL, might be the opportunity for re-establishing some balance among the different literacies. However, the lack of funding and the lack of reporting do not contribute to a positive strengthening of MIL and do not suggest its efficiency or its legitimacy. Annual reports do not put in relation financial means and objective evaluations of activities. This makes the calculation of the return on investment difficult and, leads to a catch 22 situation: decision-makers don’t feel the urge to increase funding because they lack evidence-based evaluations; the lack of funding doesn’t facilitate increased evaluations. This leads to a very fragile situation for MIL and makes it a variable for adjustment in public policies at national or local level.

4 Dimension	Role of actors (outside school system)
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Media and Information literacy is taught on a voluntary basis, across subject matters. It is thus difficult to know precisely what initiatives are conducted and the established partnerships. Because funding is low, partnerships with actors from the public, private and civic sectors are necessary. These specific partnerships are targeted: lesite.fr is a service proposed by the Education Nationale in agreement with France Télévisions: “La semaine de la presse et des médias à l’école” (The Week of the Press and the Media in schools) is sponsored by La Poste. National and local associations often support media education actions, after school.

For digital literacy, the role of the Delegation for Internet (DUI) uses must be highlighted. The national charter NetPublic concerns 2,500 Digital Public Spaces (Espaces Publics Numériques, EPN) out of 5,000 referenced sites in France. It recommends training for digital culture and literacy on project-based initiatives. It insists on the importance of the professional qualification of the trainers in order to reduce the digital divide, and to promote the acquisition of digital autonomy and agency. Training courses are offered in EPN that allow trainees to obtain national competence certifications (PIM, B2i for adults) or regional ones (digital passport in Rhône-Alpes region for instance). They can be funded in the context of territorial management plans. DUI provides also assessment tools, for free: online tests, serious games, training resources for EPN users and trainers.

The DUI also offers training for workers in the various sectors of digital facilitation, mediation and education. Numerous online sessions, with free access, have been developed over the last years, particularly with the State financial support in the context of a call for projects launched by the DUI in 2009-2010. The DUI NetPublic website proposes an advanced search engine to facilitate access to these sessions by themes and types of monitoring. It seeks to meet the needs for qualification and skilling of interested staff members.⁴⁸

The role of the regulatory authorities

⁴⁸ <http://www.netpublic.fr/formations/>

The role played by media regulation authorities such as the Conseil Supérieur de l'Audiovisuel (CSA) mainly concerns the protection of minors and consumers. CSA considers the classification of programs as a form of decision-making education for families. Freedom of expression, promotion of French language and culture and accessibility to programs by disabled people are also part of its remit. It also ensures that social diversity is well represented in the media. Since 2013, CSA has launched a platform for “media and education” that aims at facilitating the analysis of audiovisual content and at understanding the jobs and practices related to radio and television.⁴⁹

Since 2012, other regulatory authorities or governmental agencies have taken up the subject of MIL. This is partly connected to the invitation of the European Commission for all stakeholders to take on the topic beyond schools, partly to the digital acceleration created by the arrival of the internet of things and the semantic web. The Commission Nationale de l'Informatique et des Libertés (CNIL, Information Technology and Freedoms Commission) wages a campaign aimed at a better understanding of people's rights in the matter of data protection and privacy.⁵⁰ It has developed an application dedicated to this issue, to inform and empower citizens. The Conseil National du Numérique (CNNum, Digital Technology National Council) is interested in digital literacy and has been promoting it as a means for social inclusion.⁵¹ The DUI joined CLEMI for its flagship event: the Internet Festival (*Fête de l'internet*).

The role of the private sector

In so far as France has not adopted an educational exception regarding intellectual property, one of the solutions is to establish public/private partnerships. Examples of good practice tend to associate (TV, DVD, video games) authors and producers who are interested and willing and to develop partnerships with media as is the case with the association Savoirs au présent. “Apprendre la télé, le JT” is a DVD, born from the collaboration between INA, CLEMI and CEMEA. It has been recognized by the National Ministry of Education and was granted the RIP label for pedagogical interest. It offers navigation and segmentation tools as well as various types of exercises (60 exercises) that can be adapted to other contents.⁵²

The role played by small companies such as Playbacpresse or Tralalère is interesting as it reveals quasi-industrial logics in the field, due to the need for design, tools development and pedagogical strategies supported by digital technology.⁵³ Tralalère for instance specializes in creating digital educational contents. It tends to benefit from contracts in relation to calls from the European program Safer Internet and is part of the Insafe network. Tralalère has developed media education resources as well as that have been distinguished by rewards, such as Vinz & Lou or “l'Isoloir Citoyenneté et Numérique”. It is exploring the possibility of expanding “coding goûters” in association with Cap Digital. Other small companies play a role of liaison in schools where no trainers or means are available. Yet, their part is contested as it can lead to a privatization of media education, in the absence of any clearly financed public policies.

The private sector essentially focuses on digital media and new technologies, but some newspaper groups are also active. Specific and multi-stakeholder actions can be noted, such as the parental controls operation to which Orange and Microsoft were associated in 2003, in partnership with the UNAF. But in general, the private sector is suspected to go into schools to capture the interest of

⁴⁹ www.education-medias.csa.fr/

⁵⁰ www.cnil.fr/

⁵¹ See report *Citoyens d'une société numérique : accès, littératie, médiations, pouvoir d'agir : pour une nouvelle politique d'inclusion*. 2013. http://www.cnummerique.fr/wp-content/uploads/2013/11/CNNum_Rapport-inclusion-num%C3%A9rique_nov2013.pdf

⁵² <https://eduscol.education.fr/numerique/dossier/competences/education-aux-medias/bibliographie-webographie/outils-pedagogiques/dvd-rom>

⁵³ www.playbacpresse.fr/; www.tralalere.com

future customers. It was the case in 2013 with the outcry around the “Permis Internet” (Internet License): it was delivered in primary schools by the Gendarmerie nationale and sponsored by an insurance company. The lack of foundations that serve as a buffer zone between the marketing arm of corporations and the public missions they can support creates a difficulty for the public/private partnerships to evolve. The example of the Evens Foundation, situated in Belgium, is interesting because it attributes substantive awards to practitioners for field actions in media education, in partnership with CLEMI.⁵⁴

The role of civil society

Civil society associations have long considered media and information literacy as important, in its citizenship competence valid inside as well as outside schools. Yet, they often are short of means to conduct their actions, as they often depend on public support for funding (staff allocation, space occupation...). The oldest and most well-known in the field are the Ceméa (Training Centres with Active Education Methods), the Ligue de l’Enseignement (the French Teaching League), APTE (Audiovisual for All in Education), and UNAF (Family Associations National Union). They offer training and production tools in an out-of-school context, but institutional links are limited in time and only last during national or local actions. Their advantage is to connect not only with teachers, but also with parents and all the professionals working with children. On the whole, they tend to integrate media and digital literacy around a screen-based culture for which citizens must be accompanied.

These very large associations develop activities that tend to overlap around a certain number of dimensions around which they can join their efforts for concerted actions: 1/training, 2/producing resources, 3/raising awareness about the citizenship competences linked to media education, and 4/participating in public policies and debates on questions about media and digital technology.

Training is done through courses, whose purpose is to give youngsters critical skills to understand the digital culture. Ceméa integrate them in different contexts and types of programs (initial training for young educational professionals, continuous training for professional youth coaches, etc...). Because of their numerous local chapters, these associations establish partnerships with local education authorities and they can have their national initiatives reach out to a lot of people.

Production of resources is geared towards youth participation in the creation of images and sounds with the aim of inspiring creativity and critical thinking. Ceméa are partners for projects such as the Youth Festival in Aquitaine, web-journalism (Haute-Normandie) or collective animation of websites (Picardie). The Ligue de l’Enseignement tries to promote film and image literacy through events that allow youngsters to express their creativity, through high school competitions such as “Discrimétrages” (short movies about the fight against all types of discrimination) or festivals such as “Troyes, première marche” (short movies directed by young people aged 10 to 30, after selection through the “Fais-toi ton cinéma” competition). In 2012, the League also launched the website “Décryptimage” in partnership with l’Institut des images.⁵⁵

Raising awareness is visible in the capacity for mobilisation of civil society around citizenship competences. Several initiatives can be noted, especially with international range. Thus, in 2012, Ceméa have shared pedagogical practices in collaboration with actors and structures from around the Mediterranean (Morocco, Tunisia, Algeria, Spain, the Palestine). Along with the Ligue de l’enseignement, ceméa also regularly contributes to the international journalism and information symposium, and to the “entretiens de l’information” (news talks). They both actively participate in the APCP (Association for the Preparation of a Press Council) whose purpose is to promote quality

⁵⁴ www.evensfoundation.be/fr

⁵⁵ www.decryptimages.net

and ethics in news. They also took part in the launch of the Université Populaire de l'Information Citoyenne (UPIC).

As for participation in public debates, these associations are in favour of co-regulation, understood as an integration of civil society in decision processes about public policies in the media and digital cultural industries. In 2012, Ceméa have thus been associated to major consultations on questions about media education, human rights, protection of minors, connected television, etc. They collaborated with various legal and consultative institutions such as the CSA, the CNNum, the European Council, the French National Commission for UNESCO. They also were consulted by several ministries (Education, Youth, Culture and Communication, Family).

In 2012, the Ligue, Ceméa, Francas, as well as FCPE (Fédérations des Conseils de Parents d'Elèves) gathered to found the collective "Enjeux e-médias" (media stakes in digital environment).⁵⁶ Acknowledging the key role of media in the priming and framing of people's thoughts (particularly children and teenagers), this new association wishes to bring its expertise to important public policy initiatives that are currently under process (reforming schools through digital technology, establishing a platform for exchanges with the Family Ministry etc.). It provides its contributions also to authorities dealing with media education issues (CSA and CNIL working groups for instance).

Beyond these actors, various bodies from civil society also conduct initiatives and produce resources on MIL. They can be associations for popular education, observatories or research centres such as ANACEJ, IRI, Netpublic, Carmen, eLab, the CRAP, the pedagogical café, ACRIMED, etc... Some associations propose workshops and resources on media and digital technology: Education et Numérique, Ic@re, Old school, O2 Zone TV. Other organize audiovisual workshops: Clair-Obscur, Makiz'art, la Trame, Les Dessous des Balançoires, etc... Fablabs such as le CUBE or le BAL (la fabrique du regard) propose digital workshops where coding and programming can take place along gaming and 3D printing.

Youth Participation

Because of the paradoxical functioning of the French system, it is difficult to count the presence of young people: centralization of measures and laws, but decentralization in the implementation of projects. Numerous civil society associations conduct actions in favour of youth participation. Associations like Jets d'encre try to mobilize high school students, mainly around citizenship issues. Since 2013, the website mediaeducation.fr has been created by and for young people and monitors the coverage of events linked to MIL. Local initiatives can come from municipalities as in Lyon with platforms like PRODIJ (Programme de Développement des Initiatives Jeunes).

The role of professional associations

As many informal educational associations exist and as MIL is not very present in academia, there are no scholarly organizations for media education in France that would unite researchers, practitioners and professionals, as it is the case in Germany or Romania for instance. Associations from close academic fields sometimes focus on MIL in some of their workshops or yearly themes. This applies to the Société Française des Sciences de l'Information-Communication (SFSIC). FADBEN, the professional association that gathers librarians from state education, organizes congresses and publishes a biannual journal, *Mediadoc*.

Since 2006, JOCAIR (Journées Communication et Apprentissages Instrumentés en Réseaux) organizes conferences to exchange knowledge on the stakes of networked computing.⁵⁷ They aim at multidisciplinary scientific exchanges between information and communication sciences, education

⁵⁶ www.enjeuxemedias.org/

⁵⁷ <http://www.adjectif.net/spip/spip.php?article70>

and computing sciences, focusing on the issues addressed in education and training in these fields. They are coordinated with the EPAL (Échanger Pour Apprendre en Ligne) conferences and analyze innovations in the field of software with no human intervention. As a community they tend to be the closest to MIL in terms of issues and interests, even if they tend to be on the didactics of computing, with an interest in digital and information cultures.

MIL themes and issues tend to be confused or subsumed in the larger body of research on children and youth as audiences and users of media and ICTs, fairly vibrant in France. The Association Jeunes et Médias organizes scientific conferences on themes related to media education. The CIEME (Collectif Interassociatif Enfance Médias Education) is composed of a network of large parental associations and unions, that have placed media education on their agenda on the same basis as health or security.⁵⁸ Like Enjeux e-médias, that stemmed from CIEME, it has stimulated research and public debates on media education, particularly around parental controls, uses of radio, television for young children...

Media education does not always fit into the educational continuum, in which parents have an active role to play, and thus must also benefit from training. Some associations take it upon themselves to sensitize parents and as a result need to go through family policies that tend to favour protection of minors. Consequently the issues of MIL have often been initiated by the Ministry of family or of health, not by the ministry of education. UNAF plays a very active role as the federation representative of family. It can take action alone or in relation with other like-minded associations, like the Ligue and Ceméa. In 2012 for instance, UNAF produced *Nutri-médias*, a pedagogical tool for media education. It aims at sensitizing adults that eating and nutrition are truly influenced by media that create consumption patterns. This tool is not only meant for parents but for coaches, youth leaders and those in charge of family associations.⁵⁹

Places for dialogue between parents and educators exist out of school, as in media centres and libraries, but they cannot satisfy all their needs on their own. Over the last years, the Ministry of Culture, along with the Ministry of Family and Youth, DUI and local authorities has launched a vast policy for facilitating access and use in Digital Public Spaces (EPN), by creating jobs for cultural mediators. This task that creates familiarity with new technologies is not always articulated with a critical approach to media education projects.

The role of local authorities

Local authorities have turned into key actors with the development of regionalization and decentralization. They offer school infrastructures, technical equipments (DVD, computers, tablets...). They can be approached to participate in the funding of the new programs and their new directions. At the level of collective spaces (public multimedia centres, libraries, ...) and early-learning activities for young people, they play a leading role, through local contracts for education projects. For instance, they have developed all types of activities to put in place computers in schools, sometimes with the families as well, as in the experiments conducted in Creuse or Oise.⁶⁰

The NetPublic Charter places itself in line with the principles defined by the decree of August 23, 2001 (related to the establishment of Digital Public Spaces, EPNs) and the decree of December 8, 2003 (about the creation of DUI). The Charter purports to implement an Internet public access

⁵⁸ www.collectifcieme.org

⁵⁹ UNAF, *Rapport d'activité 2012*. available: http://www.unaf.fr/IMG/pdf/ra_unaf_2012_ok_0107.indd.pdf

⁶⁰ General Inspection, *Le plan ordicollege dans le département de la Corrèze*, novembre 2011, available. <http://www.education.gouv.fr/cid67068/le-plan-ordicollege-dans-le-departement-de-la-correze.html>; General Inspection *Le plan « un collégien, un ordinateur portable » dans le département des Landes*, décembre 2012, available. <http://www.education.gouv.fr/cid71608/le-plan-un-collegien-un-ordinateur-portable-dans-le-departement-des-landes.html>

policy. Among other things, it supports: decentralization as well as proximity initiatives; promotion of local authorities action; training and participation of all citizens in the control and elaboration of digital services; development of EPNs in their mission to facilitate access and training for digital cultures. The EPNs are one of the major tools for the French policy of public access to the Internet.

The role of media

The media themselves are also involved in media education. Historically the local regional press has seen the great benefit it could gather from supporting the creation of CLEMI and maintaining its focus on news. Currently, great deal of the collaborations between the educational environment, researchers and media is organized with France Télévisions, notably France 5 (*Cas d'école, Les Maternelles*). Regarding the critical analysis of media, the programme *Arrêt sur images* (1995-2002), on France 5, has had a lasting influence because of its rather long existence. Removed from the air rather abruptly, it is available on the Internet by subscription (2008--)⁶¹. But alone, this is not enough to fulfil the purpose of critical thinking in media consumption and production, in spite of the additional programs by the TV and radio ombudsmen.

Regular partnerships also exist with France 3, radio stations, Arte and the regional press (ARPEJ), particularly during the Week of Media and the Press in the Schools organized by CLEMI. In Lyon, since 1991, Cap Canal has been broadcasting as an educational channel in partnership with Education Nationale; it offers programs for young people and pedagogical activities for teachers.⁶² New agreements about public broadcasting mention France 5 as being an operator for media education, but they do not give this goal a precise mandate. Public service channels tend to opt out from the production of educational programs, in favour of documentaries. Few programs are aimed at teenagers, most of the effort being on younger audiences.

In the tender specifications fixed by the June 23, 2009 decree N°2009-796, France Télévision is required to include media education in its programs (Chap.2 art. 15).⁶³ In the October, 31 2013 agreements, the Board of France Télévision committed to ascribe France 4 to the task of touching young audiences and to transform it into their “laboratory within France Télévision TV package”.⁶⁴ Some initiatives including young people can be noted such as France 4 TV Lab for instance, which challenges young people to “create tomorrow’s television”. Through a competition, France Télévision selected eight innovative pilots created by young people and submitted them to a vote so that they could chose their favourite concept.⁶⁵

However, media education on television is not restricted to the public sector. Civil society associations and teachers are sensitive to the critical analysis *Culture Pub*, a show on commercial channel M6. The private sector can touch young audiences with attractive shows. This know-how would benefit from being used more for media analysis and would contribute to the image of the brand. Initiatives on Digital Terrestrial TV, in particular through the creation of a thematic channel for young people, are in the works, the stakes being less the production of fiction than the creation of a news programme for young people. Online, three websites deal with this issue: the JDE (Journal Des Jeunes), 1 jourlactu and La Griffé de l’info. They combine an entertaining and pedagogical approach of the news for children by journalists specialized in youth.⁶⁶

Specific events

⁶¹ www.arretsurimages.net/.

⁶² <http://www.capcanal.tv/> ; see also <http://prodij.lyon.fr/index.php/evenementiel-jeunesse>

⁶³ http://legifrance.gouv.fr/affichTexteArticle.do;jsessionid=900D2687F9343A8B5325FD9CB50BE704.tpdjo06v_3?cidTexte=JORFTEXT000020788471&idArticle=LEGIARTI000027330329&dateTexte=20131123&categorieLien=id#LEGIARTI000027330329

⁶⁴ http://www.francetelevisions.fr/actualite_spip/spip.php?article2503

⁶⁵ <http://education-medias.csa.fr/Pour-aller-plus-loin/Programmes-et-actions-des-chaines-pour-l-education/Formations>

⁶⁶ www.jde.fr/; 1jourlactu.com ; www.griffe-info.com

The Week of the Press, which became the Week of the Press and Media in the Schools, has been organized for 25 years by CLEMI, with the support of numerous press institutions and the French ministry of Education—for whom it is the second biggest operation after the Baccalaureate.⁶⁷ The major partners are press editors who offer more than a million copies of their newspapers and magazines. Almost 1,900 media participate in the operation every year. La Poste is the major sponsor, and its subsidiary STP (Société de Traitement de Presse) is in charge of the preparation and delivery of the 45,000 parcels sent to schools in France and abroad. Teachers from all schools levels and subject matters are invited to participate in the event. Considered as a means to develop the citizenship competence, the event aims at helping pupils to understand the media system, at fostering their critical judgement, and at developing their taste for news.

Besides, the international journalism and information symposium allows the audience to meet personalities from the journalistic world so as to debate around news and messages broadcast by the media, on social themes such as information insecurity, web-related jobs... Workshops raise public awareness on journalistic tasks (image analysis, front page production, etc...) with a creative and critical perspective.

Many cinema festivals for children happen all over France all along the year (about 2 to 6 each month). The website festivalscine.com acts as the portal for such festivals and facilitates exchanges between events. All the dimensions of film are covered, whether it is about first movies (Annonay), short movies (Clermont-Ferrand, Seine Saint-Denis/Pantin, Brest), animated movies (Val D’oise, Annecy), human rights (Paris), cultural diversity (itinérrances, Cinessonne, cinéma des Antipodes), etc...

As for digital technology, the Cité des Sciences offers all types of activities, particularly events around video games such as “Cubes and pickaxes”, the MineCraft Convention in 2013, that gathered 14,000 young people in two days.⁶⁸ Another specific event must be noted the “Fête de l’Internet” that exists since 1998. It is the result of the gathering of several associations, such as Vecam (Veille Européenne et Citoyenne sur les autoroutes de l’information et le multimédia), the Association des Bibliothécaires et Documentalistes (ADBS and AFTT), the French Chapter of the Internet Society and the Association des Villes Numériques (AVN), among others.⁶⁹ Since 2009, it is coordinated by the DUI in relation with the Ministry for digital economy (Secrétariat de l’économie numérique). It has established a partnership with CLEMI since 2012. All the digital structures on the territory are summoned, such as EPNs, Point cyb, multimedia spaces of media centres, etc. Local associations also contribute, with evening workshops on blog creation and initiation to animated films, as is the case in the city of Ivry.⁷⁰

Overlapping structures or events

The last few years have seen closer relationships between media and digital technology, as Internet has become a fully-fledged media. This convergence can be tested through the recent and still budding partnership between the Week of the Press and Media in the Schools and the Internet Festival. Discussions at the Conseil National du Numérique (CNNum) have incorporated the notion of literacy that comes directly from MIL and its views on information cultures. A collaboration between the Ministry of digital economy and the National Education Ministry has led to the creation of a Group on Digital Education (GEN), whose various meetings have tackled issues of social inclusion, digital resources and platforms for publishing as well as digital literacy in relation to other literacies and school reform.⁷¹

⁶⁷ <http://www.cleml.org/fr/spme/>

⁶⁸ <http://www.minecraft-france.fr/2013/.../convention-des-cubes-et-des-pioches/>

⁶⁹ <http://metiers.internet.gouv.fr/fete-de-l%E2%80%99internet-2014-creation-fabrication-et-expression-numeriques>

⁷⁰ [http://www.villesinternet.net/ville/initiative/?no_cache=1&tx_icscommunitywork_pi1\[details\]=6144](http://www.villesinternet.net/ville/initiative/?no_cache=1&tx_icscommunitywork_pi1[details]=6144)

⁷¹ www.cnnumerique.fr

Public authorities organise numerous fairs to raise awareness among the professionals and the public at large. The European Education Fair (Salon Européen de l'Éducation) invites all types of actors, from public, private and associative sectors to present their resources, with more than 500,000 visitors in 2013.⁷² Educatices is also a huge convention that focuses on digital technology for education, with more than 12,000 visitors, 220 exhibitors and 3 demonstration platforms (Démotice, Démosciences, Créteil@tice) in 2013.⁷³

Comments

The action of civil society in the field of media and information literacy is truly important on the ground, though less visible in decision-making bodies. Associations have conducted project either short-term or long-term, such as MTT Observatories, in partnership with Inathèque, that have added webmedias to their collection of documentary films.⁷⁴ Civil society organisations try to find their place within the dialogue between media and public authorities, unsuccessfully sometimes, with relative progress at other times, as is the case in the field of audiovisual classification or press ethics.

The connection between research, research-action and training is fragile in France and suffers from the absence of a specific professional association for media education that could bridge the gap between higher and secondary education. As a result, this task is delegated to an official body, CLEMI, that does not cover all the aspects involved in this complex field. As a result, for instance there is a lack of development about the consumption competence (though it enabled the legitimization of MIL in the Directive on Audiovisual Media Services), though it is an increasingly urgent skill to acquire as citizens of a digital consumer society.

5 Dimension	Evaluation mechanisms (inside and outside school)
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Accountability

The accountability of media is a kind of self-regulation that comes from English-speaking commercial media models, to create trust in the public. In France, this kind of self-regulation started appearing in the mid 90ies, in the audiovisual media and the printed press, as a kind of mediation between the media and their audience with the figure of the ombudsman. He/she ensures that the organization is accountable in terms of pluralism and citizenship. The ombudsmen on radio and television take advantage of their programs to dispense a form of media education, inviting members of their audience (viewers and listeners) to discuss a controversial program with producers and journalists, as is the case with *Votre Télé et vous* on France 3.⁷⁵ *L'Hebdo du médiateur* on France 2 answers criticisms from the audience regarding news processing by the editorial staff.⁷⁶ On private channels, + *Clair* on Canal + analyses news on television and other media.

Since 2007, another self-regulation body is under preparation, the national press council, with the ethics of the journalistic profession in mind. It is backed by a multi-stakeholder body, the Preparatory Press Council Association (APCP), with support from CLEMI, Ceméa, Lille

⁷² <http://www.salon-education.com/>

⁷³ <http://www.educatec-educatices.com/>

⁷⁴ <http://www.inatheque.fr/fonds-audiovisuels/sites-web-media.html>

⁷⁵ <http://info.france3.fr/mediateur>

⁷⁶ forums.france2.fr/france2/mediateur/liste_sujet-1.htm ; for public radio see also www.franceculture.fr/emission-le-rendez-vous-du-mediateur-

Journalism School, etc.⁷⁷ Its aim is to mend the broken trust between citizens and journalists, tackling ethical issues. The Sirinelli Report « Autorégulation de l’information : comment incarner la déontologie ? » was presented to the Culture and Communication Ministry in early 2014, and reinforces this strategy.

A recent evolution of accountability appears in the governance of corporations, with the establishment of Corporate Social Responsibility (CSR) systems. Some corporations in the media business such as Vivendi incorporate media education and youth protection in such a social responsibility.⁷⁸ Among the top companies with best CSR ranking and reputations, many media companies and digital pure players can be found, such as Disney, Google and Microsoft, for their citizenship actions and their support of education and youth.⁷⁹

Assessment measures

Official requests for assessments are vague and no financial nor human resources are dedicated to the monitoring of this task. The assessment of MIL tends to be limited to quantifiable data of participation to training sessions, which relates to internal assessments, not objective ones. They are regularly published by CLEMI and CNC in their annual activity reports. The assessment of the impact of media education on pupils in classrooms, in terms of changes in their habits, behaviours and values, is not the subject of a close and regular monitoring, because of the lack of specialized researchers in the field, and the lack of funding.

Media and information literacy is also caught in the “assessment dilemma” of its own making: since the beginning, its pioneers have been opposed to summative evaluation and grades as they recommend a project-based pedagogy, on the basis of the inverted classroom where the pupils’ project outcomes constitute by themselves a proof of achievement and success. Thus, during a 2007 symposium on the effects of artistic and cultural education on children and young people, conclusions tended to say it was illusory to evaluate the effects of artistic and cultural education as they are dispersed, quantitatively immeasurable and not immediate.⁸⁰

The 2007 report by Inspection Générale, following up on elements already highlighted by the 2003 CIEM report, brought up some clues revealing the resistance to large-scale implementation of MIL⁸¹. The report identifies six types of obstacles in the scaling up of media education in the French system: difficulty in delineating the field; resistance of the Republican lay system to the implantation of the press in the schools; perception of a lack of relationship between MIL and the objectives of education for all (in part because of the predominance of image-based literacy); teachers fear to be in competition with the media for children’s attention, with the use of tools they are not trained for; difficulties of technical, legal, financial and material order that hinder the creativity and participation of innovative teachers. To all these can be added the constraints induced by programs and exams that compel teachers to look towards the inspection authorities rather than towards the child, and to concentrate on their subject matter rather than such a transversal mode of teaching and training.

Under the pressure of the European Commission and UNESCO, France, through CLEMI and national researchers and experts, participates in the of high-level expert group of the European Union, to define the perimeter of MIL and develop quantifiable criteria for measuring competences and skills. The European project EMEDUS and the French project ANR TRANSLIT both have

⁷⁷ <http://www.journalisme.com/documentation/les-acteurs/41-associations-de-journalistes/106-apcp>

⁷⁸ www.vivendi.com/responsabilite-societale/

⁷⁹ <http://www.forbes.com/sites/jacquelynsmith/2013/10/02/the-companies-with-the-best-csr-reputations-2/>

⁸⁰ <http://webetab.ac-bordeaux.fr/Pedagogie/ArtsAppli/evaluerleseffets.htm>

⁸¹ Rapport n°2007-083 de l’IGEN et de l’IGAENR, 2007. Disponible en ligne : http://www.cleml.ac-aix-marseille.fr/spip/IMG/pdf/rapport_inspection_generale.pdf

sections regarding evaluation, even if this notion is sometimes contested as being too “managerial” and hard to quantify.⁸²

Target audience

Media and information literacy is conducted within the frame of public education for all. As a result, it is difficult to take into account distinctions such as disadvantaged groups or excluded publics. Measures tend to be taken in term of equipment, with a focus on rural zones, within the range of digital policies for instance. Plans with located targets exist: Kyrnéa and “Des cinés, la vie” or “Culture à l’hôpital”. The association Les Yeux de l’ouïe proposes workshops for prisoners... These initiatives are isolated and difficult to assess.

Annual Report

CLEMI and CNC write a public annual report that review the various MIL and film education plans. CLEMI reports on new initiatives and new additions to the range of activities offered to teachers. But the report doesn’t lay the emphasis on invisible sources of revenue as they are difficult to quantify since the type of contribution can be very varied according to the partners involved. The same applies for CNC. But they are not assessment reports, strictly speaking, as they don’t measure the external performance of these plans of action or the impact on pupils over time or in relation of projects and their outcomes.

Comments

For all kinds of historical reasons, France does not practice co-regulation much (the only example relatively convincing being the Forum of Internet Rights, from 2000 to 2010). The ethical perspectives prove it, as they tend to lean in favour of self-regulation (in advertisement, journalism...). As a result, in the case of the Press Council in preparation, civil society and the audiences it represents tend to be marginalized to the advantage of professionals.

Whatever the spread and originality of the actions conducted for MIL by its mandated bodies, their impact is still perceived as an intrusion by a large part of the teaching body. It clashes with a parallel tendency to consider that MIL is one of the only means to address the issue of socialization of young people, when it is not seen as a solution for the rebooting of the school system. Such expectations are totally disproportionate. The official establishment of a public service for digital education is an interesting evolution. It includes MIL in its scope and mandate. However, it does not recommend that MIL be taught at primary and secondary school as a stand-alone subject matter, only of a transversal teaching.

6 Dimension	Main concepts and legitimizing values
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The historical paradigms on MIL are polarized between protection on the one hand and participation on the other hand. The arrival of digital technology presents itself as an opportunity to manage media risks and to facilitate the participation of audiences. But the various actors emphasise one paradigm or the other according to their goals and their missions.

Public sector institutions, mostly schools, tend to focus on protection in the use of media. With the arrival of digital technology, they emphasise responsible uses of media, and put some limitations to expressive and participatory uses (controlled access to websites, limited wifi, ...). They seem to use the digital transition as a tool for change as well as a means to reunite scattered plans and administrations in great need of reorganisation (CANOPE, CLEMI, DUI, Espaces Publics Numériques...).

⁸² ww.eavi.eu/joomla/component/content/article/88/192-emedus-project ; www.translit.fr

The civil society associations are determinedly set in hands on-approach encouraging participation, often by taking into account the uses of young people. They tend to have views that touch on protection alongside views about empowerment and agency. They aim at social inclusion, with citizenship goals and projects that are implemented in activities outside school hours. They perceive the arrival of digital technology as an opportunity for greater participation that requires operational (coding, programming...) and editorial (on-line publishing) skills.

The private sector, traditionally absent from schools in France, is becoming an increasingly active actor. Companies, especially pure players, tend to denounce the obsolescence of the school system with regard to future job opportunities associated with digital technology. They put forward the paradigms of productivity and competitiveness and use the argument of the finality of employment, in a creative economy that requires new competences in innovation, among which those connected to data processing besides multimedia abilities. Faced with a lack of reaction from the institution, they tend to foster the creation of new forms of education and training, outside schools, in the private sector, as for example the Simplon or the 42, for students who have finished high school or even those who have abandoned school.⁸³

Priority Competences

France adopted a number of competences in consensus with the MIL communities of practice all over Europe, mentioned in various charters and agendas: Comprehension, Critical thinking and Creativity. Citizenship is an additional competence also very strongly supported, to the detriment of others such as Consumption or Inter-Cultural Communication.⁸⁴

The citizenship competence accrues with the critical thinking competence and is characterized by an interest in the press and political commitment — stemming from the philosophy of the Enlightenment — with the purpose of developing autonomous analytical skills, openness to pluralism, etc. In the field of the press in the schools, a long tradition of young people’s expression via student’s newspapers can be noted, with a focus on freedom of expression/censorship, journalistic writing/stereotyping. This tendency begins to incorporate slowly issues of representation, especially around gender.

The competence around hands-on creativity has not been as much favoured, except around film literacy (in parallel to the aesthetic discovery of film culture). It begins to take greater importance because of the affordances of digital technology. It is characterized by its association with critical thinking and young people’s interest for projects concerning societal issues such as the environment or energy transition. It is more and more associated with skills for cooperation and exchange in social networks.

Scale of values

For media and information literacy, most French texts put forward citizenship, even participation (CLEMI), while the protection paradigm is also present (CSA). Finding a balance between protection and participation remains pertinent, with the integration of minimal knowledge about rights (children’s rights, IP rights,...). But creativity via digital tools is increasingly seen as overtaking the pre-digital polarization, with critical thinking and participatory strategies in the same package.

⁸³ simplon.co; www.42.fr/notre-ambition-pour-le-numerique/

⁸⁴ D. Frau-Meigs, *Socialisation des jeunes et éducation aux médias*, Toulouse, Eres, 2011 ; M. Loicq, *L’éducation aux médias dans une perspective comparative internationale* (Australie, Québec, France), dissertation, Sorbonne Nouvelle/Université Laval (Québec), 1^{er} décembre 2011

For digital literacy, technical know-how seems to be dominant, a notion conveyed by the industrial sector, concerned about French loss of productivity and competitiveness. This trend brings digital literacy close to computer literacy as employers require skills in computing (creating coders, developers...). It is put forward by authorities such as the Academy of Sciences⁸⁵ or the National Council on Digital Technology (CNN). The Anglo-American notion of “empowerment” has thus evolved from an idea of autonomy and responsibility to an idea of individual agency with computing and digital technology, that tends to leave the individual alone in the face of the socio-technical system.

In relation to media education, human rights are mentioned but treated in a very hierarchical manner. The principle of freedom of expression is the most mentioned, in relation to the risk of censorship and the risk to pluralism of ideas. It tends to override the right to the dignity of the person, except in the case of minors, for whom the Declaration of the Rights of the Child is often invoked. With digital literacy new concerns appear, relative to the right to privacy, brought forth by authorities such as the CNIL, public debates on data ownership and controversies such as the Snowden affair. The French debate reflects a European dichotomy between the Council of Europe, where media education is buttressed to human rights, and the European Union, where media education is carried by a mix of concerns for employment and citizenship.⁸⁶

In the French framework, the values vehicled by MIL allow the schools and their institutions to open themselves to the outer world, with project-based pedagogies. This is apparent in the multi-stakeholder partnerships that associate various actors during key events such as the Week of the press and the media in schools or the Internet festival. The works and projects stemming from these events foster on the ground experiments, which could inspire the political decision-makers to promote the much-claimed changes in the school form. But at this point, France, as many other countries, reaches the glass ceiling of experimentations: they are very numerous; they consume funds and generate resources; they demonstrate the feasibility of project-based pedagogies and transversal subject matters. But they do not lead to a national scaling up, which results in disparities and inequalities, as shown in the last report from PISA of the OECD in 2012.⁸⁷

Comments

The shifts induced by digital technology are not in opposition but in complementarity with MIL values. The renewed focus on creativity and cooperation together with citizenship and critical thinking can help resolve the tensions between rights on the one hand (freedom of expression, privacy) and industrial and political interests (surveillance, traceability) on the other hand. This implies to change the way teachers and decision-makers perceive the traditional image of child protection and participation so as to integrate them better into the objectives of the schools. Protecting the emotional balance of the child (with regard to certain harmful contents and practices) can be done while consolidating his/her participation in the digital media ecosystems (essential for the formation of personal tastes, the access to individual preferences and the opening to others).

⁸⁵ See the Académie des Sciences advice on « l'enfant et les écrans », 2013, www.academie-sciences.fr/activite/rapport/avis0113.htm

⁸⁶ D. Frau-Meigs, *Media Matters in the Cultural Contradictions of the Information Society: Towards a Human-Rights Based Governance*, Strasbourg, Publications du Conseil de l'Europe, 2011.

⁸⁷ www.oecd.org/pisa/keyfindings/PISA-2012-results-overview-FR.pdf

7 Dimension	General appreciation (and recommendations)
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France presents the paradox of having all the resources to develop a coherent teaching and training method for MIL at all school and university levels, but it does not seem capable of integrating it within the educational system such as it exists today. Many local, regional and national experiments are conducted in and outside schools but a large number of establishments is still not reached by them, which leads to blatant disparities. The maintenance of such experiments over time is necessary to overcome the glass ceiling of experimentation effect. Thus, film education has successfully maintained its plans created in the 80’s but their efficiency and their impact are not visible because of the lack of links with other media and a deficit in evaluation.⁸⁸

France also enjoys the benefit of pioneering the field by creating an institutional structure dedicated to MIL, CLEMI. This move was due to the fact that media education—not being considered either as a stand alone subject matter or associated with a particular profession—, could only exist and thrive through its institutional acceptance. However, CLEMI developed a rather restrictive approach to MIL which can raise problems in terms of future developments in relation to digital transmedia evolutions. This approach affects development in terms of implementation (schools are not well equipped to adopt fully project-based pedagogies and transversal subject matters), in terms of media choice (news are favoured over fiction and other genres, though it is one of the lesser practices of young people), in terms of positioning (focus on training, with relative absence of connections between research and practices) and in terms of self administration (in relative autarchy with regard to other educational authorities and civil society).

The discourse vehicled by CLEMI aims more at the ability of schools to transform media and their consumption rather than the ability of media education to change educational habits. CLEMI tends to convey a high level institutional discourse on MIL (with a set of rules and control systems for MIL values, training and publishing) whereas it could be a leverage tool for helping the schools operate the digital transition. By trying to aggregate actors around MIL, it has actually reduced the diversity of approaches, and thus reduced the scope of media education, all the while giving it the means to exist around the press and its current events. The posture of CLEMI reflects MIL policies that espouse the constraints of the French socio-political model. As a result, media education complies with the education system more than it transforms it. Official policies rely a lot on CLEMI, whose place is recognized within the institution. The 2013 report by the Cour des Comptes follows the same pattern as it recommends a bigger integration of its missions within the national education system.⁸⁹

The European Union has elicited the creation of many projects (educaunet, mediappro, media educ, allmedia, log in the media), many networks (euromedialiteracy, mentor, gapmil), and many recommendations but their beneficial effects seem lesser in France. The European scale integration could be an opportunity for media education, but it is missing an essential link between research and teaching, which appears in the scarcity of evaluation of media education experiences and in the reduction of its place and importance in teacher training institutions at university level (ESPE).

The question of meaning in media education in France cannot be separated from the meaning of media in society. Media are not considered as educational for themselves. They appear as a threat to schools, a threat from which schools have to either protect themselves (by keeping them out) or to

⁸⁸ *Screening literacy : Cases studies* pp. 39-40 : <http://edition.pagesuiteprofessional.co.uk//launch.aspx?eid=f04523a5-46c5-471d-a466-441e23031aa7>

⁸⁹ Cour des Comptes, Report 2013, published in February 2014, www.ccomptes.fr/content/.../3_1_2_CNDRP_et_son_reseau_Tome_I.pdf

adapt themselves (by acquiring technical and critical mastery over them). Such methods are disconnected from the uses of young people and are therefore disconnected from the true educational potential of media. The segmented approach by medium (cinema, press, television, internet) and by attendant authoritative institutions (cinema and CNC, press and CLEMI, internet and DUI), where most elements tend to remain in separate silos, is not propitious to a coherent strategy associated with a shared societal vision. It gives the feeling that media education remains in a pre-digital mediascape in spite of having established an online presence.

Conclusion

As computer literacy and IT literacy are in competition for their place in the curriculum, with heavy pressure and lobbying from the pure players that must recruit the workers they need to develop their applications and services, MIL runs the risk of being either marginalized or subsumed. The temptation of digital literacy could become yet another delusion, that might repeat past mistakes, if it is not set in the reality of the cultures of information and a real understanding of media ecosystems augmented by digital technology. Information mining, processing and evaluating is the key to the 21st century skills, and the technical approach should not subsume the creative, editorial and critical approach. It means that MIL can be augmented by digital competences, not diluted in them. Computing and programming are part of the solution as they harbour new potentials for writing, reading and counting with multimedia tools and platforms.

As the digital convergence becomes ambient, as media platforms and networks become naturalized, as necessary and congenial as the very air we breathe, we are going to need converging sets of skills to master the cultures of information. These skills are complex: operational skills (including coding and computing), editorial skills (including multimedia writing-reading-producing and mixing) and organisational skills (including navigating, sorting, filtering, evaluating). In this context, MIL is more than ever necessary, with critical thinking and creativity at the core of the competences it promotes. MIL is an invaluable making-sense mechanism in the so-called “creative disruption” of the networked media. The debate on digital technology and computing can only benefit from sharing the values promoted by MIL.

Recommendations

1 / A coherent governance structure for MIL in the digital era, taking in transmedia and interdisciplinary realities, with a shared vision, pedagogical continuity from nursery school to higher education and educational continuity inside and outside schools. This flexible structure could coordinate the actions of specialised partners having an expertise in pedagogical facilitation and training.

2/ The provision of MIL teacher training courses, for all teachers, including librarians. This should be focused on ESPE masters and programmes.

3/ Training should be buttressed by research-action at university level, with effective assessment strategies and networked monitoring of pedagogical uses and practices of young people and their teachers, inside and outside schools with partners such as libraries, civil society organisations, etc.

4/ The development of resources validated by both teachers and learners, supported by networked communities of practice, peer-to-peer evaluation and an educational exception to intellectual property rights, even a right of fair use or remix.

5/ An annual report, to be sent to the European Union, to arouse public debate and foster assessments and long-lasting funding.

6/A specific European directive for MIL and, in the meantime, a wider inclusion during the revision of the Directive On Audiovisual Media Services, in 2014.

8 Dimension	Good practices
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1. The week of the press and the media in the schools (*Semaine de la presse et des médias dans l'école*) by CLEMI

Every year, in March, the teachers of any levels and any subjects are invited to participate to the week of the press and the media in the schools. Since 2012, CLEMI is also a partner of the Internet festival (*Fête de l'internet*) that lasts two weeks.

2. International Encounters for Journalism and information (*Assises internationales du journalisme et de l'information*) by the association Journalisme et Citoyenneté

They were created to foster the conditions of production of quality information and to take into account the evolutions of journalism due to digital convergence. For three days, they propose workshops for vocational training, public debates and special evenings around the big themes of national and international current events. It also presents exhibitions, workshops for news literacy and various awards.

3. Playbac Activities (*Activité PlayBac Presse*) by Playbac publishing

Play Bac Presse creates educational concepts for children and aims at stimulating the curiosity of young people. Besides publishing newspapers intended for children (*Le petit Quotidien, Mon Quotidien*) this publishing house also invites them to participate in workshops for budding journalists *Ateliers des p'tits journalistes*.⁹⁰

4. *Arrêt sur images* by Loubiana

Arrêt sur images purports to foster critical thinking about the media. Financed by subscription, it claims its total independence from political pressure and advertisers or sponsors. The website is an extension of the TV programme of the same name that aired on France 5, from 1995 till 2007. It widens the field of intervention of the former broadcast by criticizing all the media and not only the television. It can also produce articles and programmes if deficiencies in the existing topics treated are detected.

5. *Le cinéma, cent ans de jeunesse* by Cinémathèque française

This educational project for film literacy was created in 1995, on the occasion of the centennial celebration of cinema. It is conducted by the educational service of the Cinémathèque française. The project consists in helping classes of various countries and regions participate in the making of a film, with the same theme for all. At the end of the school year, movies shot in workshops are projected at the Cinémathèque française during three days, in the presence of all the participants (teachers, cinema professionals and pupils), with a large diversity of ages, languages and geographical origins.⁹¹

⁹⁰ <http://www.playbac.fr>

⁹¹ <http://blog.cinematheque.fr/100ans20122013/a-propos-du-cinema-cent-ans-de-jeunesse/>

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