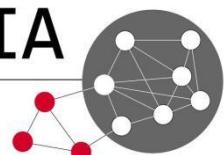


# TRANSMEDIA LITERACY



<b>Project Acronym:</b>	TRANSLITERACY
<b>Project Full Title:</b>	TRANSMEDIA LITERACY. Exploiting transmedia skills and informal learning strategies to improve formal education
<b>Call Identifier:</b>	H2020-ICT-2014/H2020-ICT-2014-1
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## D5.5 Teacher's Kit ready for submission

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The TRANSLITERACY project consortium is composed of:

<b>UPF</b>	Universitat Pompeu Fabra	Spain
<b>UOC</b>	Fundació per a la Universitat Oberta de Catalunya	Spain
<b>OXOF</b>	The Chancellor, Masters and Scholars of the University of Oxford	UK
<b>JYU</b>	Jyväskylän Yliopisto	Finland
<b>UMINHO</b>	Universidade do Minho	Portugal
<b>UdeLaR</b>	Universidad de la República	Uruguay
<b>PUJ</b>	Pontificia Universidad Javeriana	Colombia
<b>UNITO</b>	Università degli Studi di Torino	Italy
<b>ARS MEDIA</b>	Ars Media SRL	Italy

**RMIT University** (Australia) participates in the research but is not a beneficiary of the TRANSLITERACY Project.

# Teacher's Kit

## 1. The teacher's Kit in the original Transliteracy proposal

Briefly, the original dissemination strategy of the TRANSLITERACY Action included a website and an ambitious publication plan including a Digital Bulletin every three months, n. 9 papers, n. 11 scientific articles, a White Paper, and a book. The strategy also included the organization of an international conference in Barcelona, a seminar in Latin America and, the most relevant production: the development of the **Teacher's Kit**.

Regarding the website and the Digital Bulletins, as indicated in the DoA the online space was thought of as a space “to describe and promote the research” that, at the end of the project, would “adopt the form of an online platform to distribute the Teacher's Kit”. As there are so many high-level platforms offering resources on media literacy research (e.g. EU Kids online, Better Internet for Kids, Connected Learning Alliance, Digital Literacy Resource Platform, Digital Media and Learning Research Hub, etc.)<sup>1</sup>, during the first two years of the research the website included basic information about the research, partners and publications. The transformation of the website into an online platform was scheduled for the second half of 2017. Regarding the online publications, the Digital Bulletins were published as originally planned (every three months) on the website.

In this context the Teacher's Kit was considered the main non-academic output of the research. The objective of the Kit was to exploit the transmedia skills identified during the research and facilitate the introduction of the new learning practices -inspired by informal

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<sup>1</sup> A more complete list of media literacy research portals may be consulted on the TRANSLITERACY website (<https://transmedialiteracy.org/the-links/>).

learning experiences- into schools. According to the DoA, the Teacher's Kit, an online and interactive content package in five languages produced by Ars Media (Italy), would include a series of features:

- Transmedia overview and state of the art: resources on transmedia theories and practices, best practices, etc.
- Map of transmedia skills: an interactive environment that shows the transmedia skills of teens detected during the research.
- Transmedia machine: this device will help teachers to develop useful and easy to use didactic activities inside and out of the classroom based on transmedia skills.
- Transmedia experiences: the web tool will allow teachers to upload experiences and share them in a global context.

## 2. Review and diagnosis

During the Review Meeting (January 19, 2017) it was discussed the dissemination strategy and the possible impact of the research. In this meeting the communication approach was considered "rather static" and, regarding the Teacher's Kit, in the Consolidated Review Report the reviewers recommended

**Re-assessing the toolkit:** It must be recognized that as it stands, this kit may not be the most effective of approaches for the project's stated objectives and educational targets. The team is strongly urged to re-evaluate how the findings on informal learning and media literacy add and prove innovative within the existing field of solutions, digital influencers, practitioners, and active stakeholders as well as in light of the respective contextual threats to media inclusion in education. This is important in order to assure that its conception will contribute to existing discourse and initiatives without replicating existing solutions.

**Time/Manpower:** Hours spent on toolkit creation should be revisited in light of choices of its conception (online selection, platform creation etc.). Similarly, the respective man power dedicated to the toolkit's design and delivery versus its consequent benefits should be re-evaluated.

**Impact exploration of research:** Several research impact pathways are also possible and should be discussed, explored, and mapped by the project leaders. These might include

partnerships with existing platforms for content delivery, creation of online teacher courses on highly visible MOOC and or SPOC platforms, and generally bridging and tying in more strongly to the existing Youth and Media Consortia and/or Digital Literacy and Skills initiatives at the EU level.

As indicated in the **Short Report** (March 31, 2017) elaborated by the Consortium after the Review Meeting, the research team completely agreed with the diagnosis made by the PO during the Review meeting: there are so many educational platforms with learning contents in the EU. A similar process may be happening with MOOCs: there is an increasing number of open online learning platforms and courses. In this context, the Consortium analysed the situation and redefined the dissemination and exploitation strategy according to the suggestions made by the PO and reviewers.

### **3. The new dissemination and exploitation strategy**

In this context the Consortium decided not to modify the WP5 objectives but to reorganize and redefine the different strategies and productions.

#### **3.1. Website**

Regarding the website, in March 2017, as suggested by the PO and the reviewers, the web was expanded with more contents and resources about (trans)media literacy, similar research projects, national and international institutions involved in media and education, MOOC platforms, and educational portals. At the time it was created a new section with methodological information about the TRANSLITERACY Action. Finally, the team created a Twitter account (@Trans\_literacy) in March 2017 to promote the research, disseminate outputs and share links about media literacy, communication and education in the academic and scientific communities.

As originally planned, in the new proposal the website would be expanded to host the Teacher's Kit at the end of 2017/early 2018.

## 3.2. Teacher's Kit

The Consortium, following the suggestions of the PO and reviewers, decided to reformulate the Teacher's Kit and incorporate an online audiovisual learning activity to increase the impact of the research outputs. After a comparative analysis of the educational portals and online learning initiatives addressed to teachers and teens, and considering the collaborative side of transmedia experiences (that is, the central role of user-generated contents in transmedia storytelling) and the objectives of the TRANSLITERACY project, the Consortium decided to focus on 'youth-generated contents'.

As indicated in the DoA, the TRANSLITERACY Project

(...) will address questions such as: What transmedia production and sharing practices are teens developing in new media environments? What informal learning strategies are teens engaged in outside the school? How can schools integrate these practices to improve the learning-teaching process inside the classroom? What can educational institutions learn from transmedia storytelling? Why should the educational discourse be mainly based on written texts? How could student-generated content be introduced into the learning process? (DoA, p. 120)

The orientation towards youth-generated contents is the logical extension of transmedia practices

The creation of user-generated content by fans is one of the key elements of transmedia storytelling. User-generated content introduced a series of questions and critical issues into cultural industries, such as conflicts around copyright, authorship and content appropriation and modification. For example, many teens are active members of many fan communities, from Harry Potter to Twilight (Jenkins, 2006; Martens, 2011). New forms of digital storytelling (Erstad, 2012, 2013; Erstad and Wertsch, 2008), videogames and the user production of machinima (Lowood and Nitsche, 2011) and social networks which use YouTube as a platform for watching, creating and sharing videos (Burgess and Green, 2009) are largely being developed outside the formal rules and regulations of schools. The TRANSLITERACY Project will explore these new areas of the media ecology (DoA, p. 126).

In this context, the Consortium decided to make a series of modifications:

- The team accorded to produce a series of short videos (6'/7') with a three-fold objective: 1) to disseminate the outputs of the project; 2) to explain the possible uses of the Teacher's Kit through a series of examples; and 3) to attract users to the Teacher's Kit and increase its impact on the educational community. The main target of the videos is high school teachers and educational actors involved in teaching-learning processes.
- Regarding the dissemination of the videos, the first intention of the Consortium after the Review Meeting was to create a MOOC. Even in this case the team detected an increasing number of public and private platforms. The experience of some members of the Consortium (UPF, UNITO, INDIRE and UMINHO) who have participated in MOOC design and development was useful for redefining the strategy. After a series of deliberations the Consortium decided to develop a **TRANSLITERACY YouTube channel**, which is a more flexible and popular alternative for the dissemination of audiovisual contents. The videos can be viewed following a lineal path suggested by the platform or individually. Initially the videos will be on both the YouTube Channel and the TRANSLITERACY project website but they could be linked from any other website or platform.
- The Consortium also decided to redesign the **Teacher's Kit** to fit the new strategy better. This online platform would still include information about transmedia experiences in education and a map of teens' transmedia skills detected during the research (but represented through a well-designed info visualization so that it can be easily shared on social media). The 'transmedia machine' and the 'transmedia experiences' tools would be modified: originally planned as a high-tech interactive database with learning activities, in the new strategy this platform will be simplified so that the resources can be accessed from the videos.
- As originally planned, the **Teacher's Kit** would include the learning cards with different activities that any teacher can apply in the classroom to exploit the transmedia skills developed by teens outside the school. The cards would be tagged with a series of categories (transmedia skills, platform, technology, objectives, knowledge area, students' age, etc.) to make it easy to identify the activities. In this new context the online platform would accept new learning cards generated by

teachers based on their experience with transmedia practices. The card template will be short and easy to use.

Regarding the resources and work distribution, the new dissemination and exploitation strategy did not imply a change in the original planning. Ars Media (Turin, Italy), the partner in charge of producing the **Teacher's Kit**, has extensive experience in producing multimedia/interactive educational contents. In this sense, Ars Media would internally redistribute their resources to include the coordination and production of the videos and the Teacher's Kit.

Once clarified the evolution of the original proposal, now it is possible to focus on the design, production, testing and dissemination activities carried in the last year of the TRANSLITERACY action (March 2017-18).

## 4. The Teacher's Kit

Making learning culturally responsive is a key factor to develop teens' intelligent and emotional skills. In order to achieve this objective, the Teachers' Kit provides teachers with accurate information, educational tips, and concrete tasks to map students' communication culture and abilities, and take them into concrete formal learning activities. The Teachers' Kit (<http://transmedialiteracy.upf.edu>) also endows teachers with the resources to propose activities and give lessons that engage, motivate and improve students' learning outcomes.

The Teachers' Kit website and YouTube channel, together with the book and the White Paper, are at the heart of the dissemination strategy of the Transmedia Literacy research. The website shows the main research findings through a dynamic info-visualization approach, and provides a useful tool for designing in-class active lessons based on students' use of digital media. On the other hand, the Transmedia Literacy YouTube channel includes a collection of videos produced by partners in Spain, Italy, Portugal, and Finland, with the aim of illustrating, through real case-histories, how teens' transmedia skills can be activated in the classroom framework.

## 4.1. The web portal

By exploiting the educational potential of web-based resources, the aim of the project is to increase teachers' engagement, expose them to authentic content, and involve the classroom in collaborative activities that trigger critical thinking and creativity.

Good practices confirm that a satisfying online experience involves certain specific topics:

### 1/ USER-CENTRED DESIGN

The overall look is the first thing that users notice: this includes the layout, and the use of colours, images and fonts in order to make the website really accessible and ergonomic for all kinds of users. Most users, including teachers, parents and students will visit the Teachers' kit using their tablets or mobile devices. Therefore, the responsive layout is important to make sure that the website remains clear on all devices.

### 2/QUALITY CONTENT

Teachers are continuously asked to visit websites and participate in forums. Although independent sites might provide interesting content, the Transmedia Literacy project aims to support the educational community with a wide range of high-quality and evaluated content. Basic information like contact details, welcoming messages, project value and images in the homepage are followed by learning resources, cards and videos, and an exhaustive map of teens' transmedia skills.

### 3/NATURAL INTERACTION

Good content and design are essential, but other aspects have also been considered to guarantee teachers' involvement. The interface and interaction design are strategic to let users find the information they are looking for easily. The navigation paths are as ergonomic as possible, so users do not become frustrated.

The Teachers' Kit offers resources like:

- The Transmedia Skills and Informal Learning Strategies Map;
- The Learning Cards;
- The videos embedded from the YouTube Transmedia Literacy Channel.

The features of each tool are described below.

### ***Tips to manage the classroom***

The online Teacher's Kit also includes a series of tips (see Fig. 1) to manage the emotional aspects in the classroom:

- CREATE A POSITIVE, EMOTIONAL ENVIRONMENT

The use of digital media in the classroom is not enough to guarantee the young's involvement. On the contrary, the creation of a spontaneous and genuinely emotional environment is the key factor to develop meaningful interactions.

- MANAGE YOUR SELF-DISCLOSURE

Involving teens' transmedia skills in the classroom implies your emotional disclosure and your availability to share beliefs, opinions and viewpoints, and to tell personal information or stories as well.

- BE CONFIDENT ABOUT YOUR RESOURCES

Teachers who believe in their effectiveness in creating more authentic and innovative learning experiences will be able to be empathic towards their students.

- EMPHASIZE

Teachers are required to enter youth culture, getting to know young people's media habits, the products they enjoy, the contexts in which they use specific tools compared to others, and the motivation behind their choices.

- INVOLVE STUDENTS IN THE DESIGN OF TRANSMEDIA LEARNING ACTIVITIES

You have to interpret the educational ecosystems in which your students work, and build a learning path with your students, taking into account all those factors that require a constant change in plans either in the classroom, in general or for an individual student.

- FOCUS ON CURRICULUM INTEGRATION

Select activities closely connected to your curriculum. The cards should allow you to introduce or develop content directly related to your learning objectives on the topic that you're teaching right now. If you find an activity that fits well with a future unit, bookmark it and move on!

- ASSEMBLE A PERSONAL COLLECTION

Use the bookmarking system to create a collection of cards for future use.

- REFLECT ABOUT THE EXPERIENCE

After class, take a few moments to reflect on how the activity went. Were the students engaged? Take notes on what you will do differently next time. Involve your students in the review process. Assessing the value of a web-based resource is a critical 21st-century skill.

- **CREATE NEW CARDS**

You can contribute to the platform, by uploading new cards or adding a comment to those already available online. The Teachers' Kit provides a simple tool to upload a new card and share it with the educational community.

**TEACHER'S KIT**

TRANSMEDIALITERACY.ORG

HOME - TRANSMEDIA SKILLS MAP - LEARNING CARDS - VIDEOS - BOOKMARK

EN - ES

**EXPLOITING TRANSMEDIA SKILLS IN THE CLASSROOM**

**SOME TIPS BEFORE STARTING**

**CREATE A POSITIVE, EMOTIONAL ENVIRONMENT**

The use of digital media in the classroom is not enough to guarantee the young's involvement. On the contrary, the creation of a spontaneous and genuine emotional environment is the key factor to develop meaningful interactions.

**MANAGE YOUR SELF-DISCLOSURE**

Involving teens' transmedia skills in the classroom suppose teachers' emotional disclosure and your availability to share beliefs, opinions and viewpoints, and to tell personal information or stories as well.

**BE CONFIDENT ABOUT YOUR RESOURCES**

Teachers who believe in their efficacy to create more authentic and innovative learning experiences will be able to be empathic toward their students.

**EMPATHIZE**

Teachers are required to enter the culture of youth, getting to know their media habits, the products they enjoy, the contexts in which they use specific tools compared to others, and the motivation behind their choice of use.

**INVOLVE STUDENTS IN THE DESIGN OF TRANSMEDIA LEARNING ACTIVITIES**

You have to interpret the educational ecosystems in which your students work, and build the learning path together with your students, taking into account all those factors that require a constant change in plans either in the classroom in general or for an individual student.

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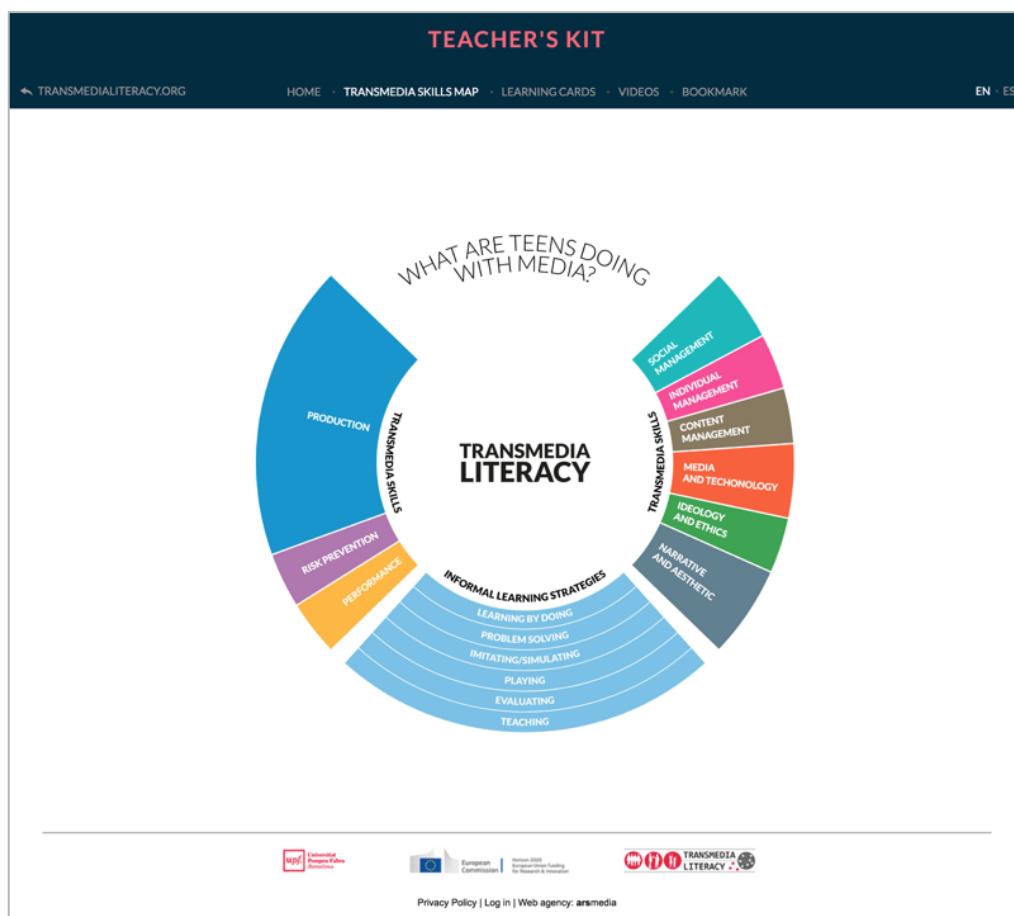
[Privacy Policy](#) | [Log In](#) | [Web agency: armedia](#)

Figure 1. Tips to manage the emotional aspects in the classroom

### **Transmedia skills and informal learning strategies map**

The research findings have been organized and visualized in a dynamic map (see Fig. 2 and 3) that represents the transmedia skills and informal learning strategies of teens aged 12-18 detected in the project. Exploring the circumference, users discover the specific skills associated with the main topic (e.g. Production skills, Risk prevention skills, Performative skills, etc.). The map aims to represent the human, emotional and rational spheres and is conceived as a whole.

Each skill is described by a short text and a series of examples; most of them are completed with other resources such as learning cards or videos that will support the teacher in his/her lesson design.



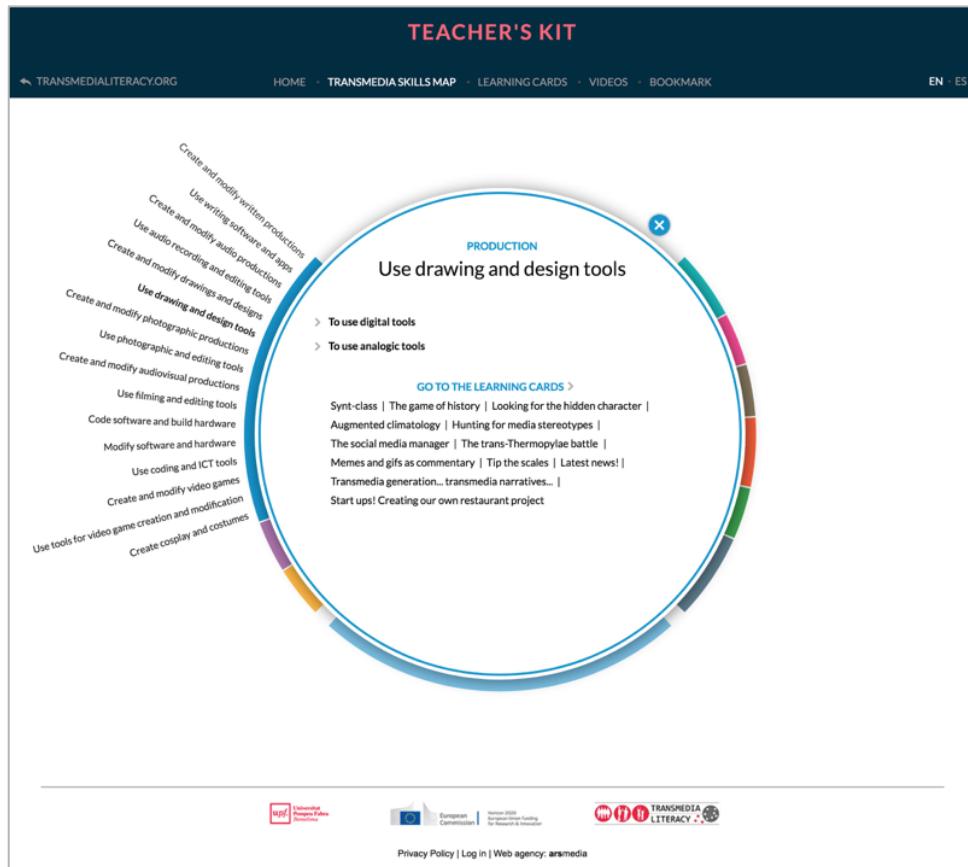


Figure 2 and 3. Dynamic map

### Learning cards

Following the research-action approach, the Teacher's Kit provides a large set of cards designed to support the creation and development of new dynamic and playful lessons, in which teens' transmedia skills plays a central role.

The search engine invites users to choose the activity that best fits the teachers' plan, filtering them by (see Fig. 4):

- Transmedia Skills: Production, Risk Prevention, Performance, Ideology and Ethics, Social Management, Individual Management, Content Management, Media and Technology, and Narrative and Aesthetics.
- Learning area: Arts, Foreign languages, Language, Learning Support Teacher, Mathematics, Physical Education, Professional Competences, Religion and Ethics, Sciences, Social Sciences and Technologies.
- Tags: Advertising, Animation, Audio, Blog, Book, Coding, Comic, Cosplay, Design, Documentary, Facebook, Fan Fiction, Fashion, Game, Graphic, Instagram, Journalism, Media, Movies, Music, Music Video, News, Photo, Reality Show, Snapchat, Social

Media, Spotify, Theater, TV Series, Twitter, Video, Videogames, Wattpad, Web, WhatsApp.

- Teens' age: 10-13, 14-16, and 17-18 years old.
- Language: English, Spanish, Italian, Portuguese, and Finish. On March, 31 2018 two languages are online and translations into Italian, Portuguese and Finish have been implemented. Please check the final report for the updated release.

**TEACHER'S KIT**

◀ TRANSMEDIALLITERACY.ORG      HOME · TRANSMEDIA SKILLS MAP · LEARNING CARDS · VIDEOS · BOOKMARK      EN · ES

EXPLORING TRANSMEDIA SKILLS IN THE CLASSROOM

**SEARCH A LEARNING CARD**

**Transmedia Skills**

- Content management
- Ideology and ethics
- Individual management
- Media and technology
- Narrative and aesthetic
- Performance
- Production
- Risk prevention
- Social management

**Learning areas**

- Arts
- Foreign Languages
- Language
- Learning Support Teacher
- Mathematics
- Physical Education
- Professional Competences
- Religion and Ethics
- Sciences
- Social Sciences
- Technologies

**Tag**

- Advertising
- Animation
- Audio
- Blog
- Book
- Coding
- Comic
- Cosplay
- Design
- Documentary
- Facebook

**Teen's age**

- 10-13
- 14-16
- 17-18

**Language**

- Any
- English
- Spanish

**CREATE A NEW CARD**

**SEARCH RESULTS**

Result	Language
"Is this art?": Appreciation of contemporary art	EN   ES
Analyse, click and think on media	EN   ES
Augmented Climatology	EN   ES
Being well-informed: tricks and tips about media	EN   ES
Elementary, my Dear Watson	EN   ES
Enjoy the beauty. Analysing the image world	EN   ES
Fan sub_school	EN   ES
Getting to know a computer	EN   ES
Hunting for media stereotypes	EN   ES
Instastory... imagine the history	EN   ES
Latest News!	EN   ES
Life Publishing in the Internet	EN   ES
Looking for the hidden character	EN   ES
Memes and gifs as commentary	EN   ES
Narrating gameplay (Let's Play)	EN   ES
News Stories in Social Media	EN   ES
Reviewing videogames online	EN   ES
Role-twitting	EN   ES
Romance, Horror... or Creepy pasta? Understanding literary genres through Wattpad	EN
Start up! Creating our own restaurant project	EN   ES
Syni-class	EN   ES
Teaching with YouTube	EN   ES
Tell it! Creating a documentary	EN   ES
The Art of Expressing	EN   ES
The experience of a decade	EN   ES
The game of history	EN   ES

Figure 4. Image of the organization of the learning activities in the website

A series of tables with the exact data on the learning cards included in the Teachers' kit (on March 2018) are listed below. These tables include information about the distribution of the cards by age (see Table 1), the distribution of the cards by transmedia skill (see Table 2), and the distribution of cards by learning area (see Table 3). We will include updated information in the final report of the project. The website is still being updated at the time of writing this report.

Age	N. of Cards (March 2018)
10-13	13
14-16	30
17-18	27

Table 1. Distribution of card by age of adolescents

Transmedia Skill	N. of Cards (March 2018)
Content Management	23
Ideology and Ethics	21
Individual Management	9
Media and Technology	14
Narrative and Aesthetics	25
Performance	9
Production	24
Risk Prevention	8

Social Management	20
-------------------	----

Table 2. Distribution of cards by transmedia skills

Learning Area	N. of Cards (March 2018)
Arts	12
Foreign Languages	14
Language	17
Learning Support Teacher	5
Mathematics	4
Physical Education	3
Professional Competences	8
Religion and Ethics	11
Sciences	10
Social Sciences	25
Technologies	14

Table 3. Distribution of cards by learning area

Each learning card provides a synthetic roadmap to develop a transmedia activity in classroom and perform it with students: the field's "key questions", "development", "evaluation" and "didactic resources" are useful for defining the learning scenario; the fields "participants", "duration" and "materials" offer a concrete support for projecting the setting (see Figure 5).

Figure 5. An example of a learning card

Teachers will have the following options: a) Save the card; b) Bookmark the cards by section, c) Download the cards for printing; d) Share the card with colleagues or with students; and e) Review and upload new cards (explained in the next section)<sup>2</sup>.

### ***Reviewing and uploading new cards***

Teachers can contribute to enrich the platform by uploading new cards or adding a comment to those already available online.

These tasks should require student interaction, creativity, and critical thinking skills, sharing ideas, experiences and contributing to experiment new ways to connect media with learning at school.

After class, teachers are invited to reflect on how the activity went and to take notes on what they would do differently next time. It's also recommended to involve students in the review process.

To comment thoroughly on the content of the card chosen, teachers are invited to ask themselves:

- Is it accurate, up-to-date, and appropriate?
- What are the strengths and the critical aspects related to its application?

## **4.2. Technical information**

### ***Hosting***

The website is hosted on an emulation of a computer system also known as virtual machine.

The architecture of this server is LAMP:

- Linux operating system
- Apache HTTP Server
- MySQL relational database management system
- PHP programming language

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<sup>2</sup> Regarding the card evaluation process, please consult the Annex I at the end of the present document.

The versions of the components indicated just above are:

- Linux: Ubuntu 16
- Apache: 2.4
- MySql: 5.0
- PHP: 7.0

This environment is hosted by Universitat Pompeu Fabra – Barcelona, who provided a VPN access in order to facilitate the website development.

### ***CMS and Framework***

The framework and Content Management System to develop the Teacher's kit website is Drupal 7.56. The core version of the CMS has been customized with a Theme created ad hoc for the project, with the adding of many modules. The most relevant added modules are:

- **mPDF library handler.** Through the mPDF library users can download the PDF version of the Learning Cards.
- **Workflow.** This module has been used to set up and organize workflow states. Transitions between states can be allowed per role: a workflow with the states Draft, Review, and Published could be assigned to the Learning Card content type. Related to Workflow module is Auto Assign Role module that is used by the CMS to assign specific roles to users who register on website. For example the Editor role, assigned to users who want to add a Learning card.
- **Internationalization.** This module extends Drupal core multilingual capabilities and let the allowed users manage the five different language deployed in the project.

# TEACHER'S KIT

MENU
English

- HOME
- TRANSMEDIA SKILLS MAP
- LEARNING CARDS
- VIDEOS
- BOOKMARK

## TRANSMEDIA SKILLS

- PRODUCTION**
- RISK PREVENTION**
- PERFORMANCE**
- SOCIAL MANAGEMENT**
- INDIVIDUAL MANAGEMENT**
- CONTENT MANAGEMENT**

# TEACHER'S KIT

MENU
English

EXPLOITING TRANSMEDIA SKILLS IN THE CLASSROOM

SEARCH A LEARNING CARD

Transmedia Skills
Learning areas

Tag
Teen's age

Language

**CREATE A NEW CARD**

**SEARCH RESULTS**

Enjoy the beauty. Analysing the image world  
EN | ES

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Synt-class  
EN | ES

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Universitat Politècnica de Catalunya

European Commission
Horizon 2020  
European Union Funding for Research & Innovation

TRANSMEDIA LITERACY

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Figure 6 and 7. Ways to access to the learning cards through the menu or the search engine.

### ***Programming and formatting languages***

The programming languages used to develop Teacher's Kit website are:

- PHP
- Javascript
- Ajax

The formatting languages and techniques used are:

- HTML 5
- CSS 3
- jQuery

A particular mention goes to the Transmedia Skills Map that is based on Scalable Vector Graphics that interacts with jQuery to dynamically achieve contents to be displayed.

### ***Responsive version and accessibility***

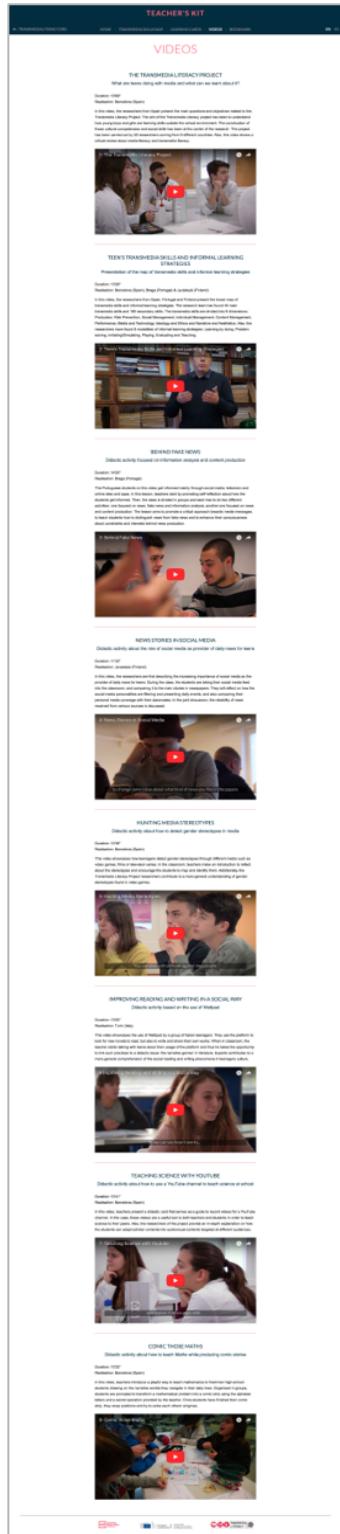
The website desktop version is optimized for monitors with a resolution of 1280px width and for modern browsers. The website adopts a responsive display technique that guarantee the usability and accessibility on devices with lower resolution, such as tablets and smartphones.

The responsive version of the Transmedia Skills Map has also keyboard shortcuts to increase accessibility (see Fig. 6 and 7).

### ***Other features***

- **Bookmark:** this section uses Cookie to store the Learning Cards selected by users.
- **Videos:** all the videos available on the website are hosted on YouTube. They are displayed on Teacher's kit website using the Embed IFrame provided by YouTube.
- **Sharing Learning cards:** the tool for sharing the Learning Cards is provided by AddThis, a social bookmarking service that can be integrated into a website with the use of a web widget.

## 4.3. The YouTube Channel



There are many benefits to using video in education as shown in several decades of research. Mayer and Gallini (1990) and many other authors have demonstrated the connection between visual clues, the memory process, and the recall of new knowledge.

The Transmedia Literacy project aims to get teachers energized and engaged in the hands-on educational activities, and video is clearly an information and instructional medium that generates a much greater amount of interest and enjoyment than the more traditional printed material.

Using sight and sound, video is the perfect medium to introduce teachers to the transmedia topics, to explain how to take advantage of the online resources and to showcase some good examples of formal lessons inspired by teens' transmedia abilities.

### Video production

The videos pre-production started in September 2017, the partners were contacted to define the local recording agenda.

Videos were recorded in four different locations:

- Jyvaskyla (n. 1 video)
- Braga (n. 1 video)
- Turin (n. 2 videos)
- Barcelona (n. 4 videos)
- Barcelona, Braga, and Jyväskylä (n. 1. video)

Figure 8. The 9 videos in the Teachers' kit.

Two people from Ars Media took active part in the recording process:

- N. 1 Director
- N. 1 Cameraman

Each video has been associated to a main topic:

## 1/ THE TRANSMEDIA LITERACY PROJECT

What are teens doing with media and what can we learn about it?

Duration: 10'08"

Realisation: Barcelona (Spain)

In this video, the researchers from Spain present the main questions and objectives related to the Transmedia Literacy Project. The aim of the Transmedia Literacy project has been to understand how young boys and girls are learning skills outside the school environment. The construction of those cultural competencies and social skills has been at the center of the research. This project has been carried out by 50 researchers coming from 9 different countries. Also, this video shows a critical review about media literacy and transmedia literacy.

## 2/ TEEN'S TRANSMEDIA SKILLS AND INFORMAL LEARNING STRATEGIES

Presentation of the map of transmedia skills and informal learning strategies

Duration: 13'28"

Realisation: Barcelona (Spain), Braga (Portugal), and Jyväskylä (Finland)

In this video, the researchers from Spain, Portugal and Finland present the broad map of transmedia skills and informal learning strategies. The research team has found 44 main transmedia skills and 190 secondary skills. The transmedia skills are divided into 9 dimensions: Production, Risk Prevention, Social Management, Individual Management, Content Management, Performance, Media and Technology, Ideology and Ethics, and Narrative and Aesthetics. Also, the researchers have found 6 modalities of informal learning strategies: Learning by doing, Problem solving, Imitating/Simulating, Playing, Evaluating and Teaching.

### 3/BEHIND FAKE NEWS

Didactic activity focused on information analysis and content production

Duration: 14'20"

Realisation: Braga (Portugal)

The Portuguese students on this video get informed mainly through social media, television and online sites and apps. In this lesson, teachers start by promoting self-reflection about how the students get informed. Then, the class is divided in groups and each has to do two different activities: one focused on news, fake news and information analysis, another one focused on news and content production. The lesson aims to promote a critical approach towards media messages, to teach students how to distinguish news from fake news and to enhance their consciousness about constraints and interests behind news production.

### 4/NEWS STORIES IN SOCIAL MEDIA

Didactic activity about the role of social media as provider of daily news for teens

Duration: 11'32"

Realisation: Jyvaskyla (Finland)

In this video, the researchers are first describing the increasing importance of social media as the provider of daily news for teens. During the class, the students are taking their social media feed into the classroom, and comparing it to the main stories in newspapers. They will reflect on how the social media personalities are filtering and presenting daily events, and also comparing their personal media coverage with their classmates. In the joint discussion, the reliability of news received from various sources is discussed.

### 5/HUNTING MEDIA STEREOTYPES

Didactic activity about how to detect gender stereotypes in media

Duration: 10'36"

Realisation: Barcelona (Spain)

This video showcases how teenagers detect gender stereotypes through different media such as video games. In the classroom, teachers make an introduction to reflect about the stereotypes and encourage the students to map and identify them. Additionally, the Transmedia Literacy Project researchers contribute to a more general understanding of gender stereotypes found in video games.

## 6/IMPROVING READING AND WRITING IN A SOCIAL WAY

Didactic activity based on the use of Wattpad

Duration: 13'20"

Realisation: Turin (Italy)

This video showcases the use of Wattpad by a group of Italian teenagers. They use the platform to look for new novels to read, but also to write and share their own works. When in classroom, the teacher starts talking with teens about their usage of the platform and thus he takes the opportunity to link such practices to a didactic issue: the narrative genres' in literature. Experts contributes to a more general comprehension of the social reading and writing phenomena in teenagers culture.

## 7/TEACHING SCIENCE WITH YOUTUBE

Didactic activity about how to use a YouTube channel to teach science at school

Duration: 10'41"

Realisation: Barcelona (Spain)

In this video, teachers present a learning card that serves as a guide to record videos for a YouTube channel. In this case, these videos are a useful tool to both teachers and students in order to teach science to their peers. Also, the researchers of the project provide an in-depth explanation on how the students can adapt scholar contents into audiovisual contents targeted at different audiences.

## 8/COMIC THOSE MATHS

Didactic activity about how to teach Maths while producing comic stories

Duration: 10'32"

Realisation: Barcelona (Spain)

In this video, teachers introduce a playful way to teach mathematics to freshmen high-school students drawing on the narrative worlds they navigate in their daily lives. Organised in groups, students are prompted to transform a mathematical problem into a comic strip using the alphabet letters and a secret operation provided by the teacher. Once students have finished their comic strip, they swap positions and try to solve each others' enigmas.

Beyond these videos, the YouTube channel will include the n. 6 interventions held during the EDUXperience event and the n. 3 scientific dialogues organized during the Transmedia Literacy International Conference (see Deliverable 5.7 Conference on Transmedia Literacy). By May 2018 the channel will include a total of 17 videos.

## Annex 1: Learning Cards Validation Protocol

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### ***Introduction***

The validation process of the learning cards was a strategic issue for the Transliteracy project, because it involved the application on the ground of the transmedia skills map, a very rich and useful tool for teachers and students. It is not so easy or immediate, in fact, to translate the informal skills of young people within an educational perspective, linked to the school world and to the everyday didactic practices. We know that teaching is a very complex activity, which requires adaptability to different audiences with various abilities, flexibility but also the ability to interest and stimulate children and adolescents. So, the assessment process represented a moment of testing, to observe and evaluate the meeting between two worlds: that of formal learning and teaching and the activities that the adolescents develop in their “lifeworlds”.

In this case, we worked for the assessment of the education tool, rather than for an assessment, which involved the learning outcomes of the final audience, the students. In fact, to assess the impact of these tools and approaches on the whole learning process, we would need a long-term perspective, which would require months or years of observation and testing, that will validate current learning practices aimed to improve student learning. Furthermore, we can talk about assessment in a particular meaning, referring to the *quality* of the didactic/educational material prepared for the teachers or by the teachers. For example, to be considered of quality, a learning material must be functional for its educational objectives, but it must be also attractive for teachers and students.

The three main issues considered as parameters for the evaluation of the quality of the cards, by teachers, were:

- 1) **Connection** of the activity **with the school curriculum** and a specific discipline;
- 2) **Suitability** of the proposed activity **for the specific students' target**;
- 3) **Sustainability** of the learning cards in terms of time scheduled, organization by teachers, as well as in terms of balance costs/benefits.

### ***Design of the validation process***

The validation process of the learning cards included both in the Transmedia Literacy Book and in the Teacher's Kit, was organized into three phases, which can be considered complementary:

- 1) *A first phase*, which took place in Spain, for the validation of 6 cards with a group of teachers and the design of new cards.
- 2) *A second phase*, which took place in Italy, aimed at the validation of 30 didactic cards with another teacher's team;
- 3) *A third phase* with some, experimental, *participatory design sessions* that involved teachers in the creative realization of new didactic cards, in Spain.

We decided to apply two different approaches in order to establish a open ended meaning to the validation method:

- The use of participatory design is useful as a exploratory method to collect visions, implicit knowledge, needs and expectations by the final target about the aims, issues and general structures of the cards. It also allowed us to observe obstacles and enablers for the creation of new cards by teachers.
- The use of surveys and evaluation grids is more suitable to collect concrete and standardized feedback about the already existent cards.

### ***Assessment process: first phase***

On 6<sup>th</sup> February 2018 a validation session was performed at Centro Universitario La Salle (Madrid, Spain).

This centre is university-connected but most of the participants came from different Secondary schools associated to this University centre. It is a double-funded (public-private) academic centre associated with the French Catholic congregation La Salle.

In Madrid there were 11 teachers, but not all of them assessed the cards, because 5 only wanted to create the cards.

The validation process was organized in one session, through two different parts and according to two methodologies: a participatory design session, and a survey session.

### ***Participatory design session***

The first method entailed the use of a **participatory design session** in order to involve teachers in the creation of new learning cards. This process allowed us to observe and understand better how, according to the final target of the teachers, a learning activity should be structured and described. During this session they produced the card “Latest News”.

Five teachers (three of Science and Technology, and two of Spanish language and Literature) participated in the participatory design session.

During this creative process, we could perceive some implicit knowledge and values that teachers have about the use of media in classroom as well as about concrete implementation of innovative activities in classroom. The teachers asked some questions to the research team and created a debate on some issues. Particularly, some of them were interested in knowing how the transmedia skills are connected with the traditional skills (oral communication, writing skills, etc.). Furthermore, one participant asked about a specific methodology in order to use the learning cards in his classes. The principal concern among the teachers was their difficulties to improve new methodologies and activities, such as lack of time, strict mandatory national curriculum or a high rate of students for each classroom.

### ***Survey session***

A second method entailed the use of a **survey** and it was aimed at having a first general evaluation of the learning cards.

The teachers who evaluate the cards were 6:one teacher of Technology, one teacher of Foreign Language (she also teaches at University), one teacher of Maths, one teacher of Arts, Professional Competences and Technology, one teacher of Religious and Ethics and Social Sciences, one lecturer of Arts, Foreign Languages and Social Sciences.



Figure 9 and 10. Some moments of the evaluation process with the teachers in Madrid

The 6 participants evaluated the following 6 learning cards:

- *Hunting for media stereotypes.*
- *Teaching with YouTube*
- *The social media manager*
- *Latest News!*
- *The Game of History*
- *Tell it! Creating a documentary*

Every teacher was given copies of the 6 learning cards and a link to the survey. However, they were told only to answer the survey of the learning cards that were associated to their educational areas of expertise.

The survey asked for the following teachers' information:

- Title of the learning card
- Teacher's email
- Area of expertise of the teacher
- Age of their students
- Teacher's gender
- If the teacher considers him or herself as a technology heavy user

The questions of the survey were divided in three areas, with two questions each: 1) How the learning cards are connected with the school curriculum; 2) If they are suitable for the target 3) Sustainability of the learning cards.

All the questions were formulated to having open answers.

The questions were the following:

- *Connection with the school curriculum*
  - In your opinion, is the activity linkable to one or more topics you cope with during your school year?
  - Do you consider that such activity can be linked to other issues and content you usually work with?
- *Suitable for the target*
  - In your opinion, is this activity feasible for your students? If not, please, tell us your reasons (for example, different age to address, very difficult to develop, etc.)
  - Do you think that the timing of the activity is feasible?
- *Sustainability*
  - Do you think that some or critical factors could occur in the specific development of the activity? What type of constraints?
  - Please, indicate your opinion about the balance costs/benefits of the activity in your classroom.

## **Evaluation results**

### **Connection with the school curriculum**

- According to the results of the first question, 1 of the 16 answers indicated that the learning cards are hardly linkable to one or more topics that the teachers deal with during the school year. However, *15 of them indicated that the learning cards are linkable with one or more topics.*
- Regarding the second question, 1 of the answers indicated that the learning cards cannot be linked with other issues and contents that the teacher work with every day. *However, 15 of them indicated that the learning cards are linkable with other issues and contents.*

### **Suitability for the target**

- According to the results of the third question, it is remarkable that the learning cards *Tell it! Creating a documentary* and *Teaching with YouTube* were considered by one participant as not feasible, because they require much time and sessions to develop them.
- Regarding the fourth question, there were 10 answers that deemed the timing of the activities as feasible. However, there are three participants that think that the learning cards *Hunting for media stereotypes*, *Teaching with YouTube*, *The Game of History* and *Tell it! Creating a documentary* require more sessions to be developed.

### **Sustainability**

- According to the results of the fifth question, four participants of the survey remarked the following critical factors or constraints in order to develop the learning cards in their classrooms:
  - Problems to access to ICT hardware and software.
  - Students lack of skills to record and edit audiovisual productions.
  - The possible not adaptation of the learning card to mandatory curriculum contents.
  - The evaluation of the activity of the timing.

- Activities too much focused on digital and ICT contents and less in performative skills (dancing, acting, playing music, etc.)
- Teachers control of the contents produced by the students in order to avoid privacy issues.
- Regarding the sixth question, there are different advantages and disadvantages found by the participants:
  - Five participants indicated that the problems with timing are really important and that great attention must be given to the time factor and the right balance of the work between school time and extra-school time. All these learning cards are related with the production of audiovisual contents.
  - One participant thought that the activities can make the students think critically about privacy issues while publishing contents on social media.
  - Two participants thought that using video games in the classrooms can stimulate students' motivation. However, another participant thought that using video games could be a problem if there are some students in the group that do not like them.
  - One participant remarked that using a foreign language as English can help students to develop their language skills.
  - One participant thought that using some of the activities proposed in the learning cards could help teachers to stimulate the students because they are not used to them.

To sum up, this learning card evaluation test was the first step to discover which activities could be useful for secondary school teachers and which not. Also, this experience was interesting to improve these first six learning cards and finally, it was useful to implement and develop a more exhaustive second evaluation process performed by the Italian research team.

### ***Assessment process: second phase***

In order to evaluate and validate the 30 learning cards produced by the different countries involved in the project, the Italian research team organized an assessment session that took place in Turin, on February 23th 2018, at the school “IIS Avogadro”.

The session involved 6 teachers of the schools which had participated in the Transliteracy project and 1 trainer of the municipal police of Turin, involved in media education projects. We decided to also involve a different figure than the teacher, to obtain another point of view that could enrich our discussion.

After a general presentation of the research program and the explanation of the assessment activity, the researchers asked the participants to briefly present themselves. After that, the team divided the teachers in two groups, basing on the discipline that they teach at school. One group received and discussed the cards related to scientific subject areas, while another group worked with the cards which presented activities related to social sciences and literary subjects.

The teachers received an evaluation form to compile, in order to point a score (from 1= low consensus to 5=high consensus) to the following dimensions:

1. Clarity in the description of the activity;
2. Usefulness of the activity for the teacher's subject;
3. Suitability for the target (according to students' age and difficulty);
4. Sustainability of the activity.

### ***The teachers involved (brief profiles)***

- Emilio Albano, “I.C. Calamandrei” (Turin) lower secondary school<sup>[8]</sup>: teacher of Italian, History and Geography. He participated in several digital education projects, e.g. the Classrooms 2.0 program.
- Antonio Mandarano, “IIS Avogadro” (Turin), upper secondary school: teacher of Mechanic. He manages audiovisual activities and manages the Youtube channel of the school.
- Valter Bouquiè: commissioner of the proximity nucleus of the municipal police of Turin, he works as a trainer on violence prevention among adolescents.

- Lina Scaldaferrri, “Leonardo da Vinci” (La Loggia), lower secondary school: Teacher of technology.
- Lorenzo Cesare, “IIS Avogadro” (Turin): Media educator and teacher of Italian at upper secondary school, currently retired (collaborates with the Youtube channel of the school).
- Maria Teresa Palmieri, “IIS Avogadro”, (Turin), upper secondary school: Teacher of Italian and History.
- Flavia Riconda Galletti, IIS Avogadro (Turin), upper secondary school: Teacher of Italian and History. (Note: They filled together the evaluation form)

At the beginning of the session, the researchers briefly illustrated the structure of the cards and then asked to teachers to express their general impressions: Are the contents clear? Are the sections in the card sufficient to explain the activity and to cover the key aspects (organization, knowledge process, evaluation) to implement it in the concrete school life.

Drawing on the teachers' comments, the researchers argued that the *card structure* is quite clear and complete, because they didn't suggest to add more fields. However, they noticed some problems about the specific cards: *not all the cards were homogeneous*, because some cards showed different ways to organize contents (e.g. the development of activities was more structured in some cases).

The teachers pointed out some issues related to the field “tags”: for some of them was not so clear the operating criteria behind the tags. In some cards, they found a list of social media (e.g. Twitter, Instagram), in other cases they found topics (e.g. journalism).

Other observations involved the “language”: teachers feel the difficulty to read and understand the English language, especially the meanings of technical and specific words.

Regarding the field “age”, the teachers noticed that sometimes a card that is designed for an age, could be also suitable for another or for both.

About the “duration”, the teachers underlined that the time scheduled could be structured better (e.g., 165' should be more detailed, indicating each phase more precisely).



Figures 11, 12 and 13. Some moments of the evaluation process with the Italian teachers.

The field “evaluation” was also discussed. According to the teachers, not only the results, but also the processes (for example, how students interact each other) should be evaluated. Furthermore, some cards not have clear criteria in the evaluation field. For these cards the teachers suggested to go more in depth, not only to say “there will be *rubric of evaluation*”,

but suggesting which criteria could be used in these rubrics (also suggesting that maybe these criteria may be created starting from the key questions proposed in the card).

Title of the card	Clear	Useful	Suitable for the target	Sustainable	n. of teachers that vote	Total score
<b>Analyse, click and think on media</b>	4-4-2	3-4-3	4-4-3	3-3-2	3	39
<b>Augmented Climatology</b>	4-4-3	4-2-3	3-3-4	4-2-3	3	39
<b>Being well-informed: tricks and tips about media</b>	4-5-4	5-4-4	4-2-1	4-4-4	3	45
<b>Elementary, my Dear Watson</b>	5-5-4	4-3-3	3-2-3	3-2-3	3	40
<b>"Enjoy the beauty. Analyzing the image world"</b>	4	4	3	2	1	14
<b>"Fun sub _school"</b>	5	5	5	4	1	20
<b>Hunting media stereotypes</b>	3	4	3	4	1	15
<b>Instanstory</b>	4-3	4-4	4-2	4-3	2	28
<b>"Is this art?": Appreciation of contemporary art</b>	5	4	4	4,5	1	18,5
<b>Knowing a computer</b>	3-3-4	5-2-4	4-4-4	3-3-2	3	41
<b>LATEST NEWS!</b>	2-2-2	2-2-1	3-3-2	1-1-1	3	22
<b>Life publishing in the Internet</b>	3	4	4	4	1	15
<b>Looking for the hidden character</b>	5-1	5-4	5-1	5-3	2	29

<b>Memes and gifs as commentary</b>	4-4-4	3-4-2	4-5-4	3-2-3	3	42
<b>Narrating gameplay (Let's Play)</b>	4-3-3	4-2-3	3-4-3	4-2-2	3	37
<b>News Stories in Social Media</b>	4-3-3	4-2-2	5-4-4	5-3-5	3	44
<b>"Play" a book and "read" a movie</b>	5-5	5-4	5-4	4-4,5	2	36,5
<b>Reviewing video games online</b>	3-2-3	2-2-2	2-2-2	2-2-1	3	25
<b>Role twitting</b>	5-4-3	4-3-2	4-3-3	3-2-3	3	39
<b>Synt-class</b>	4-5-4	4-5-4	4-4-4	3-4-4	3	49
<b>Teaching with Youtube</b>	3-4	3-3	4-2	2-2	3	23
<b>The art of expressing</b>	5	5	4	3	1	18
<b>Tell it! Creating a documentary</b>	4	3	3	1	1	11
<b>The experience of a decade[9]</b>	5-4-4-5-5	5-5-5-5-5	5-5-5-5-5	4-5-5-5-5	5	97
<b>The game of history</b>	5-4-4	3-3-4	3-2-4	4-2-4	3	42
<b>The social media manager</b>	2-3-2	2-2-2	3-5-1	3-3-1	3	29
<b>The TransThermopylae Battle</b>	5	5	5	5	1	20
<b>Tip the scales</b>	2-3-2	1-2-1	2-3-2	2-2-2	3	24
<b>Transmedia narratives</b>	4	3	2	3	1	13
<b>Tumblenglish</b>	2	4	4	2	1	12

Table 4. Scores given by teachers to the learning cards, on a scale 1 (low consensus)-5 (high consensus).

The scores given by the teachers to the cards have a purely indicative value, since it would take much higher numbers of teachers/evaluators to make the evaluation meaningful. Furthermore, not all teachers assessed all the learning cards. However, this is an important qualitative analysis, which can provide us with a first indication of the "didactic" functioning of the cards and their adaptability to the teaching / learning contexts.

### ***Assessment process: third phase***

The last participatory design session for creating of the learning cards was on 22 March 2018, during the Transmedia Literacy conference. It was a workshop moderated by two researchers. It involved 2 secondary school teachers, and 2 lecturers.

One of the moderators introduced the workshop, explaining that the teachers would be collaboratively designing learning activities that took advantage of the students' transmedia skills and put them at the service of learning by adapting them to different subjects. The aim of the workshop was to create a Learning Card that contained the description of the activity and that teachers could use by applying some changes in their respective classrooms. The philosophy of the workshop was "to learn from each other", by sharing, and finding elements of interest that would have accompanied teachers in the design of learning processes that involve transmedia skills in one way or another, taking advantage of the informal learning strategies that students are using outside the classroom.

The participants were invited to identify a theme that was both interesting for them and suitable for an educational use. To do this, they worked collaboratively on a shared environment (a Google document), reaching the creation of new learning cards.

How can this design phase also be considered useful for the assessment? Basically, because it was a *bottom up* process: the teachers themselves began to reflect on the possibility of articulating didactic paths in the model of learning card. So we could observe if teachers can approach such design process, thus producing new cards, and detect the different phases, obstacles and enablers. As stated by Irene Gujit (2014) about impact evaluation (although

not in the didactic field) “the underlying rationale for choosing a participatory approach to impact evaluation can be either pragmatic or ethical, or a combination of the two. Pragmatic because better evaluations are achieved (i.e., better data, better understanding of the data, more appropriate recommendations, better uptake of findings); ethical because it is the right thing to do (i.e., people have a right to be involved in informing decisions that will directly or indirectly affect them)” (p. 2).

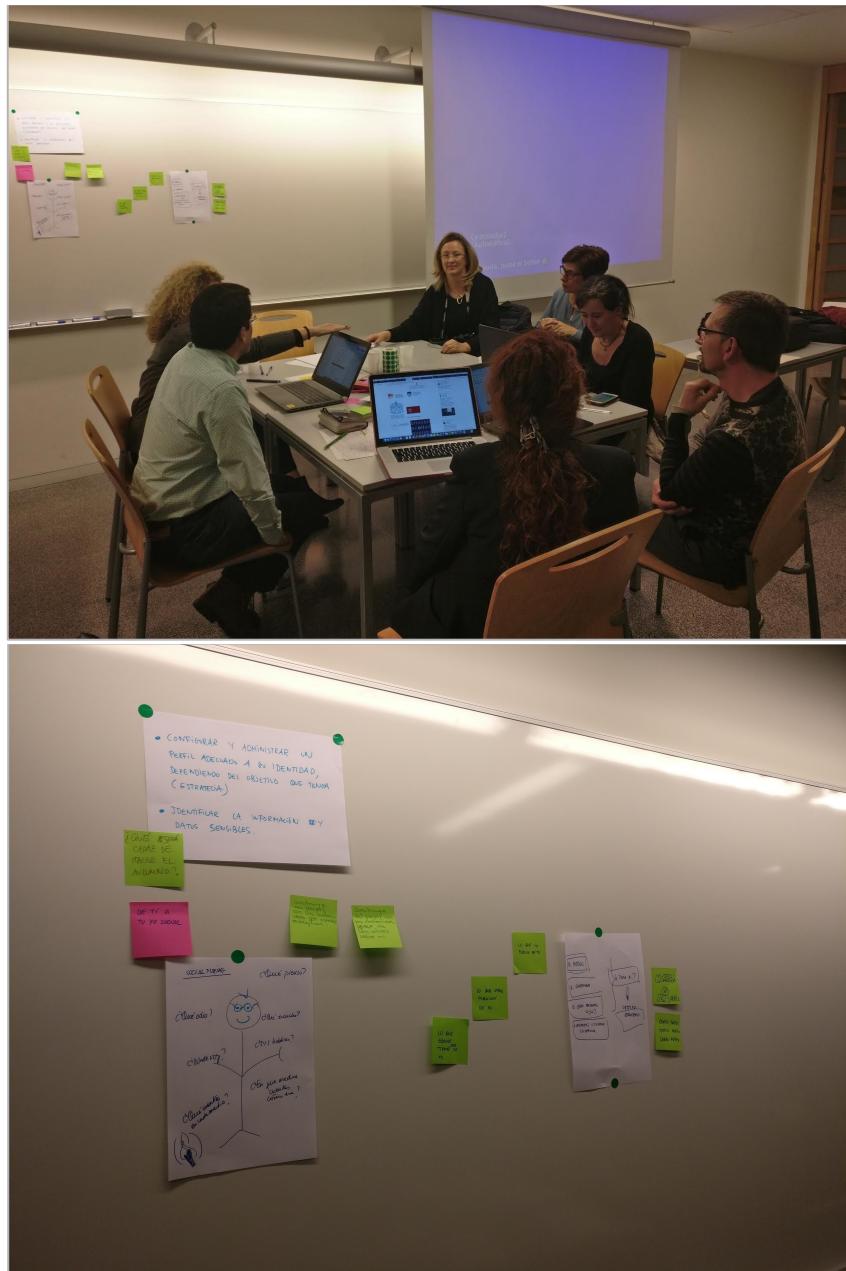


Figure 14 and 15 Images from the participatory design session in Barcelona

### ***Use of the feedbacks for the iterative design***

We received many meaningful feedbacks in respect of the general concept of the learning activities, suggestions and reviews on their specific implementation in the classroom.

We used such feedback to make some changes on the existent cards (for example re-adjusting the scheduled time of some sessions in the cards, according to the teachers' reviews, or specifying the evaluation criteria of the activity), as well as to design the "welcome message" in the Teachers' kit home page, the video tutorial and the written instructions to use the cards.

In particular we tried to deal with possible concerns from teachers about the use of the cards and the feasibility of such innovative practices at school (e.g. connection with the curriculum, timing). In addition, we were interested in sending a message of practical and emotional support for them, addressing to the specific values, pedagogical views and practical scenarios they have described during the evaluation sessions.

### ***Sustainability of the validation process***

Finally, in order to guarantee the sustainability of the validation through time, a board of 10-15 teachers will be set up to ensure the evaluation of the future learning cards to be uploaded to the portal. It is important to have the proper structure to ensure that the process, once in place, is self-sustained. For this reason, in Italy we will create a committee of expert teachers, which will be comprised of at least one representative teacher from each curriculum subject and that will cooperate to review the cards uploaded to the platform.

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