Competences in Media Education

High Stakes for **Learners** and **Teachers**

**GENERAL FRAMEWORK**

[Images of folders floating upwards]
On the initiative of the High Council for Media Education (CSEM)

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One of the missions of the High Council for Media Education (Conseil Supérieur de l'Éducation aux Médias – CSEM) is to promote the integration of media education into educational and training programmes. This includes pedagogical competences development in media and ICT.

To that end, the Council has to offer opinions and proposals so that said integration is efficient in the following domains: school curricula, out-of-school training programmes for young people and adults, basic training for future teachers and lifelong learning programmes for teachers.

In order to put into effect these goals, The Council has created a task force from among its members, occasionally reinforced by external experts.

Before preparing practical recommendations geared to the diversity of the players in media education and the audiences targeted, it was obviously necessary for the working group to establish a common framework of reference. Thus, a variety of proposals could be centred around this framework in a coherent and integrated fashion.

Therefore, the common framework had to embrace all aspects of media education in an attempt to highlight its specific nature and, also, to warn against some common misunderstandings. These include: media education is limited to using training tools, learning about ICT, engaging in historical criticism, etc.

Hence, it was necessary to propose a model that can do two things: explain the essence of media education and the very nature of media, in all their complexity. In the process, it should be pointed out that the thematic core of this type of education is in the usage that we all make of media in everyday life, the benefits this usage brings, its limitations and possible risks.

It was equally important to determine the range of competences specific to media education and to establish a framework in which more universally relevant competences also find their place.

The fruit of this enterprise is a theoretical model that strives to be exhaustive, in width and breadth. It was indeed conceived as a road map helping educational programme designers to integrate media education and allowing practitioners to find their place in a particularly rich and complex educational landscape.

Thus, the model primarily addresses an informed audience which shall adapt and match it to specific pedagogical practices of a wide range of learners and teachers in media education. There lies, of course, a world between what the model can do for nursery school and how it can inspire lifelong learning. In any event, the model is not closed: its tendency to be exhaustive certainly is not a claim to drawing the final outline. It was conceived to be as future-oriented as possible, to remain open to the wide range of theories and research in media studies and the rich discussions they may engender.

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This report was written by the members of the “Training” task force of the High Council for Media Education.

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Part I

introduction to the general framework of competences
## Competences in media literacy: some clarifications

In everyday life, media are hybrid objects that incorporate a human component allowing people to communicate in a way that alleviates the constraints of face-to-face contact. Direct social contact is immediate and requires communicators to be present at the same moment, in the same space and to share a common language. Media, on the other hand, keep us at a distance when we are close and bring us together when we are at a distance. As such, media are crucial components of civilisation.

The development of new media and the transformation of traditional media force us to adapt the classical models of media communication and to call the goals of media education into question. Thus, it was necessary to ask whether this type of education, as it is practiced today, still fully covers all the competences required in our constantly developing media universe.

To answer this question, a tool was required to clarify the competences needed by all the users of our contemporary media space and, more specifically, the competences that media education should henceforth develop. To fill this gap, we are proposing a competence framework that can be used as food for thought by all the players in media education.

## Is media education a necessity?

Since the birth of writing, technical inventions – like the printing press, the telegraph, radio, the telephone, television and the internet – have increased networking among people, wherever in the world they may be.

We often have the impression that our contemporary society has witnessed their coming, but media have existed since the dawn of mankind. In fact, the first media were found in the tombs of our distant ancestors: chiselled bones, figurines, decorations, clothes... Creating them, our forefathers probably entered the community of mankind.

Since those days, media have developed considerably and are today omnipresent in everyday life. They have become a necessity for us and, more than ever, influence our representations and behaviours. Their present development leads to a vast array of fundamental questions related to society at large: the right to information, the right to freedom of speech, copyrights, authorship responsibility, the separation between private and public life, spheres of influence, the development of a critical mind etc. More than ever before their usage calls for a learning process, an education that will enable all of us – fully autonomously – to understand media, use them, cope with them and benefit from them.
Media literacy?

The goal of media education is to develop numerous competences in learners. These competences support them in performing a number of tasks related to a variety of media objects (cameras, internet sites, books, blackboards, road signs, etc.). These tasks will be necessary for them to partake and grow in today’s media landscape in the following manner: critically, responsibly, creatively, autonomously, and well prepared for life in society\(^1\). The sum of competences linked to media usage can be coined with the new term “media literacy”\(^2\).

In concrete terms, the objectives of media education are to help learners acquire competences related to the creation and usage of media so as to allow them to combine sets of savoir-faire and savoir-être that will allow them (in an original fashion, free from stereotypes) to adapt to novel media-related situations\(^3\). Also, evaluation procedures will have to be developed that are specific to this type of learning.

What is a medium?

For an object to be considered as a medium, it must contain two components that are closely intertwined. On the one hand, it must have a symbolic layer that allows calling to mind a concept, an idea, a value or a feeling through codes, knowledge and inference at least partly shared with others. On the other hand, it must have a technical layer, a more or less complex material configured in such a way that it maintains the symbolic layer or carries it to the destination that the medium is intended to reach.

In that sense, the finery of a hunter, a newspaper, a movie, grandma’s engagement ring, a telephone and a video console are all media. They are made of a material substance: the skin of an animal, paper, film, gold, plastic or metal. In addition, they constitute the symbolic identity of the hunter, information, entertainment, commitment, communication or games.

A medium is equally a document and a device: a photograph, the camera that took it, the gallery or museum that show the photo; a film or the camera, the television set or the movie theatre; a manuscript, the pen, the stamped letter in the mail; the content of a web page, an internet browser or the computer...

To put things differently: a document and a media device cannot be separated since a document only becomes a medium within the device that allows its creation and transmission. Those devices always combine a technical layer (i.e. the tools for the production and the broadcasting of the message) and an institutional layer (i.e. the social organisation of the usage of said tools).

However, we will focus on the object produced and distributed by those devices because that object is the heart of media communication.

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1 This definition covers the modern version of the learning objectives in media education as outlined in Dossier de Synthèse drafted under the direction of Robert Wangermée and presented by CEM (Council for Media Education) to the Government of the Communauté Française in 1996.
2 The Audiovisual Media Services Directive of 2010, article 33, already clearly mentioned that evaluating the levels of media literacy of European citizens was becoming a necessity. Since 2011, the European Commission is indeed under the obligation to submit reports on these levels for all member states.
What are the dimensions of media objects?

Each medium (the performance of a play, a postcard, an email, a profile on a social network, a textbook, a movie…) can be considered as

- an information object
- a technical object
- a social object.

Media education tackles these three dimensions; the competences it covers cannot be separated from those dimensions, and the stake of media literacy is to articulate the competences related to each dimension in a balanced way.

Every medium is an information object

A medium is an information object because it is designed to represent, via one or more languages, a real or imaginary object other than itself. For instance: a television documentary recounts a historical event; a video game presents a fairy-tale universe; a poem expresses an emotion; a postcard shows a place of interest; a sonata by Vivaldi calls winter to mind, etc.

The informational competence of media users lies in their capacity to associate the perceptual signals they receive such as its form, its content and its constituent signs, with the ideas, objects, emotions and feelings it refers to, evokes or suggests.

We have to distinguish three areas of informational competences:

1. Understanding media as an object-form, which consists in identifying their formal characteristics. A feature film, for instance, is typically longer than a television series episode; a sepia photograph can actually be old or can be made to look old with modern techniques, etc.

2. Understanding media as transferable content, which consists in defining and understanding the representations, the sensitivities and the varying degrees of truth conveyed by the content of a medium. A propaganda film is imbued by an ideology.

3. Understanding media as a system of signs, which consists in retrieving the meaning of those signs. Road signs do not use the same codes as a music score or a written text, for instance.

The user’s attention may go (simultaneously or in sequence) to properties that are linked to the form of the medium, to the referential objects to which it points or to its very modes of signification. The latter are the result of the combination and arrangement of the signifiers in conventional configurations like documentaries, testimonials, docufictions, experts’ reports…

This informational competence is most widely accepted and elaborated in schools. However, in this context, it was traditionally limited to written texts and generally aims at transmitting knowledge through media rather than reflecting on the modalities of that transmission.

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4 This real or imaginary object to which the medium refers is called the referent.
5 What constitutes the object is called the signifier. This may concern the duration of a movie, the colours of a drawing, the size of a stage in the theatre, composition in photography or the layout of an application window…
6 The mental representation of a medium in an individual is called the signified. A photograph will thus refer to the person it represents, a documentary to the events it recounts, etc.
7 Referent, signifier and signified have to be understood here in the light of traditional semiotic theory. Semiotics is the scientific study of signs and addresses all forms of discourse.
Every medium is a technical object

The production, transfer and reception of every medium rest upon a technology. Media objects are therefore the outcome of technological processes. Producing a newspaper, a movie, a website requires the use of different technical devices like a rotary press, a camera, a software program, etc. In their turn, these media objects can be used to produce or distribute other media. For instance, a newspaper publishes an advertisement; a mobile phone sends text messages; a tablet computer proposes applications; a website can provide a search engine; a pen produces a written text; an mp3 player converts an audio file into an acoustic signal, etc.

The technical functioning of media objects, the semiotics of their interfaces (the buttons of a remote control, phone keyboards, the management system of an e-book reader, a web browser…) and their interaction within more or less complex configurations constitute the scope of technical competences.

We have to distinguish three areas of technical competences:

1. Understanding technical devices, i.e. being able to:
   - identify the scientific principles behind the tools chosen to produce, distribute and receive media: are we dealing with electromagnetics? voltage? optics? algorithms?
   - understand how media techniques combine to produce and share media: e.g. e-press uses photography, graphics, video…;
   - understand what kind of infrastructure allows for and determines the implementation of those techniques: how are film or television studios organised?

2. Understanding the usage of technical devices, i.e. being able to:
   - fully comprehend the skills necessary to effectively and efficiently employ technical possibilities at the right moment;
   - distinguish between amateurs and specialists in the usage of each and every device and to be able to take an informed position;
   - identify the technique that best suits the specific use of a media object.

Indeed, understanding the technology underlying the tools we use to communicate does not imply that we actually know how to use them well. Each technique calls for or imposes a specific usage, which users will adopt with varying degrees of relevance, freedom and skill.

3. Understanding the technical stakes, i.e. knowing about the influence of the production and use of every device on the world around us.

This type of understanding is necessary if we want to develop a responsible consumption of media objects. This is a considerable stake that can be of a cultural, economic, ecological or ethical nature. In addition, it can be relevant to public health. This is the case, for instance, with electromagnetic waves and the impact they have on health, with a problematic usage of the internet, with the planned obsolescence of devices, the cost of media consumption, etc.

Today’s educational world seems to attach some importance to technology by opening up to numerical technologies, but it tends to favour the mastery of technical devices without systematically putting them into the framework of their social stakes.
Every medium is a social object

Every type of communication, through media or not, takes place within a relational context which it helps to build. Communication can allow people to interact, to connect, and sometimes even to connect with themselves; this would be the case, for instance, of a personal diary. As a result, all media objects refer to:

- agents (institutions and individuals) who produce, distribute and receive them;
- the intentions of those agents (their interests, their projects, their strategies);
- the social effects they cause in audiences;
- the cultural models they feed, create or fight;
- social uses that are related to their reception;
- the principles and values related to their responsible and ethical usage at the time of conception, distribution, reception and gathering.

Media, be they documents or media devices, are social objects because they weave social relationships among the members of society. Here is an example: a clip showing a sportsman’s performance – broadcast on a video sharing site – rallies the fans of the athlete, promotes his capacities among specialists, turns him into an example for others to emulate and increases his popularity.

We have to consider that these social competences also cover three domains:

1. **Understanding media in context and usage**, i.e. being able to:

   - identify the contexts of production, distribution and reception: is a war movie produced by a militant group, students or a producer paid by the government? Is it distributed within specific communities? Is it broadcast in a country that is at peace or at war? In a school or a community centre? Does it break with the genre conventions of its era?
   - comprehend the specific cultural and social habits of the receiver of the medium and his way of acquiring them: why has he chosen this specific medium? What does he use it for? Is it good custom to send an email to offer condolences? Is the use of a specific medium in accordance with its pre-defined usage or with current socio-cultural norms? Text messages were thus conceived so that telephone operators could send memos to their clients. Afterwards, the clients have turned text messages into a highly common means of communication with people close to them.
   - understand a medium in its ethical dimension by comprehending the stakes involved in its publication and distribution in a society and among the members of that society.

2. **Understanding the role of senders and receivers of media**, i.e. being able to:

   - identify the type of institution that produces the medium: are we dealing with an advertising agency, a local education authority, a government service, a company, a television network, a computer game publisher…?
   - determine the intentions of the producer of the medium and the way he strives towards reaching his goals. Will an advertising agency try to sell a product by posting a message on a blog? Will it produce a video or make use of billboards?
   - identify the receivers of the medium and be aware of their prerequisites and predispositions in order for them to understand the medium and find an interest in reading it. What happens if we do not have the knowledge required or the personal inclination to understand and assess a specific medium?
3. Understanding the effects of media and the expectations they engender, i.e. being able to:

- recognise the effects sought by the producer of the medium and its actual effects. Does a journalist want to inform us, convince us, fight us, raise our awareness, amuse us, sell us something, impose his will, stand out, secure our support, seduce us…? Is his article convincing? Does he inform or move us? Does he raise our awareness or does he amuse us?

- determine the divergences that may exist between the actual effects of a medium on the receivers and those intended by its sender or senders;

- compare the intentions of the producer of the medium with the expectations of its receivers;

- determine whether the medium implies or reinforces social representations shared by members of relatively large social groups such as sportsmen, youngsters, employers… And if so, how is this effect established?

Four categories of media activities

The user, whether he produces or uses media, develops his media competences while engaging in specific activities. These activities can be exercised simultaneously in the informational, technical and social dimensions of media objects: all of these are tightly interwoven. However, these activities can be subdivided into four basic categories:

- reading;
- writing;
- navigating;
- organising.

We write (production) and read (reception) a media object when, for instance, we produce a film with our camera and later watch it with friends.

Navigating and organising activities, in their turn, are centred around searching for media and collecting interrelated media objects (in that order). We are engaged in these activities when, for example, we are surfing on the internet to find documents that we later file on our computer.

Each of these categories of media activities, which are almost always complementary, are operated in the three dimensions of media objects. We can thus distinguish twelve categories of competences which concern all media and are represented in the table below:

<table>
<thead>
<tr>
<th>Category</th>
<th>Information axis</th>
<th>Technical axis</th>
<th>Social axis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media Reading</td>
<td>Informational competences in reading</td>
<td>Technical competences in reading</td>
<td>Social competences in reading</td>
</tr>
<tr>
<td>Writing</td>
<td>Informational competences in writing</td>
<td>Technical competences in writing</td>
<td>Social competences in writing</td>
</tr>
<tr>
<td>Navigating</td>
<td>Informational competences in navigation</td>
<td>Technical competences in navigation</td>
<td>Social competences in navigation</td>
</tr>
<tr>
<td>Organising</td>
<td>Informational competences in organising</td>
<td>Technical competences in organising</td>
<td>Social competences in organising</td>
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</tbody>
</table>

It is clear that in practice, whether we are talking about using media in everyday life or teaching about media, several – if not all – of these competences will have to be mobilised and applied in a systematic fashion.

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8 We use the words reading and writing in their broadest sense. These activities transcend reading and writing text documents and concern all media.
Which competences for media reading?

Media reading consists in deciphering the content of media. A competent reader is capable of decoding, understanding, evaluating and putting into a critical context quite different media objects: a fiction movie, an editorial, a blog, but also the interface of a search engine or medication instructions. Media education will allow him to acquire these competences, which may also include:

- informational competences in reading with respect to the content of media and the representational systems they use; this will call on the reader’s intellectual and cultural capability to make sense of these data;
- technical competences in reading media with respect to the techniques necessary to produce, distribute, store and access them;
- social competences in reading with regard to the institutional context of media production, the intentions of the media designers, the cultural stereotypes that are being reinforced, etc.

Which competences for media writing?

Media writing consists in creating and distributing individual or collective media productions. Media education allows the author of a medium to acquire certain competences, which may include:

- informational competences in writing with respect to languages and genres that are used in these productions. For instance: create an advertisement adapted to a specific product;
- technical competences in writing regarding the technical capabilities and equipment required for media productions. For instance: using sound editing software to make music;
- social competences in writing with regard to activating the various interpersonal relationships that these productions imply. For instance: knowing the participants needed to produce a movie (producer, director, actors, distributors, etc.) and their respective roles.

Which competences for media navigation?

Media navigation consists in skimming through one or more media haphazardly or with a specific purpose in mind. A competent user is involved in two types of activities:

- browsing activities that allow him to spot and locate the forms, the figures of speech, the technologies, the players … that are particular to a given media environment. For instance: consult the table of contents of a book;
- searching activities that consist in exploring media which correspond to search criteria chosen knowingly and wittingly. For instance: using a search engine to find documents linked to keywords that we have encoded.
Media education allows an individual to acquire navigation competences, which may include:

- informational competences in navigation with respect to searching and selecting documents or media in function of their subject or their format: a student can thus build a corpus of press articles on climate issues for his thesis;

- technical competences in navigation with regard to searching and selecting the technology that will allow him to reach his goals: this happens when we gather material in order to find, among the technological choices that we have, the one that is best suited to solve a problem;

- social competences in navigation with respect to searching or selecting documents or media in function of criteria that are linked to the social contexts of their production, their distribution or their reception. This happens when a teacher selects a document and verifies that the source is reliable, that it corresponds to the expectations of his students or when he makes sure to respect legislation allowing or forbidding the use of certain media.

**Which competences for media organising?**

Media organising simultaneously consists in classifying, spreading and distributing media in different categories and in managing one's own media production in function of the different media systems used. A competent organiser will be able to:

- distribute one or more media into categories, for instance: in function of their genre, the audiences they address, the languages used, etc.;

- put into use the tools that will manage the organisational formats chosen. These tools can be a personal video library, a family library, a photo album, a list of favoured internet sites, a record collection on a digital music player, a small suitcase containing a video camera with equipment, etc.;

- incorporate one's own media production in various systems of diffusion, publication, distribution or promotion. We can thus classify our photographs on our personal computer, post some of them on our blog, relay them on social networks or present them at an exhibition.

Media education allows us to acquire certain competences, which may include:

- informational competences in organising. For instance: saving, classifying, annotating filing, or securing media (mails, photographs, movies, music...) which we found, produced and shared during our media usage with respect to their informational dimension;

- technical competences in organising, and more specifically the ability to know or imagine, within the range of available media technologies, alternative devices, software, services, etc., and to categorise them according to their various ways of possible interoperability.

- Social competences in organising, by categorising our media communications in function of the type of relationship we have with our various interlocutors so that modalities may be adapted. This is the case when we choose to send messages via social networks rather than telephoning, sending a text message, an email or a letter by post.

The various media activities operate in a combined and integrated fashion: we read documents as we navigate, we write as we organise – and vice versa. We create, for instance, a music library with pieces that we have collected from the internet as we were navigating, changing, in the process, their audio-numerical format. Each media activity must therefore be understood in its interactions with other activities and requires a combination of informational, technical and social competences.
Media education cannot ignore the complexity of the media universe nor the intricacy of our own behaviour within that universe. For this reason, and to facilitate a possible approach, we propose a synoptic table showing the distribution of competences as a framework for reflection for the development of a thorough media education.

Obviously, not every citizen is meant to fully master all the competences that are described in the framework of competences that we propose hereafter. The goal of our framework is to go over the sum of the possible fields of media education and to present a more detailed and more specific picture of the synoptic table and the theoretical approach outlined above.

However, the framework should always remind us that the first and most general competence is the capacity to adapt to the novelty and diversity of media tools and their uses for lifelong learning.

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9 In Appendix, the reader will find a summary table of the various categories of competences which follow from the media activities in the three dimensions.
Part II

overview of competences in media education
The table showing the distribution of competences\textsuperscript{1}, proposed in part I, groups the twelve categories of competences in media literacy emanating from four media activities (reading, writing, navigating and organising), which operate in the three dimensions of media (informational, social and technical). It allows to analyse the different aspects of said literacy, whose competences can be clarified as follows:

1. **Competences for media reading**

A competent reader is capable of decoding, understanding, evaluating and critically reflecting on quite various media objects.

1.1. **Competences for media reading**

These competences concern the informational content of media and the representational systems they use.

1.1.1. **Media as form object**

A competent reader, who approaches the informational dimension of a media object, is capable of:

- identifying the media characteristics of the medium;
- understanding the heterogeneous constituent nature of the medium (sounds, still or animated images, texts, hyperlinks, source code…);
- distinguishing the message of its interface (remote control, computer or telephone keyboard, viewing or receiving system…);
- taking into account the possible effects of the interface on the media reading;
- considering the informational impact of the media environment on the message;
- identifying the codes and the signs of the languages used in the message.

The spectator of a movie exerts his informational competences when he analyses the form of a fictional film. He can identify a series of formal characteristics such as the differentiated use of black and white or colour, the use of sound effects like voice-over or a musical score, the difference between live filming, animated film or cartoons… He identifies more specialised characteristics of the film, such as framing and camera angles, body language and diction of the actors, use of locations, lights, sets or editing with, among others, ellipsis, possible repetition, unconventional chronology… In fact, he knows how to identify cues that he is watching a piece of fiction.

1.1.2. **Media as transferable content**

A competent reader, who observes the content transmitted by a medium, is capable of:

- being conscious of the relative nature of his reading of the content;
- confronting the representations and sensibilities carried by the content with his perception of the world;
- appreciating the degree of truthfulness of the content.

\textsuperscript{1} The table showing the distribution of competences developed here is inspired by the work of Prof. Thierry De Smedt and Dr Pierre Fastrez (Université catholique de Louvain).
taking into account the diversity of the possible approaches of one single media message and their effects on the perception of its content;

spontaneously questioning, as he is reading, his personal expectations that may direct the meaning he is constructing;

paying attention to the image that the author gives of himself through his message;

A spectator exerts his informational competences when he is capable of comparing the representation of the world by the movie to his own or to others, as shown for instance in documentaries. He is able to compare the animals of a cartoon with real animals or the events shown in a film with those told, for instance, in a textbook of history. He can also imagine the ‘geography’ of a location which is shown in a fragmented fashion in a movie, or construe the chronology of events filmed so as to render the lapse between time perceived and time represented.

1.1.3. Media as a system of signs

A competent reader, who is confronted to a system of signs, is capable of:

reading, watching and listening to a medium while making sense of it;

comprehending the medium in function of current media typologies;

taking into account the variety of signs and languages that give meaning to the message;

identifying the possibilities of interactivity in the message;

decoding the signs used in the message and increasing his knowledge about them;

recognising the meta-information transmitted by the message;

distinguishing the possible axes of interpretation of a single media element in function of the media context, the sender(s), the effect on the receiver(s), the socio-cultural context, etc.;

trying to make his interpretation objective;

distinguishing the objectifiable elements from his hypotheses;

appreciating the graphic, aesthetic and stylistic choices of the medium.

The spectator of a movie exerts his informational competences if he is capable of summarising a fictional film, defining its general subject, and reconstructing the viewpoint of the film-maker or the scriptwriter. He can interpret the behaviour of a character in function of his implicit motives and in function of the intention of the author or the impression he makes. He can compare the character to real people (identified, for instance, through sociological or psychological surveys) or imaginary beings (based, for instance, on characters in a novel). He is also capable of asking questions about the meaning of a movie based on various critical reviews read in the press or on the internet.

1.2. Technical competences in reading

Technical competences in reading concern the techniques underlying media production.

1.2.1. Technical devices

A competent reader, who studies the technical devices underlying a medium, is capable of:
identifying the techniques used to produce the medium;
understanding the technical infrastructure used to distribute the medium and present it to a readership;
spotting the degree of interactivity typical of the technical device;
identifying the potential filing techniques of the medium.

A reader calls on technical competences if he is capable of detecting what techniques are present in a medium. He knows how to compare different genres of images (photographs in the domains of art, advertising, the press…and family pictures). He can also infer the complexity of the technologies used to produce and distribute such images. He observes the way that they are distributed, stored and filed knowing, for instance, that filing and distributing family photos follow a different logic from filing and distributing press photos.

1.2.2. Technical usage of media

A competent reader, who reflects on the technical usage of media, is capable of:

perfectly handling the interface of the device used to read the medium;
understanding the possibilities, limits and constraints of the device used to read the medium;
using the medium in a way best adapted to means and needs;
detecting the interactive potential of the medium and being able to activate it;
finding his way in the medium by means of its specific technical codes;
evaluating the technical risks linked to use media (computer virus...).

Someone watching photographs uses his technical competences if he can recognise the differences among several images when these differences are linked to technical developments in cameras or to the technical properties of a single camera. ‘Automatic mode’ does indeed yield a different type of colour and depth than ‘manual’. The general features of a photograph or a video often allow the viewer to decide whether they were done with a smartphone, or professional cameras. An internet user can determine whether an attachment received by email is safe to download using the tools he has to detect possible viruses or spam.

1.2.3. Technical stakes for media

A competent reader, who contemplates the technical stakes linked to the nature of media, is capable of:

identifying the economic and environmental stakes of the technical specifications of the medium;
identifying the implications for society (socially, culturally or even politically) of the technical characteristics of the medium.

A reader exerts his competences in technical stakes if he is aware that the distribution of a newspaper is limited by intertwined geographical, cultural and economic constraints whereas electronic press offers a larger and more cost efficient distribution (there are no transportation costs). He will also understand that the exchange and distribution of information on the internet are favoured by the interactivity that is proper to on-line media.
1.3. Social competences in reading

Social competences in reading concern the institutional contexts of media, the intentions of the people who conceive them, the cultural stereotypes they reinforce, etc.

1.3.1. Contexts and usages of media

A competent reader, who asks questions about the contexts of production, distribution or reception of media and about their usage, is capable of:

- understanding the context in which the message is sent and the usages and stakes that follow;
- determining the identity of the sender in function of the distribution context of the medium;
- identifying the type of message in function of its production context and its distribution;
- spotting the ethical and deontological stakes linked to the reception context of the medium;
- spotting the social risks and opportunities linked to the context of the medium;
- understanding the context in which he reads the message, the usage to which he conforms or the stakes he pursues while reading;
- taking into account his position of receiver in function of the context in which the medium is read;
- adapting his reading to the development of media interaction;
- complementing his reading with other sources on the content of the message;
- appreciating the pertinence of graphic, aesthetic and stylistic choices in function of common media usage;
- analysing the intentions of the author of the medium by observing the steps he takes;
- linking those steps to the reception context of the medium;
- recognising illicit contents and taking into account the legal tools that apply.

Someone reading road signs and billboards exerts his competences regarding their media context and their usage if he takes into account the street in which they are found, their author, the audience targeted (drivers, residents, pedestrians,...) or the period when they were installed and which they may benefit (festivals, holidays, special events...). He also understands how they were judiciously located to catch the eye of drivers stuck in traffic or people queuing at a bus stop. Finally, he wonders about the use of text or image with regard to the message or the type of product that is being promoted (luxury items or financial products, for instance).

1.3.2. Senders and receivers of media

A competent reader, who cares to know the identities and the roles of the senders and receivers of a medium, is capable of:

- identifying the sender(s) of the medium;
- recognising their explicit intentions;
recognising the diversity of the agents that may intervene in the production and circulation of a medium, and the variety of their intentions;

detecting/spotting/revealing the implicit intentions, which may be diverted or masked in function of the identity of the sender and the context of the communication;

identifying the receivers of the message and positioning himself with regard to them;

The audience of an advertisement can often clearly be identified, but advertisers can use procedures that give the impression of moving away from the target: for instance by showing a child that tries to convince his father to buy a specific type of car. A competent reader detects those strategies and takes them into account. He is capable of distinguishing the different participants hiding behind the message (the advertiser, the media agency, the advertising agency, etc.). He knows whether he belongs to the target audience or how he is different from it.

### 1.3.3. Expectations and effects of media

A competent reader, who asks questions about the expectations caused by the content of a medium and about its potential effects, is capable of:

- making explicit his expectations prior to reading the message distributed by that medium;
- assessing other possible expectations held by other readers of the message;
- recognising the potential risks linked to his expectations and those of others;
- measuring the discrepancy between his expectations before reading the medium and the effects it has on him;
- examining the variety of possible effects of reading the medium on other receivers;
- exchanging views with other receivers on the effects of the message, being attentive to the interpretations that some of them share, being able to recognise value judgements and being capable of defending one’s own interpretations with solid arguments.

Television responds to diverse, and sometimes combined, expectations from its viewers: entertainment, information, documentation, education... The viewers exert their competences regarding expectations when they select the programme that suits them best or that will tend to have the effect hoped for. A competent teacher understands that the expectations of his pupils will not be identical to his own and that one and the same programme can have conflicting effects on some of them. He takes this into consideration when viewing a broadcast.

### 2. Competences for media writing

Media writing consists in creating and distributing individual or collective media productions.

### 2.1. Distributing information through writing

Informational writing competences concern the languages and the genres that media productions use.
2.1.1. Media as form-object

A competent author, who wants to produce the medium object that is best adapted to the information he wants to distribute, is capable of:

- using the form-object that is best suited to the communication context and to the language(s) of the message;
- distinguishing the message from the interface, taking into account the possible effects of the latter and of the selected reading format;
- incorporating the message appropriately into the flux or the media environment that is used to distribute it;
- exploiting the heterogeneity that may constitute the medium (its sound, fixed or animated images, texts, hyperlinks, source codes...) according to customary typologies;
- formatting the message for a specific type of interface.

The author of a medium exerts his informational competences when he is able to use the most suitable media form to relate an event or respond to it: a web documentary, an audio report or an article in the press. He is also able to choose to distribute an article in paper version, digital version or in a free periodical, being fully aware of the influence the format will have on the way the information is received. He reflects on the most efficient channel to distribute his video and can choose among the different online distribution sites. He will know how to avail himself of media resources to make a documentary (based on short video or audio clips...) and take care of referencing in function of the format.

2.1.2. Media as transferable content

A competent author, who prepares the contents he wants to transfer, is capable of:

- writing content that makes sense;
- asking oneself questions about the representations and the sensitivity he wishes to communicate through that content;
- selecting degrees of truthfulness in function of his approach and his communicative intentions;
- situating the medium within the current media typologies by either taking over usages or moving away from norms with full knowledge of the facts;
- becoming aware of the diversity of possible approaches to one and the same media object and their effects on the perception of their contents;
- spontaneously questioning, while writing, his personal intentions and correcting or reviewing his writing accordingly;
- measuring the likely or acceptable nature of the interpretations proposed in his medium in function of careful, objectifiable and well argued observations about his messages;
- taking into account the possible axes of interpretation of a single medium element according to the media context, the sender(s), the effects on the receiver(s) and the socio-cultural context;
- being attentive to the image he gives of himself through his message.

The author of a video clip exerts his informational competences by writing out his script, by making and editing the clip, by communicating a committed or neutral message. The maker of an advertisement takes into account the audience he is targeting and plays with the representations of the selected theme. He makes a distinction
between advertisement and information, he plays with marketing codes and may even get away from them through parody. A photographer knows the possibilities offered by a hand-held camera, he is able to use its multiple options and can appreciate the different images the camera allows him to make. A competent student, who is writing a polemic article for his school’s newspaper, will take into account what has already been written on the subject, as well as the impact the article will have on his friends and the teaching staff. A web user updates his status in a social network keeping in mind how this may be received by his various contacts.

2.1.3. Media as a system of signs

The author of a medium, who selects systems of signs, is capable of:

- knowing the codes and the grammar of the signs and languages used in his message, and increasing his knowledge, if need be;
- inserting in the medium the signs necessary to allow possible interactivity with the reader;
- making graphic, aesthetic and stylistic choices in function of common media usage;
- inserting meta-information according to usage and norms of the genre selected and the communication context;
- using systems of signs to try and steer the interpretation of the reader.

The maker of a news item exerts his competences by mastering the codes generally used in television news broadcasts. When editing, he is capable of playing with the sound volume and the sound track to steer the interpretation or increase his viewers’ understanding. When one designs an online journal, he includes a ‘forum’ supervised by a moderator. The maker of an advertisement knows how to put together a billboard by choosing its typography, frame, colours and tone in function of the audience.

2.2. Technical competences in writing

Technical competences in writing concern the mastery of technical operations required for media production.

2.2.1. Technical devices

A competent author, who selects the technical devices of the medium he is producing, is capable of:

- identifying the potential technical devices and infrastructures to write in function of the nature of the medium to be produced;
- knowing the possible technical infrastructures for the distribution of the medium he is producing, their potential and their limits;
- knowing the techniques for saving and deleting the medium produced;
- knowing the possibilities for interaction among the several technical infrastructures available for distributing the medium.

The author of an article exerts his competences when he chooses to (re)transcribe it, to photocopy it, to scan it, to print it on his own; to call on a professional printer, a publishing house, the printing facilities of a newspaper or a journal; to distribute it online on a website, a blog, a social network; or to insert it into a communication campaign for the general public. The web user distinguishes between editing a newsletter, a news feed, a short message, a tag, a hashtag, a post, a comment, a banner or an online ad. He can save a favourite in his browser, download a document or save it using local storage. He is also able to copy-paste a text and he can do a screenshot. He can compress an audio or video file in order to enhance it for the web.
2.2.2. Technical usage of media

A competent author, who uses techniques for media production, is capable of:

- using writing techniques and technical distribution infrastructure adapted to his means and to his needs;
- mastering the chosen media device for writing and its controls, as well as setting its interface;
- correctly installing and configuring a set of media devices so that they yield the desired medium;
- solving minor problems related to a faulty media device;
- recognising the limits of his own technical skills and identifying the means and resources to overcome them;
- selecting a saving or a deleting technique for the produced medium, adapted to his means and needs;
- knowing which professional(s) can best implement a technical device;
- taking up an appropriate role with regard to a technical division of work on media, and being able to collaborate;
- knowing which professional(s) can best repair a broken appliance or device;
- assuring, if need be, the possibility of future interaction or communication with the receiver(s);
- evaluating the technical risks linked to the production of the medium.

A web user exerts his competences in technical usage when he creates a wall of short messages and proceeds to its synthesis in a web feed. He knows how to moderate a forum and follow up on emails requiring an answer. An IT specialist knows how to install a computer configuration composed of several peripherals such as the tower, the screen, the keyboard, the mouse, the printer etc. He is capable of replacing the main components of his computer, such as the hard disk, the memory card or the disk drive. The producer of a radio programme develops a script that includes credits, announcements, subjects for reports, interviews, advertisements, jingles, etc. He will resort to distributing both live and pre-recorded subjects.

2.2.3. Technical stakes for media

A competent author, who wonders about the technical stakes of his media production, is capable of:

- selecting a technical device taking into account issues of privacy, safety, intellectual property, continuity... that are linked to it;
- identifying the socio-economic implications of his technical writing tools of choice;
- understanding the implications for the environment of the technical infrastructures selected to distribute and archive the medium;
- understanding the societal stakes linked to the selected interactive techniques.

A web user exerts his competences when he is able to authorise (or refuse) comments on his blog, when he manages his list of friends in a social network, when he accepts or blocks those who wish to read his short messages. He knows how to identify the advantages and the inconveniences of a generalised digitization of contents with regard to the confidentiality of his statements and the respect for his privacy. He is knowledgeable about copyright and copyleft and chooses to use them advisedly. He makes receivers aware of the environmental impact of systematic printing of e-mails.
Social competences in writing concern activating the diverse interpersonal relations that media productions entail.

2.3.1. Contexts and usages of media

A competent author, who takes into consideration the contexts of his communication and the usages of his media production, is capable of:

- understanding the social context in which he writes the message;
- gathering information about that context if need be;
- questioning, in that context, his identity as a media producer;
- categorising his message in function of its associated context, common usages and typologies;
- identifying the ethical and deontological stakes linked to the context;
- spotting the risks he takes within the context;
- caring about himself when sending the message;
- understanding the context in which the message must be received;
- questioning the identity of the receiver(s) of his medium in function of the context;
- spotting the risks he causes for the receiver(s) in the intended context or in other possible contexts;
- constantly adapting, in the media he uses to communicate, his writing to what he has just read or heard;
- caring about others when sending the message;
- adapting his writing to developments in media interaction;
- making his approach explicit for himself to be as aware as possible of the general meaning of his communication;
- seeing to it that his approach is adapted to the context.

A competent web user who posts a photograph on a social network site asks questions about the consequences his action may have for himself or for others, whatever his intention may be (sharing, informing, raising awareness, denouncing, etc.). He writes a post for a forum that was selected in function of theme and receivers. He is aware of the risks linked to the birth and the spreading of rumours and evaluates the reliability of a piece of information before transmitting it: he will have it screened by sites that analyse hoaxes. When one writes a press article, he is subject to the deontological rules of journalism. He may remain anonymous to preserve his intellectual integrity or, if the article is polemic, take into account the context in which it will be received. He will consider the level of reading competences his readers have and adapt his style, choice of words and approach accordingly.

2.3.2. Senders and receivers of media

A competent author, who takes care to understand the role of the senders and the receivers of the medium he produces, is capable of:
knowing on what grounds he is sending the message, taking that into consideration and asking questions about his social, economic and cultural status as sender;

protecting his identity and his personal data whenever the need arises;

taking into account the identity of the receiver of the message, asking questions about his social, economic and cultural status;

protecting the identity and the personal data of the receiver as well as the confidentiality of the message whenever this is recommended or necessary;

assessing the degree of personalisation of the message and taking into account the possible diversity of the receivers.

A blogger exerts his competences when he wonders about the sociological nature of his readership and about his own position with regard to his readers. Within a social network, the web user pays attention to his digital identity and protects his profile using relevant parameters. He modifies the display settings of certain messages to reserve them for a limited number of people; to some he will send a private message to avoid making public information that should be transmitted for private purposes only. A radio broadcaster takes into account his audience by asking questions about their social background; he will adapt the level of the content accordingly.

2.3.3. Expectations and effects of media

The competent reader of a medium, who takes into consideration the expectations of his receivers and the possible effects of his message, is capable of:

making his pragmatic intentions clear before writing the message and wondering about said intentions;

managing to express his intentions in the message, in function of the identity of the receiver(s) and the context of the communication;

estimating the variety of the possible effects of the message on the targeted or accidental receivers;

asking oneself questions about the possible expectations of the receiver(s) and steering his communication in function of his reflections;

estimating the other possible expectations of targeted or accidental receivers, anticipating the variety of the possible effects of the message on one or more receivers and exchanging views with others on this matter;

differentiating between what can be received on a private level, a public level and a professional level;

measuring the gap between his expectations before writing and the effects produced by what was written;

writing with a keen eye for the variety of interpretations and value judgements the message may be subjected to.

The writer of an article exerts his competences when he clarifies his intentions, taking into account the expected readership. Is he writing for a confessional paper for parishioners, an in-house publication for the employees of a firm, a periodical publication for the members of an association? A skilful photographer takes a picture with a specific intention in mind and posts it on a social network knowing the journey it may take (sharing, commenting, pagejacking...). The author of a short video clip who parodies a popular television series, is ready for possible acclaim by his friends or even the birth of a buzz. Someone who sends an email verifies the various addresses of his receivers (professional, private, linked to a group). He adapts the content to the addresses selected. When he posts messages on a web forum, a web user is aware of the possible heterogeneity of the audience he is addressing and he sees to it that his message can be understood by all.
3. Navigation competences

Media navigation consists in skimming through one or more media, at random or with a specific goal in mind.

3.1. Gathering information through browsing

Informational competences in navigation deal with looking for and selecting documents or media in function of their subject or their genre.

3.1.1. Media as form-object

A competent navigator, who takes into consideration the various forms of the media objects he encounters, is capable of:

- looking for form-objects in function of the sign systems they support;
- identifying the form-objects in function of the sign systems that characterise them;
- being attentive to the formal variety of the different media objects, a specific medium content that he is exploring as well as to their interactions (sounds, music, images in an audio-visual document…);
- understanding the logic behind the stratification of form-objects, which may contain or accompany a message (wrapping, label, material support carrying signs), and make out the messages of their interfaces.

A web user exerts his competences when he is able to recognise the different types of hyperlinks of a web page or a search engine. The reader of a book is capable of identifying the typographical variation used and the reasons behind it (capital letters, italics, bold type face…). A well-informed consumer will compare packaging in search of the product that would suit him best and – on the basis of the form of the messages presented – distinguishes between informational and promotional content. He links the messages on the wrapping to those of the display stand and to those on the actual packaging of the product. A film enthusiast recognises the stylistic markers of the main genres or of the major periods in film history (Hollywood classics, Italian neo-realism, Nouvelle Vague…).

3.1.2. Media as transmissible content

A competent navigator, who analyses transferable contents, is capable of:

- choosing, with full knowledge of the facts, the most pertinent messages or those that are best adapted to his needs or his interests;
- switching from one medium to another, while staying on the same topic;
- tracing the course of information (the news, literary sources of movies, cinematographic sources of series, etc.);
- distinguishing between media according to the representation of the world they transmit;
- using operation instructions for media interfaces (directions for use, instructions, manuals etc.).

Someone who is looking for information exerts his competences when he is capable of selecting the tools that will provide the information sought (encyclopaedias, online newspapers, personal sites…). On the internet, he uses text, sound, visual and audio-visual information on one and the same subject to better understand it. He finds the solution to a problem in the help menu of a software program. When watching
the news on television, the viewer identifies and distinguishes archival or fictional images and knows how to trace their origin. The passionate reader of historical novels turns to historians for information that may help him to determine the degree of truth or verisimilitude of the narratives he is presented with.

3.1.3. Media as a system of signs

A competent navigator, who masters the systems of signs, is capable of:

- finding his way with the help of indications that signal different types of information, classes, media genres from which messages, or one single message, may emanate;
- detecting possible gaps between a message and the common typological norms of media;
- recognising, in messages, the sign systems (interfaces) that allow to browse within them;
- efficiently finding his way in messages starting from an interface (summary, menu, table of contents, tabs…);
- selecting an appropriate browsing interface (catalogues, programs, search engines…);
- distinguishing the specific characteristics of one message from those of others (adaptation, parody…).

A competent web user chooses a web browser in function of the use he intends to make of it. He recognizes the clues that allow to distinguish between different sites: commercial, institutional or private. He can spot the specific characteristics of certain messages that address people with a visual or auditory handicap. On a web page, he can identify the logical structure of the hyperlinks and he can link their form and the way they are displayed to hierarchical content. The reader of a book knows how to use the index and the table of contents. He recognises the literary genre thanks to information on the book’s cover without being deceived, however, by appearances. The reader of a newspaper easily finds his bearings with the help of signs that are specific to each type of content. He recognises clues giving away advertorial manipulation. The background music of a movie or its unusual beginning credits are enough to warn an attentive spectator straightaway that he is watching a parody.

3.2. Technical competences in browsing

Technical competences in browsing are about looking for and selecting the technology that will allow the user to reach his goals.

3.2.1. Technical devices

A competent navigator, who chooses the technical tools adapted to his needs, is capable of:

- knowing the major technical devices and their basic operating modes;
- mastering the various technical devices and their possible alternatives;
- selecting a document according to a technical functioning criterion;
- choosing a device according to a technical functioning criterion;
- identifying the nature and the possible cause of the failure or the dysfunction of a browsing medium.

The capable user of a computer is able to recognise the different types of computer files (images, texts, videos…) and to associate them with the appropriate software. He knows how to use the different browsing
tools and modes within one program (photo or illustration viewer, preview mode, plan mode, etc.). The user of a video cassette player (DVD, Blu-Ray…) masters the different functions of the remote control, which allow him to browse the menus. A video maker masters the general principles of the configuration of a camera and easily finds his way in the menus of his device. Whenever he considers buying a new camera, he explores the market, studies technical documentation and avails himself of the means to understand or evaluate it.

3.2.2. Technical usage of media

A competent navigator, who makes technical choices from the range of possibilities that are offered, is capable of:

- choosing an efficient technique to reach an informational or social goal;
- exploring the possible usages of media and selecting one or several in function of their technical potential;
- optimising the possible usages of browsing media, taking into account their technical potential;
- getting familiar with the instructions for use of media devices with a view to using them well;
- evaluating the technical risks linked to navigating (computer virus, intrusive pop-up...).

A capable internet user masters tools such as bookmarks or browsing history. He knows how to clear a cache and to delete a history, if he uses a shared computer. He knows how to remember but also how to delete identifiers and passwords. He recognizes a secure site and masters the different advanced search tools that exist (according to the size of the images, the language, the kind of domain that is being explored...). A television or radio enthusiast is capable of changing preselected channels or stations according to his preferences. A film enthusiast will choose to watch a movie in a theatre or on a television screen taking into account the gain or loss of quality this choice entails. A well-informed video maker knows how to configure his camera with an eye for the shooting conditions and the effect or atmosphere he is looking for.

3.2.3. Technical stakes for media

A competent navigator, who considers the stakes of his browsing, is capable of:

- exploring the environmental implications of the use of a medium;
- choosing a medium with respect to the environmental implications of its use;
- exploring the (anterior or posterior) socio-economic implications of the use of a medium, linked to its technical characteristics;
- choosing an internet medium in function of the technical implications of its use in the socio-economic domain.

The user of a mobile phone exerts his competences when he is able to analyse the impact the manufacturing of such a device has on the environment. He can opt for a technology that uses less electromagnetic waves. He selects his subscription by carefully comparing sales offers, taking into account his real personal needs and his financial means. Someone who reads an IT document will collect information about ways of printing documents with regard to their socio-economic cost. A well-informed consumer will try to know which recycling routes his discarded devices will take.
3.3. Social competences in navigation

Social competences in navigation deal with the search for and selection of documents or media with respect to criteria that are linked to the social context of their production, circulation or reception.

3.3.1. Contexts and usages of media

A competent navigator, who takes into consideration the social contexts of distribution of media and their related use, is capable of:

- being attentive to the cultural, economic and social stakes that characterise media institutions and that influence the development of media systems;
- selecting the most appropriate medium and type of message to communicate with someone, taking into account the context of the mutual relationship;
- selecting the most appropriate medium and types of messages to communicate with someone in order to maintain a quality social relationship, seen from the angle of its ethical stakes;
- choosing media with a keen eye for current legislation and deontology that aim at regulating media production usage;
- paying attention to the ethical stakes related to the receivers;
- selecting, among the available media, those that target the group of receivers to which does (or does not) belong;
- distancing himself from all kinds of fashion effect, novelties and promotional actions;
- finding media while paying attention to the social customs of their receivers;
- selecting a medium while respecting legislation that regulates media usage with regard to possession, reading, distribution, reproduction…;
- selecting a medium taking into account the steps taken by its author to pursue his goals (recording, testimonials, reconstruction…).

A television viewer exerts his competences when he compares the information of a news broadcast to that distributed by other media. He is aware of the stakes, the position on prime time and the status of that broadcast for a television channel. He also understands its complementarity with other news media, such as print media, online press, television news on rival channels or information available on social networks. He asks questions about his own perception of the news of the day and is able to bring together a series of contrasted media messages related to it. He will thereby diversify among information platforms, producers (private and public companies, regional and nationwide media), production contexts and targeted audiences. He keeps his eyes on the legal framework, on ethical matters regarding violence, respect for privacy as well as on the distinctions among facts, comments, testimonies and interpretations.

3.3.2. Senders and receivers of media

A competent navigator, who cares to identify and understand the roles of the senders and receivers of the media he comes across, is capable of:

- selecting media taking into account their sources;
- identifying the range of established media suppliers (libraries, media libraries, search engines, etc.).
choosing media with their receivers in mind ;

identifying the range of the most common media receivers.

A teacher exerts his competences when he guides his pupils to other sources of information than those they are familiar with in order to make them explore new media and to make them think – individually and collectively – about the way they look for information. He also sees to it that they include in their search documents that allow them to put the information gathered into perspective. For instance, putting into context the specific information shown on a news broadcast by distinguishing documentary from fictional sequences that are provided by a video library or document platform. A film enthusiast senses the possible pressure of a producer on the final version of a film according to the generally acknowledged commercial profile of the production house.

3.3.3. Expectations and effects of media

A competent navigator, who skims through the media while asking questions about the expectations they can respond to and about the effects they may produce, is capable of :

→ finding his way in the media taking into account the intentions typical of senders ;

→ selecting media according to his own intentions or expectations ;

→ favouring media, taking into account expectations that are specific to receivers ;

→ getting his bearings among media by reckoning upon their potential effects.

A student looking for information multiplies his sources in order to collect representative, but also contrasting, viewpoints on one and the same subject. Having ‘browsed’ the messages distributed by recognised media, he is able to bring together contradictory opinions and testimonies that will nourish his comparative analysis. This is a way to get in touch with other views, other ways of envisaging the world… A web user looking for information on a health problem sees the difference among sites that treat the subject with authority, those that merely offer opinions, commercial pages or even infomercials. The reader of a newspaper recognises the sources of articles and the different types of information (press release, opinion column, genuine survey, editorial…) and the various intentions steering them (‘raw’ information, search for original information, positioning, analysis…).

4. Competences for organising media

Organising media consists, simultaneously, in classifying, arranging and dividing media in different categories and in managing one’s own media production according to the different media systems used.

4.1. Storing information through organisation

Informational competences in organising are about retaining, classifying, annotating, archiving and securing media found, produced and shared in the course of media usage.

4.1.1. Media as form-object

A competent organiser, who classifies media objects according to their general informational characteristics, is capable of :
filing media according to their form;
increasing his knowledge of media form-objects in communication practice;
establishing a well-structured catalogue of media according to their form-object;
organising the distribution of several media objects within one single formal set (newspaper, internet site, selection of short films...).

This is what a competent enthusiast of movies or television series will do to organise, in an informational fashion, his DVDs, Blu-Ray disks, VHS tapes and downloaded video files: he arranges them according to format so that he can easily find any film or series. To achieve that, he makes sure that the information on the package is clearly legible. He gauges the complexity of the informational levels of their containers: messages on the sleeve or on the case, messages on labels of cassettes or disks, musical content... He keeps a keen eye on the latest developments: transitions to the universe of online video and the management of downloaded files. He is mindful of the relationship between what the form of an object announces, on the one hand, and what the object really conveys, on the other hand.

4.1.2. Media as transmissible content

A competent organiser, who regards media from their transmissible contents, is capable of:

- comparing media according to the representations of the world they transmit and take a stand with regard to that;
- evaluating his messages according to their content and with regard to archiving;
- sorting what he consults and what he produces with a view to archiving, in a structured fashion, what is useful or appropriate to retain;
- identifying genres, fashions and eras according to the content of messages;
- classifying different media that deal with one and the same subject with regard to their closeness to, or distance from, his personal representations;
- organising the architecture of a media set (newspaper, internet site, journal...) according to the content of the different objects involved.

A music lover exerts his informational competences when he looks after the logic of his archive by classifying the works (favoured musicians, favourite music, background music, dance music...) according to his needs, which may be varied. After having acquired pieces of music on line, he makes playlists to avoid that his favourite music will be scattered across his collection. Within the scope of his tastes, time and means he increases his encyclopaedic knowledge of music. A musician records the music he has produced by means of the meta data required to keep his history and class up to date so that he can return to it at any moment. In the context of the publication of a newspaper, the editor-in-chief is capable of defining an editorial line, of organising the distribution of articles that are submitted to him, to centralise different articles about the same subject, to write pertinent titles and introductory paragraphs and to combine text with pictures according to the editorial line.

4.1.3. Media as a system of signs

A competent organiser, who organises his media taking into account their systems of signs, is capable of:

- keeping up, and even widen, his map of media typologies and the systems of signs that allow to recognise them;
- improving or updating his level of acquisition of the languages of the media objects that he comes across and produces, as well as of the media interfaces he uses;
- familiarising himself with the organisational systems of the contents of media;
A music lover exerts his competences when he is able to recognise or establish musical genres, the style of composers, the personal touch of performers the voice of singers, etc. He uses his knowledge to classify the pieces of music he has. He masters the control codes of the interfaces he uses to listen to, compile or create music. His well-structured musical libraries facilitate his search for media on the internet, with record dealers, in second-hand markets, in media libraries… He knows what kind of music to choose for a marriage, a funeral, an official event, a family gathering, etc. In case he is a musician himself, he will take the necessary steps to assure either the fame or the confidentiality of his works. He can choose to share his compositions, at no charge, with a group of acquaintances in a ‘cloud’, by publishing them on a commercial site, by creating his own site or by burning a few CDs. A website manager knows the different languages of the internet (texts, images, video, interactive tools…) and organises their implementation on his site to allow optimal distribution of the various contents.

4.2. Technical competences in organising

Technical competences in organising concern knowledge of the available media technologies, their potential, their limitations and their interoperability. This is a matter of being able to understand the technical characteristics of devices, software, network services…, with a view to comparing them and selecting the most suitable or, indeed, the most complementary. The goal is to support the most adequate organisation of media use possible and to facilitate communication practice.

4.2.1. Technical devices

A competent organiser, who makes sure that he can operate technical devices, is capable of:

- classifying ‘media devices’ according to the relevant dimensions of their technical characteristics (robustness, reliability, durability, sophistication, performance, scarcity, upgradability);
- identifying the technical infrastructures of common communication devices;
- grouping ‘media devices’ according to their compatibility to work within one installation;
- operating techniques of archiving and media editing.
One exerts his competences when he is able to manage a collection of printers according to the type of cartridges they use, their costs and the existence of compatible generic products, the paper format the devices accept, the recycling options they allow, or their potential to perform other tasks (scanning, faxing, photocopying). Someone making a slide show will, in order to organise his content, know how to efficiently use various available technologies for acquiring images and videos. If he has to show his slide show using different operating systems, he will take good care to adapt the formats of his file and will run tests on each system to make sure that the file is accessible on all. When presenting the show, he will choose suitable audio equipment with regard to the specific projecting conditions. As a precaution, he will regularly save his files and organise them by creating a file tree, which allows him to easily trace them.

### 4.2.2. Technical usage of media

A competent organising, who considers the technical usage of media, is capable of:

- classifying ‘media devices’ according to the variety of communication modes they allow technically;
- comparing ‘media devices’ according to their ergonomics as well as the potential, limits and constraints of their use;
- establishing a hierarchy of ‘media devices’ according to the level of expertise of people likely to use them;
- identifying possible strategies to acquire or improve technical command of ‘media devices’ in accordance with his needs;
- archiving and collecting his media with regard to means and needs;
- identifying the various professions active in a media organisation and their ways of collaborating;
- evaluating the technical risks linked to his media organisation.

The user of a computer calls on his competences if he is capable of distinguishing the formats of images that can be distributed on screen, on the premises, optimised for the internet, compressed to be sent as an attachment to an email, or made ready to be printed by an amateur or a professional. He knows how to choose among a desk computer, a laptop, a tablet or a smartphone considering the nature and the frequency of his uses and their material context(s). The manager of a website is capable of reworking his site by calling upon specialists in, for instance, database management, design, interfaces or web languages. The author of a blog must manage a library of different templates and adapt them to his specific needs.

### 4.2.3. Technical stakes for media

A competent organising, who asks questions about the technical stakes for media, is capable of:

- distinguishing among ‘media devices’ according to the possibility they offer their users to reconfigure them or to have the develop autonomously;
- considering the acquisition and use of media with regard to their socio-economic and cultural implications.

Someone who organises his telephone data masters their technical competences when he is able to knowingly and wittingly choose among a paper address book, a digital one saved in his phone or a log on a removable memory card that he will have exported as a csv file. Someone who purchases a media device is able to measure the real interest in acquiring (or not) a combination device (built-in hi-fi system, video recorder, phone-and-fax, computer and hard disk according to his needs and taking into account the risks linked to defects in one or other of the constituent parts. His decision to buy is based on technical criteria and he will not be influenced by fashion or marketing.
4.3. Social competences in organising media

Social competences in organising media concern organising and updating relations in electronic format both as media receiver or reader, and as active communicator.

4.3.1. Contexts and usages of media

A competent organiser, who has a keen eye for media contexts and usages, is capable of:

- classifying, archiving and editing media taking into account their communication contexts, which may influence his perception;
- following the development of or variations in communication contexts according to the development of their stakeholders, including himself;
- identifying the contexts which modify the relationship he may have with a specific sender;
- establishing and updating electronic directories and lists of senders (people, institutions…), organised according to the context in which they communicate;
- establishing and keeping up a cartography of communication contexts that are risky or not quite recommendable with regard to the kind of receivers they address;
- enriching and bringing up to date his knowledge of range of the cultural, economic and social stakes that characterise media institutions and influence the development of media systems;
- developing his capability to compare communication contexts that have been rendered complex by the plurality of senders or by the combination of intentions or multiple steps taken…;
- being mindful of the spectrum of ethical or deontological questions senders may be confronted with in specific contexts;
- establishing and updating electronic directories and lists of receivers (people, institutions…), organised according to the context in which he must or wishes to communicate;
- following the development of or variations in communication contexts according to his receivers (including himself);
- being conscious of the logical and practical range of risks linked to not caring about receivers and himself with regard to specific communication contexts;
- identifying the different contexts which modify the relationship he may have with a specific receiver;
- developing his capability to compare communication contexts that have been rendered complex by the plurality of the receivers and/or the combination of the effects sought.

A competent DJ prepares play lists according to related circumstances and customs. A music lover manages his own collection of favourite channels on his radio. He classifies his music programming depending on his targeted audience. He carefully classifies his links to online music sites. He keeps an electronic catalogue of his record collection, with several entries: composers, artists, genres, periods, audiences… He collects the discography of the authors and performers he discovers. He does not distribute music if he does not have copyright. He does not expose himself or other people to an excessive level of decibels. A responsible editor of a publication (written and printed or online) knows the related legislation and the risks linked to certain publications: if need be, he warns his co-workers. He must also take into account all legislation regarding reproduction rights (for instance concerning images used).
4.3.2. Senders and receivers of media

A competent organiser, who takes into account the identity of the senders and receivers of media and their respective roles, is capable of:

- classifying, organising into a hierarchy, archiving or editing media taking notice of the perception receivers have, according to their identity or identities;
- categorising receivers who may entail risks or who are not quite recommendable and bringing his categories up to date along all his communication activities;
- establishing and keeping up a cartography of communication contexts that entail risks or are not quite recommendable with regard to the senders of the media;
- linking, in an informed and nuanced fashion, the identity of receivers to social categories taking care to avoid positive or negative prejudice;
- expressing his identity in different ways depending on the receiver's identity or on the communication context;
- going into the matter of the anonymity of the receiver, taking into account ethical and/or deontological dimensions.

A music lover calls on his competences when he can manage music compilations and knows the logic that structures them with regard to their various receivers. He manages the family music library taking into account his family’s tastes. If he makes music himself, he will avoid distribution channels that may overexpose amateur efforts to a spiral of criticism. He pays attention to the image that he wishes to project of himself when he distributes media and adopts a style that is adapted to the receivers he addresses: musical content, information and accompanying illustrations, choice of distribution channel, etc. He assumes full legal and moral responsibility when he makes music available for downloading without provisions to actually know who does the downloading. The editor in chief of a newspaper is capable of re-reading and modifying texts, and of selecting images that are submitted taking into account his readership and its expectations.

4.3.3. Expectations and effects of media

A competent organiser, who considers the expectations and effects of the medium he collects, is capable of:

- managing various media productions (his and those of others) according to their (explicit and implicit) intentions;
- taking into account the expectations usually linked to the different types of media when classifying them;
- organising his media productions according to its effects on the receivers;
- organising information according to possible effects of media devices (on himself and others);
- anticipating the needs and expectations of receivers.

A competent music lover archives his music while taking into consideration the intentions of its authors and its actual impact on the target audience. If he is a composer himself, he will observe the reactions of his audience and will make sure to adapt his work and the way it is distributed to best serve his own intentions, respond to expectations or surprise. He knows how to resist to traditional musical fashions. He presents extracts of his music and formulates his comments in such a way that he avoids misunderstanding and offense. The producer of a movie sees to it that its release comes with a poster, a press release, photo shoots, various interviews and other promotional tools, all in sync with the creative project of the film-maker. All of this serves, of course, to catch the eye of the potential spectators. The editor in chief of a newspaper organises information (titles, layout of articles, use of illustrations) in order to arouse interest, surprise or any other relevant emotion (scandal, indignation, revolt…).
## Overview of the categories of competences in media literacy

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<th>Informational dimension</th>
<th>Technical dimension</th>
<th>Social dimension</th>
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<td>1. Form-object</td>
<td>1. Media devices</td>
<td>1. Contexts and usages</td>
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<td>2. Transmissible content</td>
<td>2. Media usages</td>
<td>2. Senders and receivers</td>
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### Exerting competences in:

<table>
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<tr>
<th>Media</th>
<th>Reading: decipher the content of media</th>
<th>Content of media and the systems of representation they use.</th>
<th>Techniques needed to receive media and gain access to reading them.</th>
<th>Context of institutional production of media, intentions of designers, reinforced cultural stereotypes, etc.</th>
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<td>Writing: produce and distribute media</td>
<td>Languages and genres used by media productions.</td>
<td>Technical operations that media productions entail.</td>
<td>Various interpersonal relationships that media productions entail.</td>
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<td>Media Corpus</td>
<td>Navigating: skim through one medium or several media: searching or researching</td>
<td>Looking for and selecting documents or media according to their subject or genre.</td>
<td>Looking for and selecting technologies that allow reaching those goals.</td>
<td>Looking for and selecting documents according to criteria linked to the social context of production, distribution or reception.</td>
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<tr>
<td></td>
<td>Organising: classify, distribute, spread media in categories; manage one’s media production</td>
<td>Preserving, classifying, archiving, annotating, securing media found, produced and shared all along media usage.</td>
<td>Knowing or imagining alternatives with regard to devices, software, computer services, etc. and their categorisation according to possible modes of interaction.</td>
<td>Categorisation of media communication according to the type of relationship one has with one’s interlocutors, with a view of adapting relevant modalities.</td>
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