



Citation: A. Themistokleous (2023) Media Education for Children in Cyprus: Educating pupils to critically read advertisements. *Media Education* 14(1): 131-138. doi: 10.36253/me-13368

Received: July, 2022

Accepted: October, 2022

Published: January, 2023

Copyright: © 2023 A. Themistokleous. This is an open access, peer-reviewed article published by Firenze University Press (<http://www.fupress.com/me>) and distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

Data Availability Statement: All relevant data are within the paper and its Supporting Information files.

Competing Interests: The Author(s) declare(s) no conflict of interest.

Best Practices

Media Education for Children in Cyprus: Educating pupils to critically read advertisements

L'educazione ai media dei bambini a Cipro: educare alla lettura critica della pubblicità

ANTIGONI THEMISTOKLEOUS

Cyprus Radio Television Authority
antigoni.themistokleous@gmail.com

Abstract. This article considers the Media Literacy Experiential Workshop project provided by Cyprus Radio Television Authority (CRTA). CRTA is the independent regulatory authority of the audiovisual media service providers in Cyprus and media literacy is recognized as one of its statutory duties. Media Literacy Experiential Workshop project is the most popular and notable media literacy initiative undertaken by CRTA. Believing that media literacy skills should be taught, the examined project has been in place since 2014-2015 school-year and aims to provide pupils at primary education with basic and fundamental media literacy skills and competences. During the workshops pupils with the help of the instructor critically examine and deconstruct different advertisements in order to realise how and why some content, values, and points of view are amplified while others are excluded from the media. By the end of the workshop pupils are empowered to critically think of each and every advertisement as a construction and to apply basic analytical parameters to mediated texts in general.

Keywords: media literacy education, critical thinking, Cyprus Radio Television Authority, Media Literacy Experiential Workshops.

Riassunto. L'articolo presenta il progetto Media Literacy Experiential Workshop realizzato dalla Autorità Radio Televisiva di Cipro (CRTA). La CRTA è una autorità di regolazione indipendente dei servizi di media audiovisivi a Cipro, e la media literacy rientra tra i suoi compiti istituzionali. Il progetto Media Literacy Experiential Workshop è l'iniziativa più conosciuta messa in atto da CRTA. Partendo dall'idea che la media literacy debba essere insegnata, il progetto ha preso avvio nell'anno scolastico 2014-2015 e intende fornire agli studenti delle scuole primarie le abilità e competenze fondamentali di media literacy. Durante gli workshop, i bambini con l'aiuto del formatore esaminano criticamente e decodificano diverse pubblicità, in modo da comprendere come e perchè alcuni contenuti, valori e punti di vista vengono amplificati, mentre altri vengono esclusi dai media. Al termine degli workshop, i bambini sono diventati capaci di considerare ogni pubblicità come un messaggio costruito, e di applicare semplici parametriche di analisi ai testi mediali in genere.

Parole chiave: educazione mediale, pensiero critico, Autorità Radio Televisiva di Cipro, Media Literacy Experiential Workshops.

SETTING	Classroom and learning environment
TARGET	Pupils of primary education in Cyprus
DURATION	90 minutes – 2 teaching periods
EQUIPMENT	PC, video-projector, handouts
PRODUCTS	Advertisements created by pupils

1. INTRODUCTION

Technological development and advancements in communication technologies have transformed and redesigned not only the media ecosystem but equally individuals' experience and engagement with the media. The current media ecosystem and individuals' engagement with it represent opportunities and challenges for individuals as content creators, consumers, and also as a participatory public (Papaioannou & Themistokleous, 2018). Moving away from the media environment where some (the few) produce and many (the majority) consume media content towards the one where every single individual has more interests and greater participation in contents' production made it imperative to rethink and enrich media education. This reality underpins the need to stop understanding media in passive terms but rather to develop individuals' selectivity, creativity, and awareness needed for the new media age (Jenkins, 2009) and to establish an adequate foundation for reflective and effective media education as an integral part of schooling (Kennedy, 1993:1).

Taking into consideration the increasingly convergent media environment and the changing audience habits regarding media contents' consumption and creation, media regulation should no longer pertain only to restrictions on what is distributed, how, when and through which channel. Contemporary media regulation rather exceeds economic objectives and is equally justified by appeal to social considerations of freedom, justice, and human rights. Within this context, additional challenges for media policy-makers and regulators are generated. Media literacy pertains to the ability to understand and interpret different forms and means of media representation with a critical eye (Livingstone, 2004; Potter, 2013) and encompasses not only info-competence but also other text- and image-based skills that enable media literate individuals to interpret media messages and communication services in a comprehensive way (Frau-Meigs and Torrent, 2009a:17). To this extent, media literacy emerged as a key theme that asks 21st century policy-makers to rethink media regulation, in terms of regulatory objectives and delivery mode, and reshape regulation, accordingly, in order to ensure its effectiveness. In this light, media education is an urgent neces-

sity and media literacy became a strategic policy issue and a main regulatory objective, the importance of which is also underlined in the Audiovisual Media Services Directives of 2010 and 2018, where it is provided that Member States should promote and take measures for the development of media literacy in all sections of society and for all media (AVMS, 2010: Preamble 47 and Article 33; AVMS, 2018: Preamble 59 and Article 33a).¹

Upon the transposition of the aforementioned Directives into national law, Cyprus Radio Television Authority (CRTA), as the independent regulatory authority for audiovisual media service providers in the Republic of Cyprus, acquired formal role in promoting media literacy. Article 30C of The Radio and Television Broadcasters Law and Article 18D of The Cyprus Broadcasting Corporation Law, chapter 300A refers to the role and responsibilities of CRTA to endorse the design and coordination of the development and implementation of, among others, educational programs to enhance media literacy levels in the Republic of Cyprus. Media Literacy by CRTA seeks to develop individuals' critical thinking on and about any kind of media content by equipping them with skills and competencies, necessary in the digital and converged media environment, so that they are self-conscious media users, performing either as media content' consumers or producers across various media platforms. Media literate individuals harness the affordances offered by the entire media ecosystem while at the same time recognise and mitigate any risks or dangers, being therefore capable of protecting themselves from harmful material but also of using media effectively and safely and having socially responsible behaviour when they create media content (Experts Committee on Media Literacy, 2012)². To this extent, media literacy policies by CRTA seeks principally to enhance individuals' engagement with the media and to improve how people engage with mediated texts produced, received, and exchanged via different media channels rather than emphasising operational aptitudes and techniques. Within this framework, media education in primary schools has been a priority for CRTA, and is regarded

¹ Examining the purpose and/or the reasons why media literacy became a mandate for independent regulatory authorities of audiovisual media service providers exceed the scope and objectives of this article. For the purposes of this article, media literacy is considered a key policy for independent regulatory authorities of audiovisual media service providers, as provided in European Directives and accordingly transposed into national regulations of Member States.

² In November 2011, the Board of Directors of CRTA decided to set up an Experts Committee on Media Literacy as an advisory body and in order to provide consulting services to the Authority. A Media Literacy White Paper was published in order to facilitate the initial work and planning of activities by CRTA. The Experts Committee had completed its mission and thus dissolved in November 2022.

not as a protectionist or paternalistic activity seeking to ameliorate pupils' preferences but as an empowering activity to develop pupils' critical thinking and attitude towards any kind of media content. This choice reflects the primacy of adopting critical approaches in media education, which enable and empower pupils to apply the acquired skills and knowledge to any media text (Masterman, 2005). It additionally endorses critical autonomy in relationship to all media by promoting independent critical thinking and thus allowing pupils to exercise judgment, to examine, and understand complex realities. Within this context, media education is understood as a key element upholding informed citizenship.

This article presents the Media Literacy Experiential Workshop project which is considered the most popular and notable Media Literacy project undertaken by CRTA. The key objectives of the workshops are to make pupils competent to recognise how choices are made by creators of media messages; to describe and associate these choices with the population that is more likely to be interested in each message and to relate them with certain purposes; and to be aware of the motives and intentions behind the choices made by advertisers. From this point of view, this project correlates and responds to fundamental principles of media education as discussed by Jenkins et al. (2009), and in particular to the development of pupils' independent judgment in the new mediated landscape of increasingly sophisticated marketing techniques so that pupils are empowered to distinguish marketing from enlightenment, fact from fiction, argument from documentation (Jenkins et al., 2009: 79-84).

For the purposes of this project, CRTA in collaboration with the Cyprus Pedagogical Institute (CPI)³ developed two different Media Literacy Experiential Workshops and respective lesson plans for pupils in primary education; one for pupils in Years 1-3 and the second for those in Years 4-6. The lesson plans were jointly designed by Officers of CRTA and CPI, whereas the workshops were delivered by a CRTA officer and Pedagogical Institute staff for the first two school years; from 2016-2017 they were delivered only by a CRTA officer.

Both workshops instrumentalise advertisements that were broadcast on television. The usefulness of advertising within media education derives from its structural influence upon the whole spectrum of the media ecosys-

tem (Masterman, 2005). Taking as a starting point that all media messages are constructions depended on decisions and choices as to what is included or excluded in the messages, how messages are created, and for which purpose(s) they are created (see Kellner and Share, 2005) and considering that asking questions on and about media content is at the heart of media literacy, a number of advertisements are shown in the class followed by discussion. Through questions asked by the instructor, pupils are facilitated to understand and analyse the messages of the mediated content. It is anticipated that teaching pupils to ask questions about mediated content constitutes the first fundamental step in enabling them to advance their skills to accept or reject both explicit and implicit media messages based on critical judgments. Therefore, pupils with the support of their instructor critically examine the displayed advertisements by discussing the five core aspects of mediated texts as those aspects have evolved from traditional categories of rhetorical and literary analysis. These five aspects of mediated texts refer to (a) authorship, (b) format, (c) audience, (d) content, and (e) purpose, and are very similar to the key media concepts that according to Buckingham (2003) could provide an effective theoretical framework for analysing media content. The five aforementioned aspects of mediated texts are understood as core elements of media literacy education and are largely embedded in the lesson plans for both workshops. Scholars like Masterman (2005) argue that teaching pupils to ask questions about authors and audiences of mediated texts, about messages and meanings, representations and realities allow them to understand how mediated content is always informed and constrained by economic issues, that create and maintain power relationships.

Echoing Masterman's (2005) point of view, educators and trainers place emphasis on having the pupils comprehend that media content is primarily about representations and by asking appropriate questions urge them to realise the distinction between things, ideas, and reality (what in Semiotics is known as *the signified*) and their representation that is portrayed in the media, in other words *the signifier* (Masterman, 2005:18). This approach is consistent with the fundamental principle in media education and in media studies more generally, that the media are symbolic systems. Pupils are encouraged to think critically of the media content and media messages as symbols and representations of reality and not to unproblematically accept them as reflections of external reality.

Reflecting critically on the literature on Media Education it becomes evident that media education is a dynamic and constantly evolving practice that requires

³ Cyprus Pedagogical Institute (CPI) is part of the Ministry of Education, Sport, and Youth and is responsible for in-service training and the professional development of teachers at all levels and posts. It organises and delivers in-service training for all subjects and across subject areas, educational technology, educational research, and also school based development.

perpetual revision in order to address current and topical needs and challenges in the media ecosystem (Masterman, 1993; Frau-Meigs and Torrent, 2009a:18). Masterman (1993) eloquently argued about the changes and transformation in media education and described the fundamental principles as these have developed from the inoculative paradigm to the Popular Arts paradigm and then shifted to the representational paradigm, which emphasised questions of politics, power, and representation and with which the described workshops are more closely related.

The existing literature on Media Education constitutes a valuable source of information in order to design the most appropriate approaches (see for example Frau-Meigs and Torrent, 2009b). Definitely media education cannot concentrate only on understanding television. In our era media education is and should be inclusive and with reference to all sectors of the media ecosystem. The described workshops indeed instrumentalise advertising which is easily and clearly traceable in various forms in the entire media ecosystem. The rationale underpinning the project under analysis is consistent with Masterman's argument of "the grounding of media education in the dominant visual-televisual experiences of students" (Masterman, 1993) since the examples used in the classroom come from the television content, yet pupils are encouraged to use the knowledge they gained through their experience with televisual content in the online, digital context as well. Both workshops delivered to primary education pupils neither focus on the adverse aspect and undesirable consequences of advertising nor teach against advertising. They rather foreground knowledge on how certain lifestyles, values, and points of views are represented in advertising while other are omitted and what this selection means. In this light they emphasise on developing understanding regarding the role and function of modern advertising agencies and the different purposes that advertising serves in the contemporary digital media environment in an attempt to enhance the critical autonomy of students.

The workshops are mostly integrated into language courses. It is worthwhile to clarify that media education in Cyprus does not have the same history as in countries like Denmark (see Tufte, 1993) or Canada (see Pungente, 1993) as it is neither formally included in the national school curricula, nor in the preparation for teaching education, while systemic and systematic educational programs and policy agendas are rather absent (Papaioannou and Themistokleous, 2018). The significance of this project resides in the fact that it is a national program covering equally urban and rural areas, and all school establishments of primary education operating in the

Republic of Cyprus are eligible to apply to participate in the workshops. The success of the project rests on the demand on behalf of educators so that their students attend the workshops.⁴ It is noted that since the project was firstly launched in 2014-2015 and for the first two school-years, there was a call and a public announcement so that educators and teachers register their class to participate in the project. Yet, since 2017-2018 educators and teachers were already well aware of and interested in this project and therefore there was no need for any public announcement. The following subchapters describe the content and activities of the two Media Literacy Workshops for Primary School pupils.

2. THE WORKSHOP FOR YEARS 1-3

The warm-up activities start by asking pupils to tell where advertisements are displayed and what they think the main characteristics of advertisements are. They are then provided with a handout and are asked to work in groups of four to five to complete the handout by describing their favourite advertisement. More precisely, they write where this advertisement is found, when and where they are when they watch or read it, they describe it, and say why they like it. Following this activity, the instructor resumes the class in the plenary where they discuss why there are so many advertisements displayed around us and what the purpose(s) of advertising are.

In order to start building new knowledge and develop media literacy skills five different advertisements⁵ are shown to the class and pupils analyse them in a structured examination facilitated by questions posed by the instructor. Each display of an advertisement is followed by critical analysis and examination. Pupils are firstly asked to narrate the scenario of each advertisement. During the examination of the scenario the instructor asks further questions to facilitate pupils to elaborate on their thoughts and reflect on their answers. Subjects such as the targeted audience and market strategies used in each advertisement are at the centre of the analysis.

⁴ For statistical purposes it is indicated that 30 schools were visited each year for the first three school years of the project (2014-15, 2015-16, 2016-17), 14 were visited in 2017-2018, and 6 in 2018-2019. Due to the restrictions of COVID-19 only 3 schools were visited in 2019-2020.

⁵ Advertisements are available here:

<https://www.youtube.com/watch?v=wW7q0ey87i0> – Cookie crisps

<https://www.youtube.com/watch?v=inY6eLdLmUE> – Hooney cherries

<https://www.youtube.com/watch?v=dPoHGXPQyI> – Alpen bars

<https://www.youtube.com/watch?v=dPoHGXPQyI> – Wellness bars

<https://www.youtube.com/watch?v=zoqC1lvm19Y> – Icecream

The use of these advertisements is only for educational purposes; under no circumstances their use constitutes a recommendation or endorsement.

Topics such as how each advertisement attracts attention, what details are provided to create interest in the advertised product, and how each advertisement makes the product desirable are also discussed and analysed. This kind of questions allows pupils to think critically towards the images, sounds, colours, and language used in each advertisement, while the instructor urge them to contrast these choices with alternative ones, which have not been preferred. The use of language, the visual techniques and music used to engage the viewer are also put under analysis. Moreover, students are encouraged to compare the language, the visual techniques, and music of each advertisement vis-à-vis the product that is advertised, and the audience and potential buyers of each product, in order to reach certain conclusions.

Following the critical examination of the five advertisements there is a final creative activity, where pupils are required to apply essential media literacy skills they developed during the previous discussion. At this stage pupils work, again, in groups of four to five and are asked to create their advertisement using cards they have been provided with. Each of these cards shows the targeted population and a product or an idea that help pupils to create their advertisement. Pupils take instructions that to create their advertisement they should think and write the story (scenario), decide about the hero of the advertisement, and justify why this hero was chosen. They are also required to think of eight to ten phrases and/or words (slogans) that will help consumers to remember the advertised product or idea. With this activity, students are expected to demonstrate what they learnt earlier and to practice fundamental media literacy skills. By familiarising themselves with the creation of advertisements as a particular form of mediated content, pupils demystify the media as they become knowledgeable about media structures and influence.

In the context of the workshop for Years 1-3 particular emphasis is paid on two out of five aspects of mediated texts mentioned in the Introduction, namely on authorship and format. It is necessary that pupils understand from a very young age that every media message and all media content is constructed and that there is an author, either a single individual or a larger organisation, who makes conscious or even unconscious choices based on his/her own ideology and mentality, perceptions, points of view, and experiences. These choices made by authors are included in media content, whereas at the same time others are excluded and thus silenced and marginalised and it is the choices of authors that audiences ultimately consume. In terms of the choices made by authors of media messages pupils are also encouraged to think of any alternatives to the choices

already made, and whether and how the message and its interpretation would change accordingly. When analysing the aspect of 'authorship' the examination goes deeper than simply giving a name of an individual or an organisation that creates certain content and clarifies that media content does not (re)present reality and media do not operate as transparent windows of what it takes place in society; media rather (re)present different productions that constitute thoughtful and purposeful constructions of someone.

The format of media content is the second aspect, which is emphasised, and at that point different techniques, for example the creative language and visual techniques used to attract audiences' attention are analysed and explained. Media creative language has its own rules and pupils explore the various conventions through discussion about the colours, shapes and size, the sound and music, the movement, and the characters in the scenario of the advertisements they examine. Pupils are familiarised with the unique creative language of commercial advertising in an attempt to make connections and find relationships between this language and the targeted audience of each advertisement they analyse.

3. THE WORKSHOP FOR YEARS 4-6

In the context of the Media Literacy Experiential Workshop for Years 4-6 pupils examine messages they receive from the media regarding differences between boys and girls, men and women. They investigate how advertising, and in extent any mediated content, has a powerful role in forming individuals' opinions and points of view about how boys and girls, men and women are expected, rightly or not, to behave. It evidently aims to engage pupils in critical reading of media content. With the use of different advertisements of the same product students are empowered to recognise how the targeted audience and potential buyers understand and give meaning to each advertisement and how certain stereotypical representations and narratives about boys and girls are created and often perpetuated in the media. The learning objectives of this workshop are to train pupils to recognise, compare, evaluate, and contrast gender stereotypes; to evaluate media content that conveys gender stereotypes, and to reflect on why stereotypes can be limiting.

In order to introduce pupils to the subject of media literacy and critical viewing of media content the instructor ask them to think of their favourite advertisement and to explain why they like it. Pupils are

also asked about the purpose(s) that advertising satisfies. Following the warm-up activities and in order to build new knowledge and advance media literacy skills, pupils firstly listen to the music of two different advertisements⁶ without watching the scenes, and are asked to guess what the advertised product and the targeted audience and potential buyers could be. Then, they are asked to imagine and describe the scenes of each advertisement.

Pupils are encouraged to freely express their views and opinions and elaborate on them, whereas occasionally – when deemed useful and constructive, and serves fulfilling the learning objectives – their already formed, but nevertheless, stereotypical opinions and attitudes are challenged and put under critique. Through discussion the instructor draws attention to the fact that boys and girls, men and women are born with some differences but yet some other differences are only made up ideas, formed, and endorsed by individuals; also that media industry sends powerful messages and often make us think of certain behaviours, attitudes, likes and dislikes as being normal, popular, or desirable for men and women. Nonetheless, these messages are just opinions and not rules. Pinpointing these thoughts provides students with an excellent opportunity to start watching advertising in a critical way and to control information and messages rather than being controlled.

Then students watch the two advertisements in complete form and analysis of the various constituent elements of them follows. Students' critical examination of both advertisements is based on activities such as narrating the scenario of each advertisement, identifying the main heroes and recognising why these have been chosen instead of others. Examining further on the decisions made by advertisers, pupils are urged to compare and contrast the brand of the advertised car with the hero of the respective advertisement and to reflect on any relation and/or connection between the advertised product, the main hero of advertisement, and the targeted audience and potential buyers. The various marketing strategies and creative language, including the music and colours of each advertisement are also examined.

For the purposes of the next activity of the workshop the class is divided into groups of four to five pupils each and are provided with handouts to complete. Half of the groups explore the LEGO® Hero Factory

website and the other half explores the LEGO® Friends website.⁷ According to the instructions pupils decide as to which group, girls or boys, each of the examined website aimed at; what kind of messages each website sends about what the group aimed at is supposed to like and prefer; and also discuss how members of each group are supposed to behave. Pupils also comment on the colours, images, and figures portrayed in each website. After resuming the class in the plenary the discussion unfolds around stereotypes and stereotypical narratives identified in the examined advertisements and websites. Pupils acknowledge that people should neither always nor indiscreetly follow the messages sent from the media (advertising, TV shows, reality shows), especially if they do not agree with these messages.

Following the critical examination of the five advertisements there is a final creative activity, where pupils are required to apply essential media literacy skills they developed during the previous discussion. At this stage pupils work, again, in groups of four to five and are asked to create their advertisement using cards they have been provided with. Each of these cards shows the targeted population and a product or an idea that help pupils to create their advertisement. Pupils take instructions that to create their advertisement they should think and write the story (scenario), decide about the hero of the advertisement, and justify why this hero was chosen. They are also required to think of eight to ten phrases and/or words (slogans) that will help consumers to remember the advertised product or idea. With this activity, students are expected to demonstrate what they learnt earlier and to practice fundamental media literacy skills. By familiarising themselves with the creation of advertisements as a particular form of mediated content, pupils demystify the media as they become knowledgeable about media structures and influence.

Within the context of the workshop for Years 4-6 the aspects of audience and content of mediated texts are closely analysed and discussed. Acknowledging that different individuals experience and understand the same media message differently is a core characteristic of media literate pupils. Reflecting on their own opinions and the previous analysis pupils become (more) aware and conscious of the differences that influence how each person understands, decodes, and interprets media messages. These differences are responsible for the various

⁶ Advertisements can be found here: http://www.youtube.com/watch?feature=player_embedded&v=X0lkmstjZes and here: http://www.youtube.com/watch?v=UTA2CE8_KLk&feature=player_embedded. The use of these advertisements is only for educational purposes; under no circumstances this use constitutes a recommendation or endorsement.

⁷ LEGO® Hero Factory website is accessible at <http://www.lego.com/en-us/herofactory?domainredir=www.herofactory.lego.com> and LEGO® Friends website is accessible at <http://friends.lego.com/en-us/default.aspx?domainredir=www.friends.lego.com>. The use of these websites is only for educational purposes; under no circumstances this use constitutes a recommendation or endorsement.

'readings' and interpretations of media content and pertain to individual's unique experiences and characteristics, for instance, age, education, cultural upbringing and background.

Examining and reflecting on embedded values and points of view of media content corresponds to the fourth core concept of media literacy and is also emphasised in this workshop. The analysis of this concept helps pupils understand that media content and the media as businesses are never value free; in contrast media content always carries direct or subtle messages, points of view and values. As media content is a construction certain lifestyles, attitudes, kind of behaviours of the author(s) are represented and these unavoidably reflect the choices and preferences of the creator of the content, while at the same time other lifestyles, values, and attitudes are excluded and thus ignored. This knowledge creates the necessity to critically think about media messages and the purposes that the author(s) would like to satisfy with their creation and the choices they made for this creation.

4. CONCLUSION

Currently, more intensely than ever before human life is saturated by media content. To understand, thoughtfully interpret, and critically evaluate the abundance of media messages individuals need advanced media literacy skills and competences, which are taught and perpetually cultivated. Media Literacy Experiential Workshop project initiated by CRTA is clearly not towards a set of technical operations, just learning how to use tools, but primarily addresses the need to improve pupils' media literacy skills and competences, and their critical thought towards messages sent by the media. In this perspective, the purposes of the workshops converge with the conclusions of Jenkins et al. (2009) that media education is not about technical skills but mostly relates to social and cultural competences so that when people interact and engage with the media can fully participate both, as producers and consumers. Taking into consideration that this project is the first significant initiative by CRTA to improve media literacy levels in the Republic of Cyprus, it is helpful and supportive to provide the necessary training, resources, and time for primary teachers to properly develop and implement comprehensive media education programs and to enrich the existing lessons plans by clearly guiding and facilitating the participants to 'see' how advertising while relocates to the Web and Social Networks still maintains the fundamental aspects of mediated texts. Educating pupils to remain

skeptical and used to the ubiquity of advertisements is expected to make them also aware of the constructed nature of the media, which is essential to valid examination and evaluation of media content. The workshops as described in this article are still in progress; nevertheless, they need further development in order to enable a thorough evaluation of the educational process, which for the time being is lacking. The lack of follow up activities in order to evaluate the progress of pupils in terms of how media literate they became is the main drawback of the whole design.

The described activities challenge teachers and educators to think creatively and systematically and to design additional activities that pertain to advertising in the online environment and that reveals the cross-mediality of advertising and how basic media literacy skills learnt for advertising in TV and broadcast can be equally implemented in and analysing and interpreting online advertising. Following Rey et al (2012) that the concept of competence implies the ability to face novelty it is recommended that the value of the workshops can be assessed with activities that measure and evaluate the extent to which pupils can put their knowledge and skills to relevant use in various situations (see Scallon, 2004) and in particular in online advertising.

REFERENCES

- Buckingham, D. (2003). *Media education. Literacy, learning and contemporary culture*. Polity Press.
- Experts Committee on Media Literacy, (2012), Media Literacy White Paper, <https://cрта.org.cy/assets/uploads/pdfs/Media%20Literacy%20-%20white%20paper.pdf>
- Frau-Meigs, D. & Torrent, J. (2009a). Media Education Policy: Towards a Global Rationale. In D. Frau-Meigs and J. Torrent (eds.) *Mapping Media Education Policies in the World: Visions, Programmes and Challenges*, 15-21. The United Nations-Alliance of Civilisations in co-operation with Grupo Comunicar.
- Frau-Meigs, D. and Torrent, J. (2009b). *Mapping Media Education Policies in the World: Visions, Programmes and Challenges*, p.15-21. The United Nations-Alliance of Civilisations in co-operation with Grupo Comunicar.
- Jenkins, H. et al. (2009). *Confronting the Challenges of Participatory Culture. Media Education for the 21st Century*. The MIT Press.
- Kellner, D., and J. Share. (2005). Toward Critical Media Literacy: Core concepts, debates, organizations, and policy. *Discourse: Studies in the Cultural Politics of Education*, 26 (3), 369-386.

- Kennedy, M.F. (1993) Introduction. *Canadian Journal of Educational Communication, Special Issue on Media Education*, 22(1), 1-3.
- Livingstone, S. (2004). Media literacy and the challenge of new information and communication technologies. *The Communication Review*, 7 (1), 3-14.
- Masterman, L. (1993). The Media Education Revolution. *Canadian Journal of Educational Communication*, 22(1), 5-14.
- Masterman, L. (2005) *Teaching the Media*. Routledge.
- Papaioannou, T. and A. Themistokleous. (2018). An overview of media education in Cyprus: concepts and policies. In S. Iordanidou (ed.) *Media Literacy: In the search of the concept and the function of media literacy*, 35-53. Advanced Media Institute/Metamesonykties Ekdoseis.
- Potter, W.J. (2013). Review of Literature on Media Literacy. *Sociology Compass* 7/6, 417-435.
- Pungente, J.J. (1993). The Second Spring: Media Education in Canada's Secondary Schools. *Canadian Journal of Educational Communication*, 22(1), 47-60.
- Rey, B., Carette, V., Defrance, A., & Kahn, S. (2012). *Les compétences à l'école. Apprentissage et évaluation*. De Boeck.
- Scallon, G. (2004). *L'évaluation des apprentissages dans une approche par compétences* (2nd ed.). De Boeck Université.
- Tufte, B. (1993) Media Education in the Danish Folkeskole. *Canadian Journal of Educational Communication*, 22(1), 69-77.
- Directive 2010/13/EU of the European Parliament and of the Council of 10 March 2010 on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services (Audiovisual Media Services Directive) (Text with EEA relevance). *OJ L 95, 15.4.2010, p. 1-24* <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32010L0013&from=EN>
- Directive 2018/1808/EU of the European Parliament and of the Council of 14 November 2018 amending Directive 2010/13/EU on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services (Audiovisual Media Services Directive) in view of changing market realities. *PE/33/2018/REV/1. OJ L 303, 28.11.2018, p. 69-92* <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018L1808&from=EN>