

Newsletter on

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Editor: [Catharina Bucht](#)

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Media Education/Media Literacy/Awareness

Media Literacy and the News

[Media Education/Media Literacy/Awareness]

by

Fifi Schwarz

Managing Director of the Dutch Newspapers in Education Programme
(Amsterdam)

Researcher at Windesheim School of Media (Zwolle), THE NETHERLANDS

If media literacy programmes are to be successful in the making of media-literate citizens, a coherent and comprehensive approach to media literacy is required. This approach should include news literacy, which can be defined as: "the ability to critically evaluate, interpret and process as well as participate in news media and journalistic content in order to participate as active citizens in democratic society".

In the Netherlands, it has taken just under five years for media literacy to assume a prominent position on the educational policy agenda. Currently, we can identify over 350 national organizations that are making an effort to improve the media literacy skills of young Dutch citizens (or that are, at least, articulating viewpoints to that end). And increasingly, there is talk of integrating media literacy into the educational curriculum.

However, schools and teachers struggle to incorporate media literacy into their educational scheme. Based on an inventory of the initiatives, it can be concluded that this hesitation is caused by a number of factors, the most prominent being that there seems to be a great lack of coherence: Most initiatives operate on their own, based on a particular expertise.

The Missing Link

In order to overcome the fragmentation of all these specialized initiatives, educators must understand both the importance of media literacy in general and its relevance to their own educational goals.

The missing link here is the relationship between media literacy and citizenship. Educators in the Netherlands are expected to integrate civic education into their curriculum, which means that apart from the specific knowledge domains such as language, mathematics, biology etc., teachers have to equip their students with the skills needed to participate in society. This explains why media literacy in the Netherlands has been defined in relation to citizenship, the goal of media literacy being to enable citizens to make informed choices with regard to their active participation in society (1).

Interestingly, the most logical and relevant sources for informing citizens about social, economic and political affairs - news media - are often overlooked in

media literacy education. This seems rather odd, considering that interest in news media among (young) citizens clearly relates to their civic engagement (2).

Most likely, this is due to the fact that mainstream news media - newspapers and news programmes on broadcast television - are considered 'old media', whereas media literacy programmes often tend to focus on 'new media'. Nevertheless, news media and journalism play a crucial role in safeguarding democratic societies and democratic citizenship (3). Their principal goal is to provide the public with information about political, economic and societal affairs, providing background information and serving as a platform for debate among experts and the public (4). As such, news media can serve as valuable instruments in teaching all kinds of media literacy skills at all levels.

News Literacy

Incorporating news media into media literacy education requires news literacy, which we define as "the ability to critically evaluate, interpret and process as well as participate in news media and journalistic content in order to participate as active citizens in democratic society" (5). This implies a number of skills, such as linguistic skills, recognition of genres and evaluating the identity of an author or a medium. These skills are most useful when applied to a wide variety of sources: Being able to 'read the media', to *compare* media content and media messengers, is a prerequisite for determining the reliability and credibility of the information at hand. At the heart of news literacy is the combination of the critical reception and critical production of news media content. Simply stated: Before one can judge how media work, one must inform oneself.

Several international studies (6) show that media literacy educators can teach students to analyse any news media text (written, photographed, drawn or filmed) by applying the 5 W questions journalists are always expected to answer in their reports: **What** happened, **Where**, **When** and **Why** did it happen, and **Who** was involved. Often, the How question is added to describe the specifics of the news event. The idea here is that educators do this at various levels: text, author, source or medium, and receiver. For example: A right-wing politician may write a column, explaining his viewpoints on immigration for the op-ed pages of a left-wing oriented newspaper. A student can 1) analyse the text itself, decoding the vocabulary and styles of argumentation, 2) discuss with fellow students why the author chose this specific medium as his platform and why the medium chose to publish the column, 3) compare what this author states to what others state on the same subject and 4) discern how readers (from varying backgrounds) may interpret and reflect on this information.

The Greatest Challenge

The complexity of incorporating news media into media literacy education is

that journalists can hardly ever be completely objective. News reports, as factual as they aim to be, are often somewhat biased.

Furthermore, educators are often tempted to use the term 'media' as a representative of all media messages, media technologies and media professionals as though they are one collective - and combine these with a strong judgment: 'Media have a bad influence on (young) media consumers'. They forget to acknowledge the diversity and pluriformity of the media landscape.

The challenge for media literacy educators is to refrain from imposing their values and opinions on their students. Often, 'a critical attitude' is confused with 'distrust in the media' rather than being regarded as objective and thorough discerning, weighing, and reflecting on both the choices authors may have made while producing content and the choices consumers may make when they give meaning to this content themselves.

This is why several media literacy scholars have pointed out the importance of dealing with both the negative and the positive impact of media, highlighting the relevance of media the empowerment of citizens (7).

Teachers should allow different opinions to exist, as long as students critically reflect on and respectfully discuss the various ways they analyse media texts.

To a great extent, teachers and students should be able to rely on professional journalists, who adhere to the Code of Principles adopted by the International Federation of Journalists (8). This does not, however, relieve them of the responsibility to be constantly critical and aware of how media work. It is only through continuously reading media texts in its broadest definition that citizens can become and remain truly media literate. And vice versa: Media-literate citizens require and challenge journalists to provide high-quality information.

About the author:

Fifi Schwarz conducts research on the relationship between media literacy and journalism at the Windesheim School of Media in Zwolle, the Netherlands. She combines her research position with her job as Managing Director of the Dutch Newspapers in Education programme.

Notes

1. Dutch Council for Culture (2005) *Mediawijsheid, de ontwikkeling van nieuw burgerschap*.
2. Drok, N. and Schwarz, F. (2009) *Jongeren, nieuwsmedia en betrokkenheid*.
3. Gans, H.J. (2003) *Democracy and the News*
4. Having said this, journalists are becoming aware of the changing relationship between themselves and the public. Rather than being a passive, receiving audience, news consumers are increasingly becoming conversational partners in the exchange of information. See, for instance, Rosen, J. (2008) "The People Formerly Known As Audience"

5. The concept of news literacy was coined in the United States. See www.newsliteracy.org. In *Beyond Cynicism. How media literacy can make students more engaged*, Paul Mihailidis (2008) relates news literacy to global citizenship.
6. For example: Hobbs, R. (2007) *Reading the media. Media Literacy in High School English*. Segers, K. and Bauwens, J (2010) *Maak mij wat wijs. Media kennen, begrijpen en zelf creëren*.
7. See for instance Frau-Meigs, D. and Torrent, J. (2009) *Mapping media education policies around the world. Visions, programmes and challenges*.
8. The code specifies what citizens may require of trustworthy news media. International Federation of Journalists (1954) *Code of Principles on the Conduct of Journalism*

The EU Media Literacy Expert Group 2006 - 2010

[Media Education/Media Literacy/Awareness]

by

The Unit "MEDIA Programme and Media Literacy" of DG Education and Culture
European Commission
Brussels, BELGIUM

In 2005, the Commission was requested to launch an initiative on media literacy by the European Parliament. This happened during the hearings of Commissioner Reding before taking up her new mandate, as well as in the Weber Report on the transition to digital TV. This request had also been echoed by the industry and a number of Member States.

The Commission's work on this issue started then in 2006 with the creation of a **"Media Literacy Expert Group"** with an advisory role for the European Commission

The group was composed of a number of European media literacy experts with a mix of different competences and backgrounds including academia, media industry, international organisations (UNESCO, Council of Europe, Alliance of Civilizations), associations, regulators and other media institutions (Film Institutes, Media Councils, etc.). Ten meetings have been organised between March 2006 and December 2010.

This group was set-up with the aim to analyse and define media literacy objectives and trends, to highlight and promote good practices at European level and propose actions in the field. In particular, issues such as the importance of promoting the protection of children, young people and human dignity in the media and support the creation of a media environment appropriate for citizens' social, educational and cultural needs were tackled and debated. The group worked also on the development of European definition of media literacy and on reliable means of evaluation.

The group played a very important role in developing a European definition of media literacy (*Media literacy is generally defined as the **ability to access the media, to understand and to critically evaluate** different aspects of the media and media contents and to **create communications** in a variety of contexts*) which has been used in Commission's official documents like the 2007 Communication and the 2009 Recommendation. This definition is the result of the work of many different people, institutions, media professionals, teachers, educators. It is built on **three main elements**:

- 1) access to media and media content;
- 2) understanding and critical approach, ability to decipher media messages, awareness of how the media works;
- 3) creativity, communication and production skills.

The group was also a forum for the discussion, promotion and exchange of good practices on different aspects of media literacy. Finally, it proved to be a great opportunity for networking and intellectual enrichment.

The following two contributions present the personal reflections of two of the members of the Media Literacy Expert Group.

Media Literacy Expert Group 2006-2010: Looking back and looking forward...

[Media Education/Media Literacy/Awareness]

by

Susanne Krucsay

Ministerialrätin i.R.

Former Head of the Media Department

Ministry of Education, the Arts and Culture

Vienna, AUSTRIA

I have a very vivid recollection of the first meeting: Pleasure at seeing the usual suspects, accompanied by a curiosity about who the many others were, what institutions and interests they would represent. I had met Matteo Zacchetti several times before and knew of his commitment to media literacy. When Aviva Silver outlined the task ahead of us and the steps towards producing a document, I remember saying I could see a light at the end of the tunnel.

Over the course of the following years, we held numerous presentations of best practice in media literacy. The discussions after the presentations were often controversial and always lively – mirroring the complexity of media literacy and the often incredible engagement of the experts. So many different scenes and actors; schools, universities, workplaces, films, the newspapers with their publishing houses, the TV producers, the Internet providers and within lifelong learning. Could all these different perspectives ever lead to one definition? Many questions had to be clarified over and over again: Is media education a

synonym for media literacy? Are we talking about education through media or education about media? About analogue or digital media? About qualification or empowerment? A study on the state of the art of media education in Europe eventually served as a solid basis for the work of the Commission to complete its first document. The Communication on Media Literacy, published In December 2007, was truly a Christmas present.

So we at last had an EU document on media literacy, but this was not the end yet. Work continued, this time towards a recommendation, a document which ranks above a communication in the hierarchy of EU documents. In August 2009, the peak was reached with the Recommendation on Media Literacy, which was adopted in due time by the Council.

My professional life has revolved around formal education in various functions: teaching pupils and students as well as working in the Ministry of Education, Arts and Culture. It is therefore no wonder that I see school as the most important institution and teachers as the most important persons to teach about media, awakening and strengthening the awareness and interest in the ways media construct our realities. This is why I welcome the inclusion of *all media* as well as the *critical understanding* and *creative use of the media* in the definition of Media Literacy. I am sure that this definition serves as a good umbrella over a good many "literacies".

Now, what does the shift of the media literacy issue to Education and Culture mean? Personally I will miss the stimulating debates with colleagues, but professionally I am confident that media literacy is safely and productively embedded in the new unit. After all, media have always been indispensable elements of culture, the arts, intercultural dialogue, diversity, creativity and active citizenship in education. An alliance with the perspective of media literacy can be a great chance to increase *access*, *critical understanding* and *creative use*, provided that the idea of media literacy is kept alive as a distinct factor and an integral part of, as well as a catalyst force in, education.

The "Days of Future Passed" of the EU Media Literacy Expert Group, 2006-2010

[Media Education/Media Literacy/Awareness]

by

Vítor Reia-Baptista

Professor

School of Education and Communication

University of Algarve

Faro, PORTUGAL

The first meeting of the Expert Group in Brussels took place a little less than two years after the very interesting Media-Educ conference in Belfast, hosted by Cary Bazalgette of the British Film Institute. This was the first time that

many scholars, researchers, teachers, policy makers, industry members and media makers of all kinds and genres, from many different countries and contexts, got together in Europe to discuss mainly the praxis and future of media education. At the time, media literacy was not yet an established concept.

At the conference, there were many vivid discussions about different educational problems concerning all media and also, obviously, film education. It was during one of these more specific discussions, on the upper deck over the Belfast waterfront, that I first met Matteo Zachetti. Then, during that first meeting of the Expert Group in Brussels, we were suddenly talking about the many different approaches and media interests that were embedded in the Group, including film. I remember telling Matteo afterwards, at the end of the meeting, that I felt the discussion was missing the opinions of people from Belfast, and one of these was Klas Viklund from the Swedish Film Institute. At the next meeting, Klas was sitting there along with us. I wanted to recover this personal memory to pay just a small "hommage" to the great capacity for listening that our hosts Aviva Silver and Matteo Zachetti have shown during these four years of work and collaboration, which was, most certainly, one of the major ingredients that contributed to the real progress that the Expert Group has made concerning the process of clearing ideas and the implementation of the concept of media literacy. Thank you both, Aviva and Matteo.

Now that we have come to the end of this Group's journey, I think we should look to the future with hope and concern, perhaps keeping in mind the words of the Portuguese poet: "É preciso ter saudades do Futuro" (We should be missing the Future). Which means, in my opinion, that we now have a great task to accomplish: We cannot let the common vocabulary and concepts concerning media literacy we have achieved simply fade away in the new melting pot of cross-cultural environment within Media, Arts, Culture and Education. I do, however, most warmly welcome the explicit inclusion of Arts and all the necessary aesthetic dimensions in media literacy discussions, since creativity, along with culture and criticism, is the third unavoidable dimension of the by now almost world famous three Cs of media literacy (and please, do not forget to read once in a while, again and again, the European Charter For Media Literacy as well).

Best wishes for the future, for a deeper and richer media literacy debate.

Teaching Media in Primary Schools

[Media Education/Media Literacy/Awareness]

The anthology *Teaching Media in Primary Schools*, grounded in best practices, considers the role of media in the lives of children growing up in the 21st century. It highlights three dimensions of media education; children's own cultural experiences; the development of critical awareness; and opportunities for creative expression.

The publication is aimed for teachers or literacy coordinators working in primary schools (children age 3-11 years) and provides among other case studies and points of practice.

Cary Bazalgette (Ed.): *Teaching Media in Primary Schools*, 152 p., SAGE Publications Ltd, ISBN: 9781849205764

Media Influences

Youth and Celebrity Culture – Between Consumption and Participation. A study of 12-17 year-olds in Portugal

[Media Influences]

by

Ana Jorge

Ph.D. candidate

Media and Journalism Research Centre (CIMJ)

New University of Lisbon

PORTUGAL

“From daytime talk shows to quality newspapers and evening news bulletins” (Lumby 1999: xi), the public and private lives of celebrities from music, cinema, television, sports, etc., are constantly exposed. Celebrity is a hybrid category that builds on inter- and extra-textual relations between the performances, personal visibility and relationships among celebrities. In a contemporary media environment where old distinctions collapse, celebrity embodies the fusion of entertainment and news (Turner et al. 2000), editorial and advertising, where it circulates, transporting meanings and accumulating cultural and economic power.

In cultural terms, celebrity is related to the value of individualism in Western societies, in which democracy distinguishes the individual and associates his success with the access to consumption (Marshall 1997). Moreover, the constitution of celebrity demands not only a technological transmission, such as the media, but also recognition by an audience. This means not only that celebrity culture is influenced by the political economy of the media but also that its meanings are not univocal but rather negotiated. Therefore, as dynamic and rich cultural texts, celebrities not only represent strong commercial signs but can also open the door for identity issues projected as public or political, although they can also work ideologically (McRobbie 2009).

Youth and women are often presented as privileged audiences of celebrity culture, as responding to the commercialization of the media. However, it is hard to reduce such a pervasive culture to these audiences and to mere gossip (Turner et al. 2000). Rather, we can ask whether celebrity culture offers space for the cultural representation of youth, and how it allows for young people’s

negotiation of identities in the private and public spheres?

Ordinary Young People and Young Fans

We interviewed a total of 48 Portuguese young people, aged 12 to 17. Ordinary young people were selected randomly from four different groups, ranging from poor to middle and upper class: a youth centre, an urban public, a private and a rural school. Young fans were recruited among authors of and participants in blogs (Miley Cyrus, Tokio Hotel, Twilight). Participation was voluntary, consent was obtained from parents, and anonymity and privacy were guaranteed, through nicknames and avatars of the teenagers' choosing.

Semi-structured interviews were conducted first individually, covering identity, leisure, overall media consumption and general opinions on celebrity culture and fandom – fans talked about individual fandom. Secondly, we conducted group interviews (in different combinations of age, gender and ethnicity) around eight pictures of celebrities, to discuss ethnicity, gender, sexuality, child celebrity, consumption, advocacy and privacy.

Additionally we interviewed media, cultural and commercial producers for young people and analysed the discourse of a sample of youth media. Field notes and photos from schools and areas were also collected.

Results

Class and gender seem to be particularly strong factors in explaining the different attitudes towards celebrity and commercial media among young people. Youth from lower socio-economic status (SES) families have greater exposure to commercial media content and their leisure tends to be more mediated, while the parental mediation seemed stronger in middle- to upper-class families. Also, young people negotiate gender differences, identifying celebrity as a feminine culture, while boys mention more games or street leisure.

Television is still a very relevant medium in their habits and preferences, particularly among younger respondents, girls and lower SES teenagers. As they age, young people become more selective about media consumption. Peer culture is an important influence concerning celebrity; it was revealed that commercial media often constitute resources for socialization.

- *Do you watch [national celebrity television programmes]?*

- *I do. I do 'cause of my group of friends, 'cause otherwise I would also be without a subject to talk about with them and so it's also good... although I don't pay that much attention... I watch them.* (girl, 15, rural school)

Editors highlight the relevance of celebrities in young people's work on consumption, and recognize that their influence in the participation sphere has to do with youth or popular causes, such as eating disorders or bullying, and

environment. In fact, it is young fans as well as young people who are more detached from this culture, who are particularly critical of both the commercialism and the privacy issues. Fans are more conscious of the consumption influence of celebrities, but are also more willing to buy the products to help their idol succeed.

- *When a picture of her going into a store is shown on a magazine and on the side you can see the clothes she was wearing and people can buy them, that's obvious!* (boy, 15, Miley Cyrus fan)

Among ordinary young people, celebrities do not instil consumption in itself, but rather feed into the peer culture, both in terms of media products and commodities. However, younger and lower-class respondents have greater difficulty distinguishing celebrity advertising and editorial. Celebrities' endorsement and advocacy also have limited effects on youth participation and representation, as only their fans assign them relative legitimacy for this.

- *I think that someone who just wants to be on the evening shows [primetime television] doesn't really care about politics or political parties...* (girl, 14, private school)

Conclusion

Celebrity culture seems to be a strong sign of the degree to which the private and public spheres are fused in contemporary culture and society (Dahlgren 2009), particularly among young people. At the same time it promotes an individualistic discourse, it provides an evasion for young people, whether this occurs through engaged or critical attitudes. Also, just as it is not the sole factor responsible for youth consumption, it also cannot be the sole promoter of their social participation.

Thus, on the one hand, the commercial construction of celebrities, built on the hybridisation of advertising and editorial, demands greater media and consumption literacy to empower young people towards it and allow them to overcome class differences, as well as more regulation. On the other hand, celebrity plays an important part in youth and popular culture, which calls for a rehabilitation of its potential in the frame of a changing public discourse, as promoting youth participation.

About the author:

Ana Jorge is a Media and Journalism Studies PhD student at the New University of Lisbon and a scholar of the Portuguese Foundation for Science and Technology (SFRH/BD/40062/2007).

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Turner, G., F. Bonner, P. D. Marshall (2000). *Fame Games: The production of celebrity in Australia*. Australia, Cambridge University Press.

Electronic Media Use and Shorter Sleep

[Media Influences]

Australian researchers have identified and reviewed 36 academic papers investigating the relationship between sleep and the use of electronic media among school-aged children and adolescents. The papers have especially focused on the use of television, computers, electronic games, the Internet, mobile phones and music. Delayed bedtime and shorter total sleep time have been found to be most consistently related to media use.

The underlying mechanisms are not wholly clear. Is media use directly replacing sleep? Does media use cause children to become aroused, thus making relaxation more difficult? Does the bright light from the screens and/or the radiation from mobile phones have a physical impact, disturbing the circadian rhythm?

Although more research is needed, it is recommended that parents discourage both media use at bedtime and having electronic media devices in the bedroom.

Source

Cain, Neralie & Gradisar, Michael (2010) "Electronic media use and sleep in school-aged children and adolescents: A review", *Sleep Medicine*, Vol. 11, No. 8 (September), pp. 735-742.

Media Violence

Two Publications on Media Violence and Aggression

[Media Violence]

In 2010, researchers in the US and Japan published a new meta-analysis of the effects of violent video games. One reason for performing a new meta-analysis, the researchers say, is that the video game violence research literature is expanding rapidly, with new studies being reported almost monthly. Another reason, according to the researchers, is that many of the newer studies are of better methodological quality than some of the earlier ones. Therefore this analysis, based on 136 studies (an expanded but at the same time stricter sample compared to previous meta-analyses), allows for the differentiation not only between cultures but also between more variables than earlier analyses could do.

The findings of the analysis strongly suggest that exposure to violent video games is a causal risk factor for increased physically aggressive behaviour, aggressive cognition and aggressive affect among users of such games, as well as decreased empathy (increased desensitization) and decreased prosocial (helping) behaviour.

Source

Craig A. Anderson, Akiko Shibuya, Nobuko Ithori, Edward L. Swing, Brad J. Bushman, Akira Sakamoto, Hannah R. Rothstein & Muniba Saleem (2010) "Violent Video Game Effects on Aggression, Empathy, and Prosocial Behavior in Eastern and Western Countries: A Meta-Analytic Review", *Psychological Bulletin*, Vol. 136, pp. 151-173

A Norwegian review, released in 2010, of more than 300 research studies during 1995 to 2010 (with certain references to previous studies also) on the associations between media violence and personal violence in practice, is cautious. The researchers reflect upon the concept of violence and the great variety of theoretical approaches and methods regarding media violence research in general. They also point at the disagreement regarding the appropriateness of meta-analyses, and the fact that in the research community, especially in North America, there seems to be a form of consensus on the influences of media violence as dangerous, whereas other research findings have gradually emerged that are strongly critical of such findings. The Norwegian researchers find no reason to exercise extreme caution in giving advice or making recommendations when it comes to media violence. A prudent conclusion, according to them, would be that media violence *can* be injurious to some but that it cannot be maintained that such violence is injurious in general.

Source

Kristin Ystmark Bjerkan, Lars Roar Frøyland, Aina Winsvold & Svein Mossige (2010) «Medievold avler vold» – reell frykt eller moralsk panikk? ("Media Violence Breeds Violence" – Real Fear or Moral Panic?) Oslo, NOVA (Norsk institutt for forskning om oppvekst, velferd og aldring, Norwegian Social Research), Report No. 8/2010. In Norwegian with an English summary at www.nova.no/id/21819.0

New Book on Children and Media Violence in Russia

[Media Violence]

Children's right to information is stated in the UN Convention on the Rights of the Child, but it also states their right to protection from information that may threaten their well being and personal development. In a society, democratic institutions and the civil society can promote a positive impact on children from the media. Societal regulation of children's media viewing is also recommended

by UN and UNESCO. According to Professor Alexander Fedorov, author of the new book *Children and Media Violence: Comparative Analysis*, this is not the case in the Russian society. Violent media content persist on TV, cinema, video and PC-games. In this book, Professor Fedorov calls for increased attention to the implementation of the Convention among the pedagogues in Russia.

Fedorov, Alexander (2010). *Children and Media Violence: Comparative Analysis*. Saarbrücken (Germany): Lambert Academic Publishing (164 p). ISBN: 978-3-8383-2580-4

Measuring Peace in the Media

[Media Violence]

The Institute for Economics & Peace and Media Tenor have jointly analyzed global TV networks coverage of peace and violence issues using a fact-based approach which compares various measures from the Global Peace Index against Media Tenor's database of global media. The results of the analysis are presented in the report *Measuring Peace in the Media* (October 2010).

The results show broad inconsistencies across geographies and networks, with US broadcasters much more focused on violence and conflict than their European and Middle Eastern counterparts. Al Jazeera was found to be the network providing the most balanced coverage on Afghanistan. BBC World led the way when it came to breadth of coverage. It regularly reported on 67 countries across six continents which is nearly twice as many countries as the average level of coverage.

The study analyzed 37 TV news and current affairs programmes from 23 networks in 15 countries and then cross-referenced this with the Global Peace Index which measures the levels of peace and violence in 149 countries.

Source

www.visionofhumanity.org

Media Access and Media Use

Cultural Consumption, School Culture and Technology: A Descriptive Study of Children and Youth at a School on the Outskirts of Buenos Aires

[Media Access and Media Use]

by

Mónica Eva Pini, Ph.D.

and

Sandra I. Musanti, Ph.D.

Universidad Nacional de San Martín

Buenos Aires, ARGENTINA

From a social and pedagogical perspective, the present exploratory research is aimed at studying children's and youth's access and uses of cultural and technological goods. Our purpose is to develop an in-depth description of social practices in order to understand what cultural goods are used and how they are appropriated.

The study is a continuation of a research project on public schools in an impoverished area of Buenos Aires, close to the university campus. For this collaboration we chose one of the largest public schools within the area of influence of our university, as we are interested in contributing to the scarce research on the technology and media consumption of this population. In addition, we have taken into account teachers' requests for more tools to effectively teach their students. We consider that a deeper understanding of children's use of technology will contribute to improving teaching strategies.

Children, Youth and the Appropriation of Popular Culture

One of the recurrent elements in our research and in many recent studies is a wide gap between the school culture and mainstream culture, evidenced in the disengagement and lack of dialogue that in many cases have negative consequences on student achievement (Buckingham, 2008). Teaching practices in schools tend to deny or ignore the ways children appropriate the mediated social environment outside school. Schools struggle to integrate the social practices children and youth develop in relation to popular and mass culture, particularly those developed by children from low-income families (Pini and Panico, 2008). Despite a great deal of effort, schools have lagged behind in the development of material and symbolic capacities to critically take advantage of resources provided by the culture and entertainment industry.

This descriptive study pursues to deepen the understanding of children's and youth's cultural and social practices related to technology and media consumption, and to contribute with suggestions for the improvement of teaching.

The Study

The study provides insights into the impact that a deficit image of children living in poverty has on learning achievement, and the possibility to develop a sense of agency for modifying their social environment and living conditions (Pini and Panico, 2008). A school that actively promotes students' agency requires knowing about the students' background, their previous knowledge, cultural goods they access, and the ways they interact with their surroundings. Besides, it is necessary to account for the social practices in which children and youth participate when they interact beyond the school borders and to try to comprehend the meanings they construct for these practices.

The selected school is located in the San Martin district on the periphery of Buenos Aires. This is a predominately working-class neighbourhood, where four of ten people are poor. Students from the elementary and secondary education levels (9 to 18 years old) participated in the study. We developed and applied an auto-administered questionnaire to a (for the school) statistically representative sample of 356 students. The variables explored through the questionnaire were organized in the following categories: television, radio, music, computer, cellular phone, video games, reading, social activities (going out with friends), sport activities, artistic activities, recreational activities, and activities preceding night rest.

Gender Differences in Media Consumption

The first stage of the data analysis allowed us to identify the trends in the cultural consumption, as well as the patterns and differences regarding age, gender and parents' educational and socio-economic status.

Watching television and listening to music appear at the highest level of consumption in this population (99% of affirmative responses), and recreational activities with friends follow in importance. A meaningful percentage of students confirm that they use cellular phones (89%) and computers (88%). Another relevant percentage say they listen to the radio on a regular basis (80%), while some affirm reading outside school (80%) and playing video games (70%). The categories of activities chosen to a lesser extent were sports and artistic activities.

The data show some important differences in the consumption choices depending on the participants' gender. The categories that did not show relevant differences were watching television, going out with friends and using the computer. However, other activities differed by gender. Girls read, listen to the radio, use the cellular phone and participate in artistic and recreational activities more often than boys do. On the other hand, boys play more sports and video games than girls do. This could relate to the fact that most games are action or sport games, which fall within the scope of traditional male activities. The importance of describing the cultural consumption regarding gender lies in the persistence of certain social roles for girls and boys, which schools should contribute to questioning and modifying.

Further Analysis Needed

Another interesting finding shows a great diversity in television and music preferences. Children were asked to indicate which television shows they preferred and what type of music and bands they listened to on the radio. The diversity in their choices is still under analysis. Especially in relation to the massive consumption of television programming, it is possible to say that the selection of what is watched is a subjective choice that is based on personal preferences but limited to the available options, which are not always age-appropriate.

Television is the means by which the market plays a central socializing role, competing with traditional social forces such as the family and school. Presently, children's merchandising has a huge importance given that it generates millionaire business opportunities. This economic relevance carries a substantial symbolic importance: Through the goods they consume, children create knowledge related to their environment and construct their identity.

The Question of Access

Even though it is necessary to distinguish the groups of children and adolescents who have access to certain type of goods from those who do not, the magnitude and ubiquity of the market offer allows for an ongoing availability of different objects in a wide variety of formats. Our study shows only a slight difference between those who have access and those who do not, indicating the need to explore the differences regarding quality of appropriation and the uses of different groups of children of goods like cellular phones, computers, television and other technological devices. The discrepancy between those participants who are "computerized and entertained" (García Canclini, 2004) is not due to inequity in access, because children manage to have access beyond their real economic possibilities to acquire the goods. The nuances in quality of use remain to be explored.

Towards a Better Understanding

Youth's and children's identity construction is increasingly related to consumption, especially of different technologies and the products associated with them. Given the relevance of these cultural practices in the life of students, it is important to comprehend how they impact their lives and acknowledge them as constitutive of their identities. Educators have a responsibility to create a learning environment through which students can reflect on their choices and on what they do, suggesting a need to develop teaching practices focused on higher thinking skills. The study continues with a qualitative stage, involving focus groups with students of the same age at the same school to deepen the exploration of their representations and uses of technology and to include a closer look at their school experience.

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Young People's Radio and Television Use in Peru

[Media Access and Media Use]

What are Peruvian young people's habits and attitudes regarding radio and television?

In order to find the answer to this question, and as a basis to bring about better quality and ethics of these media in Peru, CONCORTV (Consejo Consultivo de Radio y Televisión, Public Advisory Council on Radio and Television) commissioned Arellano Marketing IMSA to perform a quantitative survey, which was published in September 2010.

The population studied was young people of all official socio-economic levels (A-E), aged 7 to 16 years. The sample consisted of 5,851 young people, of whom 1,110 lived in the metropolitan area of Lima and 431 each in eleven other cities of the country. Fieldwork took place from 16 July to 7 September 2010. Data were collected through house calls and questionnaires.

A Few Findings

Practically all 7- to 16-year-olds (98%) attended school, while 2% worked.

All children and adolescents had access to television at home, on average two sets (typically placed in the living room and bedroom(s)), and slightly more than 90% had a radio in the home (usually one set in the living room).

Access to television via cable or satellite differed significantly between Lima (65%) and the province (30%), and when asked, young people greatly preferred watching such pay television to national television.

The most common leisure activity during an ordinary weekday was watching television (98%), which among the young people mainly occurred in the evening between 6 and 10 p.m. Over half listened to the radio on an ordinary day, above all to music and as an accompanying activity while doing something else (school homework or household chores). Forty per cent used the Internet (more in Lima than in the province) on an ordinary weekday, and 7% played video games. Slightly more than half helped with household chores. A third played with friends.

On weekends, television viewing was more evenly distributed during the day (starting in the morning at 8:30), and playing with friends was more common than during the weekdays.

The time devoted to television was estimated to be an average of 2 hours and 46 minutes on weekdays and 3 hours and 10 minutes on Saturday/Sunday. The corresponding times for radio were 2 hours and 3 hours and 8 minutes, respectively.

The children (aged 7-11) watched mostly cartoons on television, and thereafter

films, while the adolescents (aged 12-16) watched mostly films, and thereafter news.

However, the most popular television programme by far on national television among both children and adolescents was *Al Fondo Hay Sitio* (There's Room in the Back), a Peruvian drama series dealing with the problems of social differences and economic status.

Parental mediation

On the whole, there was no great parental control over the young people's viewing:

Most television viewing among the young occurred without the company of parents or other adults, and talking about what one had seen on television was mostly done with friends.

The majority of children (but not of adolescents) had some parental rule for watching television – most common being that the children must have finished their homework or household chores first. Less common were rules about watching television before a certain point in time, something which, together with other findings, shows that most children and adolescents watch television when the programmes are addressed to adults.

Commercials

About one-third of the young people said they usually watched the commercials on television, while half said they usually changed channels when the commercials aired.

Two-thirds of the children, and nearly as many adolescents, said that the television commercials influenced their decision when they wanted to buy something, and this was especially true of children and adolescents (90%) at the highest socio-economic level.

Fewer young people, but still approximately 40%, said radio commercials influenced their buying decisions.

Source

www.concortv.gob.pe

Children's and Young People's Participation

And then there was KNN. Youth Producing News in the Philippines (1)
[Children's and Young People's Participation]

by
Maria Ernica de Guzman
Youth Reporter
Kabataan News Network
Manila, PHILIPPINES

Before 2003, youth-oriented shows in the Philippines consisted of dramas about the love lives of what TV producers thought were “typical, Filipino teens”, portrayed by celebrities, educational shows that mimic the classroom setting, and cartoons.

Before 2003, the youth was portrayed in media as restless and helpless, who have little or no care about social, economic and political issues.

Before 2003, only kids from Metro Manila are given the chance to be exposed in mainstream media.

Before 2003, young people in a conservative country like the Philippines do not have a venue in mainstream media to formally express themselves, with adults not trusting the capabilities of these young people to enter and practice in the world of journalism.

... and then there was the Kabataan News Network.

Lights...

It was late 2003 when I was invited to be a reporter and producer for television show Kabataan News Network (KNN), a joint project of United Nations Children’s Fund (UNICEF) and Probe Media Production Inc. (PMFI). I was 14 then. Crazy, right? Not entirely because that’s the whole point of the show – young people calling all the shots and doing all the production work – from choosing which stories to report on, researching and booking interviews, doing the legwork during production such as handling the cam and interviewing people, to scriptwriting and other post-production labor.

It was then Chief Communication Officer UNICEF Dale Rustein who conceptualized the project. He worked on a similar project in the Balkans and thought that he should bring the same proposal to Philippine soil.

UNICEF then paired up with Probe Media Foundation Inc. (PMFI) in 2003 and with UNICEF’s funding for the TV production equipments, PMFI conducted basic journalism, video production and child rights advocacy workshop for select, young volunteers who were interested in working for the show. There were two batches of one-week, intensive trainings and I attended the second one.

I noticed that my young co-reporters and I do not just come from different backgrounds but also from different places from all over the Philippine archipelago. The cities from where my fellow young, aspiring journalists came

from were then called "bureaus". At the onset of the project, there were nine bureaus comprising of Manila 1 and 2, Mountain Province, Cebu, Capiz, Davao, Camarines Norte, Zamboanga del Sur, North Cotabato.

After the training, my co-reporters went back to their hometowns and started producing stories, with their own set of production equipment and with various adult volunteers from Non-Government Organizations, schools and Local Government Units as facilitators. My colleagues who are not from Manila would send their works to the main office of PMFI, where it would be edited according to the scripts that they made, packaged and arranged to be broadcasted in national TV.

It was in September 2003 when KNN first aired in the National Broadcasting Network (NBN-4) and ABSCBN News Channel as a thirty-minute show in magazine format. For a year, it aired for only once a month in these channels. Nonetheless, it was the very first show in Philippine television with genuine youth participation, which also prides in being the first in Philippine broadcast TV to have active bureaus all over the country, with members representing cultural minorities and marginalized groups.

Our early stories include children working as pedicab drivers and rehabilitation of children in conflict with the law, made by fellow reporters from Cebu, a youth leader from Capiz, horse fighting from Davao, effects of tribal wars on children from the Mountain Province and Child NGOs from Zamboanga del Sur. In our very own Manila bureau, we worked on children of overseas Filipino workers, dangers on the road and working students.

Camera...

KNN was on a roll. In 2004, KNN began to air weekly at ABC5 and three more bureaus were added to the roster – Baguio, Negros Oriental and Sarangani. In 2006, Mindoro had a bureau as well. Nickelodeon started to show segments from the show as interstitials and called it "KNN on Nick".

When KNN was first created, its original goals were to: change the perception of young people in society; to give them a chance and a venue to demonstrate their capacities; to create a powerful youth-to-youth communication platform to talk about topics relevant to them; and to link marginalized youth populations (remote, indigenous, Muslim) with mainstream media. As the network grew and got more popular because of growing number of audiences, we, the young reporters, feel that it is our duty not merely to report but to change something.

Also, we consider it an advantage that we are not pressured by any advertisers in coming up with stories. This allows us more freedom, which attests to the project's promise of genuine youth participation.

My fellow young journalists and I work very hard on our stories. There was a time when our bureau reported on the 2007 congress elections. We

interviewed the Kabataan Partylist, which was vying for seats, first-time voters and we also did a public service announcement about the youth and its role during elections. We had to shoot everyday and finish the story as fast as we can because we targeted the story to air just before the elections.

A friend and co-reporter from North Cotabato, Pamz Amantiad, told me about one of the stories they made about a movie house that shows R-18 flicks but there are minors working for the movie theater. They had to consult the legal advisers of Probe regarding the production and airing of the story.

Another friend and reporter, Tin Apin, told me how exhaustive her investigative story on children working for mining sites in Camarines Norte.

"The issue is sensitive. Sensitive in the sense that people wouldn't like to talk about it so while making the story, we didn't tell them that it's about child labor. We told them the most objective point of view of the story which is about the process and how mining in the area works. As the story goes, I became subjective because of the kids I saw there – very young, under the heat, working with adults and even skipping school just so they can have a bit of gold and money," Apin explained.

She further explains how hard it was for her to write the script because she felt that so many people were relying on her and she was afraid that she won't give justice to the story.

ACTION!

Fortunately, all our efforts are not in vain. Our work do get noticed and credited. IN 2005, Manila's *Anak ng OFW* story was a finalist in the Child Rights award sponsored by the Asia-Pacific Broadcasting Union. In 2006, the program was awarded the Anak TV seal. The same year, Apple Fale's story, *Juvenile Justice* was the only work done by the youth to get a special mention at the Lasallian Scholarum awards. In 2007, *Salibatbat*, a story about corporal punishment in province Pampanga, became a finalist in the New York Film Fest. In 2008, Baguio reporter Kirk Belmonte's short film, *Breath of Freedom*, about child labor was a finalist at the Stranger Festival held in Germany.

"I would gladly say that the youth became more empowered. We have a say since we were given the chance to participate [in the festival]," said Danz Maderazo who was the reporter for *Salibatbat*.

Besides the recognition, I remember Apple telling me that the viewers really do respond to our stories and that we don't just have young viewers but adult viewers, too! She told our bureau that someone saw her feature on a kid shining shoes in public utility vehicles and decided to sponsor the kid's education.

In 2007, Kabataan News Network changed its name to Kabataan X-Press (yet the bureaus as a collective was still called the Kabataan News Network) as it

aired in ABS-CBN 2 from February to May. It then aired in UniversiTV and Knowledge Channel.

Currently, new episodes are just being shown in the websites probetv.com and kabataannews.com. However, besides its losing its TV time, it has evolved into an online media collective.

In June 2008, KNN held its first tri-media national youth conference. About 50 participants from places attended and they are expected to produce stories on violence against children. This is the first official step of KNN in expanding into a media collective, which now includes print and radio.

It was often said that there are things that the young people can see or understand that the adults cannot and because of KNN, these once-silent voices considered to be insignificant are now being taken seriously.

Note

1. This article first appeared on *The Y Factor: A Yearbook on the Filipino Youth* (2009), published by Don Bosco Press Inc..

Gender/Diversity

The Role of Gender in Family Films

[Gender/Diversity]

A study of gender roles in theatrically released family films in the US and Canada between 2006 and 2009 shows that there is still an imbalance in gender portrayal. The study, conducted at the University of Southern California Annenberg School for Communication & Journalism, examined a total of 122 fictional films, rated G, PG, or PG-13 (1). The major unit examined was the speaking character. Among the total of 5,554 characters, 29.2% were female and 70.8% male, meaning that 2.42 males were depicted to every one female.

In a comparison of the results with previous studies examining films released from 1990 to 2006, little has changed over 20 years. The percentage of females in G-rated films during 2006-2009 shows a small increase of 2.7% from 1990-1995, but in films recommended for older children the increase is even smaller (PG 1.7%, PG-13 0.9%).

Another interesting finding in the study is that it seems to matter who is behind the camera. In films for which one or more females are involved in writing, a 10% difference is observed when it comes to girls/women on screen. In films with only male producers, the percentage of females on screen was 26.3% compared to 29.9% when one or more women produced a film. Among the 1,565 content creators in the examined films only 7% of the directors, 13% of the writers and 20% of the producers were female (4.88 males to every one female).

The study *Gender Disparity on Screen and Behind the Camera in Family Films* by Stacy L. Smith and Marc Choueiti was conducted at the University of Southern California Annenberg School for Communication & Journalism, and was funded by the See Jane programme of the Geena Davis Institute on Gender in Media Research.

Source

www.thegeenadavisinstitute.org/research.php

Editors Note

Motion Picture ratings in the US:

G = General Audience. All ages admitted.

PG = Parental Guidance Suggested. Some material may not be suitable for children.

PG 13 = Parents strongly cautioned. Some material may be inappropriate for children under 13.

Source: [Motion Pictures Association of America, www.mpa.org](http://www.mpa.org)

Different and the Same

[Gender/Diversity]

On the topic of diversity in children's TV, the German International Central Institute for Youth and Educational Television, IZI (1) recently published two publications.

A special issue of their journal *TELEVISION* (23/2010/E) presents the latest research findings and uses information and reception studies to suggest ways to increase diversity in children's TV. The articles give examples of different aspects of diversity (e.g. ethnicity, gender, migrant background, culture) in different parts of the world. To mention one example, the first article in the journal, written by Elke Schlote and Katrin Otremba, provides illustrative facts on the reality of children's TV taken from a media analysis of children's fictional TV in 24 countries (by Götz et al. 2008). Children's TV is dominated by "white" (Caucasian) characters even in parts of the world where this is not reflected in the actual population. And this is just one aspect, the "diversity of looks", which can be seen as an external and superficial diversity, not to mention other qualities. As Schlote and Otremba express it: "Programmes are not as diverse as the children in front of it watching it!" [sic]

The second publication is a booklet entitled *Different and the Same* and aims to present a few reminders for children's TV producers about the diversity of children. TV has similar functions in the everyday experiences of children all over the world. From images seen on TV, children make meaning and use the material to build their own pictures of themselves and the world. Diversity in quality television for children means, among other things, offering all children many opportunities for connection and identification. The booklet offers a few basic suggestions for how this can be done.

Note

1. Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen

Source

Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen
www.izi.de

Youth Give their View on Migration and Diversity

[Gender/Diversity]

Aarohi Mahesh Mehendale from India, Martina Hudrovic from Slovenia and Sebastian Kraner from Austria are all winners, winners of the 2010 Plural+ Youth Video Festival.

The Plural+ Youth Video Festival encourages youth between 9 and 25 years to speak out about what they think of migration and diversity. Through videos of 1 to 5 minutes length they make themselves heard, using their own views and voices. The videos are about topics like migrant integration, inclusiveness, identity, diversity, human rights and social unity and each entrant in the festival have an active role in the making of the video. In the 2010 festival youth in more than 40 countries participated.

Organizations behind this initiative are the United Nations Alliance of Civilizations (UNAOC) and the International Organization for Migration (IOM) collaborating with 27 partner organizations. An international jury awards winners in three age categories, 9-12, 13-17 and 18-25 years and the winning videos will be spread and broadcast at a number of international conferences, film and video festivals.

To see the videos of Aarohi, Martina and Sebastian and for information on the Plural+ Festival of 2011, please go to web site below.

Source

www.unaoc.org/pluralplus/

Internet, Computer Games, NICT

Bullied Online Most Bothersome of Online Risks, European Children Say

[Internet, Computer Games, NICT]

The EU Kids Online survey will be published on January 7, 2011. The project was funded by the European Commission's Safer Internet Programme in order to strengthen the evidence base for policies regarding online safety.

- A random stratified sample of 25,142 children aged 9-16 who use the internet, plus one of their parents, was interviewed during Spring/Summer

2010 in 25 European countries.

- The survey investigated key online risks: pornography, bullying, receiving sexual messages, contact with people not known face to face, offline meetings with online contacts, potentially harmful user-generated content and personal data misuse.
- In the report, "children" refers to internet-using children aged 9-16 across Europe. "Using the internet" includes any devices by which children go online and any places in which they go online.

A few overriding findings are:

- Internet use is thoroughly embedded in European children's daily lives: almost all 9-16-year-old users go online at least weekly – and the majority everyday or almost every day.
- Children are going online at ever younger ages.
- Children do a range of diverse and potentially beneficial things online.
- Most of the 9-16 year olds have a social networking profile.
- It is likely that more use facilitates digital literacy and safety skills. However, younger children tend to lack skills and confidence.
- The children who use the internet were asked if they had encountered a range of online risks (mentioned above) and, then, if they had been bothered by this, where "bothered" was defined as something that "made you feel uncomfortable, upset, or feel that you shouldn't have seen it". The findings show that risk does not necessarily result in harm (i.e., experienced as upsetting or harmful) as reported by children. However, of the risks experienced by children, being bullied online by receiving nasty or hurtful messages is the risk relatively most likely to upset children.

The project has been headed by Sonia Livingstone and Leslie Haddon at the London School of Economics and Political Science, together with Anke Görzig, Kjartan Ólafsson and members of the EU Kids Online network, and is advised by an International Advisory Panel.

The report will be available on January 7, 2011, at www2.lse.ac.uk/media@lse/Home.aspx

Source

Livingstone, S., Haddon, L., Görzig, A., Ólafsson, K. (2011). *Risks and safety on the internet: The perspective of European children. Full Findings and policy implications from the EU Kids Online survey of 9-16 year olds and their parents in 25 countries*. LSE, London: EU Kids Online.

An early version of the report was launched at the Safer Internet Forum on 21st October, based on data collection from 23 countries. This preliminary report is also available on the same website.

Gambling and Gaming among Norwegian Adolescents

[Internet, Computer Games, NICT]

How much are Norwegian adolescents gambling and gaming? A nationwide survey was conducted in spring 2010 with 8,356 12- to 17-year-olds completing a questionnaire during a school lesson.

Gambling Behavior

The survey results showed that the majority of adolescents had participated in some form of gambling over the past year (i.e., playing games with wagering of money or some other material value). Most common were scratch cards, followed by brick and mortar poker, slot machines played in countries other than Norway, lotteries, and sports betting. Gambling on the Internet was a relatively marginal phenomenon.

Compared with figures from 2002, gambling had declined somewhat, especially as regards slot machines. This is probably due to the regulation of the Norwegian gambling market in 2007 (meaning, i.a., limits of allowed sums for gambling, stricter age limits, new kinds of slot machines).

According to the present survey, 1.0 percent of adolescents was categorized as *addictive* or *problem gamblers*, whereas another 3.5 percent were at risk for developing gambling problems. These proportions were significantly lower than in the study from 2002.

Multiple regression analyses showed that *high-frequent* gambling was particularly linked to concentration difficulties in school, alcohol consumption, depressive symptoms and being out more often with friends in the evening. A significantly high proportion of frequent gamblers were boys. Moreover, *addictive/problem* gambling behavior was related to a low degree of parental monitoring, rarely or never doing homework, concentration problems in school, smoking, and symptoms of depression.

Gaming Behavior

As for gaming (playing video/computer games), 79 percent reported playing such games via computer or console at least once a month. Forty-one percent of boys played video/computer games at least once a day, compared to 6 percent of girls. Ca. 5 percent played video/computer games on a daily or almost daily basis for four hours or more on a usual weekday. Compared to 2002, only minor changes in the proportion of adolescents playing

video/computer games were found.

The most popular video/computer games among boys were first-person shooter games, sports games, action or fighting games and minigames on the Internet. For girls the most popular games were minigames on the Internet and on Facebook.

A total of 0.9 per cent met all of the seven criteria for video/computer game *addiction* (1.5 percent of boys and 0.3 per cent of girls). Two types of games in particular were played among those with most symptoms of addiction: first-person shooter games and Massively Multiplayer Online Role-Playing Games (MMORPG) via the Internet.

Multiple regression analyses showed that *excessive* gaming was particularly related to not having plans to pursue higher education, rarely doing homework, school absenteeism, concentration problems in school, increased levels of depressive symptoms and being out less with friends than other adolescent. Furthermore, symptoms of video/computer game *addiction* were related to a lower degree of parental monitoring, school absenteeism, concentration problems in school, being bullied, elevated levels of depressive symptoms, low self-esteem and being out less with friends.

Conclusion

In conclusion, the results show that excessive use and particularly problematic gambling and gaming are related to a number of negative factors in adolescents' lives. However, it is still unclear whether such factors are the cause or effect of gambling and gaming. Future longitudinal studies following adolescents over several time points would provide more comprehensive data on this issue.

Source

Mira Aaboen Sletten, Tilmann von Soest, Lars Roar Frøyland, Leila Torgersen & Marianne Hansen (2010) *Uskyldig moro? Pengespill og dataspill blant norske ungdommer* (Innocent Fun? Gambling and Gaming among Norwegian Adolescents). Oslo, NOVA (Norsk institutt for forskning om oppvekst, velferd og aldring, Norwegian Social Research), Report No. 18/2010. In Norwegian with an English summary at www.nova.no/id/22531.0

Youth Internet Governance Forum in Denmark

[Internet, Computer Games, NICT]

Previous to the fifth Internet Governance Forum (IGF) in Vilnius, Lithuania in September 2010, the Danish Ministry of Science organized a Youth IGF. In cooperation with the Danish Media Council for Children and Youth, IT spokespersons from the five major political parties and youth debated the

future of the Internet, focusing on openness, diversity, access, security and rights.

The Internet has always been in the lives of today's youth, but decisions about it are made by a generation who became acquainted with it as adults. At the International IGF, thousands of stakeholders meet annually to discuss the challenges and possibilities of the Internet, and the majority of the delegates are adults.

Leading up to the Danish Youth IGF, the Danish Media Council for Children and Youth in cooperation with the Ministry of Science asked over 4,000 young people for their opinions and thoughts about the future of the Internet. Questions were posed online via popular Internet services and schools, inspired by Childnet International's UK-based Youth IGF 2009 Project. Some of the answers can be read on a PDF poster at the website www.youthigf.dk. The results from the Danish Youth IGF were presented in Vilnius. The IGF's Youth Coalition's Statement can be found here: www.ycig.org

Source

www.youthigf.dk

Advertising/Consumption

TV Advertising Aimed at Children in Brazil

[Advertising/Consumption]

On 1 October 2010, the Project Criança e Consumo (Child and Consumption) at the non-profit organization Instituto Alana, Brazil, performed a study to identify the quantity of advertisements on television aimed at the child audience. Ten hours of programming (from 8 a.m. to 6 p.m.) were monitored on seven TV channels. Two channels were free (SBT, a Brazilian television network with most of its schedule dedicated to young people, and Globo, the largest commercial television network in Latin America) and five were satellite/pay channels (Discovery Kids, Cartoon Network, Disney XD, Nickelodeon and Boomerang). About 350 different advertisements were found, corresponding to approximately 1,100 commercial spots.

76% of the commercial spots were for toys, not least violent ones (mostly by the large-scale enterprises Hasbro, Mattel and Candido). Of the rest, most spots were for fast food and clothing. The advertisements appeared most frequently on Cartoon Network and Discovery Kids, with an average of 11-13 commercial spots during every half hour.

For more information contact Isabelle Henriques, coordinator of the Project Criança e Consumo, criancaconsumo@alana.org.br

Source

www.alana.org.br