

Media education.

Some useful 'headlines' in the class room

Alcina Dourado

*Setúbal's Higher School of Education
(Setúbal's Polytechnic Institute)*

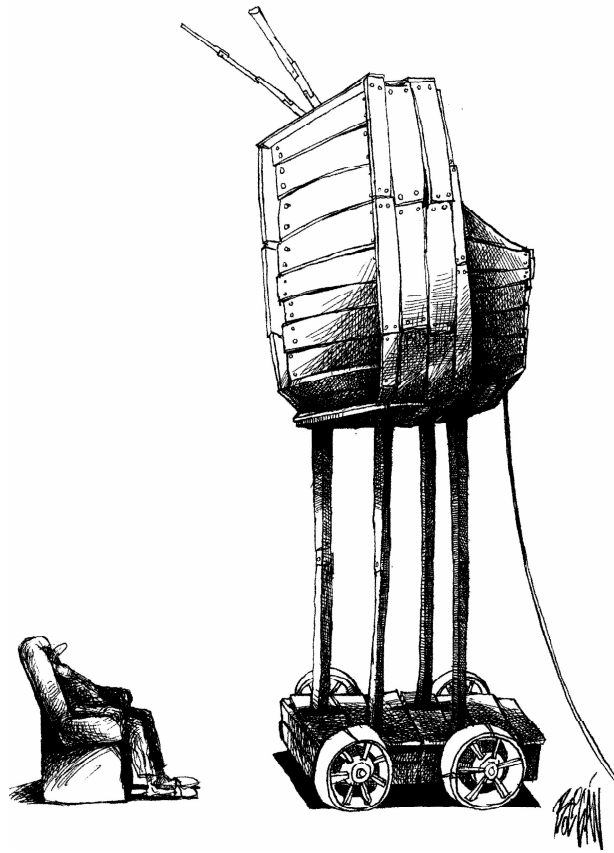


Image: Angel Boligán Corbo 'A Fraude' – 'The Fraude' - (México) published in 16/05/05 in 'El Universal' (México)

Abstract

Media literacy can be considered an important element to some higher courses, at universities and polytechnic institutes, but not as a part of consumer's education, but a part of some citizenship curricula, like social communication or journalism, for instance. But it's recognized by several experts in the educational field that giving basic tools to understand the media it's a major part of the student's ability to understand the surroundings, in particular to understand the links between the reality and the pseudo reality mediated by the media.

Little children, for instance, as TV consumers have already the ability to understand which information has any correspondence to real life and which doesn't. Cartoons are easily characterized as imaginative stories, unreal, but it becomes harder to establish distinctions between journalism features or newspaper articles and what effectively happens at the places in the 'portrait'.

There are several simple exercises that can be conducted in different classes aiming children, pre-teenagers, teenagers and young students that don't require a lot of equipment or materials and can be an interesting way of introducing/developing media literacy. Starting with the recognition of the several media and their basic characteristics, proceeding with the agenda limitations, the identification of some technical illusions, and ending by visiting media organizations or even producing their own newspapers or radio shows.

Now that the interactive TV is starting to have some relevance, it's urgent to implement some basic tools, from mental maps to short newspaper stories, for the media consumer to become more aware of the frame, which is used to present news.

I

Media developing was a gradual process until after the Second World War, when the media had a great input: the tendency to concentration, the diversification of media resources, the development of advertisement and the subordination to the ratings. In between, the underground, *watch-dogger* and investigation press was born and the right to be informed was recognized by the Governments of several countries around the world. That includes the right to be informed by reporters and by advertisers.

Media education or media literacy are recognized to mean the same, but by definition, it's the "combination of ways of studying, learning and teaching, in all levels and circumstances, the story, the production, the using and the evaluation of the media as technical and practical arts, as well the place they take in the society, including their social impact, the implications in the *mediatized* society, the people' participation, the changing of the ways of perception they generate, the role of the creative work and the access to media" (<http://barril.dapp.min-edu.pt/scripts/terminol/definicao.asp> 27.02.2001).

In order to let media consumers – viewers, readers, students, young people... - judge by themselves there are so many ways of working in and out classrooms, from small children until adults, that the best way is to select a perspective and develop active approaches to the chosen theme, including Media Education. In spite of all that, the main objective is the same: to help developing a critical viewer, never passive.

To learn how to reduce television consumption; how to express tastes and preferences – making clear judgments based in explicit analysis criteria; placing the media rendering a service to democracy; to understand the media working process; to actively participate in the social and messages creation process; to educate the citizens for a personal, social and cultural identity are some basic paths to follow. Because the media can, basically, be structured by forms of communication and by its supports like in the Figure 1 - types of communication – it implies learning how to read images and being able to make media critical analysis. These basic steps for any teacher or group

animator also include learning a bit more about their restrictions and characteristics, by visiting the reporters working places, for instance.

Without some of these fundamental tools, among others, there's always the possibility of creating indifference or a negative aura around the media and their workers. It's a situation that the teacher / animator have to prevent: the natural reaction from the students is that they start to feel manipulated all the time, always mistrusting the media. That's not healthy: the objective resides in the importance of developing a critical way of thinking, by trying to find several sides about the same question or situation. One good resolution resides in selecting more than one media to understand a fact or report, because there's always more than one side in any situation. Reading newspapers from the origin countries or his language is a good resolution, although it's not an easy one, because of the incredible amount of media, its diversity and also the language problem.

Oral communication		Radio		
Visual communication	télévision		Newspapers and magazines	Internet
Writing communication				

Figure 1: Types of communication

The sender of a message has some intentions by communicating through the media. Usually is an media editor in the journalism field or an advertiser that uses mass media to send a message to a specific public. By understanding the media students are able to understand reporters or advertiser' messages tell stories which implies (Babin p.116) selecting facts and details, organized by an order with some links between them, as a unified whole. This means that there are a lot of details which are lost in the middle of the process. Also means, that they use some techniques to do all this and be able, at the same time, to tell interesting stories, created with a certain point of view and, obviously, with a certain interpretation. Probably, the media consumers will have some difficulties in avoiding stereotypes and prejudice in the frame of the stories they ear: there's a manifest content and a lot of untold messages that influences the consumers. As the media enterprises prefer to spend more time dealing with irruption news than with continuity (by investing in the follow-up stories), when we ear about a corruption case in a factory, in the next minute your attention goes to some other news, with no apparent connection between them. There's no time to analyze it. What the media don't tell is as important as the manifest content of the message.

Being an active and critical media consumer means that we have to know the editorial options of the media that we read, recognize that the news' selection is made by the publishers following criteria and constraints like available space, time, resources,... that the reporters eye towards the world brings his own perspective of the world. Also that the hierarchy in space and time adds relative value to events and that the message receiver selects information according different criteria from the journalist criteria. In this text there will be some examples (to work with) around this main idea. For instance, there are certain matters, people or organizations who have more privilege concerning media time / space, like cinema stars (personalization phenomenon) than others. There are several institutions, visible in the internet, that work in the media

education area, like the Media Education Foundation (<http://www.mediaed.org/index.html>) and the Media Awareness Network (<http://www.media-awareness.ca/english/teachers/index.cfm>). These institutions – and the reporters of media enterprises, like in the TV broadcast ‘Arrêt sur images’ in France and recently ‘Clube dos jornalistas’ in Portugal - try to make people acknowledge that the information is the result of a construction process and that the journalists decide what is or isn’t news. In that order, the media are, in an explicit and implicit way, builders of the reality – and not just mirrors of the society we live in. To make journalism is to manipulate reality. In that order there is a lot that we, teachers, animators, parents, can do to change a little bit of this.

II

The media gives the viewer several messages about the world he lives in. Advertising can’t be at the front of the world tendencies, but immediately after or around it, trying to get a chance to win with reality. Find our worse / best characteristics as human beings and showing it in front of everyone - in the media - is one of the most common techniques to achieve consumers. Like a distorted mirror or a filter, we use it to learn more about others and ourselves, even when the discoveries aren’t as accurate as we would like them to be.

In a shot or frame each colour, movement, shape, angle... give advertisers information about the product or service in the shelf. Deconstruct an ad it’s a simple but excellent exercise to perform in a classroom - and it’s possible to choose between a print, radio, TV or web ad. The teacher just have to select the ad, show it to the class and then use the class plan to take the most advantage of it. Because TV commercials are so short (60 seconds at the most) there’s no time to analyse it and usually the viewer finds different details and significances when he sees it again, and again, and again...



Figure 2: “The Sculptor”, Peugeot 206

Take “The Sculptor”, for instance. This ad received a Lion d’Or and a Grand Prix of the Press in Cannes, 2003, among other trophies, and was created by the Italian subsidiary company agency Euro RSCG to advertise the Peugeot 206. Many consider it as a classic advertisement and an icon of humour, but it’s not consensual, as some consider it offensive to the Indians and it’s culture. This commercial tells in 32 frames for almost 45 seconds a small simple story about one male character that seems to be Indian or living in India – notice the presence of an elephant, an important symbolic reference in India. It uses the typical scheme in advertising: problem – action – solution and ends with only one word - : ‘Irresistible’⁶³.

⁶³ Irresistible = attractive, desirable, strong, powerful or overpowering, overwhelming, insuperable, insurmountable, unmatched, unexcelled, invincible, inevitable, unavoidable, sure to happen, fatal, necessary,

In this story a boy wants to meet girl and the action takes place at the major square in an Indian village. The main character persists until he his satisfied with the final result (he works through the night to transform his car, alone, in an empty square), like a work of art or a dream, until it's perfect. It reproduces an object that he can see in a magazine but, as he lives in a poor country, he can't buy it.

Here's some strong ideas in this ad: the power of the magazine ad (the Indian man transformed his old car in a adapted version of the Peugeot 206 he saw in a magazine); the rupture point dividing the ad in two parts: before the car transformation and after - when he's finally able to go out with his friends and try to conquer the beautiful girl; the music essential role in the second part of this ad, because it introduces movement when there wasn't any rhythm, but disorder - just remember the sound of birds, the hammer against metal, the laughs and other typical sounds of the market,...

Suddenly, he was stylish enough to make the girl stop whatever she was doing with her date, turn around and notice him. In triumph he receives jealous looks from the concurrence. He's not alone, but with a group of friends. All happens because of the car... But it only looks like a Peugeot. Imagine the result if he only had the real object! Obviously, this car becomes one of the necessities of life for this young man.

Why this ad is very well done? It's successful because of the smiling Indian man, trying to americanise himself, the dream come true, the powerful music but, essentially, the implicit stereotype about a whole culture and a country. The visual / verbal images (an irresistible car creates an irresistible owner) it's gentle but at the same time strong visual suggestions that hidden the wide range of associations. It's a word association using the traditional technique: an adjective is used to summarize the whole idea. It turns to the impossibility of the Indian man to buy it, but the actual potential buyer doesn't live there, it's a privilege of the people in the so called 'first world', who is the spots' target. According to this, the underdeveloped countries inhabitants will obviously never have the chance to own it, unless they use an elephant to shape it to his dreams...

There's a long list of possible main questions around (this) ad: what kind of atmosphere has been created? What's the role of editing, language or sound track? There are only just one or several points of view? Whose point of view? Is it a representation of country life in India or of Indian way of life? Who are the people represented in the ad? Who are the audiences the ad it's made to target? What kind of feelings the viewer experiences? Who can buy this French car? What is it saying (the language of the ad)? Who's it talking to (the audience of the ad)? How was it made and by whom (the industry behind the ad)? What does it represent (the message of the ad)? This can cause riots in the class room and they will be, obviously, divided between pro and against 'The Sculptor'!

On the other hand the Dove's 'Campaign for Real Beauty' (started back in 2004) can be considered as an excellent contribution to the changing of habits in young women and children, by using "real women, not models, advertising Dove's firming cream.

essential, indispensable, requisite, compulsory, convincing, charming, can't be stopped or prevented in Longman "Dictionary of Contemporary English, Longman Dictionaries

The advertisements focus on promoting real, natural beauty, in an effort to offset the unrealistically thin and unhealthy archetypal images associated with modelling.”
<http://www.campaignforrealbeauty.com/press.asp?id=1707&length=short&ion=news>



Figure 3 and 4: Dove’s Campaign for Real Beauty 2004 and 2006

Dove’s ad text	Dove’s ad lyrics song (Cindy Lauper ‘True colours’)	Dove’s ad sequence of images (46 seconds)
Hates her freckles Thinks she’s ugly Wishes she were blonde Afraid she’s fat Let’s change their minds We’ve created the dove self-esteem fund Because every girl deserves to feel good about herself And see how beautiful she really is Help us get involved at campaignforrealbeauty.co m	Show me a smile then Don’t be unhappy Can’t remember when I last saw you laughing If this world makes you crazy and you taking all you can bear You call me up because you know I’ll be there And I see your true colours shinning you I see your true colours and that’s why I love you So don’t be afraid to let them show You’re beautiful like a rainbow	Nine different female characters with inherent image problems (young girls) in static frames and sad faces. Exactly the same kind of structure as the last ad: problem – Dove appears with the solution – problem solved. The music goes along with this structure by introducing rhythm at the same time as the solution. The images are faster using movement

Figure 5 Dove’s ad brief analysis

Dove’s slogan “real women have curves” says it all. Emphasizes the idea that everyone is beautiful in their own way and, consequently, unique. Instead of getting worried in being like that skinny model or (apparently) perfect movie star, this campaign emphasizes the difference of each woman: being beautiful is being real and happy with her body. Julie Arko, one of the real models says, “Being a woman is beautiful. Waking up every morning and living a happy, healthy life is beautiful.”

In this colourful ad Dove uses, after all, the same rules in any ad (like persuasion), and the main objective it's still basically the same: to sell Dove's products. But this time there's a social responsibility item that it's used to reach the consumers mind.

What is, after all, real beauty? This question introduces other questions about the stereotypical view of beauty: are the media doing a good job when the main topic is womanhood? Do women see themselves in the media, no matter ages, shapes and sizes? If advertising simplifies the message, what are the major stereotypes in the media? Blond, skinny, sculptural girls and women, doing glamorous things with well paid jobs, accompanied by unbelievable good looking men and fabulous children who never get dirty...

By describing / reading the advertisement or ad campaign it's possible to find the techniques the ad uses to reach the viewers minds – like the use of emotions, symbols, humour, and beautiful people... Finally, by describing the messages or values that the ad promotes it's possible to avoid being captured by it, if only we would have the time to be reasonable and to think about all the ads we see!

III

The first television news programme appeared back in 1949 in France. It was an experiment but latter in that same year it started to 'go on air' every day and was adopted by each TV channel since then (Arnaud, 1996). The American invention of the anchorman / woman creates an almost personal relation based on trust: the TV consumers trusts what has been said there and he's informed just by seeing this kind of programmes (which is obviously a chimera). The images in the TV screen have such an affective importance that's fundamental to use it in media education planning.

Take, for instance, the twenty-four news that were selected to appear in a public television news programme - in one night around March - gives a very good idea of what kind of themes can be noticed and presented to the TV viewers (Figure 6, Television news programme list).

The first two paragraphs of all those news shown in the television news are presented to a group of students. In groups, the students are asked to read all of that news and then decide which they include in their imaginary television news programme and by what order: the first is the most important, followed by all the others, with less importance. They can also decide to exclude some of the news, but they have to present arguments explaining their decision to exclude or include them.

It's important to ask the students if they apply any criteria to the choosing process. Invariably they say that they use de 'importance' argument, but they find it very hard to explain it. This can be used to introduce them to the journalistic criteria - it's usually applied in the agenda making process an also in the decision to send a journalist to cover any story outdoors. Criteria like proximity (geographical, social, emotional and cultural), notability / prominence, actuality, remarkable facts, conflict, impact (including visual impact) and the prediction of audience...

You can ask: is it more important to present news about a dead person in the USA or in China? Is it more important to present news about the queen of England or an unemployed mother? Is it more important to present news about what's happening at

this moment in a political congress or that a child, disappeared several months, was rescued today?

If you still have the time, ask the students to make connections between the news. They'll probably notice that there's a common interest in the news reporting to dead people and that there's a gradation between them by applying noticiability criteria. Introduce them the Alexander Cockburn text – media critic in 'Village Voice'⁶⁴ and start a healthy discussion around his ironic point of view... what does it tell us about the journalists and the media? What does it tell us about ourselves?

Other interesting approach implies asking the students to find categories and putting the news in each one. In this case, for instance, they could find that a) and b) belong to the Environment, c) to Economy, d) and e) Sports, from f) to n) National, o) to Education, from p) to v) International and finally, x), y) to Culture.

Then the obvious question is directed to deconstruct a real television news programme and to explain why it is organized that way. Eventually they'll find out that this kind of television programmes are organized in such a way that exposes the viewer to several climaxes and that the television news ends with happy or more relaxed information about sport, culture, socialites or the weather. Another interesting 'discovery': they'll probably find out that, in comparison with other information programmes, the facts are very alike. It's important for them to get acquainted with the 'PR Newswire' (<http://www.prnewswire.com>), for instance, which is a public relations enterprise. His job is to spread 'news' from other enterprises that can be used the media groups to publish in their TVs, newspapers, magazines...

Finding out who are the main sources of the reported news is also an excellent exercise, in comparison also with other programmes similar to this. They'll find out that the news around the world is very alike...

IV

When the teacher or animator has the fortune of having in the same room students from several countries in the world, the mind game is an excellent exercise in order to ask some important questions regarding the media, in a transversal way.

The Dutch Jaap Van Ginneken explains the main idea but was Walter Lippman that first introduced it in "The worlds outside and the pictures in our heads". Using three blank pieces of paper and a pen, the students were asked to draw, at first, a map of the

⁶⁴ The publishers have to remind themselves that there are vast parts of the world in which people don't exist except for groups of more than 50 thousand. (...) The dead of a famous American can always be registered, even if it happened in less relevant circumstances. If the American is an eminent unknown, at least there have to die two or three (in singular circumstances) so it receives some attention. In the case of black people, the number has to be much bigger. In the following category, comes the north Europeans. You have to count 10 of them for each American. Then, we have south Europeans (Italians, Spanish, Portuguese, and Greeks). Count a 30 of them for each American. Then there are Turks, Persians and Latin Americans. Count a hundred of these for each American. Some perfectionists would include also North Africans in this category. Now, we have the Southeast Asians. Two to three hundred people for each American. Some would also include here the Indonesians. But, in that case, suppose that the counting should rise until a thousand for American, because there were 800 thousand Indonesians killed in the 1965 'coup d'état' without any repercussion. By this point, we reach a limit in numbers and go to the next category – the countless rough crowds. They are Indians, Africans and Chinese. Regarding the last ones, you don't conceive any figure. People just start to get interested if we speak in 50 thousand or 100 thousand dead. Specialists calculate that just 50 thousand would be able to be as important as 10 Americans – when we speak in news." in Moretzsohn, Sylvia, "Jornalismo em tempo real", Editora Revan, 2002, Rio de Janeiro. P. 66-67

Netherlands, secondly, a map of Europe and, at last, a map of the world (Figure 7 Mental maps).

His conclusions were revealing. Not as much about what was in the paper, but what wasn't there and the errors / distortions in the drawings. For instance, a Europe country native draw the European continent in the centre of the world, with a lot of details about his/her own country and neighbours. But a student from China or a southern country did exactly the reverse, putting the south of the world (for western and northern natives) in the centre of his/her drawings.

Ginneken says "The mechanisms in all these cases are basically threefold. The first concerns centrality. There is a tendency to place one's own country in a central position, at least, in a more central position than it would be in other's maps, and to group the rest of the world around it. Simultaneously, there is tendency to make other countries and, indeed, entire continents peripheral. (...) The second mechanism concerns volume. There is a tendency to enlarge the surface of one's own country, to inflate it disproportionately in comparison to others. Simultaneously, there is tendency to deflate others areas considered as irrelevant. The third mechanism concerns articulation. There is a tendency to render one's own country in great and characteristic detail, and to reduce other countries and continents to shapeless blobs. On the one hand, this is a very 'logical' result. On the other hand, it also betrays the collective narcissism with we are all imbued." (Ginneken 1998, p. 2)

This isn't innocent, because the way we all learn geography by using maps exercises influence over us in such a way that our world perspective and the way we see it changes when we went to school in Northern or Southern countries, for instance. There are also two things that the actual world map does: "it enormously inflates the territories closer to the poles (...) precisely those 'northern' continents and countries which came to dominate the modern world (...). On the other hand, it enormously deflated territories closer to the equator". (Ginneken 1998 p. 5) So even small northern countries appear like bigger ones penalizing actual real large countries, unfortunately located in less richer parts of the world. Can we generalize and, at least, wonder if these ways of representing the world increases and sustains an unbalanced way of seeing and make others see the same world? And what consequences this may have in a newsroom?

From "The many worlds of the world's press" (Journal of Communication) this author also presents the "relative importance of foreign news about various regions in a sample of newspapers around the world" (Figure 9 The relative importance of foreign news...) (Ginneken 1998, p. 141). Africa has almost disappeared of the face of the *journalistic Earth*, while a macro cephalous Western Europe appears in the centre of all the maps. Curiously, it's the map entitled "The world of some 'third worlds' newspapers" that tends to represent more balanced countries, but that also means that the reporters from developing countries prefer to spread news about northern and western countries than the actuality of it's neighbors, like in Africa or South America. Probably a partial explanation for this is the fact that the majority of all the news agencies are located in these countries, and besides enterprises / government public relations, they are the major information source. Other explanation resides in the Euro centric perspective: time and distance measures and other standard decisions, for

example are centralized in European countries. It is kind a strange for Europeans to change places and be regulated by Jews, Muslims or Chinese perspectives.

Another Ginneken conclusion reeferes the “general tendency to inflate the ‘developed’ countries of Northern America and Western Europe and to deflate the ‘developing’ countries of Asia, Africa and Latin America” (Ginneken 1998, p. 2) In the case of Portugal, this is a possible explanation why the Portuguese students clearly draw in detail East Timor island, Angola, Mozambique and other former colonized countries, but ‘forgot’ to draw other countries in Africa or Asia. And why the Brazilian student clearly draws Portugal on the tip of the European continent: there are Historical links between these countries that explains why the underdeveloped countries are more well drew than others.

A journalist is exposed to the same kind of influences back at school, of course. A question remains: the result of his work reveals it? The western ethnocentrism explains why there are so many news related to the western northern developed countries, but so few about the ‘rest’ of the world? For instance, why is the death of only one American as important, journalistically speaking, as 100 killing in China? And why, in general, does the news of a dead American come first in the television news programme than the one hundred dead Chinese?

If the students aren’t still convinced of the importance of media education or literacy, try another situation. Use the image, without his subtitle (Figure 8, Polluted waters in the Manila Bay, Philippines – with and without legend).

Ask them to explain the image, what’s happening, where the action takes place, when, who is in the frame... Then, put the subtitle and wait for a reaction - ‘Polluted water in the Manila Bay, Philippines’. Ask them: do they feel manipulated? Do they think it’s possible that the media (TV, press, radio, internet) manipulate them as well? Ask them for recent situations similar to this one that they are acknowledged.

After this it’s important to let the students deal with the basic rules of journalism, specially the one that establishes the 5 basic questions or the ‘five w’: *who, what, where, when, why*? The teacher just needs to give some information (basic and accessory) in order to create news and make the students aware of the difficulties of the news making process. Short, brief stories begin with the answer to these questions, but more important than this is the answer of the *how* and *what for* questions? A longer and more complete report implies writing down *how* and *what for* something happened. Sometimes, it goes underneath the surface of the basic questions (someone died in a particular day and place because...) and explains (some of) the reasons for such an event (a conflict between two religious cults, for instance).

This is necessarily more difficult but so much more interesting, precisely because it goes underneath the tip of the iceberg. That kind of work requires journalists that are able to ask difficult questions, to stay in countries where the answers to those questions can be found. One problem to this kind of approach are the economic difficulties: only the bigger media have the capacity to send journalists to foreign countries as correspondents for more than a few days or weeks and to learn more about the country and their people.

Then, there are some hard to change habits, like the media disposition of ad value to bad news – ‘bad news is no news’. But there’s a movement that’s conquering followers: social journalism or civic journalism it’s a movement started in the USA back in the 90’s as a reaction to the media low credibility. Along History, we know several examples in which powerful people and organizations like governments and enterprises control or influence the media, for instance, in Portugal, during the 48 years of dictatorship, until 1974. In the other hand, “a limited number of large G-7 media companies control most of the transcontinental flows of media material” (Ginneken 1998, p. 48).

Take a moment to analyze Figure 11 the faces of Tony Blair: who is the real Blair after all? The real Blair is the vigorous or the womanish one? Neither, but they were both used in a Portuguese weekly publication to illustrate how the image manipulation could influence the electoral results in comparison with the real British prime-minister. Could the viewer notice the differences without being properly informed? Probably not.



The real one

the masculine one

the girlie one

Figure 11 The faces of Tony Blair: Who is the real Blair? (In Expresso weekly publication “Única”, 25.09.2005)

Because of these small and simple examples, some authors affirm that there’s the need to promote the development of citizenship and the criticism towards politics and politicians - systematic skepticism (Traquina e Mesquita 2003) and that social / civic journalism is a possible answer. Also say that this kind of journalism promotes an attentive attitude, by recognizing manipulation and wrong information in the viewer / reader / listener. Social journalism could create a citizen agenda with pluralist approaches to the themes that are more closed to the media consumer, in a micro social perspective – which helps to explain the macro social movements and some events that seems to irrupt but that are a simple consequence of a long term process that we were not advised.

V

Considering all of this it’s fundamental to develop the media literacy in order to change the journalistic perspective from: the negative way of telling stories to positive approaches (like social journalism); from irruptive facts to developing features (by noticing the important role of the correspondents instead of the special reporter, introducing the media consumer to processes of gradual changes); from impact images and key-words to the whole story; to emphasise the thematic diversity and diversity of

approach (citizen agenda); to avoid dramatization or exaggerating in describing emotion; to search for other *noticeability* criteria; to escape to the politicisation of news, escape to the monopoly of conflicts and social problems news by adopting plural approaches to the same theme, escape to redundancy and dichotomies (black and white, good and bad...); developing the context, analysis and reflection; act against the unbalanced information resources and international flows (by finding different resources than institutional and official source of information); to get more knowledge about themes that have been minimized or over underestimated, like the image power (going beyond photography or spectacular sequences); to forget the personalization and the dramatic effects...

In a chronicle, Eduardo Prado Coelho affirmed “Here’s the perfect television – the one in which we are able to fall asleep without no guilt or lost” (Coelho, Eduardo Prado, 21.06.2000). So much is true. In all these examples we find different ways of falling “asleep without guilt or lost”, because we have been given funny advertisements or happy and frivolous news to help us to forget the bad ones.

Specially now that there are new ways of advertising which implies new ways of dealing with it, like interactive, virtual advertising and product placement, this new step in the media developing process implies to learn and teach media literacy. Like Ignacio Ramonet says, there’s an advertising octopus everywhere we turn to, and the only way to get away from its learning to deal with it, especially in the class room. Portugal is one of the countries with the highest rates of illiteracy: documental, quantitative and written - when considering the 20 industrialized nations in the OECD (Organisation for Economic Co-operation and Development) back in the year 2000. But 40% of the Portuguese watch TV for more than 2 hours each day! As a teacher / animator it’s fundamental to use it in the class room to help deconstruct mass media tools and products aiming to reach for media consumers. It’s fundamental to include in more than the occult curricula (external to the school), but in the actual classrooms as a subject and important by its own.

Offline Bibliography

Arnaud, Mercier, “Le Journal Télévisée“, Presses de la Fondation Nationale des Sciences Politiques, 1996

Babin, Pierre, “Linguagem e Cultura dos Media”, Bertrand Ed.

Coelho, Eduardo Prado, “Movimento Perpétuo” in ‘Público’, 21.06.2000

Ginneken, Jaap Van, “Understanding Global News. A Critical Introduction”, Sage Publications, 1998

Jenny Grahame et al, “Advertising Pack and Video”, English and Media Centre, 1993
Longman “Dictionary of Contemporary English, Longman Dictionaries, 3rd Edition, 1995

Moretzsohn, Sylvia, “Jornalismo em tempo real”, Editora Revan, 2002, Rio de Janeiro

Traquina, Nelson, Mesquita, Mário, Jornalismo Cívico, Lisboa, Livros Horizonte, 2003

“Única”, Expresso weekly portuguese publication, 25.09.2005

Online Bibliography

<http://barril.dapp.min-edu.pt/scripts/terminol/definicao.asp> - 27.02.2001).

<http://www.campaignforrealbeauty.com/press.asp?id=1707&length=short&ion=news>

ANNEX

- a) A forest partially destroyed by machines
- b) Sardines fishing season stopped in order to protect the specie
- c) Study about taxes confirms that more than half of the Portuguese don't pay taxes
- d) Benfica insists in disbelieving the under-20 world championship scheduled for Nigeria: they want security warranties
- e) Guimarães is back in the race for the European competitions
- f) The population of a village started a hunger strike in front of the Parliament in order to become again a municipality
- g) A small child was taken from her family by the family court after been disappeared for two days
- h) A shooting at Setúbal caused 2 killings
- i) Studies about the new location of the Lisbon airport have ended, in the same day that the defenders of Rio Frio location used to present new arguments towards their option
- j) The 3 survivors of a shipwreck near Azores arrive tomorrow to Ponta Delgada city, the search for the fourth member of the crew are closed
- k) A family in Santa Maria da Feira had to remove his dogs from the house because of the neighbours complaints
- l) Pedro Caldeira denied to have cheated his clients
- m) PSD Party asked for an urgent debate in the Parliament about roads
- n) Hundreds of unemployed are going to be able to do internships in culture area
- o) The dentistry schools are going to be closed for 2 days in a protest against the law that's going to legalize the ones who don't have a higher degree

- p) Because a gas leak the Defence ministers of the western countries had to leave the building where a conference was happening
- q) United Nations are trying to stop a war that has been going on for 8 years at Serra Leoa
- r) 8 tourists were brutally murdered by rebels at the National Park of gorillas, Uganda
- s) The most important political trial of 4 dissidents in Cuba ended
- t) Pouring rain in the streets of S. Paulo city caused floods and the dead of 2 people
- u) Portugal is going to give more 16 millions (money) to Mozambique
- v) Xanana Gusmão accuses the Indonesian secret services of been behind the East Timor agitation
- x) The cartoon heroes are at the Communication Museum living the great adventure of the communication media
- y) It's Spring time and in Paris the stylists are already moving

Figure 6: Television news programme list or alignment

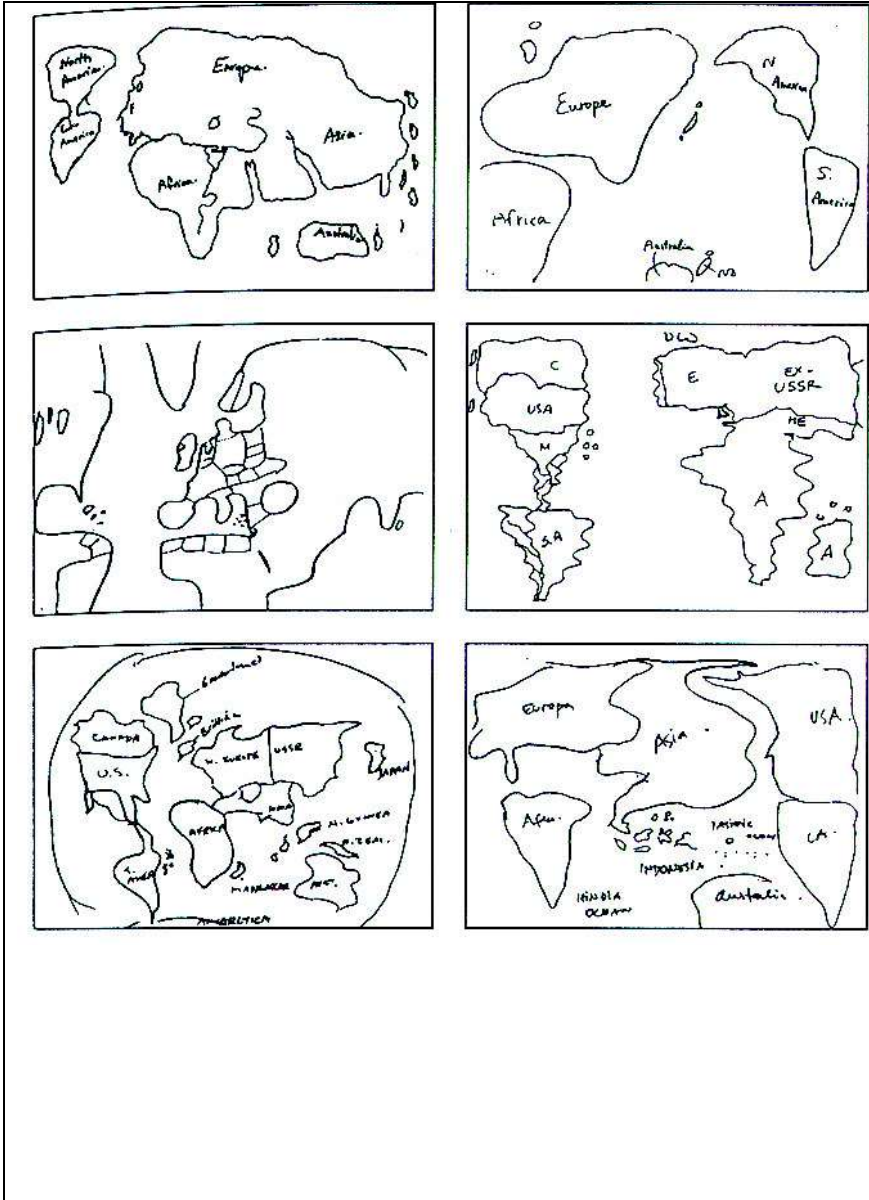


Figure 7: Mental maps draw by students from Palestine (top left), Japan (top right), Holland (centre left), Brazil (centre right), United States (bottom left) and Indonesia (bottom right) in Ginneken, Jaap Van, “Understanding Global News. A Critical Introduction”, p. 3

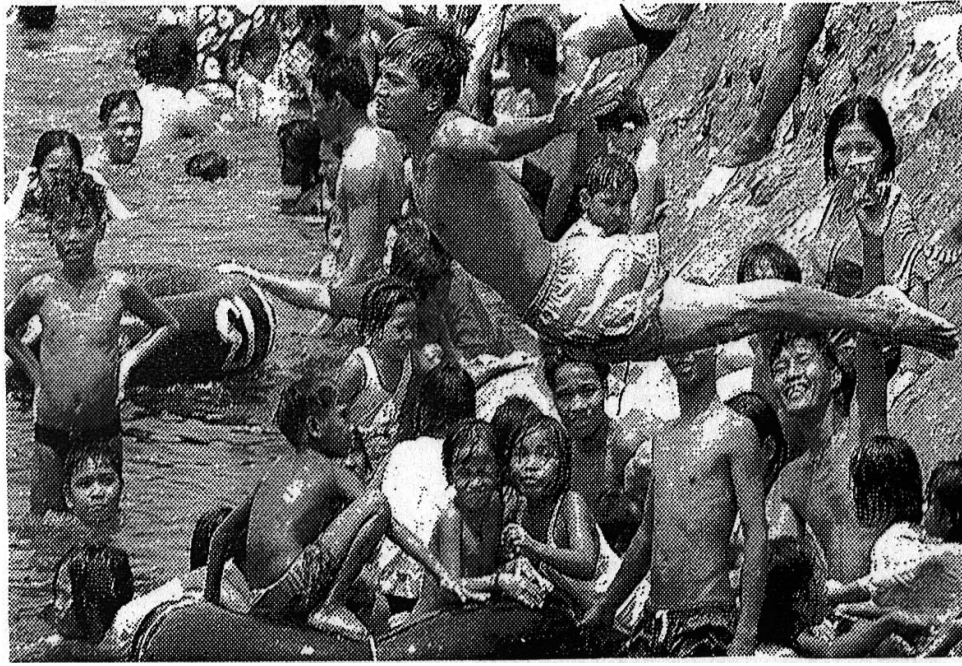


Figure 8: Polluted waters in the Manila Bay, Philippines

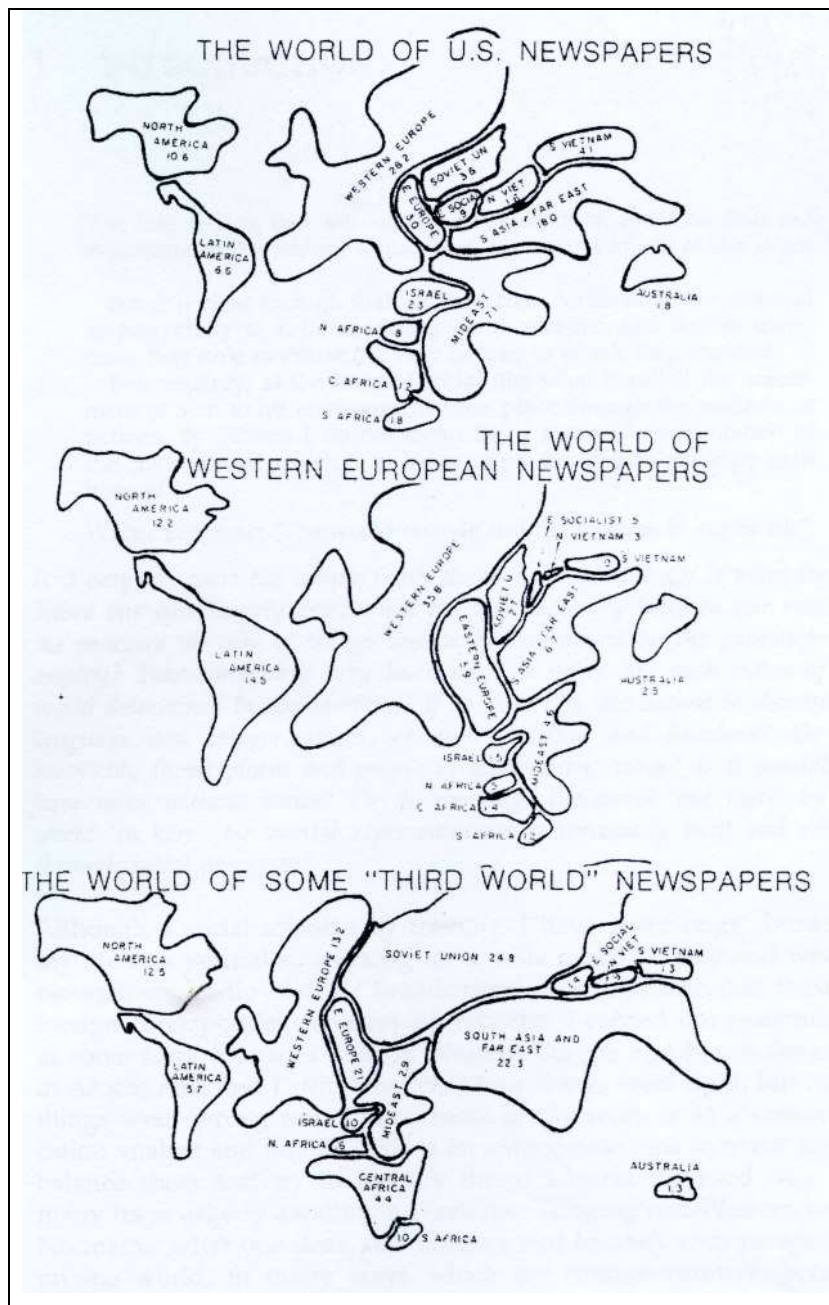


Figure 9: “The relative importance of foreign news about various regions in a sample of newspapers from around the world” in Ginneken, Jaap Van, “Understanding Global News. A Critical Introduction”, p. 141 from “The many worlds of the world’s press”, Journal of communication, 27