Outi Putkonen

SHARING
media stories!

RECORDING
AND SUPPORTING
YOUNG PEOPLE'S
MEDIA CULTURE

MUSEUM OF TECHNOLOGY

Outi Putkonen

SHARING
media stories!

RECORDING AND SUPPORTING
YOUNG PEOPLE'S MEDIA CULTURE

#operatingmodel
#mediaeducation
#museums
#visitorservices

TEKNIIKAN
MUSEO

FOREWORD

THIS OPERATING MODEL is the result of the project Sharing Media Stories! (Mediatarinat jakoon!), funded by the Ministry of Education and Culture. It introduces a workshop outline of the same name. The operating model is a tool for working with young people in the world of social networking services and social media. The model is meant for all educators working with young people aged 13–15: museum visitor services staff, library employees, teachers and youth workers. The very basic ideas of this model are young people's media culture and lowering the threshold for media education.

The development work carried out for the workshop involved a number of surprises that yielded valuable learning experiences. These experiences have influenced the structure of the operating model and hence it consists of two parts. It consists of explanatory text laying out the construction of the workshop and blog posts that provide background information and address questions that arose during the project. The blog posts were originally published in Finnish, in the Museum of Technology's blog during 2017.

The operating model offers one type of framework for media education with young people. The workshop was developed using user-centered service design methods, and each workshop was largely a result of unique interactive situations. The workshop is strongly influenced by its participants because shared expertise is a key element in the whole project. The topics for discussion come naturally from the teenagers, which makes each workshop different. Indeed, the operating model is intended to be freely applied – do not hesitate to adopt and adapt it!

In addition to shared expertise, working and learning together became another leading theme. Young people today are skilled users of media devices, but they lack perspective and skills to interpret and assess various types of content and place them into the right context. It is the educator's responsibility to introduce tools for critical media literacy and brake down contents for young people in their own language. Providing young people with media education may seem overwhelming if one doesn't feel like an expert within the field. However, you do not have to know everything about social media, copyright issues or the Internet in order to guide young people towards a safe and balanced media relationship. The most important thing is encountering young people, listening to them and being prepared to learn new skills with them. Do not give up, be tenacious and readdress topics as necessary!

LISTEN AND DISCUSS!

FIND OUT ABOUT THINGS TOGETHER! READDRESS TOPICS WHEN NECESSARY!

Outi Putkonen
Sharing Media Stories! Project Coordinator

IS IT A GOOD IDEA TO SHARE EVERYTHING?

What about copyright issues?

Do OPINIONS equal FACTS?

How about contents of unknown origin?

Can you be truly anonymous on the Internet?

Why?

What is a RELIABLE source of information

WHY DO PEOPLE MANIPULATE MEDIA?

CONTENTS

SHARING
Media Stories!

– RECORDING AND SUPPORTING YOUNG PEOPLE'S MEDIA CULTURE

I N AUTUMN 2016, the Museum of Technology started the project Sharing Media Stories! funded by the Ministry of Education and Culture. In terms of media education, the goals for the project were developing young people's critical media literacy and multiliteracies as well as supporting a balanced and safe relationship with media. The objective was to produce, together with teenagers, a workshop outline based on young people's daily lives and media culture. Basically, the idea was to prepare kids for the world of social media and teach good practices for sharing content.

The Finnish Museums Association, Development Centre Opinkirjo and the Finnish Society on Media Education consulted the project as partners.

CONTEMPORARY DOCUMENTATION AND MUSEUM ACTIVITIES

In museums the spotlight is on the displayed objects and their stories. Exhibitions are made by museum professionals to tell a selected story from a very selected perspective. The project Sharing Media Stories! aims to challenge young people to take part in creating an exhibition and to take on the role of an expert showcasing their skills. In the workshop, the participants used tablets to shoot a video for the exhibition Teledreams – A Connection over Time and Place. Displayed at the Museum of Technology, the exhibition tells the story of electronic communications technology, a history of surpassing time and place.

The videos shot in the workshops shed light on the media relationship of today's young people. This makes the stories significant for the museum in terms of contemporary documentation. Hence the videos shot in the pilot workshops were stored in part in the museum's collections.

PROJECT THEMES

The leading themes of the project are shared expertise, change in communications culture and young people's daily lives. The goal of the workshop is to make the museum's exhibitions and stories relevant for young people through dialogue. The participants bring their own media skills, expertise and experiences to the workshop. The educators, on the other hand, bring their professional ability. For example, a museum worker brings to the table the perspective of art or cultural heritage education in addition to that of media education.

Through shared expertise, the young people contribute to the progress of the workshop and are partially responsible for how it turns out. The adults are responsible for the media education: teaching the basic elements of media literacy, critical thinking, new perspectives and challenging the youth to participate in discussion. When assuming the role of a specialist, participants need to consider and justify their own perspectives, developing their skills and self-confidence in the process.

TARGET GROUPS

The operating model targets museum visitor services staff, teachers and youth work professionals (for example, city and municipal sports and cultural services, church youth work). The workshop is designed for teenagers aged approx. 13–15. The operating model can also be applied to working with other target groups as long as the themes of the workshop are adapted accordingly.

ABOVE: Youngsters making videos at the workshop.

BLOG:
Young People's Media Culture

YOUNG PEOPLE ARE diverse consumers of media. They listen to the radio and music, read books, watch videos and films and search for information from various sources. However, young people's media culture today is primarily characterised by networking, which can be clearly seen in information compiled by Statistics Finland.

IN 2015, OF YOUNG PEOPLE AGED 16–24…[1]

98 % watched videos on online video services (YouTube, Vimeo).

97 % used the Internet daily or almost daily.

95 % used instant messaging services on their smartphones.

95 % had used their mobile phone for wireless Internet access outside the home or workplace within the past three months.

94 % read online newspapers and magazines or visited television channel websites.

93 % followed social networking services (such as Facebook).

92 % had played games, watched photos or videos or listened to music on the mobile phone within the past three months.

91 % looked for information on Wikipedia or similar online encyclopaedias.

90 % used the Internet to find information about goods or services.

84 % used the Internet to listen to music or download it on their computer or another device.

83 % posted messages on the Internet (discussion forums, social networking services).

1 Official Statistics of Finland (OSF): Use of information and communications technology by individuals [e-publication]. ISSN=2341-8710. 13 2015. Helsinki: Statistics Finland. Retrieved: 14 June 2017. Access method: http://www.stat.fi/til/sutivi/2015/13/sutivi_2015_13_2016-12-14_tie_001_en.html

SHARES OF MASS MEDIA CONSUMPTION 2010–2015

YOUNG PEOPLE AGED 15–24[2]

- 2 %
- 9 %
- 17 %
- 9 %
- 1 %
- 1 %
- 13 %
- 48 %

Legend:
- Books
- Radio
- Recordigs
- Internet
- Tv
- Free Newspapers
- Newspapers
- Magazines
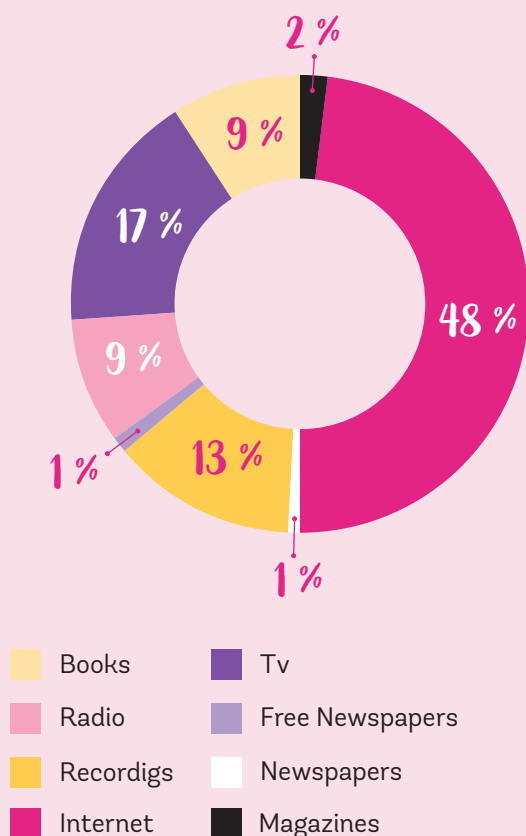
Statistics Finland's material deals with young people aged 15–24. However, the trend is also strong among teenagers aged 13–15. Six groups participated in the Sharing Media Stories! Workshop pilots and discussions with them revealed that the Internet and online media are a part of their daily lives and have become so even at an earlier age. Young people mainly communicate using various communication applications online and by making simple phone calls. Currently, the most popular applications, or apps, are Snapchat and WhatsApp. These apps are different forums on which the style, nature and form of communications vary but the circle of people stays the same.

2 Official Statistics of Finland (OSF): Mass media statistics [e-publication]. ISSN=2323-6345. Helsinki: Statistics Finland. Retrieved: 27 June 2017. Access method: http://www.stat.fi/til/jvie/index_en.html

The project clearly indicated that teenagers see social media as their own space, which they want to control. Not everything is shared publicly. There are clear quality criteria for the shared media, in terms of topics, themes and technical quality. When young people were asked if they are particular about media shared about them, more than 80% said yes. Content that conflicts with their own identity is not shared on personal accounts on social media. On the other hand, they do not object to sharing content on other channels as long as they are not present when it is shared and the shared media does not appear in their feeds.

The concept of publicity is strongly linked with young people's media culture. The pilot workshops indicated that young people do not necessarily consider their media behaviour through the concept of privacy but through publicity instead. In the video materials, questions about privacy were passed over with single-word answers or ignored, but questions about publicity gave rise to discussions about limited visibility and even bullying. People mostly share their posts with their friends but sometimes posts can be shared with even more limited number of people according to the situation.

From the user perspective, young people are specialists in social media. However, this is not the whole truth. The media culture of young people is not homogeneous: some of them shun social media or use services in which people are anonymous. When young people were asked if they prefer to appear in videos with their own names, 64% said yes. When they were asked if they prefer to appear in videos as an anonymous character, 58% said yes. This would indicate that the approach is more situation-specific.

Young people's media culture is differentiated, and usage habits are partially influenced by friends' consumption habits. This also showed in the videos. Young people usually use the same applications that their friends do. They only start adopting new apps if these provide clear benefits compared to the old ones.

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Sharing Media Stories! Project Coordinator

User-Centered DESIGN

SINCE THE WORKSHOP is built on shared expertise, the role of the participants is highlighted. For the workshop to succeed as well as possible, the service design must take into account the participants' perspective and the workshop must be developed with a user-centred approach.

FROM THEME SELECTION TO IMPLEMENTATION

Figure/process diagram:

1. **Definition: what, why, for whom and how?**
   1.1 Based on the exhibitions and visitor services expertise
   1.2 Service goals in terms of contemporary documentation
2. **Customer oriented approach and customer understanding**
   2.1 What are the benefits for young people? What are they interested in? What do young people appreciate? Why would they take part in the service?
3. **Manuscript: ideas and concepts**
4. **Implementation**
5. **Assess and develop – continuously**

Museum visitor services are based on museum collections and exhibitions. Themes selected for the workshop should be based on the interests of the target group but also familiar to the educator.

When selecting the themes, you can consider the following question, for example:

- What appeals to young people in the exhibition? Why?
- Which themes of the exhibition are linked with young people's daily lives?
- What do young people have to say about the theme? Does it appeal to them?

Choosing your target group can be tricky. The decision can be influenced by many factors. In this project we ended up choosing teenagers between 13-15 years of age because we already needed to develop a service for this particular group for the new exhibition Teledreams. In addition, we needed to meet the objectives set by the new national core curriculum for basic education which emphasizes media education and alternative learning environments. Hence the museum started developing a media education service for teens on the theme of communications.

Young people were provided with preliminary assignments to come up with questions about their daily lives and media culture. The questions they recorded for the workshop included the following:

- How much time do you spend on a computer? Do you need it for schoolwork?
- What do you feel like when you post something new? Do you ask others for their permission before you post?
- Would people be more sociable without mobile phones? Why do people want to share their lives on social media?

What appeals to young people in the exhibition

Why?

Which themes of the exhibition are linked with young people's daily lives?

What do young people have to say about the theme? Does it appeal to them?

- What is a suitable amount of screen time? Are electronic study materials better than traditional reading?
- What would society be like without social media? Would you become an outsider without it? What can happen if you share too many of private things online?
- How many hours a day do you spend on your phone? Does the time vary between weekends and weekdays?
- Is it right that social media services get to use your personal information? Why are they entitled to do it?

Other tools that may be used include research, interviews or character profiles familiar from service design. After establishing a picture of your target group, you can start preparing the manuscript.

> ✳ **IF YOU ARE NEW** to service design, don't worry! Tips and advice for user-centered development and service design can be found on the internet [Link: http://www.servicedesigntools.org/]

EQUIPMENT

The workshop is based on shooting a video. The videos will be watched together at the end of the workshop.

The following tools are needed for the participants:

- a media device
- a camera app
- an app for data transfer (e.g. Dropbox)
- Wi-Fi
- possible accessories (tripod, microphone)

The following devices are required for watching the videos:

- a computer
- a data projector
- PA system
- a web browser
-

Below you can find a few remarks about these tools and devices from the perspective of user-centered design.

Media Devices

The participants can use their own devices in the workshop or borrow them. Both alternatives have their strengths and weaknesses. Most museums have tablets, whereas teenager tend to prefer smartphones. The pilot workshops revealed that while young people appreciate using familiar applications and devices, not everyone wanted to use their own. The differences were group-specific and often influenced by the schools' own device policy. Students may have reservations about using their own devices due to limited memory, battery life or data plans. In addition, teachers like to keep preparations for visits as simple as possible. The pilot groups got to decide whether to use their own devices or borrowed ones. Borrowing was the more popular choice.

Own Devices

BENEFITS
- The users are familiar with their devices. The can use them naturally and smoothly.
- The quality meets the users' expectations.

DRAWBACKS
- Not all participants have their own devices or want to use them in the workshop.
- The devices may become distractions instead of tools. The participants may play games or post inappropriate content on the service feeds.
- The participants may forget to install the applications needed in advance for the workshop.
- The quality of the videos varies according to the device.

Borrowed Devices

BENEFITS
- The participants have similar devices.
- The necessary applications can be installed on the devices in advance.
- The number of distractions can be limited by selecting only those applications that are needed for the workshop and locking/hiding the rest.

DRAWBACKS
- The participants are unfamiliar with the devices and cannot use them naturally. This is often reflected in the results.
- Devices are expensive to maintain and technical development is fast.
- Clearing the memory and upkeeping the devices increase the amount of work.

Data Transfer

- Wi-Fi connection
- Dropbox
- WhatsApp

We chose the Dropbox application for data transfer. It is easy to install, and content can be conveniently uploaded to a single user account from several devices.

If the participants use their own devices, it is easier to transfer the videos with an application that they are already using. This reduces the time spent on installing new applications and manifests user-centered design. The chosen application must have couple of important features though. It has to be able to share content to several users at the same time and it has to have the possibility to view the videos on a large screen so everyone can see them.

In the workshop we tested a messenger application called WhatsApp, which is particularly popular

✳ THE USE OF social networking services and social media is not without problems. The greatest challenge is the fact that new applications are constantly being introduced and the turnover rate is high. An application currently popular among young people is not necessarily suitable for the service.

among teenagers. Several of the pilot groups used the application for communicating with the class, even the teachers were involved. The application met the criteria. Media and messages can be shared with the whole group simultaneously and videos can be viewed using WhatsApp Web. The only drawback with WhatsApp is that the facilitator of the workshop has to have access to a smartphone.

WhatsApp also had its challenges:

BENEFITS
- Popular among young people
- Meets the requirements of the workshop

DRAWBACKS
- The age limit is 16 years.
- Only designed for phones, not tablets.

Creating a discussion group is difficult, since the application is based on phone numbers. A group can be created by sharing a phone number or a link to the group. The challenge is sending the link to the participants. The link can be sent to the participants via email beforehand or by using a QR code at the beginning of the workshop. Not everyone has a QR code reader at their disposal.

The application increases the risk of spreading inappropriate content and bullying.

Accessories

- Microphones
- Tripods

Accessories are recommended for better video quality. It pays off to invest in accessories especially if the videos shot are recorded in the museum's collections, shared on social media or displayed as a part of an exhibition.

When using tablet computers, tripods are a good investment. This is because young people are more used to smartphones. With a tripod, they can concentrate on the content of the video and forget about fussing with the camera. The image is simply better when the camera does not wobble and is well positioned.

Microphones on the other hand improve sound quality. Even though microphones integrated into smart devices are constantly developing, they do not yet beat devices designed for this particular purpose.

Microphones are affordable these days and the improvement in sound quality is significant.

REQUEST FOR CONSENT

Request for consent is a necessary part of the workshop, since consent forms are used to agree upon legal rights (eg. copyright and right to privacy). The forms should be delivered to participants in advance, so that they have time to read them and give informed consent and if necessary, ask their guardians to sign them as well. If participants forget to bring the consent forms with them to the workshop, they can be delivered afterwards electronically or by post. Special attention must be paid to consent in the workshop. Another thing to keep in mind is to use the recordings in the agreed manner only.

If some participants do not give their consent, this does not prevent them from participating. If consent for sharing and recording is not granted, the video must be deleted immediately after the workshop. People who do not give their consent can be indicated with badges, and the groups and roles can be assigned taking the consent into account. For many people who refuse to be taped, the problem usually is physical recognition. Even shyer people usually do not mind if their voice appears on a recording. This can be achieved by speaking behind the camera.

Video consent forms must take into account the following, for example:

1. The copyright remains with the ones who shot the videos. In order for the museum to use the materials, the makers must give their consent. A separate permit must be obtained for archiving, sharing content on social media and general use in visitor services.
   - If the video includes photographs, music, etc., the copyright for these materials also has to be in order.

2. Freedom of speech applies to everyone. Taking photographs and videos is mostly allowed in public places. However, this is not the same as publishing the materials. All people have the right to maintain their privacy and honour. The subjects must also be asked for their appoval.

3. The new General Data Protection Regulation will enter into force at the beginning of 2018. It

✳ **ON SOCIAL MEDIA** and social networking services, re-sharing on different channels is recommended. The creators can upload the media themselves and the post can then be shared and reshared. This way, the creators maintain their copyright and they can manage visibility personally.

requires transparency in handling personal data, purpose limitation, right to access one's own information and right of rectification.[3] Personal data includes media recordings in which people can be clearly recognised. The regulation emphasises a young person's right to erasure, meaning the right to withdraw the consent when one's mind changes. From the beginning of 2018, a consent form must also include clear instructions on how you can withdraw your consent as well as the Data Protection Officer's contact information. The Data Protection Officer helps in questions concerning the handling of personal data.

✳ **THE RIGHT TO ERASURE** won't be applied to full extent in archiving purposes for the public interest, scientific or historical research purposes or statistical purposes.[4]

If the video is made in co-operation with a commercial party, it is good practice to state this clearly.

The Consent Form for Using and Archiving Media used in this project is provided as an example (see Appendices).

3 Miten valmistautua EU:n tietosuoja-asetukseen? Selvityksiä ja ohjeita. (How to prepare for the EU's General Data Protection Regulation? Specifications and instructions.) Ministry of Justice's publication 4/2017. ISBN: 978-952-259-558-4. Helsinki: Ministry of Justice. Retrieved: 5 July 2017. Access method: http://www.tietosuoja.fi/material/attachments/tietosuojaval-tuutettu/tietosuojavaltuutetuntoimisto/oppaat/1Em8rT7IF/Miten_valmistautua_EUn_tietosuoja-asetukseen.pdf

4 General Data Protection Regulation, 27 April 2016/679, Article 17. Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation). Official Journal of the European Union, 4 May 2016. Retrieved: 5 July 2017. Access method: http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32016R0679&from=EN

BLOG:
In Search of the Lost Age Limit

– CONTEMPLATION ON THE MEDIA LITERACY OF TEENAGERS

THE TEENAGE YEARS can be summed up with one word: maturing. It means the opportunity to grow as a person, test one's limits and gain independence. It also means learning new things. Growing may occasionally be painful and dues may be paid in a number of forms – especially in the digital age. Youth also involves peer pressure.

Testing your limits and peer pressure may lead to misjudgements, excessive behaviour and embarrassing situations. For example, why is it that a naked Dudeson in the centre of Helsinki is questionable, whereas Spencer Tunick's art event with hundreds of naked people is art?

Drawing the line is not always easy even for adults. In spring 2017, the Finnish media reported on a racist police group on Facebook as well as the Sisäpiiri 2.0 case. In autumn 2016, a cattle farm, Laidun Hereford, advertised on the sides of buses with the slogan "Better meat than on Tinder". The Finnish police have since promised to invest in social media training. The cattle farm shelved the campaign after receiving a notification from the Council of Ethics in Advertising. Discussion around the Sisäpiiri 2.0 group still continues.

The definitions of suitable and appropriate behaviour are culture- and situation-dependent. Good examples include, say, the Finnish mixed sauna culture, Abba's stage costumes or dresses at the Met Gala. The rules, norms and taboos of a community

are gradually learned by individuals as they grow up. The teenage years are exactly the stage of increasing independence at which people test both their own limits and those of the community. Situational awareness develops through experience.

As young people gain experiences and become more mature, they learn to analyse various phenomena, place them in the right context and look at them critically. However, this takes time. For this reason, there are age limits and recommendations. These recommendations support an individual's growth and their development into a critical consumer of media at their own pace. Adults should bear in mind that young people develop individually and discuss confusing media content as necessary.

Even educators must accept their limits. Not everything can be prevented, and children or young people cannot be prepared for everything. For myself, A Nightmare on Elm Street might not have been the best film choice in my early teens. We watched it in secret, at a friend's birthday party. I slept with the lights on for at least six months. Occasionally, the best you can do is damage control.

Age limits are already observed fairly well for films and games. On the Internet, there is room for improvment. Many parents do not necessarily even know that various social networking services, such as Snapchat, YouTube or WhatsApp, have age recommendations for user accounts. While most popular social media platforms (e.g. YouTube, Facebook, Snapchat) have set the age recommendation at 13 years, it is 16 years for WhatsApp, which is popular among teens under 16. Nearly all workshop pilot groups used WhatsApp – even though they had not yet reached the recommended age limit.

So, we are in a situation where theory doesn't meet practice. This places media educators in an interesting position. Should we guide young people away from forbidden social networking services or equip them better for using these services? I would say both. Teenagers rarely respond well to bans. Educators should be aware of what social media platforms young people are using and support their media literacy development through discussion. Since things change quickly – especially online – the discussion should be ongoing.

On social networking services, or social media, you can curate your own content and specify which content you subscribe to. This is also reflected in the age limits and recommendation. The services also have moderators to whom you can report inap-

WHEN SPECIFYING age limits for films and games, attention is paid to violent, sexual, traumatising and substance abuse-related content. For games, discrimination, gambling, swearing and online gaming are also taken into consideration.

propriate content. It is easy – it just takes a few clicks.

With WhatsApp, however, the situation is a little more complicated. This is also reflected in the age limit[5].

The moderator is a member of the discussion group with administration rights. Only these admin users can add members to the group chat, remove them or provide others with administration rights.

Users can control their participation in various group chats either by staying in a group or leaving it. Members can only be added to groups by admin users. If users have questions about participation or an invitation to join a group chat, they can only contact the group's administrator.

Even if you have blocked a user, their messages will still appear in group chats and the blocked user can see content you post in these chats

This means that bullying is easy and common in WhatsApp, since the referee is not a separate, objective party but a member of the group chat who may also be the perpetrator. Users have limited opportunities to determine which groups they belong to and what content they receive. A blocked contact can easily be circumvented, since it is possible to create countless group chats and add hundreds of people to them. The phenomenon of prank calls has reached a whole new level.

In addition to bullying, it is easy to use WhatsApp to spread content that young people cannot process, place in the right context or analyse critically. For this particular reason, it is very important to discuss breaking trends, meems and other content with teens from a critical point of view. A critical approach is the basis of good media literacy as well as an important foundation for a healthy media relationship.

It is clear that we are still learning how to use social media. Social media is a new phenomenon on

5 WhatsApp, FAQ: Using Group Chat. WhatsApp Support Team. Retrieved: 14 June 2017. Access method: https://faq.whatsapp.com/en/bb10/21073373

a historical scale, and we are learning and developing good practices. Just as we were learning to follow age limits for films in movie theatres in the 1990s. Back then a teen could walk into a R-rated films without a guardian present. Today, teenagers would not even be able to buy tickets for such films at the box office.

Times have changed, and the rules and good practices for social media will develop as our knowledge and awareness increases.

Outi

Sharing Media Stories! Project Coordinator

SHARING
Media Stories!
workshop Outline

DURATION: approx. 1 h

TARGET GROUP: young people aged 13–15

IDEA: Make a video about themes appealing to the target group using Q&A -format. Young people speak out on different questions and give their two cents.

SPACE: Exhibition, workshop space

TOOLS

Production

- media devices: smartphone or tablet computer
- camera application
- accessories: microphone, tripod, application for editing videos

Data transfer

- Wi-Fi
- application for viewing (e.g. DropBox, WhatsApp)

Watching videos

- computer
- video projector
- PA system
- web browser

Further use of videos

- social media – Instagram, Facebook, YouTube
- augmented reality: Aurasma

Themes:

- changing and developing youth media culture
- personal relationship with an exhibition and its themes
- good practices for sharing media content
- critical media literacy

Objectives:

- To make the themes of the exhibition significant for young people and connect them to their daily lives
- To perceive the quick change in communications and learn good practices in sharing media content.
- To develop media literacy and multiliteracies through producing media and critically assessing the content produced.

PREPARATIONS

Decide whether to use the participants' own or borrowed devices.

- If the participants' want to use their own devices, decide on the applications (e.g. Dropbox or WhatsApp). Depending on the situation, create a group chat or a folder in the selected platform.
- Also remember to check the terms of service for the selected applications (e.g. age recommendations, copyrights).

Request for Consent

- Request consent from both the teenagers and their legal guardians for shooting, sharing, archiving and publishing the videos.
- The form can be sent to recipients in electronic format.

If the participants borrow devices, prepare the devices for the workshop.

- applications
- log into correct accounts
- hide or lock unnecessary applications (browser, app stores)
- check Wi-Fi connection and battery life

Anticipate technical difficulties and reserve enough time in beginning of the workshop for downloading and installing applications – especially if participants want to use their own devices. There are always those who forgot to prepare. In addition, make usernames, passwords, hashtags (Wi-Fi, social media) readily available. If you choose to use WhatsApp or a similar application, which requires a link to group chat or channel, you might want to consider making it available via a QR code.

If you are using a cloud service for sharing files, I recommend setting up separate account for the workshop. This makes it easier to manage the videos and different files. Also remember to delete the files after they are no longer needed.

Introduction

- Approx. 15–20 min in the exhibition
- A short introduction to the theme of the exhibition. Remember to inspire your target group!
- How does the theme appeal to young people? How do they see it and interpret it?
- What is the target group's personal relationship with the theme?
- What do the teenagers have to say about the theme? Why? What does it mean to them?
- What concerns could they possibly have about the theme?

The purpose of the introduction is to warm up the participants and make the comfortable enough to express their opinions. Make room for discussion in pairs or small groups, depending on how willing to share the participants are. Young people can also be provoked and challenged. The goal is to give them their own voice and encourage them to use it.

Assignment

Make a video using Q&A format. Framework for the video consists of the exhibition, the artefacts and artwork displayed and the participants own questions. Reserve about 20 minutes for shooting the video.

> ✳ **THE QUESTIONS** can be based on the above examples or requested directly from the participants. You can use preliminary assignments or make people and ideas collide. Creativity is often inspired by dialogue, and the workshop can be designed to consist of two stages. The participants first explore the exhibition and then interpret it in their own words. Questions evoked in this way can then be addressed in the workshop.

Time to shoot the videos!

The participants should be given a few general instructions for shooting the videos:

- 30 seconds is a good length for a clip.
- If there is no chance to edit your clip, practise a few times and shoot it in a one long take.
- Pay attention to image and sound quality! Remember the lighting!
- You are specialists! Your opinions and interpretations are your own! You can make use of the exhibition as you like.
- Be yourselves, your own personalities! Do your own thing and have fun.
- The video may be shared on line, so remember to behave.

> ✳ **INTRODUCE YOURSELVES** or write down your names on a piece of paper and insert it into the beginning of your footage. – This way matching consent forms with people is easier.

When the clips are finished, they are uploaded to the social networking or cloud service to be watched with the whole group.

REFLECTION

Last but not least watch the videos and discuss the different questions and thoughts evoked by them. Reserve about 20 min for discussion. Depending on the age of the participants, you can emphasise either practical matters related to sharing media online or media-critical questions arisen from the content.

You can watch the videos using a computer and video projector via Dropbox or WhatsApp Web.

Watching them may be emotional, or embarrassing to be exact, particularly in younger audiences. The discussion can be started naturally with the following questions, for instance:

- What did it feel like to watch your own video? How about your classmates'?
- Would you share it on social media?
- Where would you share it? Why? Why not?

Since videos usually evoke very strong emotional response in young people, it is good to repeat good sharing practices at this point. How would you feel if someone shared the video without asking for your permission? Why is it important to ask permission? Are sharing and shooting videos the same thing? Why not? By appealing to emotions through experience, the effects of sharing content online is made tangible for teenagers.

A Checklist for Sharing

- Freedom of speech applies to everyone. Taking photographs and videos is mostly allowed in public places.
- Publishing is not the same thing as taking photos or videos. The right to take photos or videos does not automatically entitle you to publish them.
- Ask your subjects for their permission. They are also entitled to change their minds afterwards.
- Everyone has the right to maintain their privacy and honour.
- If you use a social networking service, also check terms of service. Sharing materials that violate these terms may lead to removal of said content.
- When you share, give the credit where it is due.
- The person who shot the photo or video owns the copyright and decides on the use of the material.
- If the video has a soundtrack or other media content, also check the copyright for these materials.
- Remember transparency!
- If you are co-operating with a brand, be open about it.
- If you decide to collaborate with someone – make sure to agree on possible preconditions.

With older target groups, the videos' information content can also be analysed and evaluated.

- What information did the videos contain?
- Do opinions equal facts? What is the difference between these?
- Did a video tell the whole truth? What was missing?
- Whose story was told? To whom and why?

✳ **DEPENDING ON THE GROUP**, exercises can be made to support the discussion as necessary. Yes/No cards lower the threshold for expressing your opinion, and a media bingo encourages young people to take part in the discussion and guide it in the desired direction.

The most important tool in media education is discussion. Give the young people space and, if necessary, challenge them to take part in the discussion. But above all, listen to them. Show interest and ask further questions. Encourage everyone to participate. At the end of the workshop, remind the participants to delete the videos from the media device – especially if they borrowed one.

BLOG:
Using Aurasma in a Workshop

I HAD THE PLEASURE of running an educational workshop with the title Aurasma työpajassa (Using Aurasma in a Workshop) in Jyväskylä, Central Finland in spring 2017. I was a guest of the Mediakasvatuksen työkalut käyttöön (Making Use of Media Education Tools) project. The project focuses on introducing art-oriented media education methods in Central Finland. The project was a joint effort between Jyväskylä Art Museum, Live Herring Association and the Film Centre of Central Finland.

The workshop gave me a chance to test making videos in the context of an art museum and to evaluate themes adopted in the project Sharing Media Stories!. These themes included interpreting art, making videos and using videos as content for augmented reality. The tools used in the workshop were iPads, iMovie application, Wi-Fi, Aurasma application and a camera app. The assignment was to work in pairs and shoot a video in which works of art where interpreted using the following questions:

- What is going on in this work of art?
- What do you see that makes you say that..?
- What more can we find?

We watched the videos in the exhibition and ended the workshop with a discussion how augmented reality can be used effectively in a workshop.

The participants expressed their interpretations through pictures, moving image and sound. Simply put the interpretations were art in their own right. The videos told stories. They created intertextual, image-based media art that reflected their interpre-

> The interpretations were art in their own right.

tations of the original works and processed their emotional responses. The intertextual works were created by using details or mirror images of the same work and sometimes pieces from a completely different work.

The artworks were turned into stories. They were arranged into different continuums, adding sounds and filters. As a result, we had dramatic stories that included clear story arcs and different interpretations. In remixed works of art, the interpretation and atmosphere could change explicitly and offer completely new perspectives on the work.

The experiment was encouraging. The educational workshop managed to achieve many of the goals and themes presented in the project Sharing Media Stories!, such as:

- cultural development and change
- personal relationship with the exhibition and its themes
- the significance of the exhibition and its themes for the participants and addressing them through daily life
- change in media culture and good practices in sharing media online

- developing media literacy and multiliteracies by producing media and analysing the content

The educational workshop managed to establish a framework for a discussion about media education with a focus on critical media literacy and good media etiquette. In a corresponding workshop, questions concerning good practices of sharing media, critical media literacy and copyrights can easily be incorporated into the discussion. In addition, interpretive media made by the public can be added to an exhibition as an interactive layer. All in all, the educational workshop was as a good empirical test and it demonstrated how the essential ideas of project Sharing Media Stories! can be applied in the context of an art museum.

Outi

Sharing Media Stories! Project Coordinator

MAKING USE of Different Media in Museums

THE VIDEOS SHOT IN THE WORKSHOP CAN ALSO BE UTILISED IN EXHIBITIONS, VISITOR SERVICES, SOCIAL MEDIA PLATFORMS AND CONTEMPORARY DOCUMENTATION.

VIDEOS IN THE EXHIBITION

Through the workshop *Sharing Media Stories!*, visitors can be challenged to contribute to museum exhibitions and leave their virtual fingerprint on it. The visitors are given the opportunity to interpret the exhibition and to complement the museum professionals' perspective. The exhibition has the changc of becoming a multi-voiced whole, becoming more meaningful for the visitors.

The videos can be incorporated into the exhibition by means of augmented reality or simply with screens. Content can be uploaded to platforms like Aurasma, which is a free augmented reality platform. Visitors can view content by downloading the application and following the right channel. For a user-friendly experience the exhibition items containing augmented reality and the right channel need to be clearly displayed. Videos can also be shared on social media or on the museum's website.

CREATING CONTENT FOR SOCIAL MEDIA

The videos made in the workshop can be shared on social media. However, the project's pilot workshops indicate that this works best in connection with events. The visitor gets to participate in a fun activity and make their voice heard and the museum gets increased visibility. A few basic principles should be followed when sharing content:

The visitors themselves share the content on their own social media accounts and tag the museum in the post, either with a hashtag or by adding the location.

The museum can share the original content on its own channel or feed in accordance with the terms of service. This way, the visitor can share and remove content in accordance with copyright laws.

Hashtags and social media keywords should be readily available to make sharing easier.

CONTEMPORARY DOCUMENTATION

Young people's relationship with media and the theme of the exhibition is reflected in the videos made in the workshop. Therefore, videos may also have significance for the museum in terms of contemporary documentation. If the workshop is a part of a contemporary documentation project, the questions discussed in the workshop should be designed as a part of that project. The workshop can be used as a mapping tool or as a part of the documentation process. It can help you to understand how young people address different themes, what concepts they use to talk about it and how they perceive it.

If contemporary documentation is written into the workshop and the videos are recorded into the museum's collections, the need for documentation (as well as possible subsequent use in the museum's exhibition, service and research activities) must be taken into consideration in the form of consent.

BLOG:
Trolling in Digital Visitor Services

MOBILE SERVICES and social media have come to museums to stay. The new service platforms enable new kinds of interaction with customers – with their very own side effects. In the project Sharing Media Stories!, we have, together with groups of teenagers, tested a workshop where videos are shared among the group on Dropbox or WhatsApp. It was only a question of time when we would encounter a teen sharing inappropriate content just for fun and provocation.

Deliberate provocation and irritation is called trolling. A troll aims to irritate and cause a reaction in other people in the chat group or forum. Experienced trolls are usually careful not to take things too far. They do not want to break the illusion of a real opinion and the reality of the situation. When faced with a troll, you have two challenges:

1. How do you recognise a troll – particularly in a group of young people where testing limits is part of the developmental stage?
2. How can you keep your head? Trolls often know which strings to pull and how hard. The situation may be difficult because of its clearly deliberate nature or the way the trolling is done. The trolls know very well what they are doing and have a set of goals.

The situation may be further complicated by the material used for trolling. In this case, the material was an X-rated, pornographic video clip, something that the Internet has brought within the reach of teenagers and preteens. On average, 30% of 15-year-olds are sexually active, and nearly all boys between the ages of 13-15 have watched porn.

HOW TO ACT IN SUCH SITUATIONS

- Keep your head! Do not get provoked!
- Draw the line.
- Explain why inappropriate content should not be shared.
- Take a screenshot of the inappropriate content and ask the person to remove it. If the person refuses to do so, remove it using admin rights. Taking a screenshot is a especially good idea in situations where there is reason to suspect bullying.
- Aim for dialogue – discuss!
- Repetition is the mother of learning – repeat the steps as needed.

JUSTIFICATION

It is very likely that such X-rated content has been downloaded from the Internet and the original source, copyright or consent issues are unknown. Nevertheless, young people often think that sharing such material is OK. When the material is regarded as anonymous, sharing it is not considered harmful. Since the people appearing on the video are unknown and the material is downloaded off the Internet, it is easy to view the videos as consumer products intended for free sharing.

In reality, the act may meet the criteria for several

offences. The first ones that come into mind are privacy laws and defamation, if the material is distributed without permission. On WhatsApp, for example, content quickly spreads from one group chat to another, and people often forget critical media literacy when viewing media shared by their friends. Some cases may also meet the criteria for unlawful surveillance and invasion of privacy. A living example of this is Axl Smith. He was convicted of secretly taping women having sex with him. He shared the videos on WhatsApp group chats with his friends. Sharing the videos on a social media platform was considered an aggravating factor in his case. Also remember copyright laws when sharing media. Copyright infringement may lead to claims for damages. Keep in mind, there is no age limit on liability.

The age limit is also challenging in terms of content. Young people may produce and share X-rated media themselves. When there are disagreements in romantic relationships, such media may be shared as revenge or with the intent to hurt the other party. These days you can unintentionally be faced with a situation in which a sexually offensive photo or video appears on your screen. In some cases determining age can be tricky. According to Finnish law, a child is defined as a person below the age of 18 or as a person whose age cannot be determined but there is justifiable reason to assume that he or she is below the age of 18.[6] Unauthorised possession and spreading of such material can lead to a fine or imprisonment.

Last but not least, remind teens about information security. You can easily find all kinds of fun and exciting stuff online, save it on your media device and share it. However, viruses spread efficiently online through pornography, meems and all that is fun and cool. The more such content is shared, the more efficiently the viruses spread. Depending on the type of virus, the damage may be substantial.

So, I recommend critical media literacy and source criticism on social media, even among friends. Anonymously and just for fun – it simply sounds too good to be true. It is an illusion that is easy to believe in.

Outi

Sharing Media Stories! Project Coordinator

6 Criminal Code 9 July 2004/650, Chapter 17, Section 18. Criminal Code of Finland. Published on the Ministry of Justice's Finlex service, in the Legislation section [retrieved 5 July 2017]. Access method: http://www.finlex.fi/fi/laki/ajantasa/1889/18890039001#L17

IN CONCLUSION

THE VIDEOS CREATED in the workshop were successful in terms of content. The participants openly addressed current themes in communications, such as bullying, the constant expectation to be reached at all times and screen time.

In the future, more attention should be paid to how to get teens to share content on social media and in exhibitions. The original plan was to make the videos part of the exhibition Teledreams – A Connection over Time and Place with the help of augmented reality and to share them on social media. However, this goal was not realised in the project. One of the reasons was technology. The technical quality of the videos could have been better, and the museum's new Android devices were not as well-suited for Augmented Reality as the old iOS devices had been. What is more, the participants were not very excited about sharing content relating to schoolwork. According to the feedback, they would have felt more comfortable sharing media at a voluntary recreational event.

In the workshop, the videos and the strong emotional responses were discussed with the participants. In particular, strong heartfelt reactions were caused by the idea of sharing content that doesn't correspond with the participants' own publicity image. Sometimes just watching videos with the whole class was challenging enough. The workshop made it easy to understand what it would feel like if someone shared media content without your permission.

Finally, we need to keep in mind that not all encounters with teenagers will go according to plan. Not all young people have the same media skills which are the result of varying degrees of interest as well as the availability of various devices. The media culture of children and young people is highly differentiated. There will be challenging situations and those should be taken as learning experiences. They offer good opportunities for discussions and media education. Keep an open mind!

Outi Putkonen
Sharing Media Stories! Project Coordinator

SHARING
Media Stories

APPENDIX: CONSENT FORM FOR USING AND ARCHIVING MEDIA

IN AUTUMN 2016, the Museum of Technology started the project Sharing Media Stories!. It is a media education project funded by the Ministry of Education and Culture. The project aims to create a workshop outline that strengthens young people's ability to create media in a safe and responsible manner. The project will develop a workshop in which the participants shoot a video. Each video will depict young people addressing today's media culture as they see it. The videos will be added to the exhibition Teledreams – A connection over time and place as a separate virtual layer. The content will also be shared on social media and stored in the museum's collections as applicable. The materials will be collected during 2017.

TERMS OF USE

The video materials will be recorded in the Museum of Technology's collections. The museum ensures that the materials will be recorded and maintained safely. The Museum of Technology has full rights of ownership, use, control and copyright for the materials. If necessary, the Museum of Technology is entitled to remove the materials or part of them from its collections. The removal may also happen by transferring the materials to the collections of another museum. In accordance with the Museum of Technology's principle of availability of archived materials, the materials may be displayed at the museum's own and partner museums' exhibitions, in connection of visitor services, on social media and in public databases in which they are freely accessible by the museum or the general public.

The materials may only be used in commercial publications with the Museum of Technology's consent in accordance with the practices it follows. The users of the materials are always responsible for ensuring that the materials are not used for purposes that would offend or damage the people appearing in the materials or their family.

The video materials collected during the project may be used for research and as part of the museum's exhibition and service activities. For more information on the use and archiving of the materials as well as data protection, please contact:

Kirsi Ojala

Collections Manager
Museum of Technology
Viikintie 1
FI-00560 Helsinki, Finland
kirsi.ojala@tekniikanmuseo.fi
Tel. +358 50 520 8755

CONSENT

I CONSENT TO THE COLLECTION OF MEDIA of myself as part of the project Sharing Media Stories!, recording of the materials in the Museum of Technology's collections and their use in accordance with the principles of use that the museum applies to its collections.

I have the right to withdraw my consent at any time and remove the video materials and relating information insofar as it does not concern archiving purposes in the public interest, scientific or historical research purposes or statistical purposes.

I have the right to request access to media and related information concerning myself, the right to correct the information and to limit its processing insofar as it does not concern archiving purposes in the public interest, scientific or historical research purposes or statistical purposes.
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_____

Date and place

_____

Subject's signature

_____

Name in block letters

_____

Guardian's signature if the subject is under 18 years of age

_____

Name in block letters