



4.23. PT – Mapping Media Literacy in Portugal – National Summary

4.23.1. Methodological Note

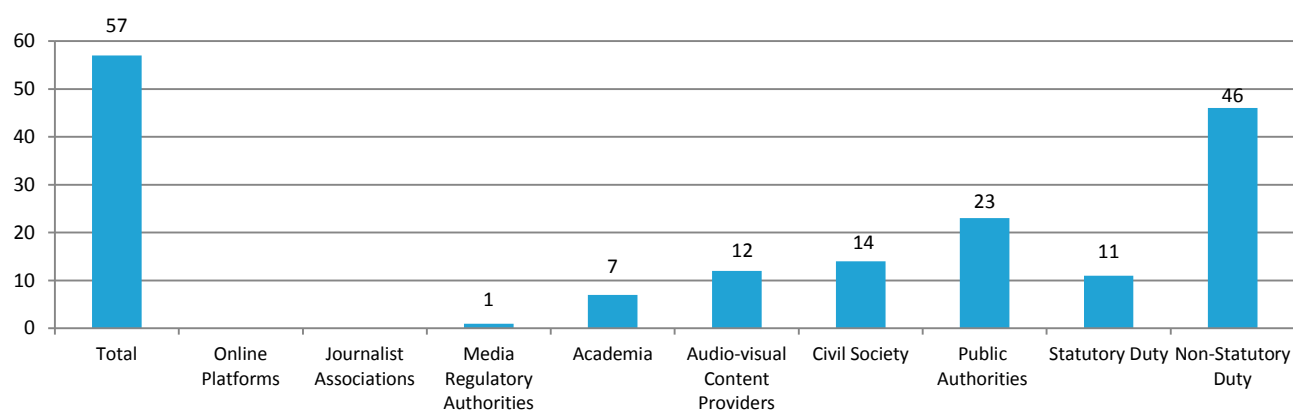
This National Summary should be viewed as part of the Media Literacy Mapping project commissioned by the European Commission, which deals with media literacy activities outside school curricula and therefore excludes those elements of media literacy falling within the formal educational system.

This document is therefore intended to provide a snapshot of some of the main themes and best practice across Portugal with a view to inspiring and encouraging future activity and collaboration across Europe among those promoting media literacy and its practitioners.

4.23.2. Context

As a general overview, there are approximately 57 key media literacy stakeholders³⁸⁴ spread across five sectors. For a list of these stakeholders please see the full Portuguese submission.

Figure 176: Main media literacy stakeholders in Portugal, sectors represented and statutory responsibility



Source: Portuguese response to European Audiovisual Observatory standardised survey

Q1: Please list the main media literacy stakeholders in your country, and identify which sector they belong to (e.g. academia, audiovisual content providers, online platforms, public authorities, media regulatory authorities, civil society).

Please indicate which stakeholders have a statutory responsibility around media literacy and which stakeholders have a non-statutory interest/engagement in media literacy activities.

³⁸⁴ The information contained in this report on stakeholders is intended to be indicative, rather than exhaustive, and focuses on main stakeholders that have a permanent and/or prominent media literacy involvement, as well as those with a statutory or formal responsibility.



As illustrated in Figure 176 above, the most common category of stakeholder is ‘Public Authorities’ with 23 stakeholders, while 14 stakeholders are categorised as ‘Civil Society’ and 12 stakeholders are categorised as ‘Audio-visual Content Providers’.

The ‘Academia’ sector accounts for seven stakeholders while one stakeholder falls into the category of ‘Media Regulatory Authorities’.

In Portugal, 11 key stakeholders have a statutory³⁸⁵ responsibility around media literacy.

Respondents were asked to indicate what kind of media literacy networks existed in each country that stakeholders could engage with, and whether these networks operated at a regional, national or international level. Respondents could include as many or as few networks as was appropriate and it was up to the discretion of the respondent how that decision was made.

As some networks operate on a project-by-project basis, or media literacy is only a part of the remit of the network, this information is intended to be indicative, rather than exhaustive.

There are around three main media literacy networks³⁸⁶ in operation in Portugal. These networks are:

- GILM - Grupo Informal sobre Literacia para os Media
- GMCS - Gabinete para os Meios de Comunicação Social
- Portal da Literacia para os Media.

4.23.3. Most Significant Media Literacy Projects since 2010

Respondents were asked to identify the 20 most significant media literacy projects that had been delivered in their country since 2010. They were also asked to select the most appropriate category for project type for each of these ‘featured’ projects, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, and the reason the project was significant.

For the purposes of this study ‘most significant’ does not necessarily mean ‘best’ and projects could be selected to represent a range of actors, methods and different fields of media literacy activity.

Table 23 below lists the 20 ‘featured’ projects from Portugal, in no particular order of importance.

Table 23: Names of the 20 ‘featured’ projects in Portugal

1	Operation “Sete Dias com os Media”
2	SITESTAR.PT competition
3	7 Dias, 7 Dicas sobre os Media - Competition
4	CinEd
5	“Conta-nos uma história!”
6	Moving cinema / Inside cinema

³⁸⁵ The statutory status of some organisations was based on an estimate.

³⁸⁶ The information contained in this report on networks is intended to be indicative, rather than exhaustive, as some networks operate on a project- by-project basis, or media literacy is only a part of the remit of the network.



7	O mundo à nossa volta - O primeiro olhar e cinema, cem anos de juventude
8	Plataforma Jornais Escolares
9	PÚBLICO na Escola project
10	SeguraNet Project
11	RadioActive
12	LIDIA
13	Educare
14	Ensina RTP
15	Referencial de Educação para os Media
16	Referencial Aprender com a Biblioteca Escolar
17	Media Smart
18	Rádios e Televisões Escolares na Net
19	Iniciação à Programação no 1.º Ciclo do Ensino Básico
20	Media Lab DN/JN

4.23.3.1. Project Types

Respondents were asked to select one of seven categories of ‘project type’ for each of the 20 ‘featured’ projects that they highlighted. Respondents could also choose to categorise a project as ‘Other’.

Some of the selected media literacy projects could fit into more than one category (for example, Resources and Research). In these instances, the respondents were asked to select what they considered to be the most relevant category. In some cases, this may have affected the numbers of certain project types being represented.

Figure 177 below shows that six of project types asked about in the survey are represented across the 20 most significant media literacy projects delivered in Portugal since 2010.

The most common project types are ‘Resources’³⁸⁷ and ‘Campaigns’³⁸⁸ with each representing six projects.

The next most common project type is ‘Networking Platforms’³⁸⁹ with four projects while ‘Research’³⁹⁰ accounts for two projects and ‘End-user engagement’³⁹¹ and ‘Policy Development’³⁹² both account for one project each.

³⁸⁷ Resources include all the themed output related to a single media literacy initiative. It could include TV, and/or content published online, including information leaflets, video, audio, lesson plans, curriculum modules, websites etc.

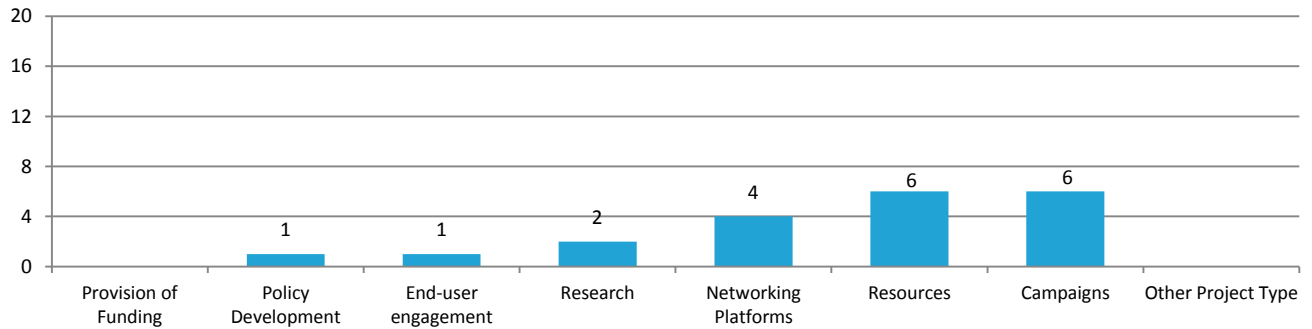
³⁸⁸ Campaigns usually combine awareness-raising with a desired behaviour change. A Campaign will usually have a specific ‘call to action’ e.g. ‘Don’t share too much online’ or ‘Know how to check the truthfulness of online information’. Campaigns can be multi-stakeholder campaigns such as Safer Internet Day or cross-platform campaigns and can include promotion across TV/radio/online and/or other forms of public engagement.

³⁸⁹ Including conferences, seminars, meetings, online and offline forums, newsletters, databases.



None of the 20 most significant projects in Portugal were categorised as ‘Provision of Funding’.³⁹³

Figure 177: Project types across the 20 ‘featured’ media literacy projects in Portugal



Source: Portuguese response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.23.3.2. Sectors involved in the 20 ‘featured’ projects

Respondents were asked to identify the sectors involved in the 20 ‘featured’ media literacy projects from the following list of categories:

- Academia;³⁹⁴
- Audiovisual content provider;³⁹⁵
- Public authorities;³⁹⁶
- Media regulatory authorities;
- Online platforms;³⁹⁷
- Civil society;³⁹⁸
- Cross-sector collaboration;³⁹⁹
- Other.

³⁹⁰ Significant qualitative or quantitative research on any aspect of media literacy that has been published and/or is widely used by the media literacy practitioners.

³⁹¹ End-user engagement includes grass-roots projects that provide support and information to end-users via face-to-face contact, phone contact or online contact.

³⁹² Including consultations, published reports and recommendations.

³⁹³ Including the provision of funding for media literacy activities delivered by third parties. Funding may be provided via grants, open competition and invitations to tender.

³⁹⁴ Including academic institutions, universities and third level education providers.

³⁹⁵ Including broadcasters and on-demand providers (both public service media and commercial media) and content providers for online, games and apps.

³⁹⁶ Including government Ministries/departments, local authorities and councils, semi-State organisations, policy-makers.

³⁹⁷ Including the owners and operators of online platforms (such as social media websites and search engines).

³⁹⁸ Including foundations, not-for-profit organisations arts and cultural bodies, charities, think-tanks, communities of interest and community networks (sports, health, hobbies, religion).

³⁹⁹ Including projects involving a number of key stakeholders from different sectors. As an example, the model that Safer Internet Day is based on could be considered a cross-sector collaboration project.



Only one sector could be selected for each project. If the sector responsible for the project was not represented in the six broad categories/sectors identified, then the ‘Other’ option category could be selected. If more than one sector was involved in a project, the respondent was asked to select the ‘cross-sector collaboration’ tab/category.

Therefore some of the sectors involved in some of the cross-sector collaborations may not be specifically identified in the 20 ‘featured’ media literacy projects.

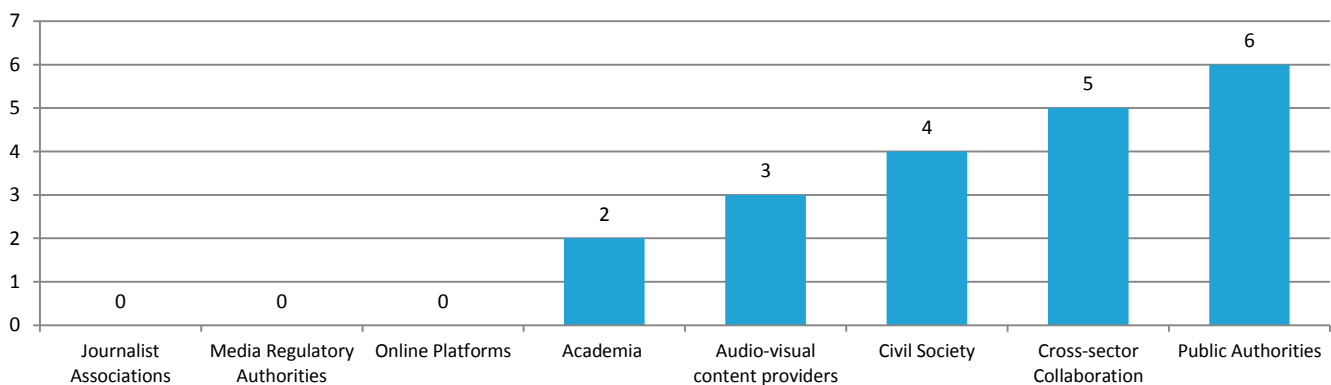
As Figure 168 below shows, four main sectors have been involved in these projects in Portugal.

The most common categorisation of sectors was ‘Public Authorities’ with six projects, followed by ‘Civil Society’ with four projects.

The sectors of ‘Audiovisual Content Providers’, and ‘Academia’ account for three and two projects respectively.

Five of the ‘featured’ projects were classified as ‘Cross sector collaboration’.

Figure 168: The 20 ‘featured’ media literacy projects in Portugal categorised by sector



Source: Portuguese response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.23.3.3. Media Literacy skills addressed by the 20 ‘featured’ projects

For the purposes of this research, respondents were given five main categories of media literacy skills and asked to identify which skills were addressed by the 20 most significant media literacy projects. The categories were:

- Creativity: such as creating, building and generating media content.
- Critical thinking: such as understanding how the media industry works and how media messages are constructed; questioning the motivations of content producers in order to make informed choices about content selection and use; recognising different types of media content and evaluating content for truthfulness, reliability and value for money; recognising and managing online security and safety risks.
- Intercultural dialogue: such as challenging radicalisation and hate speech.
- Media use: such as the ability to search, find and navigate and use media content and services.



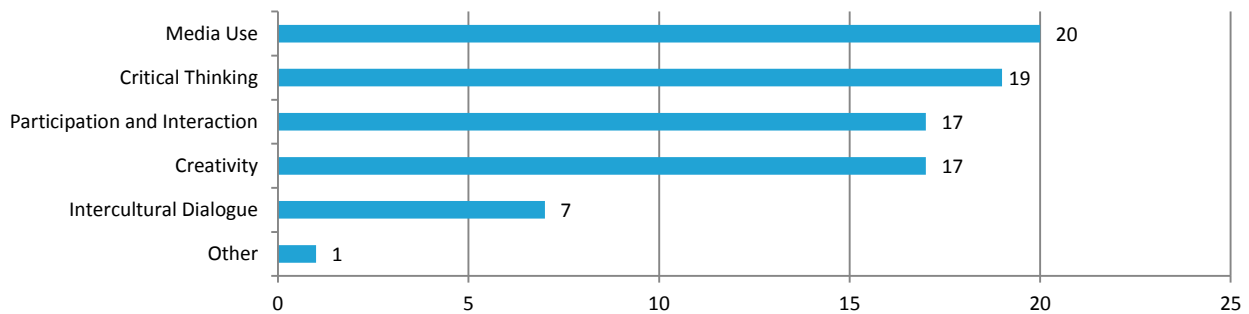
- Participation and interaction: interaction, engagement and participation in the economic, social, creative, cultural aspects of society through the media and promoting democratic participation and fundamental rights.

As illustrated in Figure 179 below, all 20 of the ‘featured’ projects addressed media literacy skills linked to ‘Media Use’. Similarly, the media literacy skills around ‘Critical Thinking’ were addressed by 19 projects.

Media literacy skills linked to ‘Participation and Interaction’ and ‘Creativity’ were addressed by 17 projects each while skills around ‘Intercultural Dialogue’ were addressed by seven projects.

The skills linked to one project were categorised as ‘Other’.

Figure 179: Media literacy skills addressed by the 20 ‘featured’ media literacy projects in Portugal since 2010



Source: Portuguese response to European Audiovisual Observatory standardised survey

Q3: Using the grid below, please identify the 20 most significant media literacy projects that have been delivered in your country since 2010. Please select the most appropriate category for the project type, the sectors responsible for the projects, the type of media literacy skills that were addressed in the project, as well as the reason of significance.

4.23.4. The five ‘case-study’ projects from Portugal

Each respondent was asked to select five projects from their initial list of 20 most ‘featured’ and provide more detailed information about these five ‘case-study’ projects.

4.23.4.1. Project types across the five ‘case-study’ projects

Across these five ‘case-study’ projects, all five projects are categorised as ‘Campaigns’.

4.23.4.2. Sectors involved in the five ‘case-study’ projects

For the five ‘case-study’ projects, a more detailed picture of sectors involved is provided. Figure 180 below shows that four of the five most significant media literacy projects in Portugal were a result of ‘Cross-sector collaboration’.

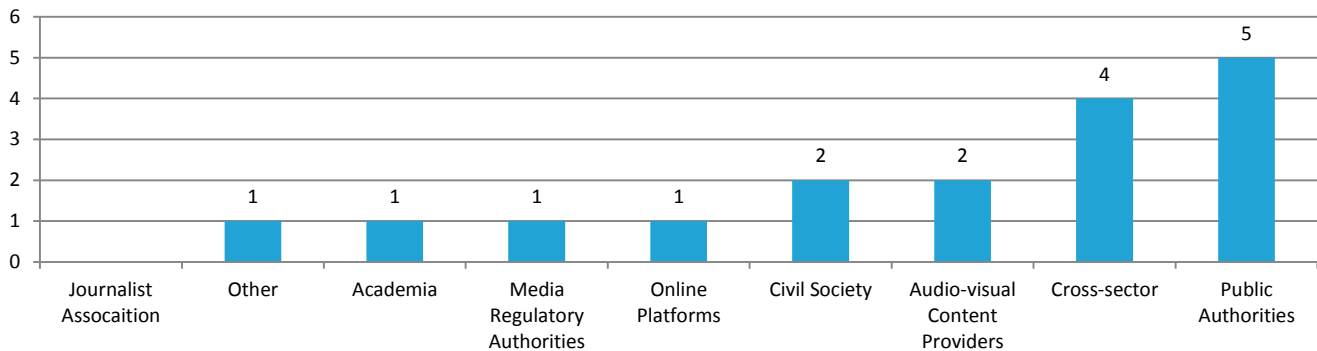
The most commonly involved sector was ‘Public Authorities’ which was involved in all five projects. Two projects involved ‘Audiovisual Content Providers’ and two projects involved ‘Civil Society’.



Three sectors were involved in one project each: ‘Academia’, ‘Media Regulatory Authorities’, and ‘Online Platforms’.

A sector involved in one project was categorised as ‘Other’.

Figure 180: The five ‘case-study’ media literacy projects in Portugal, categorised by sector



Source: Portuguese response to European Audiovisual Observatory standardised survey

Q4F: Please include the name of the stakeholder organisation, the sector and the role that each stakeholder played.

4.23.4.3. Media Literacy skills addressed by the five ‘case-study’ projects

For the five ‘case-study’ projects, respondents were asked are to categorise media literacy skills into the following categories:

- Media use: the ability to search, find and navigate and use media content and services.
- Critical thinking: understanding how the media industry works and how media messages are constructed.
- Critical thinking: questioning the motivations of content producers in order to make informed choices about content selection and use.
- Critical thinking: recognising different types of media content and evaluating content for truthfulness, reliability and value for money.
- Critical thinking: recognising and managing online security and safety risks.
- Creative skills: creating, building and generating media content.
- Participation and engagement: interaction, engagement and participation in the economic, social and cultural aspects of society through the media.
- Participation and engagement: promoting democratic participation and fundamental rights.
- Intercultural dialogue: including challenging radicalisation and hate speech online.

With this additional data, the figures for ‘Critical thinking’ can be broken down to provide a more granular understanding of the skills addressed by the five ‘case-study’ projects. In addition, the figures for ‘Participation and Interaction’ can also be investigated more closely.

For the five most significant projects, respondents were asked are to categorise the media literacy skills across 11 categories.

As Figure 181 below shows, the five ‘case-study’ projects in Portugal promote a very broad range of media literacy skills, with all of the skills asked about in the survey being addressed.



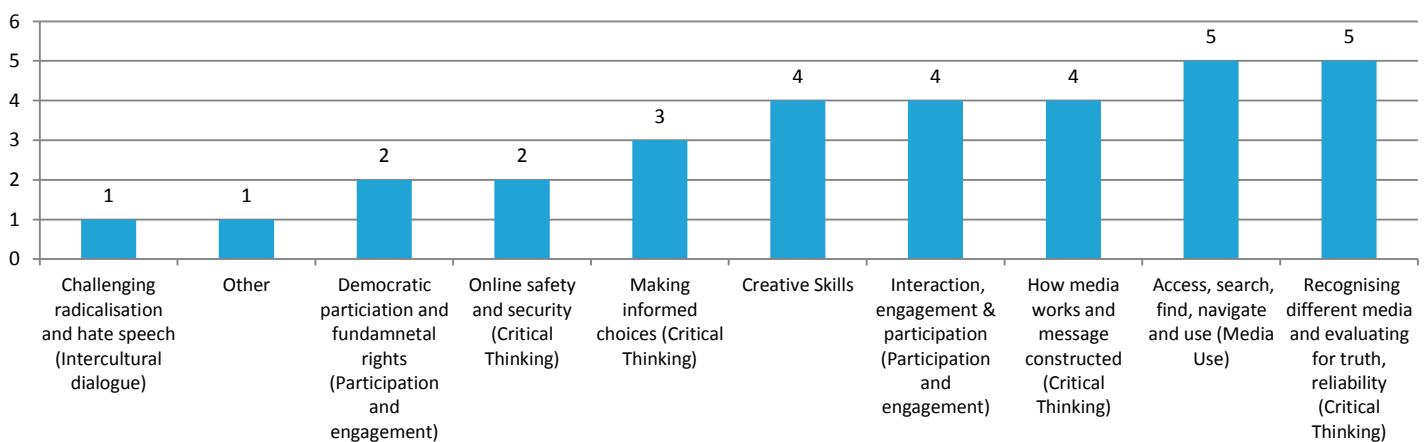
Two categories of skills were addressed by all five projects; ‘Recognising and evaluating different media’ and ‘Access, search, find and navigate’.

The next most common categories of skills each featured in three projects. They were ‘How media works and messages are constructed’, ‘Interaction, engagement and participation’, and ‘Creative skills’.

The skills linked to ‘Making informed choices’ were addressed in three projects while two projects addressed skills linked to ‘Online safety and security’ and ‘Democratic participation and fundamental rights’, while skills linked to ‘Challenging radicalisation and hate speech’ were addressed in one project.

Skills categorised as ‘Other’ featured in one project.

Figure 181: Media Literacy skills addressed by the five ‘case-study’ media literacy projects in Portugal since 2010



Source: Portuguese response to European Audiovisual Observatory standardised survey

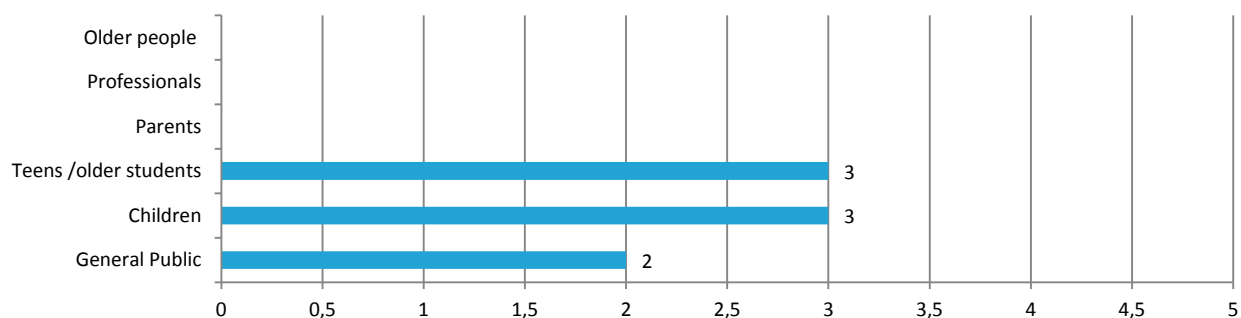
Q4E: Please indicate the type of media literacy skills or capacities that were addressed in the project.

4.23.4.4. Audience groups addressed by the five ‘case-study’ projects

In Portugal, as shown in Figure 182 below, three different audience groups were targeted by the five ‘case-study’ media literacy projects.

The audience groups of ‘Teenagers and older students’ and ‘Children’ were each targeted by three projects while the ‘General Public’ benefited from two projects.

Figure 182: Audience groups for the five ‘case-study’ media literacy projects in Portugal since 2010



Source: Portuguese response to European Audiovisual Observatory standardised survey



Q4G: Please indicate where possible the age, gender, socio-economic grouping, location and any other key features of the target audience. Where possible, please indicate also the size of the targeted audience.

4.23.5. Summaries of the five most significant projects in Portugal

4.23.5.1. Sete Dias com os Media

The goal of ‘Sete Dias com os Media’ is designed to challenge the most diverse actors of society (libraries, media, primary schools and secondary schools, student groups, research and training centers, blogs, social networks, associations, senior universities, movements, churches, municipalities, among others), in some way, to reflect, and encourage media literacy.

In an era in which, supported by information and communication technologies, more and more citizens gain access to speech and voice in the public sphere, issues of freedom - and the resulting responsibility - become even more relevant, challenging the quality of public life in the global society. Hence the beginning of Operation Sete Dias com os Media on May 3rd, World Press Freedom Day.

The initiative is the responsibility of *Grupo Informal da Literacia para os Media*, which besides the DGE includes Gabinete da Rede de Bibliotecas Escolares, Comissão Nacional da UNESCO, Entidade Reguladora para a Comunicação Social, Fundação para a Ciência e Tecnologia, Secretaria-Geral da Presidência do Conselho de Ministros, Rádio e Televisão de Portugal, Universidade do Minho – Centro de Estudos de Comunicação e Sociedade, Conselho Nacional da Educação and, individually, as experts, Maria Emília Bredero de Santos and Teresa Calçada.

4.23.5.2. 7 Dias, 7 Dicas sobre os Media - Competition

The social and cultural imperative of media literacy led to the establishment in 2009 of the Grupo Informal sobre Literacia Mediática (GILM), which includes public institutions with different responsibilities in the field. From 2012, GILM annually launches a national awareness and reflection campaign called ‘7 Dias com os Media’. It was in this context that two institutions of GILM - the extinct Gabinete para os Meios de Comunicação Social and the Rede de Bibliotecas Escolares - decided to launch an initiative exclusively targeted at the school public.

Even after the abolition of the Gabinete para os Meios de Comunicação Social in 2014, Rede de Bibliotecas Escolares continued as a support institution and leader of the initiative, although always with the collaboration of other partners: the Direção-Geral de Educação and the Fundação para a Ciência e Tecnologia, since the 1st edition; Comissão Nacional da Unesco since 2015. The main goals of the initiative are: the promotion of critical and creative use of the media; safer use of the Internet, social networks and mobile phone; the prevention of plagiarism and respect for authors’ rights; the prevention of cyberbullying and other risks associated with the Internet; the promotion of the protection of personal data and online reputation.

4.23.5.3. Conta-nos uma história!

Conta-nos uma história! is an initiative promoted by the Ministério da Educação, through the Direção-Geral da Educação (DGE), the Gabinete da Rede de Bibliotecas Escolares (RBE) and the Plano Nacional de Leitura (PNL) in partnership with Microsoft.



Participation in this initiative implies the design and development of digital, audio and video resources, consisting in the collaborative production of an original story or in the retelling an existing story (for example, tales, fables, parables, myths or legends).

4.23.5.4. O mundo à nossa volta - o primeiro olhar e cinema, cem anos de juventude

The association Os Filhos de Lumière created in 2000 by a group of filmmakers and film lovers within the Porto 2001 - European Capital of Culture, conceives, organizes and directs activities to lead children and teenagers to see and enjoy films and to share with others the works that result from the practice of cinematic art.

An educational program that brings together teachers, students and filmmakers around the film through contact with cinematographic works and creative experimentation. The experiences of this program are shared with some two thousand participants through a blog created for this purpose by the French Cinematheque but also via other blogs, Facebook pages and various platforms of all participating entities and partners in all countries.

4.23.5.5. Sitestar.pt competition.

The [Sitestar.pt](#) contest aims to promote digital media literacy, encouraging schoolchildren to create digital spaces in Portuguese and in the .pt domain. The purpose is to disseminate knowledge whilst promoting activities and initiatives of their interest and with relevance to the educational community.

The competition is organized by DECO (DECOJovem) and DNS.PT and promotes digital media literacy among schoolchildren and encourages the use of the Internet and its tools to create and edit websites as active participants in its the development. This initiative aims to alert young people as consumers to their digital rights and promote national TLDs in Portugal and in Europe, in order to maximize the generation of new potential customers.

The Sitestar.pt contest is aimed at students between 14 and 17 years who, individually or in teams of three elements and a teacher, propose the creation of websites within contest categories on the different areas of science and knowledge, volunteer initiatives and social inclusion, artistic expressions and sporting activities; there is also a School News category for the creation of online news content, promoting topics and events related to the educational community.

4.23.6. Data compilation

This National Summary was produced based on data compiled by Luís António Santos, Maris José Brites, Marisa Mourão and Helena Sousa, Researchers at CECS – University of Minho. For access to the Portuguese response please see Annex 4.