

Understanding media images of love, sex and relationships

A State of the Art Report

**PART TWO: Report on the seminar: ‘Young People, Sex and the Media: new educational strategies’, held in London
23-24 September 2003**

For ‘MediaRelate: understanding media images of love, sex and relationships’

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Contents

- Aims of the seminar
- Perspectives on the media: first workshop discussion
- Reports on presentations given:
 - Young People, Sex and the Media: what can research tell us?
 - Sex education strategies
 - Media education strategies
- Ways forward
- Evaluation
- List of participants

'Young People, Sex and the Media: new educational strategies', held in London 23-24 September 2003, at the English and Media Centre, Islington

This expert seminar was the result of networking by all three project partners across Europe – even extending as far as Canada! It aimed to bring together perspectives from research (both on media texts and media audiences), from media education and from sex education.

The specific **aims** of the seminar were:

- to develop a more detailed understanding of the range of work going on in areas relevant to the project
- to generate a dialogue, especially between sex educators and media educators / researchers
- to generate advice and ideas that will underpin the materials that the MediaRelate project team will go on to produce and pilot

The questions that ran through the conference were therefore:

- What 'messages' do the media convey about love, sex and relationships? (Acknowledging that this question is problematic!)
- What meanings and pleasures do young people gain from media content, and how do they relate it to their own lives and identities?
- What do young people need to know - about sex, about the media, and about sex in the media?
- How might we teach them, and how might they learn best?

Participants were asked to come prepared to discuss these from their specific disciplinary perspective or experience.

The structure of the two days included sessions on:

Media texts – small group exploration of 'sexual' media material aimed at young people, followed by plenary, with discussion focused on the four key questions of the seminar (listed above), and how participants respond to them based on their different perspectives.

Sex, the media and young people – what does research tell us? – presentations and discussion

Sex Education Strategies - presentations and discussion, focused around specific examples, of: what do young people want or need to know about love, sex and relationships? what teaching strategies seem to work? And **Sex education through the media: existing materials** – a 'show and tell' session looking at examples of published materials that aim to provide sex education, discussing how producers explore questions of *what* young people need to know and *how* to teach them

Media Education Strategies: presentations on approaches in the Netherlands and the UK to working with media industries and producers, and on existing UK media education in classrooms, especially the importance of young people's own production

The Way Ahead – small group discussions and plenary, in which participants offered advice for the MediaRelate project team, how the approaches discussed so far might work in various cultural contexts, and the role of cultural differences.

Summaries of discussion and presentations

Introduction:

David Buckingham introduced the seminar and welcomed everybody. He explained that this phase of the Media Relate project was concerned with defining its aims, becoming familiar with the situation in the partner and other countries, and networking. The aim of the next phase is to put research into practice and develop practical outcomes in the form of teaching materials that will assist teachers to address the important area of sex and relationship education. Sex and the media is a public concern and attitudes are often polarised, between media being viewed as 'misleading' young people and as a valuable source of information. This project hopes to develop media as something to teach with and to work with rather than against children's interests.

Workshops

In the first session of the seminar, participants discussed a short video including extracts from soaps operas, talk shows, music videos and advertisements, focusing on the three guiding questions of the seminar.

Question 1: What messages do the media convey about love, sex and relationships?

Participants argued in response to this question that there are many different, complex messages in the media all communicating at different levels. The media uses a lot of irony and innuendo. Different people will read these differently, according for instance to age, gender, social and cultural context. The Robbie Williams music video shown is a good example; it could be read as girl power or as male fantasy but also simply of the level of girl fashions, learning to be erotic or as parody. The media plays with stereotypes but by doing this may confirm them. A key to understanding the media is different genres, which audiences read and respond to in different ways. Do some genres have more influence than others?

In the media, girls often appear as stronger, more informed and more prepared to discuss whilst boys are weak, but are they really like that in practice? Boys are often seen as the problem but in what ways is this the case or are different approaches needed? Boys tend to be more competitive – in public will claim that they have had sex and know everything while in private saying they haven't and in fact are very badly informed. Girls are the opposite. Boys often experience a lot of peer pressure. Programmes like *Jackass* (dangerous stunts) are very popular with young men – what does this imply?

In the UK, sex is more loaded as girls and boys are often segregated educationally – they may be more integrated in other cultures.

Question 2: What meanings and pleasures do young people gain from these media?

Participants suggested that young people are very sophisticated although they often do not relate what they see on TV to their everyday realities, for instance they may not read irony or sexual meanings etc. However, it becomes a means of talking about and gauging behaviour – especially 'reality' TV like *Big Brother*. The media are read differently in different cultural contexts. For example a Britney Spears video would be sneered at by some for its nudity but for others it is OK as long as her body is good and 'fit'. The Spanish adverts screened, for example, were not meant to be ironic and are treated straight yet we read them ironically.

The media portray many different dreams. Do we approve girls' dreams more than boys' dreams? What would a 'critical' perspective be – what does it include and for whom? It is uncool to be critical. However, young people use a lot of sarcasm when talking about the media and this acts as a way of undermining the media 'message'. This is acceptable while talking seriously about it is not.

Radio (talk shows etc.) has a great advantage over TV in that it allows for greater honesty, reflexivity and can be more explicit.

Question 3: What do we want to teach young people about the media?

There is a tension between fears over media effects and wanting more good quality information on television. What can you achieve in a classroom – and what can you achieve with 'quality' television programmes?

Young people play with the forms/genres used in the media and this allows teaching an entrance to using media for education. Different genres lend themselves to different kinds of talk. We could teach about genre specific features of texts.

We should not be teaching about the media, with a set agenda, but building the skills needed to talk about and explore the issues. It is not so much what the message might be but being able to explore different perspectives and different viewpoints.

Sex education is more a matter of exploring values than providing answers. However, there are several potentially conflicting constituencies: young people, parents, teachers, government. These often pull in different directions.

There was a discussion about how much time is allocated to sex and relationship education in the different countries represented. Apart from the Netherlands this is minimal but also varies enormously from school to school. The curriculum is interpreted very differently across schools. Unless the state indicates the importance of this area of education it doesn't happen in any proper way and there is no consistent training for teachers. In general teachers are very uncomfortable with teaching this area and we now have an opportunity through this project to give them something to work with.

Sex, the media and young people – what does research tell us?

In this session, Magdalena Albero-Andres presented an outline of dominant trends in media research and sex education in Spain – which is included in the relevant sections of Part One of the State of the Art report. Barbro Johansson discussed young people's agency through a Swedish magazine; Michela Marzano presented her research into young people and pornography; Dagmar Hoffman, her postdoctoral study into young people's responses to sexual media representations.

Barbro Johansson (Centre for Consumer Science, Sweden) Love, sex and young people's agency

Barbro Johansson focused on a Swedish magazine, *Kamratposten* (Friend's Post) aimed at young people aged 8-15 to explore young people's agency in this particular setting on issues concerning love and sex. *Kamratposten* has a pronounced child and youth perspective. The articles are based on letters from the readers, the magazine provides much space for the reader's point of views, e.g. in a letters-to-the-editor column and in Reader's Queries. The young ones also put questions to each other and get answers. Love and sex are recurring themes in these parts of the magazine and also in a long-lived cartoon strip, Eva and Adam.



The readers of *Kamratposten* exist in a space somewhere between a small child and an adult. The concepts being – becoming are used to point to the fact that children often are not regarded as human beings, but as human becomings, those who are going to be real humans and citizens later, when they are brought up and educated. There are a lot of “truths” or discourses about childhood and children. Not only adults have access to those ideas, but also children, who compare, judge and measure themselves and others against predominant ideas about normality. Children have access to the same truths and world-views as adults.

A boy who is in love with a girl writes to the editor: *Hello KP + all readers! I just want to say that I love Elin. Some adults say that "love" is a too strong word for children. But I DON'T think so! Elin is kind, good-looking and absolutely wonderful! I'm thinking of you all the time and I love you, but I don't dare to ask!! - The Revolver Man*

Here, several interesting and typical aspects of Swedish children's relations to love and love relationships can be distinguished:

1. The feelings are very strong and still he has not expressed them to his beloved.
2. There is a reference to age and ideas about childhood. When adults say that love is a too strong word for children, it reveals an idea of childhood as a place of innocence and protection from the real (adult) world, less serious, less complete. The presumption is that because the body is small, the feelings also must be small.

This sentence also reveals a generational order, where adulthood stands for normality, against which other ages are measured. Adulthood is the unmarked category, while children and teenagers are marked categories. It is because the writer is a child, that he relates himself to an adult way of regarding love.

The writer also gives a hint of one way to express one's love, which is available for Swedish children: "Ask chance". The signature is also interesting – perhaps it is a way of creating a balance to the love and romance expressed in the text. Perhaps he felt that he needed to add some masculinity.

There are often articles about love and relationships in *Kamratposten*. Titles include: *"Hello! I'm in love!!!"* *"She's 12, he's 10, does age matter?"* *"Anna is in love with her girl mate."* *"Together – but what do one actually do?"* *"Emilie fell in love on the Internet."* The young people act and are addressed as beings and as agents in their own lives. It is their lives here and now that is in focus. Adults in their surroundings play peripheral roles.

On the one side age is a point of departure, since *Kamratposten* is a magazine for people of specific ages. On the other side one might claim that age is not an issue, because the readers are addressed as human beings, independent of age. Only two of the above titles reveals that this is a magazine for young people. "She's 12, he's 10", but the question is not tied to age. "She's 50, he's 30", could be an issues for an article in a magazine for adults. "Together – but what to do..." is informative. The article addresses persons who have little or no experience of romantic relationships. The most characteristic thing with the articles, however, is that they encourage identification. All articles start with a story of some kind, where children tell about their experiences.

The questions that readers put to *Kamratposten's* expert panel concerns changes that go on in the body during the puberty and relations to friends, parents and respectively boys and girls. As is common in other Swedish forum for questions of love and sex, normality is constructed within broad frames. A common answer to questions about the body or feelings is: "It is quite normal". Added to this is a specific child or tween normality. The experts can e.g. point out that parents and teachers have a responsibility for children's well-being.

Children also give advice to each other. The children who reply to letters speak from their own experience, talk about having the same problem, they "know how it is", they give empathy and sometimes discuss solutions that they themselves have tried. In the answers, it is also easy to recognize the same discourses as in the answers of the experts. It is obvious that they share the same overall view of how to conceive of love and sex. To a high degree consensus is created in the magazine.

Many "normalities" are constructed in *Kamratposten*. For example 1. People are in love with each other. This might cause children to engage in relationships without really knowing what it is good for, or cause them to worry about not being able to produce the "normal" feelings. 2. A good relationship is equal and built on love and care. 3. Children are active and reflecting agents. 4.

Feelings are expressed in words. These constructions of normality exist in a certain time and space: Sweden, in Western society at the beginning of the 21st century, and are closely related to middle class values. Quite so, a study about *Kamratposten* has shown that it is mostly middle class children and youth who are attracted to the arena for identification and participation that *Kamratposten* offers.

So where are the conflicts? It seems as if the conflicts concerning love and sex, have parties who are only indirectly present. School mates who tease or bully, parents and teachers who are indifferent, insensitive or unkind. This is the background against which the normality of love and sex is constructed in *Kamratposten*.

So, how are we to conceive of young people's agency regarding love and sex? One way is to regard agency as situated in a specific context. Then agency is not an inherent belonging to a single individual but is made possible by other elements such as other individuals, objects, organisations, documents and narratives. This view is inspired by Bruno Latour, who claims that agency is to be understood as processes within networks, where different human and non-human elements interact for a certain purpose. In *Kamratposten* the reader engage in networks that are made up by the magazine as a material object, other readers, editors, experts and narratives concerning age, love and sexuality. In the specific setting of *Kamratposten* agency is directed in certain ways, while other kinds of agency is excluded.

Michela Marzano (IRESCO, France) Pornography, media and teenagers

Michela presented her research into young people and pornography. Her research questions and perspectives included: "Could you show the existence of a necessary relationship between the consume of pornography and a particular sexual attitude or behaviour (such as, collective rape "tournantes")?". She argued that it is erroneous to think both that no link exists between sexual behaviour of young people and pornography, and that their sexual behaviour is necessarily and completely influenced by pornography (and more in general by the sex images diffused by media). However, we cannot "accuse" images (spectators are not "passive recipients"; responsibility only belongs to moral agents), even if images can influence and manipulate our way of thinking.

When young, everybody has been influenced by a number of "romantic" images. Always, films and novels "inform" people about love and/or sexual relationships. Young people are very interested in such representations of love and sexuality because of curiosity, fear, uncertainty – they look for a way of thinking, being, and approaching others. What happens when the representations and the images they are confronted to are pornographic ones? What is "pornography"? Which is the difference between pornographic and erotic images? How a teenager understand sexuality when seeing many pornographic images? Does pornography influence the sexual behaviour of young people? Is there any relationship between the diffusion of pornography and collective rapes?

Hypotheses

- Apparently, pornography is the explicit representation of sexual intercourse. Actually, it is a representation that "reconstructs" or even "recreates" the reality of sex and love, by excluding the dimension of desire. It aims to show the entire "reality" of sexuality (everything is shown); it constructs male and female "sexual roles".
- It erases the distinction between fiction and reality
- On the one hand, pornography is a fiction: it is a representation of non-real situations (actors play the role the film maker decides them to play).
- On the other hand, it is a fiction where sexual intercourses are "real" (having sex is not simulated; everything takes place in order to convince of the reality of what happens; see, for instance, external male ejaculation).
- Pornographic images are not the support of a story (of a script). They rub out the whole mystery of sexuality and focalise only on sexual body parts (the body has no more "unity", nor there exists a "personal" link between the individual and his/her body).

- They are qualitatively different from erotic images that try, on the other hand, to “convey” human emotions: they that are part of a story (a script).

Her methodology included quantitative qualitative inquiry among young people, 300 questionnaires and 30 interviews (16-18 year olds, 48% girls; 52% boys), asking them for reasons (why?), reactions (What did you feel? What did you find?), about representations (Do you think that pornography represent human sexuality? Do you think that pornography offers a “model” of sexuality?).

She created a typology of responses. For instance, girls fell into three groups:

(1) On the necessity of pornography, or the pornographic culture – perhaps 12% of girls fell into this group, where pornography is the reproduction of sexuality, “It’s the same ...”. It’s the way we have to learn what sexuality is (in particular for boys). “No sex without pornography” ; “Girls do not really need pornography, but boys do”

(2) Pornography between ideal sexuality and reification – for some 43% of girls, pornography is a fiction that “idealises” sexuality. “Everything is beautiful, but reality is different...”; “Pornography represents sexual intercourse as easy and good ... but it’s an illusion “. Woman = sexual object; there is no love, nor emotions - “It’s plain sex, that’s all”; “It’s always men who decide”

(3) Once upon a time love was ... - for 45% of girls, pornography = a pathological vision of sexuality (representation of a particular form of sexuality). “It’s something for boys, a male fantasy” ; “After having seen pornography, boys want to reproduce some pornographic practices”; “I do not want to judge people and their sexual behaviour, but ...”

Boys fell into another three:

(1) Pornography “is” sexuality (14% of boys): Pornography is the representation of sexuality; it’s the way to learn some practices. “You can learn how to do and how to be with a girl”

(2) Pornography: a fiction about reality, for 73% of boys, “It’s a fiction, but it represents part of reality”; “From a physical point of view reality is not different: you do the same, even if you love your girlfriend “; “With some “easy” girls it’s exactly the same, but with your girlfriend it’s different”

(3) Pornography and sexuality: two different worlds – for 13% of boys, pornography is just fiction; reality is completely different. “When you live your sexuality you understand that reality is another thing ...”; “Reality is better, you don’t need to perform a role”; “At the beginning you can think that girls love such a sexuality, but is not true”.

She went on to consider how these typologies related to attitudes to collective rapes: for instance, those in group 3 has the greatest critical distance on this issue.

Conclusions

(1) Contradictions and confusions.

(2) Capability to symbolise — that is to think, judge and understand that reality is not exactly what is shown — is often lost.

(3) Reality is no more a “limit”: something that “resists”.

She included this extract from a letter to *New Look*, a popular weekly magazine:

“Recently, in a pornographic film, I saw the picture of a woman who was pouring some hot wax on her friend’s back. This image excited me very much ... Do you think that I may ask to my girlfriend to do the same?” (Marc, Lyon)

and the response:

“This situation is very erotic ... If your girlfriend is up to date, she will be questioned by your fantasy and she will love to see your fear and your pleasure when waiting for the hot wax ...” (Lady Nasty)

and finished with three questions:

- Do you think that young people may be confronted to any kind of sexual images?
- Do you think there is a place for “explications” by adults?
- Do you think that media reinforce pornographic discourse?

Dagmar Hoffmann (Potsdam-Babelsberg, Germany)

The Reception of Nudity and Sex in Film and Television - The Media Appropriation of Adolescence.

Dagmar Hoffmann discussed her study, which aims to examine the media reception of nudity and sex in adolescence in a social psychological and sociological context. She assumes that adolescents are in a particular developmental phase in which they are observers or rather ‘voyeurs’ of sexual media contents; they need and use these media for their own development, their value orientation and their sexual positioning. They want to participate in media reality and gain stimulation from media (as a ‘sex educator’).

She works in East Germany where the media socialisation is different - where people watch one hour more television a day than in West Germany and have different preferences, for instance. She remarked that everyday life in a modernized society is extremely dominated by media. The media presents many different and dominant visual presentations of nudity and sex. Interestingly this fact has been perceived in the general public, but has not been really relevant for scientific research (in Germany).

It might be, that such questions are not popular within the scientific community, since the issue also concerns the researchers themselves. Dealing with publicly presented bodies, instincts and affects is a very personal and touchy one. Embarrassment and shame are still associated with these themes, in spite of sex education and sexual liberation.

Her research questions are as follows:

- What do adolescents do with audiovisual presentations of sex in film und television?
- Do they accept these presentations or reject them? Do they wish such presentations?
- In which way do they make sense of sex and nudity in film and television? Do they internalise these and use these in their own life context?
- Do these presentations function in a normative way? Do they have a model function? Are distances possible?
- Do these presentations influence the desires, the own experiences of sexuality and body feeling?

Her hypotheses included a gender-specific dimension: boys and girls have different conceptions about their individual development and their roles. Boys could be particularly stressed because they think that they have to be potent any time. For girls it could be a problem to live up to the ideals of beauty as presented in the media. It also included a comparison between the reception of nudity and sex and the reception of violence,.

Her methods include:

1. Structural Analysis of TV-Programs to determine the quantity of such presentations in the prime-time of the adolescence
2. Analysis of a selection of film sequences concerning aesthetics
3. Quantitative Part: Questionnaire for 16 to 18 year old adolescents (N= 300) – Research for acceptance include the status of development, motives of reception, preferences of media contents
4. Qualitative Part: Interviews with adolescents (N=30) – Evaluation of film examples. What and how do they perceive and how do they interpret this?

Sex Education Strategies

Several presenters shared their research into and practice of sex education. Gillian Hilton presented her findings into boys' responses to sex education in schools; Ingo Gunther discussed the work of his sex education company, Lovespace; Amparo Tome discussed various initiatives in Barcelona; Anna Martinez showed an interactive video produced for young people in London that aimed to raise issues through drama; and Hans van der Laan showed extracts from a prime time Dutch television programme aimed at teenagers, which contained explicit sexual advice and discussion.

Gillian Hilton (Middlesex University, UK) Sex and Relationships Education: what do boys want?

Gillian Hilton reported on her research into the sex education boys receive and the sex education they feel they need. It has often been argued that SRE (Sex and Relationships Education) in schools is inadequate. For instance, the National Survey of Sexual Attitudes and Lifestyles found sex education lessons in schools had too much biology and not enough about relationships; Simon Blake (of the Sex Education Forum/ AVERT) condemns the over concentration on reproduction in SRE; Ofsted (Office for Standards in Education) says SRE is too often taught by untrained teachers with little knowledge or expertise; the 2000 Guidelines admit that SRE has been too girl oriented.

Her research was undertaken in eight schools in the south east and south Midlands of England. These schools varied from public boarding schools, to inner city comprehensives with high numbers of ethnic minority children. She questioned Personal Social and Health Education (PSHE) or Science staff responsible for sex education in a variety of schools about the details of what was taught, when, by whom, if sexes were separated and if specific attention had been paid to the needs of boys. Students in these schools were then asked to complete questionnaires about their sex education. Students in the sixth forms of schools were used, as sex education takes place in different years of secondary schooling and these students could give a complete picture of what they remembered. To add to this data students at university were also issued with a questionnaire. The ratio of boys to girls was approximately 2:1. Some girls were included to find out their opinions on boys' behaviour and response to sex education and to see if their recollections agreed with those of the boys and to obtain their views on boys' responses to the sex education on offer. At the end of the questionnaire students were asked to give qualitative responses on how their sex education could be improved. Focus groups of boys from the schools were then asked to discuss their experiences of sex education and what they believe they need. Finally a number of different methods of teaching were investigated to see if these had any specific approaches that would be useful for boys. These were peer education, an agony uncle on the net, student tutoring in Prague, a teenage health project in an inner London borough and sex education in The Netherlands. This latter was included as sex education in that country is consistently praised and pointed out as good practice to educators here.

Boys confirmed the reservations of the organisations cited above. They say for instance that: teachers drone on; they are ill informed; they are embarrassed and that embarrasses students; they talk about students in the staff room; the wrong teachers are used to teach SRE; they can't control classes so students 'muck about' and spoil it for others.

Boys argued that they want more and better sex education that is attuned to their needs. The power of peer pressure to conform to adolescents' current perceptions of masculinity plays an enormous part in the way young men respond to sex education messages. The boys wanted more about emotions and feelings and how to cope in a macho world. They knew that they had difficulty in talking about these issues to each other and wanted help to be able to express themselves more freely. They also needed time on their own to discuss pornography, masturbation, sexualities. They wanted teachers who had knowledge, empathy and whom they could trust. This was more important than age or sex. They made strong pleas for maths and science teachers to be prevented from teaching sex education as they were deemed unable to cope with the active,

relaxed methods of teaching required. They wanted more visual and practical material, using 'street talk' vocabulary, in lessons and time for more discussion and to find out how girls think. They acknowledged their poor image in sex education classes, the disruptive behaviour which they believed ruined things for others. Above all they wanted smaller classes (including paired work for discussions and some single sex lessons) to enable them to talk more freely and to prevent, in some part, the 'acting up for the audience'.

It is very clear that boys are to a great extent the forgotten sex as far as schools' sex education is concerned and without a concerted effort to provide for their needs all the efforts of government to reduce teenage pregnancy and provide a secure basis for family life will have no effect

Discussion afterwards included questions about gender – girls and boys want to know very similar things; are their needs vastly different? Perhaps learning with girls allows them to learn more, and learn more in depth? – However, girls can get angry with boys and shout them down, so they need both; perhaps some time apart, most together. Boys may prefer different teaching methods (shorter term goals, more structure, paired work).

Participants also raised issues to do with teachers, who have to be obsessed with learning outcomes, and so can't let kids' interest lead lesson; often assume all children are heterosexual. In the research, boys started by saying they wanted a young man to teach them, then decided they wanted empathy, someone who was comfortable talking about sex. Creating a climate in which you can talk about these things more important than materials.

Questions were also raised about the process - do we teach sex as goal orientation (preventing pregnancy, orgasm) or can we focus on pleasure, emotional well-being.

Ingo Gunther (Lovespace, Germany)

Ingo Gunther discussed his work for Lovespace, a company he set up and runs.

LOVESPACE GmbH works in four different fields:

- 1) *LOVESPACE.de* – This is an internet homepage aimed at 12-18 year olds, with information (including about relevant new books and films), a download area and anonymous, expert and counselling about love, sexuality and partnership: www.lovespace.de. Since the internet was and is still a boys' domain, the aim is to reach boys more effectively than before.
- 2) *LOVESPACE – Academy* – This part of the company offers additional education, seminars and workshops for teacher, pedagogues, youth workers and social workers. This Academy also offers lessons, seminars and workshops for young people in the age of 12 to 18 years about sexual education.
- 3) *LOVESPACE on tour* – This is a mobile sexual education campaign. The LOVESPACE Mobile appears where the boys and girls are (eg schools, youth camps, music events) and offers an edutainment program with information about preventing sexual transmitted diseases and unwanted pregnancies or answer questions of partner- and relationship. It was carried through as a successful model project names 'Love Tour' with the Federal Centre for Health Education in cooperation with Red Cross Germany. The Lovespace tour includes 'Fun Towers', in which people can 'see it!', that is, guess what is what in different pictures of erogenous body parts; 'feel it!', compare different materials such as silk, leather, fur; 'guess it!', naming different contraceptives; and 'play it!', a game called 'catch the sperm' from the Swiss Aids Care Centre. They can also have a go on a 'space wheel', which generates a simulation of zero gravity and therefore symbolises the feeling of falling in love with someone.
- 4) *LOVESPACE media* – this part of the company offers partners from the media business expert knowledge, advises them about sexual education, and includes writing articles in newspapers, appearing as experts on TV broadcastings and working for over two years with a well known youth radio station (called "MDR-Sputnik"). For the end of the year the company is planning its own radio show. On air the young people can ask questions and get more information about love, sexuality and partnerships.

Discussion asked whether the Internet was more of a 'boys' domain', gendered differences in relation to questions that were asked, whether Lovespace had provoked any controversy – which it had not appeared to do.

Amparo Tome, City Council, Barcelona

Amparo discussed her work at Barcelona City Hall within the three spaces of the school, the family and the city. She explained a methodology for working with teachers that stressed key values of respect, autonomy, responsibility, focusing on sustainability, interculturality and gender equality. There were issues associated with overcoming teachers' fears or resistance when they felt they did not have specialist knowledge, such as on environmentalism; it is important to make teachers more reflexive around a theme before they work with children. She showed and discussed examples of teaching materials. For instance, these included a school based project "Be careful with falling in love" that used active learning methods; enlarged pictures of body parts as starting points for various discussions; the use of videos (for instance, on how to say no, how to talk about sexuality, rape in war, the historical representation of women and the family). Work with families involved role play, videos of different family situations, different points of view and assessment

In **discussion**, participants commented that working with parents is important, since they do not know how to talk to children about sex. Do teachers in other countries use the media to talk about *how* sex is represented or just as a way of delivering content; getting kids to think about the way media is used to represent sex? – This seemed to depend on how confident and creative teachers are, since there is no standardised training, and on the time allotted in schools, whether curricula were flexible enough to address issues as they arise. Sex education can fit in many subjects; teachers often worry that parents will pull their children from sex education classes due to rights of parents. A whole school policy is needed.

There is a tension between messages about pleasure and messages about power relations – sex is fun but it takes place within unequal power relations. Discussions about consent and pleasure begin to untangle issues. Peer education can be effective in this area; young people are often far more tolerant and patient with peer teachers than they are with older teachers.

Media Education Strategies

Martine Bouman (Netherlands Education-Entertainment Foundation, NEEF, the Netherlands)

Martine presented the NEEF's project, Health on Screen, which involves working with media producers to include safer sex messages in popular TV series.

Youth and sexuality

- Unsafe sex among Dutch youngsters has increased from 6% to 10% in the last few years;
- Teenagers have sex at a younger age
- Teenagers have more sexual partners

Youth and television

- Teenagers spend a great deal of their time watching television
- Research shows that characters on television can function as role models
- Soap and drama series often include sexuality and (un)safe sex
- Television can stimulate discussion about sexuality and sexual behavior

Objectives of 'Health on Screen'

- Find out how sexual behavior is being portrayed on popular soap and drama series for age 13-19 in the Netherlands
- Develop a mutual frame of reference to facilitate an effective collaboration in the future, based on theory and best practice

Definition of healthy sexual behavior

- "The ability to enjoy sexuality without hurting oneself or others somatically, emotionally or socially" (Source: STD Foundation, 2002)

Themes

- (Unwanted) Pregnancy
- STD's
- HIV/AIDS
- Diversity
- Show and respect boundaries
- General sexual development

She presented examples from Costa! – a popular programme, which included the following dialogues (the first more successful than the second in the NEEF's opinion):

- Dialogue between Agneta and Frida, at home 'the morning after':
 - A: "This is the way I like 'em best: no strings attached, no address, no other details. I don't even recall his name!"
 - F: "I don't want to interfere in your love life, but there's something to say about the dangers of your behavior."
 - A: "Dangers? You needn't bother: I always make love 'double Dutch'!"
 - F: "What?"
 - A: "I always use a condom and I take the pill as well. Double protection, so nothing can happen to me!"

Costa! - 2

- Dialogue between Agneta and Janet, in a nightclub:
 - J: "Don't you think he's a bit too young for you?"
 - A: "He looks rather innocent, I like that"
 - J: "Don't let that sweet face fool you: still waters run fast."
 - – A: "What?!"
 - J: "STD's. You can catch all kinds of diseases, chlamadia for example..."
 - A: "Chlamydia, Janet!"
 - J: "Well, it can cause infertility, I read about that myself!"

- A: "Honey, when it comes to safe sex, there's a lot you can learn from me! ... CONDOMS!
And I didn't read about them and I always use them!"

The project's research steps were:

- Literature study, field exploration and installment linkage group
- Developing criteria for selection of drama lines relating to sexual health
- Selection of drama lines from four TV series
- Analysis of 14 drama lines

Determinants of behavior

- Knowledge
- Risk
- Attitude
- Social influence
- Skills

She demonstrated a methodology for assessing each of the 14 storylines, which involved scoring each one according to these categories:

Drama line	Know-ledge (2)	Risk (4)	Attitude (6)	Social influence (7)	Skills (5)	Total (24)
1						
2						
... to 14						

Method of analysis

- Prepare and set up interviews with scriptwriters and health communication professionals and focus group discussions with youngsters in order to develop a frame of reference for E-E productions
- Invite scriptwriters to write drama lines concerning sexual behavior and sexual health, following the new insights and frame of reference
- Final report

Scriptwriter Justus van Oel:

"It should be like fuel, not like brakes: it should speed things up, instead of slow things down."

Preliminary results

- 14 drama lines on various topics
- Clear examples of best practices
- Ranking according to determinants
- Insightful interviews with writers
- Do's and don'ts in phrasing
- Impression of feasibility in future

Discussion afterwards raised the issue of how 'education' should not necessarily be about preaching, but best left open-ended. Recently, condoms seem to be becoming a comic element, and participants discussed whether this was useful; some argued that it is important to not be too heavy, so a comic element is important. However, condoms need to be a normal part of drama; much depends on whether we laugh at or with characters; we can discuss why it was so funny, how we receive messages, as humour can allow you to say something and then disclaim it.

Jenny Grahame (English and Media Centre, London)

Jenny presented the work of the EMC with media producers, for instance in dramatising *Junk*, based on a controversial novel for teenagers by Melvyn Burgess, which dealt with themes of drug abuse, homelessness, and teenage pregnancy. The teaching pack that emerged from the work included footage from the rehearsals alongside extracts from the script so that young people could consider the choices that had been made throughout the production process.

She also discussed a framework for media education (see below) and how it might be useful also in the context of sex/relationship education. It focuses on concepts (production, text, audience) rather than knowledge context only, 'starts from where kids are', allows for diversity of views, and is interactive and process-based, taking an active learning approach, that involves both 'reading' texts and practical production of young people's own texts – all aims of MediaRelate as well.

Key media studies concepts: a framework

Media Language/s

How does the text make its meaning?

What use does it make of:

camera, lighting, sound, framing, mise en scene

Relationship between image and words

Editing – timing, pace, transitions

Narrative; Genre and generic conventions;

Intertextuality – reference to other texts or genres

Context – position on page, in layout, in sequence, in the 'flow' of the schedules, etc

Audiences and Producers

(aka audiences)

(aka institutions)

• Who is the text for?

- How does it speak to its audience?
- How is it circulated?
- What appeals does it make ?
- How do its audiences use and make sense of it?
- How are its audiences constructed?

Who made the text?

- How was it made?
- What technology does it use?
- Who circulates it, and why?
- How is it controlled and regulated?

Messages and Values

(aka representation)

What's the text *really* saying?

What perceptions, ideas, beliefs, values underpin the text?

How does it relate to lived experience (i.e. is it realistic)?

In what ways might it affect/ influence its audiences?

How does it represent individuals, groups, ideas, issues, cultures?

Finally, Jenny showed some young people's music video productions. **Discussion** largely focused on these – considering, for instance, whether young people like making music videos because it allows them to play with sex/sexuality, to raise such issues within the rational space of schools, and sometimes subvert them; and how far they were expressing identity, aspirations or performing a role, playing. Educators need to have skills to challenge and facilitate – sometimes teachers do not challenge images because they do not feel comfortable or confident. The videos raised issues of what counts as knowledge and who has authority.

Ways Forward: collective advice from all participants

Participants split into small groups in order to discuss the MediaRelate project and formulate advice for it.

What should the general aims/principles of this work be?

- Clarity in terms of aims, objectives, users (differences between audiences). Distinguish educational aims / media education aims / sex education aims / ethical aims
- What does media literacy look like in the field of love, sex, relationships? What is media literacy in this field? - define and how to attain it. (Complex because closer to the self / identity, know where to draw the line, make it age-appropriate)
- Media or sex education? - One has wider applicability (e.g. drugs education), the latter requires more specialist knowledge
- Clarify your aims and objectives and target age group – 12-15 is too wide
- Toolbox with guidelines but variety
- Develop ownership of materials – by teachers and by young people
- Local strategies – eg relate to local health statistics, make it real / relevant, relate to local curricula e.g. PSHE / Citizenship guidelines, different ages, make it clear what objectives it will meet
- Address teachers in ways that will not put them off i.e. not too wordy – material needs to be visual, with up to 10 bullet points. CD ROM may be better in theory than actuality. Might need printed materials to explain CD ROM contents quickly to teachers with little time
- (How to) address heart as well as head (as the EMC did with their work on *Junk*)
- Ethical aims, responsibility
- Must recognise / illuminate diversity – positive, important to incorporate other cultures, orientations
- Child-centred process – empowering children by giving process of investigation, giving series of skills to enable them to make own decisions
- Sexuality as part of life, not something to problematise
- Must be part of broader discussion (e.g. wider government address of sexual health)
- Encourage audiences' use of wider context and environment
- Challenging stereotypes
- Openness – diverse interpretations
- Autonomy – making informed decisions
- Sexuality is part of life – acknowledge pleasure / cultural differences
- Clarity in basic concepts (for us and for users)
- Materials must be useful for adolescents' needs

What kinds of content might it involve?

- Negative and positive aspects
- Teen cultures – be careful about how you approach them
- Feelings
- Basic information source for teachers – answers to students' questions about relationships, contraception, abortion etc
- Gender roles, equality
- Different kinds of sex
- Gender equality: 'sex is...?' e.g. non-penetrative etc, sexual development, sexual identity
- Variety of media
- Feelings / social competences – life skills / popular youth culture e.g. MTV / *Dismissed* (youth programme)
- Skills: negotiating relationships, strategies
- Media skills (production and analysis)

- Double standards
- Movies
- Music videos
- Advertising
- Computer games
- Internet
- Music lyrics

What teaching strategies are appropriate?

- Humour
- Making media for other audience
- Materials must be flexible
- Flexible frameworks of reading and understanding skills, which can apply to a range of media
- Interactivity and anonymity
- Humour
- Activity
- Flexibility
- Different subject areas
- Finishing stories → whole stories
- Materials: for individual use? For groups?
- Making media for others (teachers, children)

What cultural differences should we be aware of?

- Is there a global Euro 'teen culture'? – It may be safer to look at commonalities,
- Cultural differences in media e.g. between commercial / public broadcasting – e.g. French commercial radio is more open than public, but this is the other way round in the Netherlands
- Needs for local strategies even within countries – be generic, make them adaptable
- Consult with users over their specific needs
- Cultural differences – affect how open or closed teachers will be e.g. over sexuality, values
- Reflect multicultural societies
- ... and religious differences
- ... and social class
- Families adjusting to change

Evaluation

The expert seminar was evaluated by a questionnaire completed by all participants. The overall findings were positive (mostly rated very good or excellent for organisational aspects). Specific comments included:

- The seminar was very important to educators and scientists. Relevant to find creative and innovative strategies for research and proof the methods in media studies. Positive cross-cultural perspective.
- Good to meet others from different fields and expertises and to be able to discuss, share views and ideas
- Sex education and media education are different fields → mutual frame of reference needs to be created first. UK has different cultural and social structures around sex education and media use than in other countries such as the Netherlands.
- Very interesting and relevant.
- It was interesting to get to know about the project and listen to all the ideas about education in these matters that people have. Thank you for inviting me!
- Very relevant and very interesting – especially hearing from teachers in the classroom about praxis
- Very informative about media which is not my area. Useful to hear perspectives from other countries
- It might have been useful to pair up sex education and media education people early on to clarify how the two come together. Maybe establish broad aims and principles of resource earlier in the two days
- The discussion on media texts was very brief – I would have loved to return to this area in light of all the papers and discussion.
- Regular meetings of this kind would be helpful, theory and practice hardly ever meet, good, please continue. I would like to stay involved / informed. Thanks
- I would love continued communication and a viewing of draft materials. I am not teaching the relevant age group in order to offer to field test but could make contacts in Ireland if that were useful

LIST OF PARTICIPANTS

Participants came from 7 European countries: France, Germany, Ireland, the Netherlands, Spain, Sweden, the UK.

MAGDALENA ALBERO-ANDRES, Profesor, Facultat de Ciències de la Comunicació, Universitat Autònoma de Barcelona, Spain

Magdalena Albero-Andrés is professor at the Facultat de Ciències de la Comunicació (School of Communication Sciences) of the Autonomus University of Barcelona and teaches courses on media education, children, youth and the media, and also in social communication theory and in social communication research methodologies. Her background on media studies (BA Autonomus University of Barcelona) history (BA Autonomus University of Barcelona and MA Smith College, USA), and media and education (PhD Indiana University, USA), has led her to work in different research areas that include the relationship of history and cinema, the design and evaluation of educational television, children, television and social contexts, and children and young people uses and interpretation of old and new media. She has been a visiting scholar at the University of California, (USA) and the following Canadian universities: the Université Laval, University of Alberta, and Simon Fraser University. She has directed several research projects on media and education and on children and youth relationships with the media, funded by organisations such as the Spanish Ministry of Education an Culture, the Consell de l'Audiovisual de Catalunya (Catalan media regulators) and the Department of Youth of the Catalan government. She is the author of several publications on the subject of children youth and media. She leads the Spanish partnership in the MediaRelate project.

MARTINE BOUMAN, NEEF, the Netherlands

Martine Bouman (1954), PhD, studied empirical sociology and worked for many years as a health communication professional at the Netherlands Heart Foundation. She initiated and managed several health communication programmes in school settings and mass media. She wanted to contribute to the bridging of the health inequality gap by developing new health communication strategies, and started to experiment with the so-called entertainment-education strategy on television. She was a member of the board of several television programmes. She is author of 'The Turtle and the Peacock' a book on the entertainment-education strategy on television and the collaboration for pro-social change (1999). At present she is managing director of the Netherlands Entertainment-Education Foundation (the Dutch collaboration partner of MEDIARELATE) and an independent consultant and researcher. Her latest research is into the portrayal of sexual health in Dutch soap and drama-series.

SARA BRAGG Institute of Education, UK

Sara Bragg is currently the Research Officer for the 'MediaRelate' project at the Institute of Education. She was the Research Officer on the project 'Children, Media and Personal Relationships' directed by David Buckingham and is co-author with him of *Young People, Sex and the Media: the facts of life?*, (Palgrave Macmillan, 2003).

She taught media and women's studies before completing her Ph.D., 'Media Violence and Education: A study of youth audiences and the horror genre' at the Institute of Education (2000). Her research interests include: education policy; formal and informal pedagogy; research methods; participatory research with young people;

media education; identity and consumer-media culture. Publications include: 'Wrestling in Woolly Gloves: Not Just Being 'Critically' Media Literate' *Journal of Popular Film and Television* 30 (1): 42-52 Heldref Publications (2002); 'Just what the doctors ordered? - Media regulation, education and the "problem" of media violence', in *Ill Effects: The Media / Violence Debate*, ed. Martin Barker, and Julian Petley (87-110), London and New York: Routledge (2001); 'Perverse and Improper Pedagogies: the case of Freddy's Fingers and Russell's Head' *The Velvet Light Trap* (48): 68-80 University of Texas Press (2001); 'Taking a Joke: learning from the voices we don't want to hear' *Forum for promoting 3-19 comprehensive education*, Special Issue on Student Voice 43 (2): 70-73 Triangle Journals Ltd (2001).

DAVID BUCKINGHAM, Institute Of Education, UK

David Buckingham is Professor of Education in the Culture, Language and Communication Group at the Institute of Education, London University and Director of the Institute's Centre for the Study of Children, Youth and Media (www.ccsnline.org.uk/mediacentre). He is director of the 'MediaRelate' project. He was also director of the project 'Children, Media and Personal Relationships' and co-author of a book based on its findings, *Young People, Sex and the Media: the facts of life?* (Palgrave Macmillan, 2003).

He has been course tutor on the English and Media Studies Postgraduate Certificate in Education, and now teaches primarily at MA and PhD level. Professor Buckingham has directed a number of research projects on media education and on children's relationship with the media, funded by organisations such as the Economic and Social Research Council, the Broadcasting Standards Council, the Arts Council of England, the European Commission, the Arts and Humanities Research Board and the Spencer and Nuffield Foundations. He has addressed conferences in more than 20 overseas countries, and his work has been translated into ten languages. He is the author, co-author or editor of fifteen books, including *Public Secrets: 'EastEnders' and its Audience* (British Film Institute, 1987), *Children Talking Television: The Making of Television Literacy* (Falmer, 1993), *Moving Images: Understanding Children's Emotional Responses to Television* (Manchester University Press, 1996), *The Making of Citizens: Young People, News and Politics* (Routledge, 2000), *After the Death of Childhood: Growing Up in the Age of Electronic Media* (Polity, 2000) and *Media Education: Literacy, Learning and Contemporary Culture* (Polity, 2003).

HELEN CAMERON, Advisory Teacher for Personal, Social and Health Education (PSHE) and Citizenship, CEA@Islington, UK

CEA@Islington has a seven-year contract to provide the full range of schools services (advice, support and training for schools) to the London Borough of Islington. Within CEA@Islington she works to support all schools (early years settings, primary, secondary, special and pupil referral units) in their provision of PSHE (Personal Social and Health Education) and Citizenship. This includes policy and curriculum development, teaching and learning within the classroom and teacher training.

Sex and Relationship Education is part of PSHE in both the primary and secondary curriculum and as such she supports both these phases in their teaching of this subject. She has worked with both teachers to develop SRE programmes and policies and parents and governors to explore Sex and Relationship Education and its aims. SRE programmes she has developed include:

- Year 7 (11-12 year olds), looking at puberty, conception, relationships

- Year 9 (13-14 year olds), exploring relationships, revising conception, introducing contraception, exploring decision making and influences
- Year 11 (15-16 year olds) at a school for children with moderate learning difficulties; exploring relationships, influences, decisions and negotiation
- Primary school programmes exploring differences, changes, puberty, relationships
- Good practice in using 'virtual electronic babies' for schools

All these programmes help to develop pupils' skills in their relationships, support them in exploring their own and others' attitudes and values as well as increasing their knowledge and understanding. Developing critical skills to enable pupils' to positively explore and address the messages about sex that surround them is part of this work.

DAVID EVANS, A PAUSE (Peer education), UK

David Evans, B. Ed (Hons), is in his third year of a part time M.Phil/Ph.D research Degree. He is an A PAUSE Team member, Research Fellow and Senior Trainer in the University of Exeter Department of Child Health. David had a mainstream acting career for four years, before training as a teacher and going on to build a teaching career and found IMULE Theatre-for-development. The history of IMULE Theatre reflects his conviction that theatre processes can make a quantifiable and significant contribution to public health.

JOSE FERNANDEZ-CAVIA, IES, Barcelona

José Fernández Cavia has a Bachelor's Degree in Spanish from the University of Barcelona (UB). He has also a Bachelor's Degree and a PhD in Advertising from the Autonomous University of Barcelona (UAB). He has been a secondary school teacher (of 12-18 years olds) since 1988.

He has written several published books. Some of the titles are: "El consumidor adolescente: televisión, marca y publicidad" (The adolescent consumer: television, brands and advertising)(2002), a research based upon 500 surveys and 50 in-depth interviews with teenagers (14-16) of all Catalonia. Another book is "la Publicidad" (Advertising) (1998), a text book for secondary school students used in an elective course of the school curriculum. Since 2000, José Fernández Cavia has been working part time as a lecturer at the University on Barcelona and the Automous University of Barcelona in the Department of Advertising. Jose works alongside Magdalena Alberó-Andrés on the Spanish partnership in the MediaRelate project.

Jose works alongside Magdalena Alberó-Andrés on the Spanish partnership in the MediaRelate project.

HERVE GLEVAREC, C.N.R.S. Researcher, France

Herve Glevarec is a researcher at the C.N.R.S. (French Public Research Institution) and he is working at CLERSE (Centre of Sociological and Economical Research), in Lille. His interests lie in cultural and media fields and he has researched in two areas, in radio studies and public heritage.

He did his PhD at E.H.E.S.S. (High Studies School on Social Sciences in Paris) on "France Culture" radio, which is a radio dedicated exclusively to high cultural issues. He completed my PhD under the direction of Pierre-Michel Menger, director at Centre of Sociology of Arts. It was entitled *A sociology of radio professionals, Production and work at France Culture*. It dealt with observations of editing, mixing

and public broadcasting at France Culture. Another aspect of his thesis involved career and activity of professional groups working for France Culture. His personal interests lie in the training of the producers, their different professional goals and the professionalization of their occupation. The book was published in June 2001.

After his PhD, between 1997 and 2000, he also worked on "Associations" (forms of institutionalized group) devoted to the preservation and animation of little heritage ("patrimoine"), for example chapels, small monuments. Who are the people interested in them? What are their activities? What is the relation between heritage and social memory? He published a book with Professor Guy Saez (C.N.R.S.) in 2002: *Le Patrimoine saisi par les associations*. He is currently working on the radio and youth audiences. His research focuses on the use and significance of listening, and on children and youngsters calling/talking radio. His fields are two French towns, Lille and Toulouse (in the south), where the radio "world" and the sociological background are not the same. He analyzes the listening, in domestic context and in prolongation in the scholar and friendly interactions, focusing investigation on the "free talk" evening programme where young people can express some personal problems. Radio talk is one of the rare places where the youth can find ways of expressing about sexuality, experiences, and creating "community". It may be a way of socialization. He analyses the modes of reception (*i.e.* use of space, intimacy listening/listening with friends...). A second part of his work concerns radio audiences and production, working with Dr Michel Pinet (C.N.R.S.) on audience data in France. He also teaches courses on the Sociology of the culture (cultural practices, professionals and amateurs, cultural fields) and on the Sociology of media, production (journalists and media professionals, the way they make) and reception.

MAYA GOETZ, Internationales Zentralinstitut für das Jugend-und Bildungsfernsehen IZI, Germany

Every year the IZI conducts several studies in the field of children's, youth and educational television (for more information see: www.izi.de). The theoretic foundation of its projects is an understanding of media reception based on action. People receive media in everyday life and learn from them by actively giving them a subjective meaning. This is an understanding of the human-media-relation that is close to Cultural Studies. The aim of most of its projects is to extract this act of attributing a subjective meaning and to realise its promoting and limiting moments pedagogically.

The topic of sex, media and young people is not a field which is in the focus of IZI's research projects. Nevertheless it is possible to gain interesting insights into the topic derived from its research projects about media appropriation. These include:

Parasocial relationship with a star: erotic and sexual imaginations of adolescent girls
Research about the meaning of genres, e.g. daily soaps and wrestling, but also media and event arrangements, e.g. boy groups or *Pop Idol*, showed a typical appropriation scheme of girls: the parasocial relationship with a star. The girls imagine themselves in a relationship, describe erotic feelings, being in love, jealousy etc. and imagine erotic sexual encounters. This approach allows the freedom of exploring the topics of eroticism, partnership and sexuality without bumping into the limits and problems of a real social relationship. The media market reacts to this deliberately and stages its stars accordingly.

Examples: *Imaginations about soap operas and boy groups*

We questioned 401 soap fans about the integration of soaps in their everyday life, about their interpretations and imaginations. Several of the female soap fans imagine parasocial relationships. They describe that they are "in heaven" (Sonja, 14 years) thereby developing romantic fantasies of being in love with their star. Their imaginations rarely contain sexual connotations and if they do, only by way of a hint and as if seen through a soft-focusing lens. The girls (emphasis on 14-15 year-olds) choose boyish characters who are erotically attractive but not sexually demanding. Soap opera producers stage characters like that by intuition, not merely in the series but also by means of merchandising products. Similar facts can be shown for boy groups and their fans. The staging delineates certain types of parasocial partners ranging from sexually not interesting to sexually unattainable (gay characters), from sexually active but considerate to sexually demanding, like Robbie Williams for example who becomes unattractive for the mass of girls in their early adolescence.

Erotic imaginations of wrestling fans: related to the body, sexual connotations but with male domination and without naming of female genitals

In the course of an ethnographic research project Maya accompanied eight girls (15 to 18 years) for one year, examining their behaviour as fans of wrestling and Beverly Hills 90210. Wrestling fans not only show erotic tendencies but also clearly sexual imaginations. The case of Maïke makes this clear. She wrote created a file of erotic stories that she wrote at the age of 14, respectively 15 years. Maïke herself is the heroine of the short stories who enters into relations with a star wrestler (WWF respectively WCW). Typically she plays the active part in the arrangement of the communication. She stages her erotic attractiveness as power which makes strong men helpless; at the same time she is the one who is desired by several men and has the choice. While describing hidden erotic moments in her earlier poems, later works also contain sexual encounters. Her descriptions are very physical, she names erotically connoted parts of the male body, including the erection of the penis; however, concerning the parts of her own body she names only breasts, belly, back and bottom. Her sexual role in the encounter is to seduce but it is the man who cannot restrain himself any longer (erotic attractiveness as power) and takes over control. For the consequences, however, she alone takes over responsibility. Lives as a single mom, names her son after his father (power of child-bearing) - until she surprises the star with his five year old son and thereby, is able to establish a permanent relationship with him.

JENNY GRAHAME, English and Media Centre, UK

Jenny Grahame was a teacher and youth worker in Inner London schools for many years. She joined the English and Media Centre in 1988, where she runs in-service training courses for teachers of English and Media Studies, and has co-authored a range of classroom resources on advertising, news, soap opera, screen violence, practical media production, and other aspects of the media curriculum. She has recently co-ordinated a research project funded by the Esme Fairbairn Foundation into the role of media education in supporting the learning and emotional needs of children at risk of exclusion. Her current projects include developing resources on advertising for younger pupils, piloting a new MA module on Media Education with the Institute of Education, and editing *MediaMagazine*, a quarterly journal for students of A level Film and Media Studies.

The English and Media Centre is one of the partners in the 'MediaRelate' project.

INGO GUNTHER, Lovespace, Germany

Aged 33, a teacher for lower grades (teaching the subjects "German language" and "art") and a graduated social pedagogue in the field of sexual education and media education. From 1998 to 2001 he was working at the University of Applied Sciences in Merseburg (near Leipzig) as a scientist and developed an internet site for 12 to 18 year old young people to inform them about love, sexuality and partnership (www.lovespace.de). The aim of this page is to prevent sexual transmitted diseases and unwanted pregnancies of adolescents. Since the year of 2000 it offers e-mail counselling for this target group. In April 2002 he became the manager and shareholder of the "LOVESPACE GmbH" which he founded after he left the university in November 2001.

LISA HALLGARTEN, Programme Manager Education for Choice, UK

Education for Choice is a voluntary sector organisation promoting the rights of young people to access accurate information and appropriate services so that they can make an informed choice about unplanned pregnancy. It receives funding from several charitable trusts and from the Department of Health and Teenage Pregnancy Unit. Her work falls into four areas.

Direct work with young people in schools and other settings.

Working directly with young people and train others to facilitate discussion of abortion in the classroom. The work addresses attitudes, skills and knowledge of students and encourages them to untangle the mixed messages they receive about sex, pregnancy and abortion and to demystify the issues, mostly within Religious Education and Sex and Relationships Education classes.

Professional training

Running multi-agency training days for professionals working with young people which encourage them to explore their own attitudes and values towards abortion and give them practical tools to improve their practice around abortion in both educational and service settings.

Resource development

Resources for students and teachers aim to give accurate information and food for thought on a number of issues that abortion raises. She is currently writing a resource on abortion for use across the school curriculum, which will include work around representation of abortion in the media.

Advocacy

Working through professional and Government bodies (e.g. Sex Education Forum, CPHVA and Teenage Pregnancy Unit Non-Statutory Forum) to ensure that abortion is properly covered within the school curriculum, to promote young people's rights to access accurate information and to ensure that young people have access to appropriate services. She has contributed articles to publications and responded to media enquiries to ensure that abortion remains on the agenda and is addressed constructively.

GILLIAN L. S. HILTON, Middlesex University, UK

Gillian Hilton is a Principal Lecturer at Middlesex University. She originally worked in secondary schools and then in a teacher training college which became part of Middlesex Polytechnic. Her interests in the area of Sex and Relationships Education (SRE) grew out of a study of health education taken as part of a post graduate diploma and her work with child development. This combined with her interest in gender and education. She has been researching into boys and their needs with particular reference to SRE for the last five years. This includes a close connection with several European countries through ATEE.

Her study is: *Sex education and boys: - an investigation into boys' needs for school sex education* (for further information, see below)

DAGMAR HOFFMAN, Academy for Film and Television Potsdam-Babelsberg, Germany

Dr. Dagmar Hoffmann is a sociologist at the Academy for Film and Television in Potsdam-Babelsberg, Germany. She lectures on media analysis, media psychology and media science. In Berlin (Free University) and Chemnitz (University of Technology) she has been involved in research on youth and their media reception in times of social changes. Currently she is leading a study about the acceptance of the special radio format "morning shows" and publishing a conference volume with the title "Testing Socialisation Theories". She is associated with the international network cooperation called "Avantgardes of the Next Generation: Consumption and Social Capital in a Globalizing Culture (CCGS)". Her research interests are Youth Culture, Socialisation and Media Theories. Her current research project is *The Reception of Nudity and Sex in Film and Television - The Media Appropriation of Adolescence* (see below for more details).

BARBRO JOHANSSON, Centre for Consumer Science, Sweden

Barbro Johansson (1954) Sweden, PhD in Ethnology, has been a teacher and is the mother of four children, aged 24, 22, 20 and 17. She started childhood research 1993 with a thesis on children's love relationships. Her PhD thesis (2000) is about computers in children's everyday lives. The title is "'Time to eat!' 'Okay, I'll just die first.'"

Currently she is working at Centre for Consumer Science at Göteborg University, in a project about children as agents in consumer society. For this study she has interviewed around 80 children aged 8-12 about several aspects of their consumption, e.g. commercials, money, style and identity and ethical issues. She is also studying a magazine for young people aged 8-15, Kamratposten (Friend's Post), which often has articles about relations, questions about things such as changes of the body and relations to friends, parents and girls/boys (see below for more details).

Her interest lies on children's own points of views: their interpretations, reflections, understandings and positionings. She is interested in studying how children and "tweens" reflect upon and construct themselves and how they are addressed from the surrounding society. She finds it important to pay attention to the material and discursive frames of children's agency. No one is a totally free agent, and the limits of children's agency relies on several dominating "truths", or discourses, about children and childhood. Children are sometimes regarded as "human beings" and sometimes as "human becomings". Her findings show that there are several ways for children to handle this. They can act both as competent and reasonable "beings" and as

vulnerable and immature "becomings", acting out their identity as children or "tweens" in a lot of different ways.

CAROL MACKEOGH, Dublin City University, Ireland

Dr. Carol MacKeogh is a lecturer in Media Studies at DunLaoghaire Institute of Art Design and Technology. Prior to that she was a Research Fellow in the Centre for Society, Technology & Media, in the School of Communications at Dublin City University. Carol has lectured and researched in the fields of communication and sociology, specialising in young people's media practices, and gender and new media. She also lectures in research methodologies and has conducted both quantitative and qualitative research projects for agencies such as the Irish Energy Centre, The Rehabilitation Institute, and currently for the Crisis Pregnancy Agency. Her current work involves content analysis of the depiction of sexuality on television aimed at young people and research into the reception of those messages by their target audience: the media may now be 'the main source of a liberal perspective on sexuality' for young Irish people. She has also worked for many years in media production as a researcher and a producer.

Her articles include: (2001) 'The Micro-Politics of Family Viewing – Generational Strategies' *Sociological Research On Line*, Vol 6, No. 1 <http://www.socresonline.org.uk/> (2001) and *Participant Observation: A team study of young people and television*. Irish Sociological Research Monograph (2002).

ANNA MARTINEZ, Sex Education Forum, UK

Anna Martinez is the new coordinator of the Sex Education Forum, a unique collaboration of over 50 organisations and leading authority on sex and relationships education (SRE), established in 1987. She has recently come from Haringey Primary Care Trust where she co-ordinated the Sexual Health Education Project which included training professionals to deliver SRE. Her previous experience includes working for the UN in Namibia on HIV/AIDS and an MSC from the London School of Hygiene and Tropical Medicine in Health Promotion.

The Forum aims to ensure that ALL children and young people receive their entitlement to good quality SRE in a variety of settings. The Forum's objectives include:

- To create an environment which supports this entitlement and maintains SRE on the agenda.
- To share information and build capacity amongst professionals and parents/carers to support them with planning and delivering good quality SRE.

The Forum uses a variety of methods including: National and local policy and practice development, media work and information dissemination, through seminars, publications, fact sheets, e-mail and a website.

The Forum is based at the National Children's Bureau. The National Children's Bureau (NCB) promotes the interests and well-being of all children and young people across every aspect of their lives, advocates the participation of children and young people in all matters affecting them and challenges disadvantage in childhood. NCB has adopted and works within the UN Convention on the Rights of the Child, and according to NCB's stated values and principles (www.ncb.org.uk)

MICHELA MARZANO, IRESCO, France

Michela Marzano is Chargée de Recherche au CNRS (Centre National de la Recherche Scientifique), Paris (France). Her PhD (*The ontological and ethical status of the human body*) is a product of the Philosophy Department of the University of Pise (Italy). Previous publications include: *Norme e natura: una genealogia del corpo umano* (*Norms and Nature: a Genealogy of Human Body*), Naples, Vivarium, 2001; *Penser le corps*, Paris, Presses Universitaires de France, 2002; *Straniero nel corpo* (*Stranger in the body*), Milan, Giuffrè, 2003; *La pornographie ou l'épuisement du désir* (forthcoming, November 2003), Paris, Buchet-Chastel.

Her present work focuses on the relationship between young people, sex and pornographic images. This work is both philosophical and sociological in so far as starting from a number of philosophical considerations about sex and pornography, she tries to understand in which sense we can speak of an influence of pornographic images on the sexual behaviour of young people by means of interviews and questionnaires. She has contacts with a number of teachers and media professionals. She is now preparing a book with Dr. Claude Rozier who works in the field of sexual education.

ANDREA MILLWOOD-HARGRAVE, Director of the Research Programme, Broadcasting Standards Commission and Independent Television Commission, UK

Andrea Millwood Hargrave joined the Broadcasting Standards Commission as Research Director in 1991 and, since 2001, has overseen the Independent Television Commission's audience research programme. She also serves as an expert on the Council of Europe Committee looking at on-line democracy issues, having previously served on a Committee considering universal access and harmful and illegal content on the Internet.

Before joining the Commission Andrea worked for satellite and cable organisations, having begun her working career in the media for a commercial television company.

The BSC was one of the main funders of the project 'Children, Media and Personal Relationships' directed by David Buckingham at the Institute of Education, and is also a funder of MediaRelate.

PETER NIEUWETS, UK

Peter has been working as the HIV Commissioning Manager for West Sussex since May 2001. As a commissioning manager he co-ordinates all HIV services in West Sussex and has budget and monitoring responsibility for the services. He is based at Adur, Arun and Worthing Primary Care Trust. Through his function, he is part of five local sexual health and HIV strategy groups.

From March 2000 until April 2001 he was the HIV and sexual health promotion specialist for West Sussex Health Authority and also acted as interim commissioner.

During the last three years, he has been actively engaged in setting up local African support networks and has been involved in regional and national HIV commissioning and other HIV support structures, especially on African issues.

For most of his working life, he has been employed in the field of sexual health and HIV within local and national health promotion organisations (e.g. Health education

Authority, Schorer Foundation and The Netherlands Institute for Social Sexual Research) and managed campaigns for variety of target groups such as young people and service providers. He also did research on juvenile perpetrators of sexual violence and on the perception of service users and providers of available support services for victims of sexual violence.

He taught for many years on the subject of Social Work and Sexuality in several colleges for higher education and has degrees in Social Work (BA) and Cultural Anthropology (Masters). Over the year he collected a number of postgraduate certificates in Sexology, Education and Training, Financial Management, Information Management and Multi-Cultural Aspects of Community Work.

HEATHER OSBORNE, Charles Edward Brooke School, London

For the last five years Heather Osburne has been head of PSHE at Charles Edward Brooke School. The path to this has been circuitous and has included teaching Drama and directing Youth Theatre. Working in Lambeth has forced her to focus on the importance of good SRE delivery and she is in constant discussions with the students about their needs and concerns. She feels that largely they know what is missing from good teaching and learning and that they should have as much input as possible. When she went to school, PSHE did not exist, but 'we are now living in a world where it is essential and I am very proud to be doing my part'.

MICHAEL SIMONS, English and Media Centre, London

Michael Simons taught English in a notorious South London boys' school until 1976, when he established and directed a London-wide centre for English teachers, the Inner London Education Authority (ILEA) English Centre. Under his guidance the Centre gained a national reputation for its in-service training courses, advisory work, and cutting edge publications for both teachers and pupils on all aspects of the English, Drama and Media curriculum. In 1990, with the demise of the ILEA, he relaunched it as the English and Media Centre, an educational charity which now has a substantial publishing list of books, videos and software. The Centre is the leading UK provider of in-service training for teachers of Media, English and Drama.

Michael is an experienced freelance television director, and has won a Royal Television Society Education Award. He edited the Centre's prestigious journal *The English and Media Magazine* for 25 years, and is Managing Editor of *emagazine* and *MediaMagazine*.

The English and Media Centre is one of the partners in the 'MediaRelate' project.

AMPARO TOMÉ, Barcelona, Spain

Head of the projects in Education for Citizenship at Barcelona Town Hall (Spain) since 1999; Lecturer in Sociology of Education and Multicultural Education at Barcelona Autonomous University since 1995; Researcher in Gender and Education, Education Policies and Educational Methodologies at Barcelona Autonomous University since 1992.

The Citizenship programme has three main focuses. Education for sustainability and environment. Education for Interculturality and Immigration and Education for the new gender roles in men and women. The main social values to promote are: Respect, Responsibility and Autonomy in the city, within families and at school.

She has addressed numerous seminars and conferences internationally, and written several articles in specialised journals on education, gender, educational policies, teachers training, school organisation; also books and scientific journals of sociology and education. She has a national and international network of contacts in educational fields, including agencies, ministries, public organisations, etc. She was director of the publication *Cuadernos para la Coeducación*, at the Institute of Education at Barcelona Autonomous University. Over the last 10 years she has managed and developed all kind of social projects and studies in Latin America.

Professional experience record (selective):

- 1994-96. Director of the project "Awareness in teachers training: women as citizens". Financed by D.G.XXII European Commission and Cambridge University, Porto University, Thessaloniki University and Barcelona Autonomous University.
- 1996-98. Director of the project "Broadening adolescent masculinities". Financed by D.G XXII European Commission and Cambridge University, Porto University, Thessaloniki University, Municipality of Hamburg, Municipality of Aalborg; University of Paris X, IRSSAE of Milán and Barcelona Autonomous University.
- 1998. Organized an International meeting in Barcelona to make political recommendation to the European agenda concerning boys and schooling.
- 1999. Presented the results of the research at the Commission in Brussels.
- During 1993-1999, attending all the seminars, meetings, congress relevant to Education and Gender, and Educational Policies.

HANS VAN DER LAAN, NEEF, Netherlands

Hans van der Laan (1952) has a university degree in environmental economics. After that he studied theatre sciences for a few years. In the end he specialized himself in the area of health care education & management. As a university teacher at the Hogeschool Holland, he developed simulations (games) and the use of media formats (talk show, quiz) as tools in education. As amateur photographer he created photoseries for media education projects.

He is a board member of the Netherlands Entertainment-Education Foundation (NEEF) and a member of the Dutch project team in the 'MEDIARELATE' project.
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