

Introduction:

Analogue Media

Since the 1980s, I have followed and actively contributed to the development of media education and media literacy in the German-speaking world. I wrote my first book on the subject in 1986. Its title was *Der Computer vor der Schultür* (*The Computer at the School Door*). The title itself reflects how media education was understood at the time.

The focus was on analogue media, particularly film and television. Television was often described as a new kind of campfire around which families gathered in the living room to consume media together in front of the flickering screen. Analogue media thus created something like a distinct sphere outside “normal” everyday life. From the perspective of media education, this raised questions about how people appropriated media and integrated them into their own lives. Film and television projects involving active, creative media production were among the most important educational responses to these questions.

Computers, too, initially seemed to be understood as something approaching everyday life from the outside. As the title of my book suggested, the computer was still standing “at the school door”. In the 1980s, one of the central questions was whether everyone would need to learn programming in the future, or whether graphical user interfaces would make computers easy enough for anyone to use. Those interested in these early stages of media education’s engagement with computers can download my book from that period here free of charge.

Digitalisation and Post-Digitalisation

Much has changed since then as a result of digitalisation. With new media such as smartphones and personal computers, the campfire model has long since given way to forms of media use that are far more individualised. Media have effectively become “wearables”: personal devices that accompany us wherever we go and are used on an individual basis.

This can be observed particularly clearly when travelling by train, where almost everyone is absorbed in their own smartphone and there is hardly any communication between passengers. Social interaction, by contrast, has shifted to the passengers’ various devices, through which they communicate with others via social media.

Today, we speak not only of a digitalised but also of a “post-digital” society. This does not mean that, after digitalisation, we have somehow returned to the analogue society of the past. Rather, the post-digital condition refers to a situation in which media are so

deeply interconnected and networked that they can no longer be analysed as separate entities, but only as part of their broader entanglement with everyday life.

Our entire lives are therefore shaped by media and, structurally, can only be understood in relation to them. From the perspective of media education, this also means that we need to analyse social conditions such as technological change, power, learning and transformations of the public sphere within this broader context.

Sections of This Website

This perspective is reflected in the various sections of this website:

Blog Posts

In my blog posts, I explore current aspects of media change and digital communication, not least in relation to digital capitalism. Alongside articles written specifically for this blog, I also republish pieces from my journalistic work for the online magazine *Infosperber*. In doing so, I draw on my background in journalism, including my work as an editor for the *Schweizerischer Beobachter* and *Schweizer Schule*, as well as my current contributions to *Infosperber*.

Academic Publications

This website also presents some of my most recent academic work in the field of media literacy and media education, with an increasing focus in recent years on digital capitalism.

Alongside these shorter contributions are my book publications, three of which are available for free download. I have supplemented each of these books with a video commentary to illustrate how, taken together, they document the transformation of media over the past 40 years.

Biography

This presentation of my books is complemented by a section on my biography and a comprehensive bibliography listing all my publications since 2000. The bibliography is limited, however, to publications with a specific focus on media education and media literacy.

Other areas of my academic work, such as my reflections on practice-based research and sociocultural animation, are presented separately through references to the books I have published on these subjects.

DMB Studio

To document my current work in media education, this section presents the activities of the *Shadow Light Project* in the *SLP Lab*. Using AI-assisted music as an example, the project explores the production of musical works while embedding this creative practice

within broader reflections on artificial intelligence – an issue that is becoming increasingly important in the field of media education.

(übersetzt über Chat GPT)