



BRILL

VIDEO JOURNAL OF EDUCATION AND PEDAGOGY

10 (2025) 1–16

VIDEO JOURNAL

OF EDUCATION
AND PEDAGOGY

brill.com/vjep

Exploring Bilinguality, Agility, and Agency in a Welsh Classroom through Mobile Media-making

Visual Knowledge Creation and Critique

Merris Griffiths

Cardiff Metropolitan University, Cardiff, Wales, UK

mgriffiths4@cardiffmet.ac.uk

Dafydd Sills-Jones | ORCID: 0000-0001-8611-7709

Corresponding author

Auckland University of Technology, Auckland, New Zealand

dafydd.sills-jones@aut.ac.nz

Received 31 March 2025 | Accepted 14 July 2025 |

Published online 25 September 2025

Abstract

This video article reports on a film-making pilot study with a group of eleven- to twelve-year-olds, conducted in a bilingual (Welsh-English) secondary school in West Wales, in 2023. The study sought to explore how mobile media-making technology and creative processes might fit into the Expressive Arts Area of Learning and Experience (specifically, the 'Film and Digital Media' strand of the subject area) in the Curriculum for Wales (2022). It also aimed to understand how such production and creative processes might align and intermingle with the languaging practices present within a bilingual education context, to scaffold expressions of individual- and collective-identity. The written component of this article sets out the context of the study, including its parameters, and maps emergent patterns in relation to the cross-curricular concept of *cynefin* ('belonging'). The video component of the article showcases a sample from the corpus of work created by the participants, with particular focus on the emergence of three key factors – bilinguality, agility, and agency – to illustrate the complexities of the participants' content creation.

Keywords

visual knowledge creation and critique – Wales – *cynefin* – mobile media – bilinguality – agility – agency



FEATURE This article comprises three videos, which can be viewed viewed [here](#), [here](#) and [here](#).

1 Introduction

This article aims to explore the data that were generated during a small-scale pilot study, in a bilingual comprehensive secondary school in West Wales (UK). The data were gathered in October 2023, in a series of one-hour filmmaking workshops, where playful experimentation with various hardware (Chromebooks, iPads, and green screens) and software (iMovie, Pic Collage, Do Ink) was encouraged. A total of 110 eleven- to twelve-year-olds ($n=54$ boys and $n=56$ girls) participated in the pilot, to create a corpus of thirty-nine short (one-minute) films. The resultant materials enabled us to explore children's use of mobile media in a distinct minority-language context (Cymru/Wales), with a focus on articulations of identity and belonging through digital content creation.

When designing the pilot study, our initial research questions focused on the use of technology, creative processes, digital literacy practices, and language preferences. The aim was to consider the extent to which the participants were

able to recognise the creative affordances of everyday technologies (such as smartphones and tablets). This extended to consideration of whether or not the digital infrastructures of these technologies may be creatively limiting for bilingual users because of the dominance of world-languages (Darvin, 2022). Digital literacy practices were also (re)located in and informed by a well-established understanding of the dynamic choice-making and code-switching that commonly exists within bilingual (Cymraeg/Welsh-English) school settings (Thomas & Roberts, 2011; Martin-Jones, 1995), where a high level of agency exists in terms of language choice with children often switching between languages to suit the demands of different social and educational contexts (Jacob, Montoya, & Warschauer, 2022).

We were curious to ascertain whether the participants in this study would harness the agility of mobile media-making devices to establish their own hybrid linguistic spaces (Windle & Ferreria, 2019), and articulate their own unique linguistically-based identities (Han, 2021) on both an individual and collective basis. In addition to their skills in utilising mobile technologies to make their own content, the participants' creative practices, decision-making processes, and literate behaviours in response to the project brief were observed.

The project data were gathered in a relatively 'new' context, following a process of ambitious education reform in Wales. The Curriculum for Wales (Welsh Government, 2022) officially began its national roll-out in September 2022 after a five-year period of consultation and co-construction. It is underpinned by a philosophy of pedagogic flexibility and subsidiarity to encourage teacher-agency in the design of meaningful curriculum content that is appropriate to the school context (Griffiths et al., 2025). The Curriculum for Wales (Welsh Government, 2022) is organised into six Areas of Learning and Experience (AoLE),¹ including the Expressive Arts which comprises 'broad and balanced opportunities for art, dance, drama, film and digital media, and music' (Welsh Government, 2020). The Expressive Arts AoLE speaks to three What Matters Statements – 'Responding and reflecting', 'Exploring', and 'Creating' – indicating the parameters within which the participants in this study were accustomed to engaging with this element of the curriculum.

According to Griffiths et al. (2025), some schools experience challenges in their delivery of the Expressive Arts AoLE, especially in terms of their capacity to facilitate full coverage of the subject-area. 'Film and Digital Media' appears to present particular challenges (ibid), with concerns raised about

1 The other AoLE are: Humanities; Health & Well-being; Science & Technology; Mathematics & Numeracy; Language, Literacy & Communication.

the availability of appropriate resources (e.g. expensive equipment), lack of teacher-confidence in their own skillset (e.g. reluctance to adjust the power dynamic to enable co-constructed learning in classrooms), and timetabling (e.g. minimal scheduled space for the Expressive Arts). The design of the pilot study took account of these perceived challenges.

The study included the concept of *cynefin*, which is embedded in the Curriculum for Wales (2022) as a cross-curricular theme and a useful access-point when seeking to understand articulations of identity. Whilst this does not have a direct English translation and has myriad interpretations in the original Welsh, Welsh Government (2020) define *cynefin* as ‘the place where we feel we belong’, including reference to ‘people and landscape’ and ‘sights and sounds’ that are ‘familiar’ and ‘reassuringly recognisable’. Further, it includes ‘historic, cultural and social’ dimensions that help individuals to recognise and explain the forces that shape their square-mile and, by extension, a sense of self. These concepts connect with broader theories around the efficacy of place-based pedagogy, which is arguably particularly powerful in minority-language and Indigenous cultural contexts (cf. Johnson, 2012).

The pedagogic flexibility and subsidiarity that underpin the new curriculum mean that the ways in which *cynefin* is explored are diverse and locally-inflected (cf. Yemini et al, 2025). Much like other features of the Curriculum for Wales (2022), *cynefin* is introduced along a continuum of learning, with various levels of complexity, throughout a child’s schooling. As such, we were confident that this would be a familiar ‘hook’ for the participants in this study, since *cynefin* forms a particularly strong cross-curricular theme in the primary education sector from which the cohort had recently transitioned. Further, *cynefin* resonates with a similar concept in the New Zealand Curriculum (New Zealand Ministry of Education, 2024) – *tūrangawaewae* (meaning ‘a sense of place’) – and thus lends itself well to developing future comparative research.

Our first video provides an introduction to the location of the pilot school within the geographic and linguistic context of West Wales (UK). Voiceover commentary is provided, which was captured (for ease of production) using the screen recording function in Microsoft Powerpoint.

2 Research Design and Context

Elements of co-construction were embedded throughout the research process, to acknowledge the agency of the participants (Coyné & Carter, 2024), and to ensure that the creative brief was pitched appropriately. Initial planning and



VIDEO 1 Context of the project. (See [here](#).)

consultation involved a twelve-year-old, drawing on his knowledge of typical technology-use in his school year, especially relating to devices and dominant platforms for peer-to-peer communication. A school-based workshop task was also co-constructed at this initial stage, to ensure that the design provided plenty of scope for the participants to be creative, whilst also offering a contained point-of-focus to maintain a level of coherence across the dataset and help accommodate a range of abilities and skill-levels. At this initial stage, approval for the study was sought through Cardiff Metropolitan University's research ethics committee (Ref: CSESP20212288). A layered approach to informed consent was adopted throughout, involving gatekeepers, parents/guardians, and participants, with ongoing checks made during the workshops.

Once the initial design was agreed, a pre-arrival activity was sent to the school, asking the participants to complete a simple online survey about language (understanding, use, and confidence-levels) and technology (ownership, and practice). The survey also included one open-ended question to encourage them to tune-in to the idea of communicating their *cynefin* to an imagined target audience: 'If you were asked to make a short film (maximum of one-minute long) to introduce where you live in Wales to children living in New Zealand, what would it be about?'

The information gleaned from the pre-arrival activity created a useful snapshot of the sample cohort, and underpinned our decisions about how the workshops would be structured and supported. The open-ended question added an additional layer of co-construction to the creative task, because it

presented an opportunity for the participants to set their own thematic agendas. These themes were then foregrounded when we introduced the creative workshops in the setting. Not only did this help to adjust the asymmetric (top-down) power-dynamic so often seen in schools (Hemy & Meshulam, 2021), but also signalled to the participants that they could pursue their own creative ideas within a flexible (drama studio) workshop space.

We supplied the resources for the workshop – ten iPads and three portable green screens – to establish a baseline and ensure that participation was possible irrespective of the equipment available in the school (cf. Griffiths et al., 2025). We included the option of allowing the participants to use their own smartphones. However, this dimension caused a degree of ‘worry’ for them, because the school had a clear and enforced ‘No Phones’ policy. Instead, many individuals preferred to use their school-issued Chromebooks (especially when searching for images), because this felt more acceptable in the classroom context. Do Ink (a free green screen app) and iMovie provided the starting point in terms of software, but the participants were also encouraged to use other apps if they wished.

The workshops were scheduled across two full days (Tuesday and Friday) in a week during October 2023. The participants attended in their registration groups, signalling their Welsh-language ability-levels as measured by the school, and were then asked to organise themselves into smaller teams of three or four. Echoing the pre-workshop activity, they were tasked with making a short (one-minute) film about their life in Wales, and were specifically asked to imagine that they were addressing children of their age who lived in New Zealand. The task was made more meaningful when the participants were told that one of the researchers had travelled to their school from New Zealand, thus establishing a sense of genuine connection between the two countries.

The workshops were designed to scaffold the typical creative process of making a short film. Workshop One asked the participants to focus on developing their initial ideas, together with using Google Images to search for appropriate pictures that may be used in conjunction with the green screens. Their own film-theme ideas (drawn from the pre-workshop activity) were shared, to help the groups tune-in to the task and think about their *cynefin*. Workshop Two then focused on scripting, filming, and editing. Our interactions with the participants were primarily in Welsh, but we also modelled code-switching to reflect the typical communication patterns within their friendship groups.

The Local Education Authority categorises the sample school as ‘Bilingual (2B)’, meaning that 80% of subjects are taught through the medium of Welsh (Welsh Assembly Government, 2007). The participants in our sample were five weeks into their first term in secondary school. Approximately 90% of

School context / Sample

Rural west Wales:

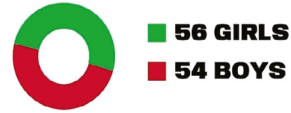
- Large catchment area
- Welsh-medium primary education dominates in the county

Sample school:

- 'Bilingual Secondary for 11- to 18-year-olds'

Selection criteria:

- 11- to 12-year-olds
- Welsh-speaking



VIDEO 2 Results of the project. (See [here](#).)

the children within the school's large and rural catchment-area complete their primary education in a Welsh-medium school. To reflect our interest in language-use, the sampling criteria required all participants to have a reasonable competence-level in their use of Welsh; five-out-of-seven groups within the cohort met this threshold requirement, totalling 110 participants. In terms of basic demographics, we were satisfied with the overall balance of girls (n=56) and boys (n=54) across the sample.

Our second video presents edited highlights from the corpus of work made by the participants, illustrating some of the emergent themes and sub-themes.

3 Thematic Content Analysis

During the workshops, n=39 short films were created (see Table 1). The groups also generated extensive ephemeral materials (storyboards, scripts, image banks, and outtakes) which revealed much about their creative practices. The first step in analysing the data involved a process of familiarisation (Braun & Clarke, 2022), where basic sorting was undertaken to organise the corpus, focusing on identifying genres and borrowings. This was useful in creating an initial map, to identify broad patterns. Unsurprisingly, the majority of the emergent themes reflected the parameters of the workshop task, relating to Wales, *cynefn*, and everyday life. However, the ways in which the participants decided to articulate these elements demonstrated a range of literacies, thought-processes, and decision-making skills.

In addition to conducting a thematic analysis of the short films, the materials were also considered within the established theoretical framework of bricolage. Lévi-Strauss (1962/1994) coined this term to describe a process by which an individual or 'bricoleur' appropriates 'pre-existing materials that are ready-to-hand to create something new' (Chandler & Munday, 2011). Lévi-Strauss's theory is applicable to this pilot study for three reasons. Firstly, cultural theorists use it as a way to describe practices in youth cultures, to which the participants in this sample belong. Secondly, media theorists use it as a way to describe texts which, in the contemporary landscape, arguably include the codes and conventions seen in both traditional mass media *and* user-generated content. Thirdly, the practice of bricolage can be interpreted in terms of identity construction which, in this study, includes language-choice, code-switching, and articulations of *cynefin*. Indeed, the theory seems particularly apt in the context of our film-making workshops because Lévi-Strauss (1974: 17) described 'artistic creations' as a kind of 'dialogue' with the materials.

The practice of bricolage is interesting in the sense that it is somewhat contradictory. The bricoleur has relative freedom, on the one hand, to use and reuse signs in imaginative ways (such as the codes and conventions seen in user-generated social media content), but there is also a sense of constraint around selection and use of the available materials. When placing creative practice within a classroom context, the participants in this study enjoyed a level of freedom in being able to create their own content in response to a relatively open task, but they were also constrained by the 'unspoken' expectations of the classroom-setting (e.g. 'acceptable' ideas and behaviours), their established knowledge (e.g. how *cynefin* is taught in the curriculum), and the affordances of the technologies at their disposal.

Digital storytelling was the most recognisable approach adopted by the participants (n=10). Their films utilised a number of technical codes and conventions that are typical of this genre (cf. Sanchez-Lopez et al., 2020), such as appropriately chosen still-images with accompanying narration, either in the form of a scripted voiceover or as on-screen text (such as 'labelling'). The 'guided tour' was the second most prominent type of film (n=7), with the participants inviting their imagined audience on walks/journeys through the topographies of Wales. The scripts mirrored the narratives seen in Wales Tourist Board advertising, borrowing references to the natural beauty of the landscapes (often reflecting the immediate geographical location of the school/county), landmarks (such as castles and stadiums), and instantly recognisable elements of Welsh cultural identity (such as the Welsh flag, daffodils,

and rugby) (see Video 3, Examples 1 & 2). These films functioned as a proud showcase of what Wales is like and has to offer.

Connected with digital storytelling and 'guided tours' were films adopting the conventions of documentary (n=6) and magazine-style TV programme 'pieces-to-camera' (n=6). These generally focused on presenting interesting facts, predominantly drawing on Welsh history and sport. The final notable genre category was comedy (n=6); the participants were thrilled that they were allowed to develop 'non-educational' ideas. The finished films involved sketches depicting humorous (Welsh-themed) situations (mostly involving sheep and mythical figures), with traces of YouTube/TikTok aesthetics evident in the high-energy, slightly surreal results. Inventive use of the green screen was notable in these examples (see Video 3, Example 3).

Some of the more unusual categories included 'life stories' (n=2), featuring insights into family/home, school, and the local area (mimicking the conventions of blogs/vlogs); 'interview' (n=1), with on-screen Q&A about aspects of living in Wales; 'drama/soap opera' (n=1), involving a scripted sketch capturing everyday interaction; 'podcasting' (n=1), involving a voice-recording over a static image, offering opinions/political commentary on a broad range of topics; and 'film homage' (n=1), in which *Bill & Ted's Excellent Adventure* (1989) became Bob & Kevin's History of Wales Homework (2023).

The initial process of familiarisation established a strong foundation on which to build a more detailed coding framework for analysing the films. As anticipated, given the design of the workshop task, 'Wales' was the most prominent theme (n=29). Castles emerged as the main sub-theme within this category (n=12 films), which was understandable given that Wales has more castles per square mile than anywhere else in Europe (Discover Wales, 2020). A number of important castle ruins were also located within the immediate catchment-area of the school and would thus have featured heavily in local-level explorations of *cynefin*.

Music (n=3) was a frequent point of discussion in the workshops, with particular references to the National Anthem (n=1) and the protest song, *Yma o Hyd* (translation: 'Still Here') (n=1). The latter, originally recorded by singer-songwriter Dafydd Iwan in 1983, enjoyed a resurgence in popularity and captured a new (younger) audience as a result of its use when Wales qualified to play in the UEFA Euro 2020/22 football tournament (Thomas, 2022). Sub-themes about Wales also referenced current affairs, such as a scathing political commentary (n=1) about the controversial introduction of a 20mph speed-limit law, which launched the week before the workshops were run (Welsh Government, 2021).

TABLE 1 Summary of themes and sub-themes in the films

Themes	Sub-themes	N=	Notes
Wales	Castles (N=12) Landscape (N=3) Myths & Legends (N=3) Music (N=3) Weather (N=2) Eisteddfod (N=2) Culture & Traditions (N=1) Sites/Places (N=1) Flag (N=1) Politics (N=1)	29	Music included the National Anthem (N=1) and <i>Yma o Hyd</i> (N=1) Politics includes specific reference to the introduction of a new 20mph speed-limit law across Wales (which came into force in the week before the workshops were run).
Sport	Rugby (N=11) Football (N=1) Hockey (N=1) Feminist statement (N=1)	14	
Animals	Sheep (N=6) Welsh wildlife and pets (N=5) Cows (N=1)	12	
Local area	Towns (N=4) River Towy (N=4)	8	A 'square mile' approach.
School	Secondary (N=5) Primary (N=2)	7	
Everyday Life	Preferences/Likes (N=2) Intro to self (N=1) Home-life (N=1) Meeting friends (N=1)	5	
Cawl	–	5	Including history and ingredients.
Activities	Walking (N=1) Swimming (N=1)	2	
Fantasy/Fiction	–	2	Often character-driven (e.g. Granny Smoten)
Agriculture	–	2	General reference to farms/rural life.

The second most prominent theme was ‘Sport’, with rugby being the main sub-theme (n=11). The timing of the workshop coincided with the Rugby World Cup 2023 in France, which may have amplified interest. These films drew on the production conventions and narrative tropes often seen in sports broadcasting, as a mechanism for building a sense of national pride (cf. Schirato, 2012). Many of the boys in the sample were members of the school rugby team, so the sport formed part of their immediate sense of *cynefin*. The ‘Sport’ theme also featured a satirical feminist statement about gender inequality (n=1), drawing on the derogatory rhetoric associated with self-proclaimed misogynist and online influencer, Andrew Tate, and capturing a moment of active discussion within the UK education system (Weale, 2023).

The third most popular theme was ‘Animals’; a long-established interest-area for children (Buckingham, 2000). Sheep, a particular characteristic of life in Wales and reflecting the rural context of the school, featured in a number of the films (n=6). Finally, amalgamating some of the smaller themes provided a snapshot of the participants’ square-mile and everyday lives, including their school, home-life, and general surroundings. Cawl – a traditional Welsh food – was also seen as evocative of Wales, with many insisting that their mother, father or grandmother’s cawl recipe was the best. Here, *cynefin* was articulated through comfort-food (n=5), creating a sense of heritage, homeliness and rootedness.

The final video analyses selected films in more detail, with a focus on three key factors – bilinguality, agility, and agency.



VIDEO 3 Analysis of the project outcomes. (See [here](#).)

4 Discussion and Concluding Remarks

In this study, clear patterns of language-choice and preference emerged, highlighting the dynamic features of bilinguality, code-switching, and translanguaging that were present in the sample school. The majority of the groups (n=18) opted to make Welsh-only films, with enthusiastic and positive attitudes towards the Welsh language being expressed. The participants wanted their imagined audience to hear Welsh being spoken naturally. However, their language choices were more complex than a simple content analysis might suggest.

A number of groups (n=11) opted to create bilingual films, and these offered a particularly fascinating insight into the flexible use of language in this context. Many of the outputs showcased the participants' abilities to seamlessly code-switch. However, intriguingly, they rarely generated *direct* translations of their scripts. Whilst the films certainly told coherent stories, they often said different things in different languages, revealing how the participants instinctively performed bilingual identities. On the rare occasions where direct translations occurred, these tended to be focused on the information-driven 'guided tour' films, to ensure that the elements of their *cynefin* were clearly explained and shared.

Those who made English-only films (n=4) tended to reflect typical interactions within friendship groups. Many schoolchildren in Wales have high levels of Welsh-language fluency, rooted in classroom language-practices, but will default to English when interacting with their peers (cf. Thomas & Roberts, 2011). The participants in this study exhibited a number of complex and fluid language repertoires. Much like research on teens and social media (Leppänen et al., 2009), the hybrid linguistic space(s) (Windle & Ferreira, 2019) made possible by the affordances of various technologies also seemed to be embraced by the younger users in this sample. Where gaps exist in the available digital infrastructures, as a result of predetermined platform-design which may negatively impact an individual creator's digital literacies and agency (cf. Darwin, 2022), the participants became inventive with their use of on-screen labelling and green screen backgrounds to overcome technical limitations and create their own sense of Welshness/Welsh identity.

The examples in Video 3 show the extent of the participants' translanguaging behaviours, including the parallel 'performance' and 'display' of language through music and image choices, and the use of onscreen graphics. A key point here relates to intentional communication, in that the participants made calculated decisions in response to the workshop task. In some examples, the children displayed a high degree of creative agency beyond the linguistic and

technical. One group (see Video 3, Example 3) was able to ironically deploy translanguaging within a parodic audio-visual setting by playfully exclaiming, in English, that “Some of you don’t speak English” to an audience, presumably in New Zealand, who can speak English!

This ability to take a sophisticated approach to an intentional communicative act, through multiple modes of two languages, was to some extent dependent on the participants’ abilities as bricoleurs. This includes a number of factors such as their literate management and ‘borrowing’ of media codes and conventions (cf. emergent themes and genres), their capacity to adapt and improvise with the available technologies whilst under considerable time and space pressure (cf. the challenges of teaching ‘Film and Digital Media’ as part of the Curriculum for Wales), and their desire to both reproduce and subvert their established school-based knowledge about *cynefin* (cf. place-based pedagogy).

The participants’ capacity to invent and hack connects with the notion of ‘artifactual literacies’, in that young people’s navigation of their material worlds (including the making and sharing of digital content) should be counted as part of their discourse (Pahl & Rowsell, 2013). These literacies became apparent in their agile use of the available technology and in their agentic adaptations and improvisations (cf. Lévi-Strauss, 1974), which enabled them to respond to the creative brief in myriad multi-layered ways.

The participants clearly demonstrated literate understandings of the instantly-recognisable (storytelling) codes and conventions that characterise traditional broadcast genres. However, these understandings were not simply reproduced, but rather adapted, subverted, and satirised to create additional repertoires for online content-creation. Their storytelling techniques were, therefore, both ‘new’ and highly familiar. Where content elements were unavailable (e.g. no in-app Welsh-language music), they modified existing infrastructures and created DIY fixes (e.g. performing their own versions of Welsh music), in order to remain true to their original concept/idea.

Some of the identifiable themes and sub-themes in the creative outputs reflected the ways in which *cynefin* is generally explored and packaged within the Curriculum for Wales (2022), together with a number of recognisable and historically entrenched, culturally-specific tropes that represent/symbolise ‘Wales’ and ‘Welshness’, ranging from traditions (castles, Eisteddfodau, daffodils) to clichés (rugby, sheep) (cf. Davies & Griffiths, 2021; Evans, 2019). However, the participants’ interpretations of these were very much of their own making, underpinned by a range of demonstrable digital literacy practices.

Returning to Griffiths et al.’s (2025) finding that ‘Film and Digital Media’ may be perceived by teachers as being a challenging strand within the Expressive

Arts AoLE, this study reveals that creative practice in media-making may hold far more potential than is currently realised. Concerns about resources, teacher-confidence, and limited time could arguably be addressed by embracing the ‘flexibility and subsidiary’ that sit at the philosophical core of the Curriculum for Wales (2022). Adopting a less rigid approach could create space for co-construction of learning, by allowing children to tap into their existing knowledge, utilise their established multi-media literacies, and deploy their translanguaging skills. The act of media-making, as a form of ‘artistic creation’ to generate a ‘dialogue’ with available materials (Lévi-Strauss, 1974: 17) actively enables young bricoleurs to demonstrate their willingness to experiment, play, and master a complex set of communication and digital production skills.

Acknowledgements

We would like to extend our thanks to Dr Nick Young, Cardiff Metropolitan University, for his willingness to supply the iPads and green screens that were used in the workshops. We would also like to thank videographer, Sam Cook (*Tremio*), for allowing us to use excerpts from a film he made about the sample school.

References

- Belmar, G. & Glass, M. (2019). ‘Virtual communities as breathing spaces for minority languages: Re-framing minority language use in social media’. *Adeptus*, 2019(14) pp. 1–24. DOI: 10.116 49/a.1968.
- Braun, V. & Clarke, V. (2022). *Thematic Analysis: A Practical Guide*. London, Sage.
- Buckingham, D. (2000). *The Making of Citizens – Young people, News and Politics*. London, Routledge.
- Chandler, D. & Munday, R. (2011): *A Dictionary of Media and Communication*. Oxford: OUP www.oxfordreference.com/display/10.1093/acref/9780199568758.001.0001/acref-9780199568758-e-259.
- Coyne, I. & Carter, B. (Eds.) (2024). *Being Participatory: Researching with Children and Young People: Co-constructing Knowledge Using Creative, Digital and Innovative Techniques* (2nd Edition). Springer.
- Darvin, R. (2022). ‘Design, resistance and the performance of identity on TikTok’, *Discourse, Context & Media* 46 pp. 1–11. www.doi.org/10.1016/j.dcm.2022.100591.
- Davies, H. & Griffiths, M. (2021). ‘Capturing Youth Voices: Participatory ‘social network documentary’ production and political engagement in a small nation’. In: Sills-Jones,

- D. & Gruffydd-Jones, E. (Eds.). *Documentary in Wales – Cultures and Practices* (pp. 213–242). Oxford, Peter Lang.
- Discover Wales (2020). ‘How many castles are there in Wales?’ Retrieved from www.wales.org/how-many-castles-are-there-in-wales.
- Evans, D.J. (2019). ‘Welshness in ‘British Wales’: Negotiating national identity at the margins’. *Nations and Nationalism* 25 pp. 167–190. www.doi.org/10.1111/nana.12390.
- Griffiths, M., Oliver, E., Hewage, C., North, K. & Pigott, J. (2025). ‘Where is the ‘New’? Teachers’ perceptions of the opportunities and challenges for the Expressive Arts AoLE in the Curriculum for Wales (2022)’. *Wales Journal of Education* 27(1) pp. 50–78.
- Han, Y. (2021). ‘Understanding multilingual young adults and adolescents’ digital literacies in the wilds: Implications for language and literacy classrooms’. *Issues and Trends in Learning Technologies* 9(1) pp. 27–46. www.doi.org/10.2458/azu_itlt_v9i1_han.
- Hemy, A. D. & Meshulam, A. (2021). ‘Is that okay, teacher?’ The camera as a tool to challenge power relations in a participatory action research classroom’. *Qualitative Research* 21(5) pp. 750–767. www.doi.org/10.1177/1468794120952008.
- Johnson, J. T. (2012). ‘Place-based learning and knowing: Critical pedagogies grounded in Indigeneity’. *GeoJournal* 77 pp. 829–836.
- Leppänen, S., Pitkänen-Huhta, A., Piirainen-Marsh, A., Nikula, T. & Peuronen, S. (2009). ‘Young People’s Translocal New Media Uses: A Multiperspective Analysis of Language Choice and Heteroglossia’. *Journal of Computer-Mediated Communication* 14(4) pp. 1080–1107. www.doi.org/10.1111/j.1083-6101.2009.01482.x.
- Lévi-Strauss, C. (1962 / 1994 Edition): *The Savage Mind*. Oxford, OUP.
- Lévi-Strauss, C. (1974): *Structural Anthropology*. New York: Basic Books.
- Martin-Jones, M. (1995): ‘Code-switching in the classroom: Two decades of research’, in Milroy, L. & Muysken, P. (Eds.): *One speaker, two languages: Cross-disciplinary perspectives on code-switching* (pp. 90–112). Cambridge, CUP.
- Jacob, M., Montoya, A., & Warschauer, M. (2022). ‘Asset-based approaches to multilingual students’ computer science identity development’. *Journal of Computer Science Integration* 9(2) pp. 41–56. www.doi.org/10.26716/jcsi.2023.9.21.41.
- New Zealand Ministry of Education (2024). ‘Pūtātara Activity Sets – Tūrangawaewae’, Tāhūrangi – New Zealand Curriculum. Retrieved from <https://newzealandcurriculum.tahurangi.education.govt.nz/p-t-tara-activity-sets---t-rangawaewae/5637238327.p>.
- Pahl, K., & Rowsell, J. (2013). ‘Artifactual literacies’. In: Albers, P., Holbrook, T. & Flint, A. (Eds.). *New Methods of Literacy Research* (pp. 179–192). London, Routledge.
- Sanchez-Lopez, I., Perez-Rodriguez, A. & Fandos-Igado (2020). ‘The explosion of digital storytelling. Creator’s perspectives and creative processes on new narrative forms’. *Heliyon* 6 pp. 1–10.

- Schirato, T. (2012). 'Television Formats and Contemporary Sport'. In Shahaf, S. & Oren, T. (Eds.). *Global Television Formats: Understanding Television Across Borders* (First Edition) (pp. 54–68). New York, Routledge.
- Thomas, E. M. & Roberts, D. B. (2011). 'Exploring bilinguals' social use of language inside and out of the minority language classroom'. *Language and Education* 25(2) pp. 89–108. www.doi.org/10.1080/09500782.2010.544743.
- Thomas, R. (2022, June 2). 'Yma o Hyd: The defiant Welsh folk song that's been 1,600 years in the making'. *The Guardian*. Retrieved from www.theguardian.com/music/2022/jun/02/dafydd-iwan-yma-o-hyd-welsh-football-anthem.
- Weale, S. (2023, February 2). 'We see misogyny every day': How Andrew Tate's twisted ideology infiltrated British schools'. *The Guardian*. Retrieved from www.theguardian.com/society/2023/feb/02/andrew-tate-twisted-ideology-infiltrated-british-schools.
- Welsh Government (2020). '*Curriculum for Wales Guidance*'. Cardiff: Welsh Government. Retrieved from <https://hwb.gov.wales/curriculum-for-wales>.
- Welsh Government (2021). 'Introducing default 20mph speed limits'. Retrieved from www.gov.wales/introducing-default-20mph-speed-limits.
- Welsh Government (2022). 'Curriculum for Wales'. Retrieved from <https://hwb.gov.wales/curriculum-for-wales>.
- Windle, J. & Ferreira, B.B.P. (2019). 'Plurilingual Social Networks and the Creation of Hybrid Cultural Spaces'. *Dossier* 58 (1) pp. 139–157 www.doi.org/10.1590/010318138654190460531.
- Yemini, M., Engel, L. & Simon A.B. (2025). 'Place-based Education – A systematic review of literature'. *Educational Review* 77(2) pp. 640–660.