1. What is Culture and Cultural Studies?
   a. Etymologies (Colere)
      i. The Latin *colere* (culture), meaning "to cultivate," "to dwell," "to take care" and "to tend and preserve," is at base about the interdependencies of humans and nature (Arendt, 1961a; Williams, 1976, pp. 87-93). Arendt (1961a) found that "as far as Roman usage is concerned, the chief point was always the connection of culture with nature; culture originally meant agriculture, which was held in very high regard in Rome in opposition to the poetic and fabricating arts" (p. 212). Taken together, she says, "culture in the sense of developing nature into a dwelling place for a people as well as in the sense of taking care of the monuments of the past, determine even today the content and the meaning we have in mind when we speak of culture…. Yet the meaning of the word 'culture' is hardly exhausted by these strictly Roman elements" (p. 21). The Greeks did not have this equivalent understanding of culture, nor did they have a word for culture per se. In around 50 C.E., Cicero coined the phrases *excolere animum*, cultivating the mind, and *cultura animi*, cultured mind, to suggest that which makes people "fit to take care of the things [i.e., assemblies or gatherings] of the world" (p. 215).
      ii. See Williams, 1976, pp. 87-93): “Culture is one of the two or three most complicated words in the English language. This is partly because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual systems and in several distinct and incompatible systems of thought.”
   b. Definitions (see Petrina, 2009)
      i. Culture, has various meanings ranging from "whole way of life," "webs of meaning," "a 'tool-kit' of symbols, stories, rituals, and world-views," and "production and circulation of meaning," or a "toolkit of habits, skills, and styles from which people construct strategies of action. This "toolkit" definition is how the sociologist Ann Swindler (1986, p. 273) defines culture. She actually provides a very good analysis of varying definitions.
      ii. Cultural studies deals with culture a bit differently than anthropology. In cultural studies, culture is understood broadly as the production and circulation of meaning. This definition is drawn from the classic work of Raymond Williams, who we associate with the founding of cultural studies in the 1960s. An effective history of the word “culture” is found in his classic book *Keywords*.
   c. Cultural Studies
      i. “Cultural studies should occur at precisely the site of this break between the individual and the masses” (Ellis, 1980, p. 194).
Cybercultural Studies v Internet Studies v Web Studies v Digital Studies

i. On the Origins of Cyberculture: We have conflated cyberspace with cyberculture and looked no further than the 1980s, Gibson and John Perry Barlow for origins and definition. Scholars such as David Bell, Barbara Kennedy, Margaret Morse and Pierre Lévy generally take it for granted that cyberspace is the equivalent of cyberculture. In *Cyberculture*, for example, Lévy defines his subject as a “set of techniques (material and intellectual), practical habits, attitudes, ways of thinking and values that develop mutually with cyberspace.” Even anthropologists, such as Arturo Escobar and David Hakken, seem content to equate cyberspace with cyberculture.
ii. “Cyberculture includes “incontrovertibly social spaces in which people still meet face-to-face, but under new definitions of both ‘meet’ and ‘face’” (Stone, 1991, p. 85).

What is Cybercultural Studies?

Cyberspace

Cyberculture

Cyberfeminism

Cyberpunk

Cyborgs & Cybernetics

Cyberlaw

Cyber Activities
AI & bots
BB, Chat, Blogs, MUDs & Wikis (CMC)
Cybersex
Cyberspecial Effects
Cyberdemocracy
E-commerce & E-Tailing
E-Ligion
E-mail
Gaming
Hacking & P2P
Online Education
Open Source
Pod & Web Casting
TeleMedicine & Virtual Therapy
Virtual Reality
Web Browsing

Cyber Theories
Affective Computing
Artificial Intelligence
Cognitive Science
Communication
Information Processing
Literary Criticism
Musicology
Narrative
Media Studies
Political Economy
Psychoanalysis
Semiotics

ii. Resource Center for Cyberculture Studies http://rccs.usfca.edu

iii. Critical Cyberculture Studies

iv. Critical Digital Studies


vi. Web studies: Rewiring Media Studies for the Digital Age

vii. New Media and Cybercultures Anthology
2. What is Media Studies?
   a. Definitions (see map)

   **What is Media Studies?**
   
   - **Media Agencies**: Who is communicating what and why? Who produces a text? Roles in the production process; media institutions; economics and ideology; intentions and results.
   - **Media Audiences**: Who receives what and what sense do they make of it? How audiences are identified, constructed, addressed and reached; how audiences find, choose, consume and respond to texts.
   - **Media Forms**: What type of text is it? Different media (cinema, cyberspace, newspaper, magazine, radio, television, video); forms (advertising, documentary, etc.); genres (science fiction, soap opera, etc.); other ways of forming texts; how form relates to understanding.
   - **Media Discourses**: How do we know what it means? How the media produce meanings; codes and conventions; narrative structures; discourse.
   - **Media Representations**: How does it represent its subject? The relation between media texts and actual places, people, events and ideas; stereotyping and its consequences; media influence.
   - **Media Technologies**: How is it produced? What kinds of technologies are available to whom; how to use them; the differences they make in the production process as well as the final product.
   - **Media Consumption**
     - **Media Production**
     - **Media Regulation**
     - **Indie Media — Mass Media**
     - **Local Media — Global Media**
     - **Popular Media — Cybermedia**
   - **Media Literacy**


   b. Goals
      i. **Understanding Media**: including critical analysis of media systems and effects.
      ii. **Making Media**: turning theory into practice in audio, video, film, and digital media.
      iii. **Managing Media**: acquiring strategic knowledge and skills for media industry leadership.
         1. **Across Formats**: radio, television, film, internet, wireless, audio, video, digital media, etc.

   Stephen Petrina (2010)
iv. **Professional Training**: acquiring skills in producing, designing, directing, shooting, and editing in one or more mediums using cross-platform training

v. **Creative Expression**: learning to create quality original content in documentary, narrative, and experimental genres

vi. **Civic Engagement**: honoring the ethical imperatives for media specialists by actively contributing to a more peaceful and humane world

c. **Key Concepts**

i. Articulation


iii. Cultural disassembly

iv. Framing

v. Regulation

vi. Remediation

vii. Representation

viii. Transcoding

d. **Methodology**

i. Circuit of Culture (see Petrina, 2006)
3. What is Communication Studies?
   a. What is communication?
      i. Communication is “an activity in which symbolic content is not merely
transmitted from one source to another, but exchanged between human agents,
who interact within a shared situational and/or discursive context.” From
      ii. But what of machine communication?
      iii. “Without exception, what is called communication nowadays is but the noise
that drowns out the silence of the spellbound. Individual human spontaneities,
by now largely including the supposed opposition, are condemned to
pseudoactivity and potential idiocy. Practiced from without, in brainwashing
and kindred techniques, is an immanent anthropological tendency that is
      iv. Compare with Habermas’ communicative rationality: “Under the pressure for
decisions proper to the communicative practice of everyday life, participants
are dependent upon agreements that coordinate their actions” (1987, p. 198).
   b. Communication Studies
Communication can be defined as "an activity in which symbolic content is not merely transmitted from one source to another, but exchanged between human agents, who interact within a shared situational and/or discursive context." From Stuart Price (1996). Communication Studies. New York: Longman, p. 75.

Communication Studies attend to the relationships between transmission, exchange, the generation of meaning, context, and discourse. "All communication involves signs and codes. Signs are artefacts or acts that refer to something other than themselves; they are signifying constructs. Codes are the systems into which signs are organised and which determine how signs may be related to each other." From John Fiske. (1982). Introduction to Communication Studies. New York: Routledge, p. 1.
4. What is or Who are the Media?
   a. Etymologies (Medium, Media, Mediation, Remediation) (see Petrina, 2010)
   b. Media v. Technology
   c. Legal Definitions
      i. United Nations Universal Declaration of Human Rights
      ii. UNESCO Convention on the Rights of the Child
      iii. Charter of Rights and Freedoms
         1. Freedom of expression
         2. Freedom of the press
      iv. Courts
         1. Citizens United v. Federal Election Commission (2010), Justice Kennedy argued that “there is no precedent supporting laws that attempt to distinguish between corporations which are deemed media corporations and those which are not…. With the advent of the Internet and the decline of print and broadcast media, moreover, the line between the media and others who wish to comment on political and social issues becomes far more blurred” (p. 36).
         2. R. v. National Post (2010), contradicting Citizens in the U.S. “The protection attaching to freedom of expression,” the Supreme Court reasoned,
            a. is not limited to the “traditional media”, but is enjoyed by “everyone” (in the words of s. 2(b) of the Charter) who chooses to exercise his or her freedom of expression on matters of public interest whether by blogging, tweeting, standing on a street corner and shouting the “news” at passing pedestrians or publishing in a national newspaper. To throw a constitutional immunity around the interactions of such a heterogeneous and ill-defined group of writers and speakers and whichever “sources” they deem worthy of a promise of confidentiality and on whatever terms they may choose to offer it (or, as here, choose to amend it with the benefit of hindsight) would blow a giant hole in law enforcement and other constitutionally recognized values such as privacy.”
         3. Lovell v. City of Griffin (1938) reasoned that “the press in its connotation comprehends every sort of publication which affords a vehicle of information and opinion.”
   v. Copyright Law
   vii. Copyright Act of Canada maintains a similar understanding, wherein a medium is a “substrate or carrier.”
   d. Mass Media
      i. Print (books, pamphlets, newspapers, magazines, etc) from the late 1400s
      ii. Recordings (gramophone records, magnetic tapes, cassettes, cartridges, CDs, DVDs) from the late 1800s
      iii. Cinema from about 1900
      iv. Radio from about 1910
v. Television from about 1950
vi. Internet from about 1990
vii. Mobile phones from about 2000
viii. Advertising
    2.
ix. Convergence
    2.

e. The Press
   i. New Media
   ii. Citizen Journalism
      1. Mitchell & Webb Look – Send us your reckons http://www.youtube.com/watch?v=OQnd5iKx2Y
   iii. Civic Journalism
   iv. Media Attributes & Effects
   v. Dead Media
      http://www.acmi.net.au/AIC/DEAD_MEDIA_MASTER_LIST.html

5. What is Publishing / What is Posting?
   a. Posting is Publishing
      i. The CPUC's view of what constitutes "publishing" is inconsistent with law. "Publish" as: "to make public; to circulate; to make known to people in general." And, in Western States Newspapers, Inc. v. Gehringer, 203 Cal. App. 2d 793,797-98 (1962), publish was held to mean to disclose, reveal, proclaim, circulate or make public. Moreover, under the CPUC's concept of "publication" one could argue that New Hampshire merely required Wooley to provide space on his car for the state's message. Similarly, the CPUC'S definition of publishing would allow the state to say that the Miami Herald was merely required to provide room on its page for political candidates' rebuttal. (Hanschen, Harris & Woo, p. 335)
   ii. What is publishing, if it’s not working hard to make people know about the book? The definition of publishing Marion Boyars used, and that I use, is: “to make known.” It’s not, To make better; it’s not, To make money: it’s to make known. But there are ways of “making known” that don’t cost a great deal of money. (Vaughan, 1999, p. 126)
   iii. Obscene Publications Act 1959 / 1964 (UK)
      1. Section 1(3)a:
         a. (3) For the purposes of this Act a person publishes an article who-
            i. (a) distributes, circulates, sells, lets on hire, gives, or lends it, or who offers it for sale or for letting on hire; or…
   b. Linking is Advertising
6. What is New Media?
   a. See *New Media Primer*

   **New media** accounts for IT, ICT and digital media design and necessarily responds to cultural studies, communication studies, media studies and cybercultural studies (see fig. 1 and maps below). Hence, new media refers to new practices with digital technologies and a new field of study of these practices. In *The Language of New Media*, Manovich proposes five principles of the digital aesthetic, which defines new media: numerical representation, modularity, automation, variability and cultural transcoding. Or are the terms of the digital aesthetic or new media more or less as follows: Accessibility, Automativity, Compatibility, Connectivity, Interactivity, Mobility, Modularity, Portability, Predictability, Repeatability, Reproducibility, Transparency, Variability, Virtuality? Either way, the point is that new media recall old media and yet are different. According to Lister et al. (2003, p. 12), new media refer to:

   - **New textual experiences**: new kinds of genre, textual form, entertainment, pleasure and patterns of media consumption (computer games, hypertexts, special effects, cinema).
   - **New ways of representing the world**: media which, in ways that are not always clearly defined, offer representational possibilities and experiences (as in immersive virtual environments, screen-based interactive media).
   - **New relationships between subjects (users and consumers) and media technologies**: changes in the use and reception of image and communication media in everyday life and in the meanings that are invested in media technologies.
   - **New experiences in the relationship between embodiment, identity and community**: shifts in the personal and social experiences of time, space and place (on both local and global scales) which have implications for the ways in which we experience ourselves and our place in the world.
   - **New conceptions of the biological body's relationship to technological media**: challenges to the received distinctions between the human and the artificial, nature and technology, body and (media as) technological prostheses, the real and the virtual.
   - **New patterns of organization and production**: wider realignments and integrations in media culture, industry, economy, access, ownership, control and regulation.

   The forces underwriting the production and consumption of new media are encapsulated in a convergence of
• **technologies** (camera, computer, copier, fax, messaging, phone, printer, audio & video player etc. convergences),
• **modalities** (image, text, sound, etc. convergences),
• **practices** (art, communication, design, fashion, film, marketing, media, medicine, programming, technology, etc. convergences) and
• **corporate formations** (cable & internet providers, music, newspaper, radio & television convergences). Who owns what?

New Media, *adj., n., pl.*

- **devices** (camera, computer, audio & video player etc.)
- **networks** (information, nodes, packets, power, etc.)
- **modalities** (image, text, sound, etc.)
- **aesthetics** (hyperreality, immediacy, virtuality, etc.)
- **practices** (blogging, browsing, hacking, podcasting, programming, surfing, etc.)
- **practitioners** (desires, experiences, expertise, powers)
- **disciplines** (authorities, exemplars, case lore, norms, paradigms)
- **conditions** (inequities, globalization, power, etc.)
- **cultures** (gaming, online learning, etc.)
- **literacies** (digital, media, multiliteracies, etc.)
- **policies** (funds, strategies, rewards, etc.)
- **embodiments** (AI, cyborg, distributed cognition, VR, etc.)
- ** coordinations** (capital, division of labour, expertise, etc.)
- **ecologies** (natural, artificial, hybrid, etc.)
- **corporations** (cable, content & internet providers, hardware and software vendors, etc.)
- **convergences** (AOL-Time-Warner, Walt Disney Internet Group, etc.)
- **concentrations** (media control, power, wealth, etc.)
- **spiritualities** (machine consciousness, technopaganism, Electric Gaia, etc.)

b. *The New Media Reader* (Wardrip-Fruin & Montfort, Eds.): Eight propositions:

i. **New Media versus Cyberculture** - Cyberculture is the study of various social phenomena that are associated with the Internet and network communications (blogs, online multi-player gaming), whereas New Media is concerned more with cultural objects and paradigms (digital to analog television, iPhones).
ii. **New Media as Computer Technology Used as a Distribution Platform** - New Media are the cultural objects which use digital computer technology for distribution and exhibition. e.g. (at least for now) Internet, Web sites, computer multimedia, Blu-ray disks etc. The problem with this is that the definition must be revised every few years. The term "new media" will not be "new" anymore, as most forms of culture will be distributed through computers.

iii. **New Media as Digital Data Controlled by Software** - The language of New Media is based on the assumption that, in fact, all cultural objects that rely on digital representation and computer-based delivery do share a number of common qualities. New media is reduced to digital data that can be manipulated by software as any other data. Now media operations can create several versions of the same object. An example is an image stored as matrix data which can be manipulated and altered according to the additional algorithms implemented, such as color inversion, gray-scaling, sharpening, rasterizing, etc.

iv. **New Media as the Mix Between Existing Cultural Conventions and the Conventions of Software** - "New Media today can be understood as the mix between older cultural conventions for data representation, access, and manipulation and newer conventions of data representation, access, and manipulation. The "old" data are representations of visual reality and human experience, and the "new" data is numerical data. The computer is kept out of the key "creative" decisions, and is delegated to the position of a technician." e.g. In film, software is used in some areas of production, in others are created using computer animation.

v. **New Media as the Aesthetics that Accompanies the Early Stage of Every New Modern Media and Communication Technology** - "While ideological tropes indeed seem to be reappearing rather regularly, many aesthetic strategies may reappear two or three times...In order for this approach to be truly useful it would be insufficient to simple name the strategies and tropes and to record the moments of their appearance; instead, we would have to develop a much more comprehensive analysis which would correlate the history of technology with social, political, and economical histories or the modern period."

vi. **New Media as Faster Execution of Algorithms Previously Executed Manually or through Other Technologies** - Computers are a huge speed-up of what were previously manual techniques. e.g. calculators. "Dramatically speeding up the execution makes possible previously non-existent representational technique." This also makes possible of many new forms of media art such as interactive multimedia and computer games. "On one level, a modern digital computer is just a faster calculator, we should not ignore its other identity: that of a cybernetic control device."

vii. **New Media as the Encoding of Modernist Avant-Garde; New Media as Metamedia** - Manovich declares that the 1920s are more relevant to New Media than any other time period. Meta-media coincides with postmodernism in that they both rework old work rather than create new work. New media avant-garde "is about new ways of accessing and manipulating information" (e.g. hypermedia, databases, search engines, etc.). Meta-media is an example
of how quantity can change into quality as in new media technology and manipulation techniques can "recode modernist aesthetics into a very different postmodern aesthetics."

viii. **New Media as Parallel Articulation of Similar Ideas in Post-WWII Art and Modern Computing** - Post WWII Art or "combinatorics" involves creating images by systematically changing a single parameter. This leads to the creation or remarkably similar images and spatial structures. "This illustrates that algorithms, this essential part of new media, do not depend on technology, but can be executed by humans."

a. Key Concepts / New Media Aesthetic
   ix. Numerical representation
   x. Modularity
   xi. Automation
   xii. Variability
   xiii. Cultural transcoding

b. Multimedia
c. Digital Media
d. Social Media
7. What is Media Education?
   a. Definitions: Deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;
      i. enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;
      ii. ensures that people learn how to
         1. analyse, critically reflect upon and create media texts;
         2. identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
         3. interpret the messages and values offered by the media;
         4. select appropriate media for communicating their own messages or stories and for reaching their intended audience;
         5. gain or demand access to media for both reception and production.

b. Key Concepts
   i. All media are constructions
ii. The media construct reality
iii. Audiences negotiate meaning in media
iv. Media messages have commercial implications
v. Media messages contain ideological and value messages
vi. Media messages contain social and political implications
vii. Form and content are closely related in media messages
viii. Each medium has a unique aesthetic form

c. Methodologies
d. Encoding / Decoding
e. Key Concepts Triangle
f. Eddie Dick Triangle

g. Standards & Benchmarks (Outcomes)
h. Curriculum
i. Integration
ii. Course
i. Examples
j. Status
i. British Columbia
   1. IRPs (Cross-Curricular Outlines)
   2. What is Media Education?

Media education is a multidisciplinary and interdisciplinary approach to the study of media. Media education deals with key media concepts, and focuses on broad issues such as the history and role of media in different societies, and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would in media studies, media education deals with most of the central media concepts as they relate to a variety of subjects.

Why Media Education in B.C. Schools?
Popular music, television, film, radio, magazines, computer games, and information services, media, and media messages are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. There are learning opportunities for media education in all curriculum areas. Media education is not taught as a separate curriculum.

The key concepts for media education are:

- analysis of media products (purpose, values, representation, codes, conventions, characteristics, and production)
- audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
- media and society (control, scope)

4. Bizarre Media Education Gap in BC
   http://www.euromedialiteracy.eu/charter.php
5. Canada
ii. United States
iii. International
iv. “Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information
and is instrumental in building and sustaining democracy” (UNESCO, 1999, p. 152).
8. What is Media Literacy / Literacies?
   i. European Charter for Media Literacy
      http://www.euromedialiteracy.eu/charter.php
   ii. Buckingham identified three modes of reasoning for widespread concern about the effects of media: 1) “Moral panics,” 2) “the plug-in drug,” and 3) “consciousness industries.”
      1. Discrimination (functional literacies) (moral panics)
      2. Demystification (critical literacies) (plug-in-drug) (consciousness industries)
      3. Democratization
      4. New paradigm
   iii. Definition (Davis, 1992)
      1. Media literacy is the ability to analyze, augment and influence active reading (i.e., viewing) of media in order to be a more effective citizen.
      2. The three verbs in this definition are important and correspond roughly to: consumer skills, user skills and producer skills:
      3. Analyze (consumer skill): The media literate person recognizes that she is actively negotiating meaning with media “texts.” In addition, she is aware of factors which affect that negotiation, including personal factors like gender, race, skills, and how she is wanting to use the “text.” She is also aware of text-related factors like the medium through which it is presented, its ideology and the underlying motivations of the producers of the text. Finally, she is aware of cultural factors which influence reading of the text, such as the economic and political climate (see attached diagram, fig. 1).
      4. Augment (user skill): The media literate person is able to locate appropriate additional resources to further study any topic of interest—for example, a political story in the newspaper. This ability includes being able to effectively use appropriate technology such as computers, VCRs and videotape recorders (for the capturing of firsthand knowledge).
      5. Influence (producer skill): The media literate person is able to deliberately change the impact or meaning of messages—for example, a television news report that suggests all students at Clairmont High School are vandals. Thus, the media literate student, armed with appropriate hardware, can create a narrative that supports her viewpoint that most Clairmont students are not vandals.

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Reader Being able to analyse the linguistic structure of the media and recognize their textual elements.</td>
</tr>
<tr>
<td>2.</td>
<td>Writer Being able to produce a message conveniently using media linguistic rules, in order to get the expected communicative objective.</td>
</tr>
<tr>
<td>3.</td>
<td>Critic Being able to interpret and evaluate viewpoints and values expressed by a message.</td>
</tr>
<tr>
<td>4.</td>
<td>User Being able to choose his/her own media use modalities.</td>
</tr>
<tr>
<td>5.</td>
<td>Citizen Being able to use media as an environment where social dynamics and behavioural models take place, individuals and communities can interact in participation spaces.</td>
</tr>
</tbody>
</table>
iv. Functional Literacies

1. Ability to read and write at a grade 6 level, etc.
2. Functional or instrumental ICT literacy: “ICT literacy is using digital technology, communications tools, and/or networks to access, manage, integrate, evaluate, and create information in order to function in a knowledge society” (ETS, 2002, p. 2)
3. Functional or instrumental literacy is assumed to be neutral (i.e., competencies or basic skills for reading and writing, for using technology, etc. are simply skills)

v. Inoculate Literacies

2. Bair (1938): “First of all, it is desirable to protect children deliberately against the disintegrating impact of any sort of commercial movie, no matter how good-against an overdose, let us say, of love, sex and crime, which, in 1930, constituted 72 per cent of the themes, according to the Payne Fund Study, and to which they refer as the "Big Three". Children may be in part insulated against "emotional possession" by being taught how pictures are made, how effects are produced, what makes a picture artistically good or bad-building up in them what psychologists have called "emotional detachment" or "adult discount".
3. Eastman Kodak Company funded a range of market and "effect" studies of their educational silent films produced in the 1920s. Agencies formed to regulate media industries in education, such as the Motion Picture Research Council, argued for censorship, moral codes and literacy lessons for educational film and radio in the 1930s. Ironically, the arguments from media industries and their censors were the same: media could maintain powerful influences on the bodies, hearts, and minds of students.
4. Payne Fund Studies (1929-1932)
   a. *Our Movie Made Children* (1934): “in...pictures the emotional reaction of adolescents is twice as great as that of adults, and that of young children, aged six to eleven, three times that of adults”
   b. Eastman (1933) “one of the first facts which stands out is the number of young men and women who say that they were influenced to do wrong by the lure of luxury which the movies portrayed.”
5. Motion Picture Production Code (1934)
   a. *Yale Law Journal* (1939): “primary purpose of these statutes is to protect the inhabitants of the state from unwholesome and indecent motion pictures”
6. Iris Barry (1926) in *Let's Go to the Movies*, phrases the purpose of the motion picture in this way: “It is not intended to edify, it is not designed to instruct or move or thrill. It is primarily a some-thing to banish care, even reflection, even consciousness. The cinema is a drug.”
vi. Critical Literacies

1. Critical literacy, an antidote to neutral, functional models of literacy, involves re/defining literacy as ideological (Freire, 1982; Street, 1984). That is, when one is literate or in a process of becoming literate, one is always reading and writing (or learning to read and write) about some thing, body, and way of speaking or thinking about and naming that thing, shaping that body, etc. This is basically what is meant by the point that literacy is always already ideological.

2. Being critically literate involves:
   a. having a critical perspective on literacy or literacies per se;
   b. having a critical perspective on particular texts;
   c. having a critical perspective on— that is, being able to make ‘critical readings’ of— wider social practices, arrangements, relations, allocations, procedures, and so on, which are mediated, made possible, and partially sustained through reading, writing, viewing, or transmitting texts (Peters & Lankshear, 1998, p. 55).

vii. Multiliteracies

Figure 1. Namita (2010), p. 34

Stephen Petrina (2010)
1. "The days when learning a single set of standards or skills to meet the ends of literacy are gone" (Cope & Kalantzis, 2000, p. 42).
2. Multiliteracies include six design components in the meaning-making process: linguistic meaning, visual meaning, audio meaning, gestural meaning, spatial meaning, and multimodal patterns of meaning "that relate the first five modes of meaning to each other" (p. 42).

9. **Key Concepts in Media Studies and Media Education**
   a. Key terms / key aspects (Bazalgette, 1992)
      i. Agency
         1. Media texts are produced by people; some by individuals, some by groups.
         2. Media industry v media institutions v agencies
      ii. Category
         1. Any categorization makes a difference to interpretation. Any media text can be categorized in a number of ways.
      iii. Technology
         1. Any technological change makes a difference.
      iv. Language
         1. Everything in a media text has meaning.
      v. Audience
         1. You can make a media text for people you don’t know.
      vi. Representation
         1. Media texts relate to reality in different ways.
   b. Key Concepts in Media Education
      i. All media are constructions
      ii. The media construct reality
      iii. Audiences negotiate meaning in media
      iv. Media messages have commercial implications
      v. Media messages contain ideological and value messages
      vi. Media messages contain social and political implications
      vii. Form and content are closely related in media messages
      viii. Each medium has a unique aesthetic form
   c. Key Concepts in Media Studies
      i. Articulation
iii. Cultural disassembly
iv. Framing
v. Regulation
vi. Remediation
vii. Representation
viii. Transcoding
d. Methodology
   i. Circuit of Culture (see Petrina, 2006)

   ![Diagram]

   e. Cultural disassembly- "Disassembly" — (deconstruction, reduction; mixing) of cultures, media, things, etc.; "place" (stability, stasis, inanimacy of locale) as an attenuated semantic; "mixing, commingling individuation" and "mobility" (animacy, flux, etc.) as amplified semantics; "identity," national/racial/ethnic, and fear of its loss creating fear-hate dichotomies.
      i. Sampling
      ii. Re/mixing
      iii. Riffing
      iv. Mashing-up
      v. Ripping and Burning
      vi. Re/covering
      vii. Copying?
      viii. Transcoding
f. Indexicality, Immediacy, Transcendence
g. Hybridities (see Techniques & Methods)
   i. Naturecultures
   ii.
10. History of Media Studies & Media Education in Canada
   a. History of media studies
      i. Centre for Contemporary Cultural Studies (University of Birmingham)
         1. Raymond Williams
         2. Stuart Hall
         3. Jan Radway
         4. Richard Johnson
   b. McLuhan & the *Project in Understanding New Media* (30 June 1960)

For History of Media & Media Studies, Please refer to the EDCP 571 Lecture Notes.
**Free Speech and Freedom of the Press**

   i. Preamble: “shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance…”
   ii. Article 19. Freedom of expression: “this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

d. UNESCO *Convention on the Rights of the Child* (2 September 1990)
   i. Article 13: 1. “The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.”
   ii. Article 13: 2. “The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:
      1. (a) For respect of the rights or reputations of others; or
      2. (b) For the protection of national security or of public order (ordre public), or of public health or morals.”

e. Charter of Rights and Freedoms
   i. Fundamental Freedoms. Article 2(b): “freedom of thought, belief, opinion and expression, including freedom of the press and other media of communication.”
   ii. Freedom of Speech (freedom of thought, belief, opinion and expression.
   iii. Freedom of the Press

f. Book and Resource Bans
   i. Issues & Legacy
      1. Surrey Book Ban
      2. Toronto Book Ban
   iii. Banned Networking Site Cases

g. Political Speech in the Classroom
   i. Cases
      2. BCTF
   iii.
11. Copyright & Intellectual Property Rights
   a. Copyright Law
      i. Canada Copyright Law
      ii. CIPO http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/Home#6
      iii. Fair Dealing & Academic Freedom
          1. According to the Copyright Act, fair dealing means that using
work for purposes of private study or research, or for criticism, review or news reporting is not infringement. However, in the case of criticism, review, or news reporting, the user is required to give the source and the author's, performer's, sound recording maker's or broadcaster's name, if known. The line between fair dealing and infringement is a thin one. There are no guidelines that define the number of words or passages that can be used without permission from the author. Only the courts can rule whether fair dealing or infringement is involved (Canada Copyright Act).
      iv. CLA & Coalition for Fair Dealing
          2. BCLA
   b. Copyright Reform
      i. Bill C-61
      ii. Bill C-32
          2. Fix Fair Dealing
          3. BCTF Position
   c. Acceptable Use
      i. Policy
      ii. Examples
   d. Copyright Cases
      i. Censorship & Protection
      ii. (Illegal Art cases) http://www.illegal-art.org/print/index.html
      iii. Mickey Mouse (Wally Wood case)
      iv. Copyright Criminals
   e. Resources
      i. Copyright Matters
      ii. ETEC 531 Copyright Primer
   f. Challenges to Copyright
      i. Creative Commons
      ii. CopyLeft
      iii. Public Domain
      iv. Open Source http://www.cust.educ.ubc.ca/wstudents/TSED2/opensourced/
      v. Users’ Rights

12. Academic Freedom & Authority Over Curriculum
   a. Academic Freedom Questionnaire
b. Charter of Rights & Freedoms
   ii. Youth Guide

c. BC School Act, Educational Program Guide Order, Section 168 (2)(e)
   ii. Under the authority of the School Act, Section 168 (2)(e): The minister may make orders for the purpose of carrying out any of the minister’s powers, duties, or functions under this Act and, without restriction, may make orders governing educational resource materials in support of educational programs. See the School Act for further information.

d. Manual of School Law
   i. http://www.llbc.leg.bc.ca/public/pubdocs/bcdocs/372205/

e. BCLA Statement on Intellectual Freedom
   i. http://www.bcla.bc.ca/IFC/default.aspx

f. Precedent Cases
   i. Student rights
   ii. Teacher rights

13. Teaching Controversial Issues
   a. What makes an Issue Controversial?
   b. Controversial Issues Framework
      i. Issues
      ii. Arguments
      iii. Assumptions
      iv. Manipulations
   c. Values Clarification
      i. Prizing beliefs & behaviours
      ii. Choosing beliefs & behaviours
      iii. Acting on beliefs
   d. Critical Modules & Normative Units
14. Course & Resource Approval

a. Sociology of Curriculum
   i. What makes a discipline a discipline?
      1. Methodology
      2. Specialist Discourse
      3. Academic Freedom
      4. Knowledge Base
      5. Status
   ii. An Inclusive Curriculum?

b. BC Ministry Policies [http://www.bced.gov.bc.ca/policy/]

c. BC Graduation Requirements

    d. Learning Resources: Provincial Approval Process
       i. [http://www.bced.gov.bc.ca/policy/policies/prov_approval_of_lr.htm]
       ii. [http://www.bced.gov.bc.ca/policy/policies/challenges_rec_learn_res.htm]

e. Board Authority / Authorized (BAA) Courses
   i. [http://www.bced.gov.bc.ca/policy/policies/board_authority.htm]
   ii. [http://www.bced.gov.bc.ca/graduation/boardauth.htm]
   iii. BAA Course Search

f. Resource Approval
   i. Evaluating, Selecting and Acquiring Learning Resources Guide
   ii. Educational Resource Acquisition Consortium
      1. [http://www.bcerac.ca/]
   iii. SD71 Example
        1. [http://sd71.bc.ca/sd71/sbo/policy.php]
        2. BC School Trustees Association
           a. [http://www.bcsta.org/search&policyid=20113]
   iv. SD23 Example
        1. [http://www.sd23.bc.ca/PolicyHandbook/]
        2. “Appeals Related to Instructional Resource Materials”
   v. Media Awareness Network
      1. [http://www.media-awareness.ca/]
   vi. Acceptable Use Policy
15. Youth and Media

a. Market trends
   i. Media consumer culture
   ii. Media attributes and effects
   iii. Cool hunting

b. Histories
   i. Little Rascals
   ii. 

c. Victims, threats, trend-setters, or citizens?
   ii. Giroux “The kids are not alright”
      1. Ironies of youth culture
      2. *Kids*
   iii. Growing up
      1. *Juno*
      2. *Trailer Park Boys*

iv. National Film Board
   1. Mental Hygiene
   2. Documentary

d. Youth Portrayals and Impressions of the Media
16. Techniques & Theory in Media Studies
   a. Key Concepts (Review)
   b. Tracking, Mapping & Framing
      i. Tracking
         1. Trails and traces
            a. Discourse trails and traces
            b. Funding trails and traces
            c. Policy trails and traces
            d. Legal trails and traces
            e. Power trails and traces
            f. Browsing trails and traces
            g. Blogging trails and traces
      2. Performances
         a. Instrumentation, Observation & Surveillance
            i. Data Management
               1. Taylorism
                  a. Investigator
                  b. Survey Suite
               2. Spyware
               3. Censorware
      ii. Mapping
         1. Coordination
            a. Beings, things, figures, interests, ideas, ideologies, elements, entities, etc.
            b. Problem of boundaries
            c. Problem of links and nodes
      iii. Framing
         1. Influence over meaning
         2. Rhetorical packaging of meanings
         3. A frame is a “schemata of interpretation…. to locate, perceive, identify, and label” (Goffman, 1974), which creates meaning, shapes experience, gives direction, etc.
         4. “Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world” (Reese, Gandy & Grant, 2001, p. 11).
         5. Imaging

Researchers in cultural studies and media studies tend to approach events, sites, etc. by tracking, mapping and framing. In fact, these researchers often refer to their frames or framings of data, phenomena, and sites of interest as frameworks. Tracking refers to an observation or documentation of trails, traces, performances, etc., while mapping refers to an articulation or coordination (forms of relationships) of beings, things, figures, interests, ideas, ideologies, elements, entities, nodes, etc. Mapping may take a form of modeling (strengths of relationships) and is what it suggests— cultural or social cartography (Paulston, 1977).
Framing refers to influence over meaning or a packaging of meanings, and not merely to a “lens” through which a participant or researcher “views” events, things, data, phenomena, or sites (see Principles). This is one aspect that makes social science so interesting—both research participants and researchers invariably and simultaneously frame or draw on frames to influence, filter, orient, package, or shape data, phenomena, meanings, etc. Erving Goffman (1974), the renowned sociologist and theorist of performance, defined a frame as a “schemata of interpretation…. to locate, perceive, identify, and label,” which creates meaning, shapes experience, and gives direction, etc. “Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world…frames organize by providing identifiable patterns or structures, which can vary in their complexity…. Frames structure. That is, they impose a pattern on the social world, a pattern constituted by any number of symbolic devices” (Reese, Gandy & Grant, 2001, pp. 11, 12, 17).

c. Articulation (Form of Relationships)
   i. A way of “describing the continual severing, realignment, and recombination of discourses, social groups, political interests, and structures of power.”
   ii. A process of creating links and connections
   iii. “An articulation is thus the form of the connection that can make a unity of two different elements, under certain conditions. It is a linkage which is not necessary, determined, absolute and essential for all time. You have to ask, under what circumstances can a connection be forged or made?” (Hall, 1986/1996, p. 141).

d. Circuit of Culture (see Petrina, 2006)
17. Media Production
   a. Media & Technological Infrastructure, Hardware & Software (see Technology Guide)
      i. Technical
      ii. Critical
   b. Key Concepts & Practices
      i. Sampling
      ii. Re/mixing
      iii. Riffing
      iv. Mashing-up
      v. Ripping and Burning
      vi. Re/covering
      vii. Remediating
      viii. Copying?
   c. Culture Jamming
      i. Subvertis
      ii. Tagging
   d. Gaming
   e. Public Service Announcements
      i. PSA Trope
         http://tvtropes.org/pmwiki/pmwiki.php/Main/PublicServiceAnnouncement?from=Main.GovernmentInformationAdverts
      iii. Media Awareness Network examples http://www.media-awareness.ca/english/corporate/media_kit/psas.cfm
      v. Mental Hygiene v. Adbusters