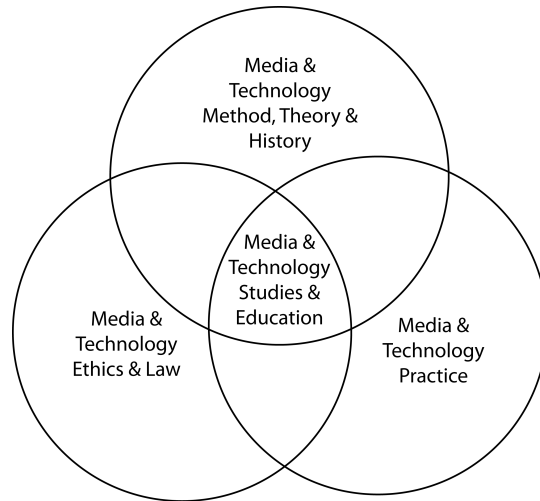




ETEC 531
(Curriculum issues in) Cultural & New Media Studies
EDCP 481
Media Studies (Across the Curriculum)

Lecture Notes
S. Petrina (9 July 2018)



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I. Media & Technology Studies Education: Media Education & Literacy, Media Studies

Module 1: Media Semantics, Rhetoric and Epistemology

What is or Who are (the) Media? Media Studies

1. What is or Who are the Media?

- a. Etymologies (Medium, Media, Mediation, Remediation) (see Petrina, 2010)
- b. 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

1. *Copyright Law of the U.S.* (2009): Media is an “advertisement, book, periodical, newspaper, photograph, broadcast, [or] motion picture” (p. 258, section 1309).
 2. *Copyright Act* of Canada maintains a similar understanding, wherein a medium is a “substrate or carrier.”
- vi. From Media to Provider
- c. Estates of the Realm
 - i. First Estate (Clergy)
 - ii. Second Estate (Nobility)
 - iii. Third Estate (Commoners)
 - iv. Fourth Estate (Media)

Oscar Wilde (1892, p. 22) wrote:

In old days men had the rack. Now they have the press. That is an improvement certainly. But still it is very bad, and wrong, and demoralizing. Somebody — was it Burke? — called journalism the fourth estate. That was true at the time no doubt. But at the present moment it is the only estate. It has eaten up the other three. The Lords Temporal say nothing, the Lords Spiritual have nothing to say, and the House of Commons has nothing to say and says it. We are dominated by Journalism.[8]

- d. Taxonomies
 - i. Media can be classified according to the symbols (primarily) used for encoding (word/image and digital/iconic symbols), the channels of perception addressed (one-channel/two-channel, optical/acoustic/audiovisual), the technology (print/radio) and availability (stored/unstored). <http://ieg-ego.eu/en/threads/backgrounds/media-genres#Thetermmedium>
 - ii. Media Industry-Based
 1. Newspaper
 2. Newsreel
 3. Radio
 4. Television
 5. Web
 - iii. Mass Media or Technology-Based
 1. Oral, Pictograph, Illustration and Script from prehistory to late antiquity
 2. Print (books, pamphlets, newspapers, magazines, etc) from the late 1400s
 3. Photos from about mid 1800s
 4. Recordings (gramophone records, magnetic tapes, cassettes, cartridges, CDs, DVDs) from the late 1800s
 5. Cinema from about 1900
 6. Radio from about 1910
 7. Television from about 1950
 8. Internet @ web from about 1990
 9. Mobile devices from about 2000
 - iv. Media Form and Practice-Based
 1. Advertising, Branding and Marketing

- a. Newsvetising
 - b. Advertorial
 - c. Native Advertising
 - d. Sponsored Content
 - e. Age of Persuasion
<http://www.cbc.ca/ageofpersuasion/archives.html>
2. Animation
 3. Audio-visual Media / Multimedia
 4. Broadcasting
 5. Cinema
 6. Cyberspace (e.g., website, blog, wiki, facebook, twitter)
 7. Illustration
 8. Journalism
 9. Mass Media
 10. Music
 11. Narrowcasting
 12. P2P
 13. Phone / Cell Phone / Smart Device
 14. Photography
 15. Photojournalism
 16. Radio
 17. Television
 18. Text
 19. Video
 - 20.
- v. Process-Based
 1. Advertising & Newsvetising
 2. Animating
 3. Broadcasting
 4. Editing
 5. Filming
 6. Illustrating
 7. Managing
 8. Mediasiting
 9. Messaging and Texting
 10. Narrowcasting
 11. Performing
 12. P2P (Peer-to-Peer Sharing)
 13. Producing
 14. Photographing
 15. Reporting / Journalism
- vi. Communication-Based
 1. One-to-one
 2. One-to-many
 3. Many-to-Many
- vii. Discipline-Based

1. Media Appreciation
 - a. Aesthetics
 - b. Sensations
 2. Media Criticism
 - a. Anthropology of Media
 - b. Sociology of Media
 3. Media History
 4. Media Production
 - a. Advertising
 - b. Broadcasting
 - c. Illustration
 - d. Journalism
 - e. Photography and Video
 - f. Entertainment
- e. The Press
- i. Free Press <http://www.freepress.net/>
 - ii. **Journalism**
 1. Guild / Union
 - a. Newspaper Guild and Communication Workers of America <http://www.newsguild.org>
 - b. Communication Workers of America- Canada <http://www.cwa-sacanada.ca>
 - c. Canadian Media Guild <http://www.cmg.ca/en/>
 - i. Saint John 7 <http://www.newsguild.org/node/2616>
 - d. Pacific Media Workers Guild <http://mediaworkers.org>
 - e. Canadian Association of Journalism <http://www.caj.ca>
 2. Authors Guild Foundation <http://www.authorsguildfoundation.org>
 3. Newspapers Canada (resources & portal) <http://www.newspaperscanada.ca/about-newspapers/industry-links/media-groups-and-associations/media-groups-and-associations>
 4. Freelance
 - a. Freelancing without Freefalling http://www.authorsguildfoundation.org/leaving_the_staff_freelancing_without_freefalling_53281.htm
 - b. Reporters without Borders <http://en.rsf.org>
 5. Guild Freelance
 - a. Freelance Fees Guide <http://www.londonfreelance.org/feesguide/index.php?language=en&country=UK§ion=Welcome>
 - b. Freelance Rights <http://www.londonfreelance.org/feesguide/index.php?language=en&country=UK§ion=General&subsect=Rights+and+why+they+are+important&page=Advice>
 6. Independent
 - iii. Investigative Journalism

1. CBC <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/journalism/investigative-journalism/>
 2. Gotcha Journalism
- iv. Civic Journalism / Public Journalism
1. Reporting and Activism
 - a. “belief that journalism has an obligation to public life – an obligation that goes beyond just telling the news or unloading lots of facts. The way we do our journalism affects the way public life goes.” (Pew Center <http://www.pewcenter.org/doingcj/>)
 2. Whistleblowing
 - a. WikiLeaks & Julian Assange <http://www.wikileaks.org>
 - b. Anonymous
 - c. Ethical Hacking
 3. Participating
- v. Student Journalism / Student Media
1. National Scholastic Press Association <http://studentpress.org/nspa/>
 2. History of Scholastic Newspapers http://studentpress.org/nspa/pdf/wheel_history-of-scholastic-newspapers.pdf
 3. Wikipedia entry (Student Newspaper) http://en.wikipedia.org/wiki/Student_newspaper
 4. Canadian University Press <http://cup.ca/?lang=en>
- vi. **The New Journalism (ca. 1965-present)**
http://lib.oup.com.au/he/media_journalism/bainbridge2e/bainbridge1e_case04.pdf
1. Tom Wolfe’s *The New Journalism* +
 - a. Dickstein (1976, p. 859): New journalism includes “a wider range of defections from the journalistic gospel- alterations which were responsive to the cultural tone of the sixties and even helped set that tone. This includes a broad spectrum of underground writing, political, countercultural, feminist, pornographic, and so on— that dealt with cultural developments ignored, distorted, or merely exploited by the established media....
 - b. What these different strands of writing shared was the range of things traditional journalism left out: atmosphere, personal feeling, interpretation, advocacy and opinion, novelistic characterization and description, touches of obscenity, concern with fashion and cultural change, and political savvy.
 2. Parajournalism
 - a. MacDonald (1965): Parajournalism seems to be journalism— “the collection and dissemination of current news”— but the appearance is deceptive. It is a bastard form, having it both ways, exploiting the factual authority of journalism and the atmospheric license of fiction. Entertainment rather than

information is the aim of its producers, and the hope of its consumers.

- b. Appropriate subjects for parajournalism [include] The kind Tom Wolfe exploits in the present book is the world of the “celebs”: prizefighters, gamblers, movie and stage “personalities,” racing drivers, pop singers and their disc jockeys like Murray the K (“The Fifth Beatle”), impresarios like Phil Spector (“The First Tycoon of Teen”).
3. Citizen Journalism
 - a. Trends <http://citmedia.org/blog/2007/07/15/citizen-media-a-progress-report-2/>
 - i. Independent w/ Press Passes
 1. Independent Federation of New Media <http://www.ifnm.org/>
 2. Independent Journalism Open Society Foundation <http://www.opensocietyfoundations.org/about/programs/independent-journalism>
 4. Canada <http://www.orato.com/>
 - a. Mitchell & Webb Look – Send us your reckons <http://www.youtube.com/watch?v=OQnd5ilKx2Y>
 - b. Probably the Best Joke Ever <http://www.youtube.com/watch?v=RCBn5J83Poc>
 5. Anonymous Citizen Media
 - a. Wikileaks <http://wikileaks.org>
 - b. Anonymous Hacktivism
 - i. AnonNews <http://anonnews.org>
 - ii. Anonymous Communications <http://www.anonyops.com>
 - iii. [http://en.wikipedia.org/wiki/Anonymous_\(group\)](http://en.wikipedia.org/wiki/Anonymous_(group))
 - c. Vigilante Journalism ?
 - vii. Journalism 2.0
 1. Social Media (see below)
 - a. Blogs
 - b. Twitter
 2. Mobile Devices
 - viii. Journalism 3.0
 1. Aggregation
 2. Feeds
 3. Content Farms
 4. Robot Journalism
 5. Google News
 - ix. Dead Media http://www.acmi.net.au/AIC/DEAD_MEDIA_MASTER_LIST.html
- f. **Media Trends**
 - i. Two-Tier Media

1. Upper tier: Legacy Media
2. Lower tier: Click-bait Media
3. Convergence of upper and lower tiers
 - a. Matt Taibbi CBC interview (start @ 2:20
<http://www.cbc.ca/player/play/855127107910>)
- ii. Branding yourself: Terry O'Reilly, *Under the Influence*
 1. <http://www.cbc.ca/radio/undertheinfluence/selling-yourself-the-art-of-personal-branding-1.3112328?autoplay=true>
 - a. Begin about 7:13 or a bit earlier
- iii. Content is King
 1. Media Content
 2. Form and content are closely related in media messages. As Marshall McLuhan noted, each medium has its own grammar and codifies reality in its own particular way. Different media will report the same event, but create different impressions and messages. Each medium has a unique aesthetic form. Just as we notice the pleasing rhythms of certain pieces of poetry or prose, so we ought to be able to enjoy the pleasing forms and effects of the different media. (Pungente, J. & O'Malley, M. (1999). *More than meets the eye: Watching television watching us*. New York: Martin McClelland & Stewart)
 3. Demand Media
 4. Content Farm
 5. Information Factory
 6. Independent Media
 - a. Freelance
 - b. Indie Media
 7. News Satire
 - a. Political Comedy
 - i. The Daily Show
 - ii. Colbert Report
 - iii. The Onion
 - iv. This is That
- iv. Fake News
- v. Viral Video Fame @ New Stars
 1. VidCon <http://vidcon.com>
- a. **New Media** (see expanded section below)
 - i. Downloading
 1. Napster
 2. Limewire
 3. Netflix
 - ii. Uploading
 - iii. Mediasiting
 - iv. Sharing & Swapping
 1. p2p
 2. bitTorrent
 - v. Networking

- vi. Hosting & Providing
- vii. Subscribing
 - b. Video-on-Demand
 - c. Pay-per-View
- 2. Syndicating
 - a. Paper to Radio to Television to CD/DVD to Web
 - b. App to app (blog to tweet to wall)
- c. Concentration
- d. Convergence
 - i. Gordon (2003) <http://www.ojr.org/ojr/business/1068686368.php>
- vi. Media Attributes & Effects
 - i.
- g. What is Publishing / What is Posting?
 - i. Posting is Publishing
 - 1. The CPUC's view of what constitutes "publishing" is inconsistent with law. *Black's Law Dictionary*, Fourth Edition, defines "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)
 - 2. 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)
 - 3. Obscene Publications Act 1959 / 1964 (UK)
 - a. Section 1(3)a:
 - i. (3) For the purposes of this Act a person publishes an article who-
 - 1. (a) distributes, circulates, sells, lets on hire, gives, or lends it, or who offers it for sale or for letting on hire; or...
- h. What is News?
 - i. *New York Times* (Adolph S. Ochs, 1896):
 - 1. It will be my earnest aim that *The New-York Times* give the news, all the news, in concise and attractive form, in language that is parliamentary in good society, and give it as early, if not earlier, than it can be learned through any other reliable medium; **to give the news impartially, without fear or favor, regardless of party, sect, or interests involved**; to make of the columns of *The New-York Times* a

forum for the consideration of all questions of public importance, and to that end to invite intelligent discussion from all shades of opinion.

<http://www.nytimes.com/1996/08/19/opinion/without-fear-or-favor.html>

- ii. User-Generated Content
- iii. Citizen Journalism
- iv. Native Advertising
 1. Newsvertising
 2. Advertorial
 3. Sponsored Content
- i. Linking is Publishing or Advertising
 - i. Crookes v. Newton

<http://www.canlii.org/en/bc/bcca/doc/2009/2009bcca392/2009bcca392.html>

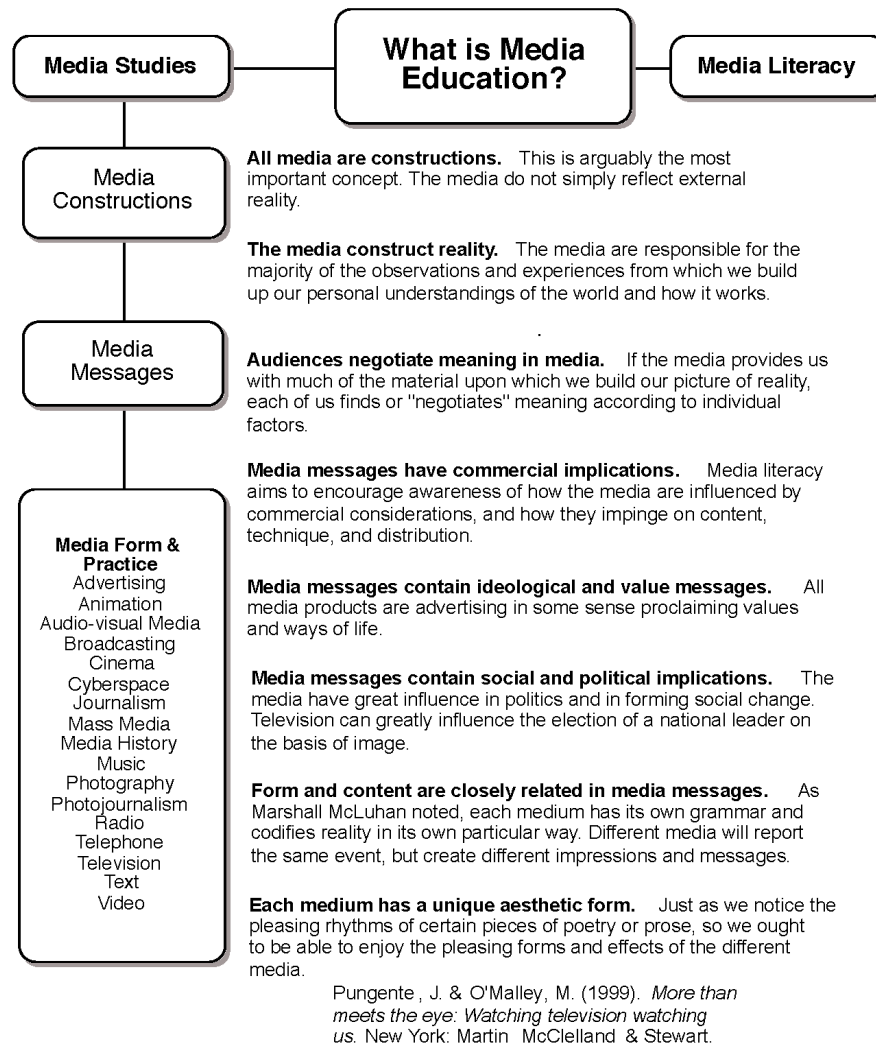
 1. Focuses on whether providing a link to defamatory material can constitute "publication" of that material (element of defamation claim). Justices agreed, "the mere fact [Mr. Newton] hyperlinked the impugned sites does not make him a publisher of the material found at the hyperlinked sites" (p. 78). Also agreed that a link could constitute "publication" of third-party content under some circumstances, if the facts "demonstrate that a particular hyperlink is an invitation or encouragement to view the impugned site, or adoption of all or a portion of its contents" (p. 84). Example: "N is described at [hyper link]" might "incorporate a libel so as to be defamatory" (p. 84).
- j. Media v. Technology
 - i. Neil Postman, *Amusing Ourselves to Death*
 1. "I must begin by making a distinction between a technology and a medium. We might say that a technology is to a medium as the brain is to the mind. Like the brain, a technology is a physical apparatus. Like the mind, a medium is a use to which a physical apparatus is put. A technology becomes a medium as it employs a particular symbolic code, as it finds its place in a particular social setting, as it insinuates itself into economic and political contexts."
 - ii. Thing and Medium
 1. The Medium is the Message
 2. The Message is the Medium
 - iii. Figure and Ground



Module 2: Media & Technology Education / Media & Technological Literacy or Literacies

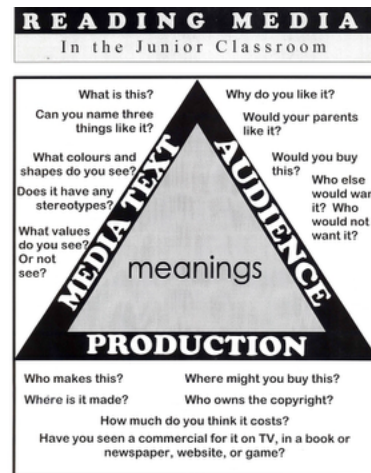
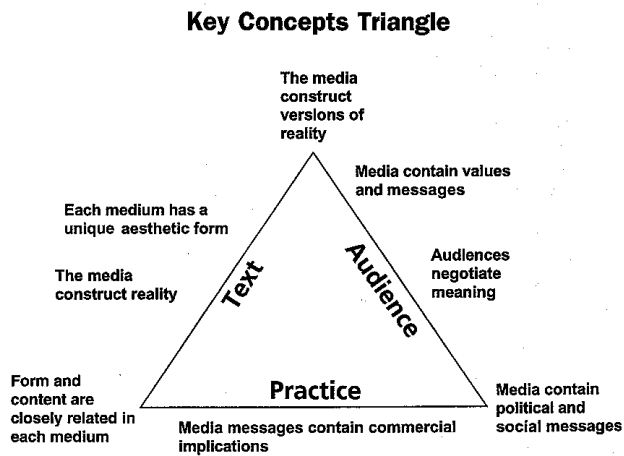
2. What is Media Education?

- a. Definitions and Taxonomies
- b. In 1999, at the "[Educating for the Media and the Digital Age](#)" conference, UNESCO (1999, pp. 263-274) adopted the following definition of media education:
 - i. 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;
 - ii. 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;
 - iii. 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.

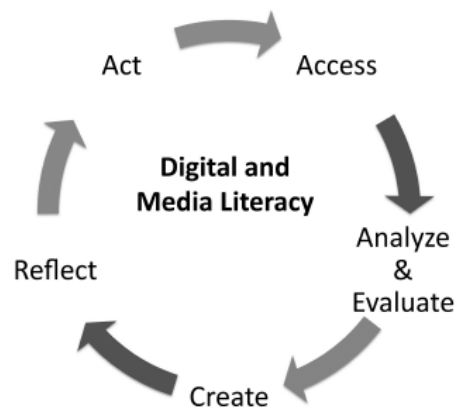


c. Key Concepts

- 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

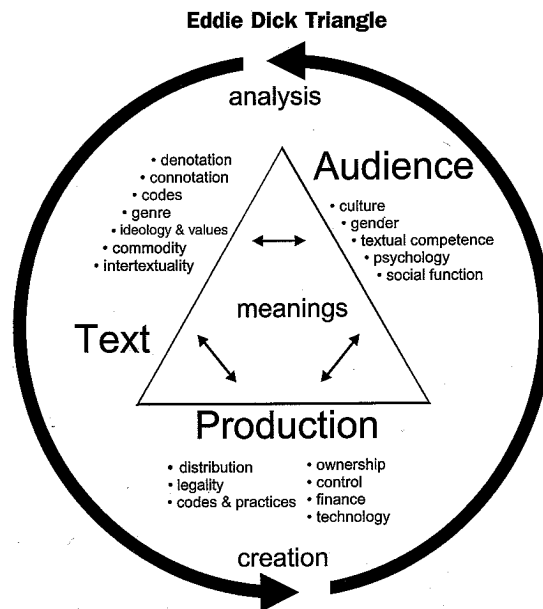


d. Key Competencies (Hobbs, 2010)

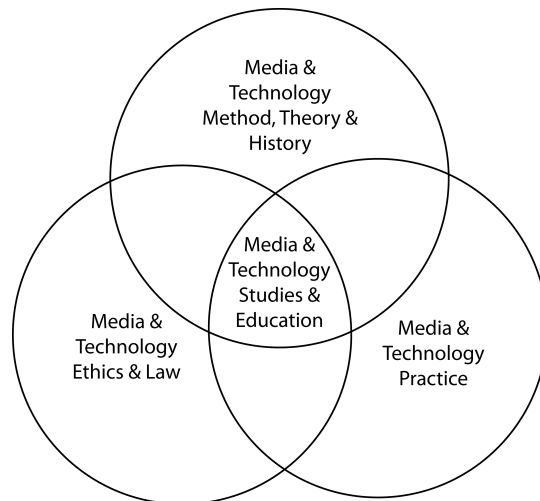


e. **Key Aspects** (Bazalgette, 1992)

- i. Agency
 - ii. Category
 - iii. Technology
 - iv. Language
 - v. Audience
 - vi. Representation
- f. Methodologies
 - g. Encoding / Decoding
 - h. Key Concepts Triangle
 - i. Eddie Dick Triangle



- j. Standards & Benchmarks (Outcomes / PLOs)
- k. Curriculum
 - i. Curriculum as a Vehicle to Outcomes, Key Concepts, Literacies, Skills
 - ii. Curriculum as Object Lessons or Demonstrations of Key Aspects & Concepts, Literacies, Skills
 - iii. Media Studies as Integration
 - iv. Media Studies as Course



- v. Practice-Based Curriculum
 - 1. Media & Technology Practice
 - 2. Media & Technology Ethics & Law
 - 3. Media & Technology Method, Theory & History
- vi. Discipline-Based Curriculum
 - 1. Media Appreciation
 - a. Aesthetics
 - b. Sensations
 - 2. Media Criticism

- a. Ethics
- b. Anthropology of Media
- c. Sociology of Media
3. Media History
4. Media Production
 - a. Advertising
 - b. Broadcasting
 - c. Illustration
 - d. Journalism
 - e. Photography and Video
 - f. Entertainment
- vii. Media Industry-Based Curriculum
 1. Paper (News, Magazine)
 2. Radio
 3. Television
 4. Web
- viii. Process-Based Curriculum
 1. Advertising
 2. Animating
 3. Broadcasting
 4. Editing
 5. Filming
 6. Illustrating
 7. Managing
 8. Messaging and Texting
 9. Narrowcasting
 10. Performing
 11. P2P (Peer-to-Peer sharing)
 12. Producing
 13. Photographing
 14. Reporting / Journalism
- ix. Mass Media Form and Practice-Based Curriculum
 1. Advertising, Branding & Marketing
 - a. Commercial Content
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 - c. Native Advertising
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 6. Cyberspace (e.g., website, blog, wiki, facebook, twitter)
 7. Illustration
 8. Journalism

9. Mass Media
10. Music
11. Narrowcasting
12. P2P
13. Photography
14. Photojournalism
15. Radio
16. Telephone / Cell Phone / Smart Phone
17. Television
18. Text
19. Video
- 20.

l. Examples

m. Status of Media Education

i. British Columbia

1. There are nine official “curriculum subject areas” identified by the BC Ministry of Education:

- Applied Skills
- English Language Arts
- Fine Arts / Arts Education
- Health & Career Education
- International Languages
- Mathematics
- Physical Education
- Sciences
- Social Studies

2. Why nine? Why these nine? Should there be more than nine? If so, which subjects ought to be included among the “official subject areas”? What are the realities of integrating the “cross-curricular outlines”?
3. The challenge of integrating “cross-curricular outlines” in every IRP also provide a major challenge (quoted from IRPs):

it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- Diversity and Social Justice /
- First Nations Studies
- Gender Equity
- Information Technology

- Multiculturalism and Anti-Racism
- English as a Second Language (ESL)
- Environment and Sustainability
- **Media Education**
- Science-Technology-Society
- Special Needs

4. *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)
5. Research by Namita & Petrina (2010)
 6. Bizarre Media Education Gap in BC
<http://www.euromedialiteracy.eu/charter.php>
 7. Canada
- ii. United States
1. Hobbs, R. (2010, November). *Digital and media literacy: A plan of action*. Washington, DC: Aspen Institute. Downloaded from <http://www.knightcomm.org/digital-and-media-literacy-a-plan-of-action/>

- 2.
- 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. 274).
- n. Media Education Techniques
 - i. Curriculum as a Vehicle to Outcomes, Key Concepts, Literacies, Skills
 - ii. Curriculum as Object Lessons or Demonstrations of Key Aspects & Concepts, Literacies, Skills
 - iii. Activities, Modules, or Projects for Outcomes, Key Concepts, Literacies, Skills
 - iv. Study Guides
 1. *Screen Education* examples
 2. *Media Education* example
<http://www.mediaedscotland.org.uk/index.html>
 3. “Juno: Not Just Another Teen Movie” example
 4. “Easy A” example <http://www.shmoop.com/scarlet-letter/easy-a-film-adaptation-activity.html>
- o. Associations for Media Education
 - i. Action Coalition for Media Education <http://smartmediaeducation.net>
 - ii. Association for Media Literacy <http://www.aml.ca/homeland-by-cory-doctorow-a-review/>
 - iii. BC Association for Media Education <https://openmedia.ca/content/bc-association-media-education>
 - iv. CAMEO <http://jcp.proscenia.net/CAMEO/>
 - v. Center for Media Literacy <http://www.medialit.org>
 - vi. Media Education Association <http://www.themea.org.uk>
 - vii. Media Education Foundation <http://www.mediaed.org>
 - viii. National Association for Media Literacy Education <http://namle.net>
 - ix.
- p. Resources
 - i. Cinemateque <http://thecinematheque.ca/education/>
 - ii. Media Education Lab <http://mediaeducationlab.com>
 - iii. Media Literacy Week
http://www.medialiteracyweek.ca/en/101_resources.htm
 - iv. Media Smarts <http://mediasmarts.ca>
 - v. Project New Media Literacies <http://www.newmedialiteracies.org>
- q. Journals
 - i. Journal of Digital and Media Literacy <http://www.jodml.org>
 - ii. Journal of Media Literacy <http://journalofmedialiteracy.org>
 - iii. Journal of Media Literacy Education <http://digitalcommons.uri.edu/jmle/>
 - iv. Media Culture & Society
 - v. Media Education Research Journal <http://merj.info>
 - vi. Student Journal of Media Literacy Education
<http://www.understandmedia.com/journals-a-publications/sjmle>

Media Literacy

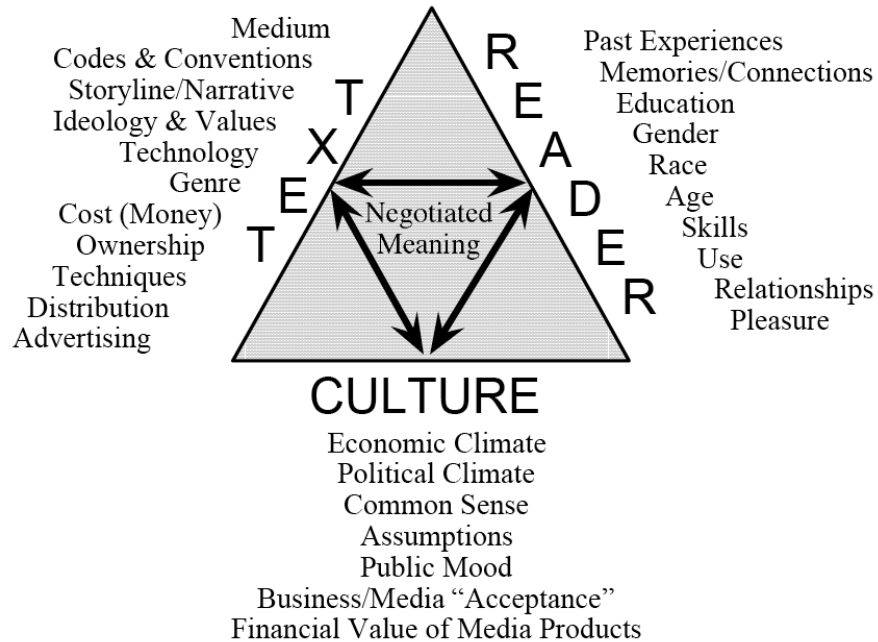
3. What is Media Literacy / Literacies?

a. Definitions

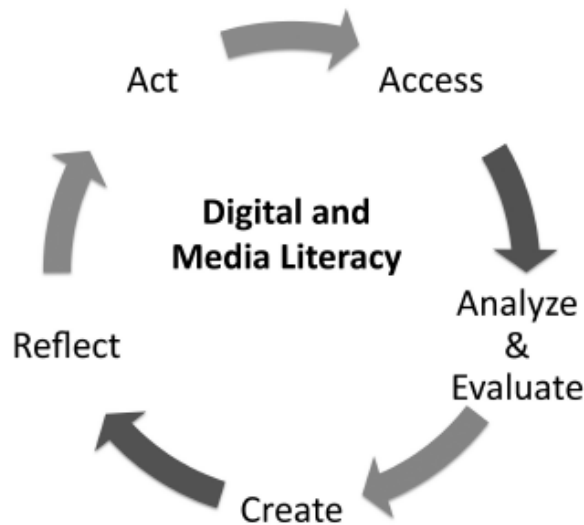
- i. European Charter for Media Literacy
<http://www.euromedialiteracy.eu/charter.php>
- ii. Definition (Ontario *Media Literacy: Guide*, 1989): Media literacy is concerned with developing an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of those techniques. It is education that aims to increase students' understanding and enjoyment of how the media work, how they produce meaning, how they are organized, and how they construct reality. Media literacy also aims to provide students with the ability to create media products.
- iii. Definition (Davis, 1992) [http://www.medialit.org/reading-room/aspen-institute-report-national-leadership-conference-media-literacy /
http://www.medialit.org/reading_room/pdf/357_AspenBkgnd_Davis.pdf](http://www.medialit.org/reading-room/aspen-institute-report-national-leadership-conference-media-literacy/http://www.medialit.org/reading_room/pdf/357_AspenBkgnd_Davis.pdf)
 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.
- iv. Definition (Aspen Institute, 1992) <http://www.medialit.org/reading-room/aspen-media-literacy-conference-report-part-ii>
 1. A media literate person—and everyone should have the opportunity to become one— can access, analyze, evaluate, and produce both print and electronic media. The fundamental objective of media literacy is critical autonomy relationship to all media. Emphases in media literacy

training range widely, including informed citizenship, aesthetic appreciation and expression, social advocacy, self-esteem, and consumer competence.

- The range of emphases will expand with the growth of media literacy.



b. Competencies or Literacies (Hobbs (2010))



Essential Competencies of Digital and Media Literacy	
1. ACCESS	Finding and using media and technology tools skillfully and sharing appropriate and relevant information with others
2. ANALYZE & EVALUATE	Comprehending messages and using critical thinking to analyze message quality, veracity, credibility, and point of view, while considering potential effects or consequences of messages
3. CREATE	Composing or generating content using creativity and confidence in self-expression, with awareness of purpose, audience, and composition techniques
4. REFLECT	Applying social responsibility and ethical principles to one's own identity and lived experience, communication behavior and conduct
5. ACT	Working individually and collaboratively to share knowledge and solve problems in the family, the workplace and the community, and participating as a member of a community at local, regional, national and international levels

c. Taxonomies

http://www.labelformazione.it/imgUpload/Atene_paper_ENG_Ronsivalle_Orlando.pdf

Table 1. Media Literacy Taxonomy

Level	Description
1. Reader	Being able to analyse the linguistic structure of the media and recognize their textual elements.
2. Writer	Being able to produce a message conveniently using media linguistic rules, in order to get the expected communicative objective.
3. Critic	Being able to interpret and evaluate viewpoints and values expressed by a message.
4. User	Being able to choose his/her own media use modalities.
5. 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.

i. Mediasmarts <http://mediasmarts.ca/digital-media-literacy-fundamentals/intersection-digital-and-media-literacy>

Media literacy is a critical engagement with mass media, which nowadays includes digital technologies. Additionally, as media and communications platforms converge our media practices are changing – from being external spectators and receivers of entertainment and information, to being active participants within an immersive media culture. This shift has necessitated an expanded notion of what it means to be media literate, which now includes an appreciation of individuals as both producers and consumers of media content and an understanding of the resulting social and cultural shifts that take place because of this.

d. Orientations

i. Modes of Literacies

1. 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.”
 2. Awareness
 3. Cultivation, Criticism & Discrimination (functional literacies) (moral panics)
 4. Demystification (critical literacies) (plug-in-drug) (consciousness industries)
 5. Resensitization (productive literacies) (consciousness raising)
 6. Democratization
 7. New paradigm
- ii. Functional Literacies (Awareness, Cultivation, Discrimination and Production)
 - i. Media Appreciation, e.g., Film as Medium / Media as art form
 1. Principles, Properties, Style, Sensations
 2. Cultivation of senses
 - ii. Media Criticism
 - b. Filmic Literacy
 - i. “Principles of film-art, whether there are realised in it the filmic virtues of the chosen subject. Has a unified moving picture been built up from a succession of shots? Or is it only a succession of shots? Has the continuity of verbal expression been confused with pictorial continuity? Or is the film only a moving picture of a play?... attempt to get at canons.” (McManus, 1937, p. 182)
 - ii. “On the one hand, we have the great mass of the motion picture public, which only wants to be amused, and asks no questions as to the art side of things; and on the other, we have this new intelligentsia, probing always into abstract values and talking vaguely about ‘Filmic sense’.” (Wilkinson, 1932, p. 105)
2. Functional Literacy = Ability to read and write at a grade 6 level, etc.
 - a. *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)
 - b. 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)
- iii. Inoculate Literacies (Defensive Literacies)
 1. Kurth-Schai, R. (1988). The roles of youth in society: A reconceptualization. *Educational Forum*, 52(2), 113-132.
 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 something to banish care, even reflection, even consciousness. The cinema is a drug."
 7. In a Payne Fund study titled *Movies and Conduct*, Blumer (1933) presents the range of effects facing media literacies: "lack of consensus on the nature of these effects on conduct. On one side there are many who regard motion pictures as a meliorator of the hard character of modern life, as a surcease to sorrow, as a chief means of infusing romance into a dull world and thereby adding compensation to the ordinary routine of life. This contention is expressed frequently in a more scientific fashion by psychologists and other students of human behavior in the declaration that motion pictures are a means of satisfying in a vicarious and harmless fashion pent-up impulses which might otherwise take a more dangerous expression. By relieving strain, by occasioning a sort of emotional catharsis, motion pictures, it has been asserted, play a genuinely beneficial role.

As opposed to this point of view, there is the charge expressed even more vigorously that motion pictures constitute a harmful influence on the lives of people, particularly on the lives of youths. They have been held accountable by many for crime and delinquency and, indeed, for a supposed general weakening of moral standards; the sporadic yet persistent efforts at censorship in some sense may be interpreted as an expression of this belief.”

iv. Critical Literacies

1. Media Education Foundation <http://www.mediaed.org>
 - a. The Media Education Foundation produces and distributes documentary films and other educational resources to inspire critical thinking about the social, political, and cultural impact of American mass media.
 - b. we offer resources designed to help spark discussion about some of the most pressing, and complicated, issues of our time, in one of the last independent spheres left in the society: the classroom. Our aim is to inspire students to think critically and in new ways about the hyper-mediated world around them.
2. 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.
3. 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).

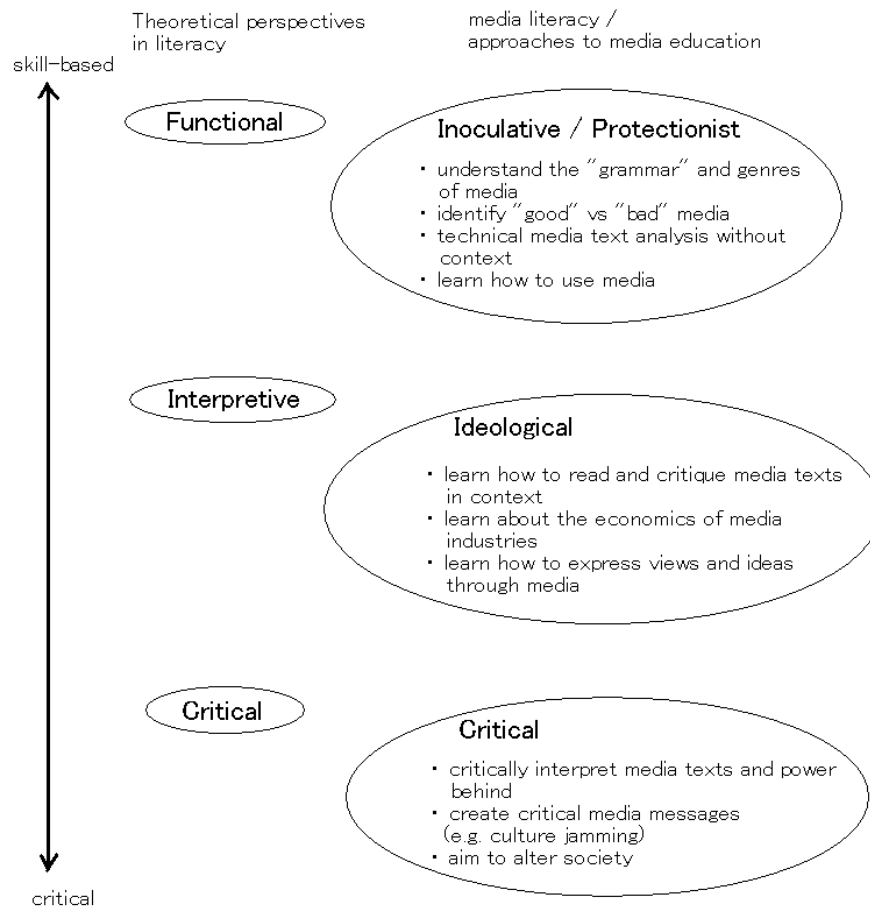


Figure 1. Namita (2010), p. 34

v. Multiliteracies

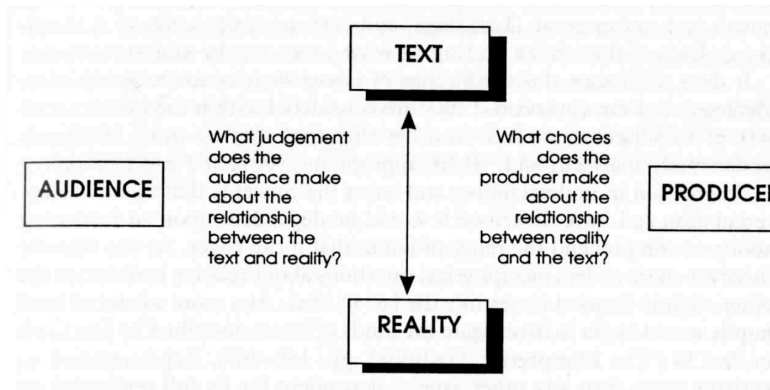
1. "The days when learning a single set of standards or skills to meet the ends of literacy are gone" (Cope & Kalantzis, 2000, p. 42).
2. Multiliteracies include six design components in the meaning-making process: linguistic meaning, visual meaning, audio meaning, gestural meaning, spatial meaning,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

4. Key Concepts in Media Studies and Media Education / Screen Theory

a. Key terms / key aspects (Bazalgette, 1992)

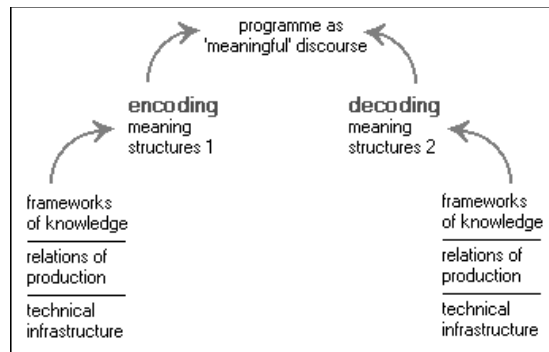
- i. Agency
 1. Media texts are produced by people; some by individuals, some by groups.
 2. Media industry v media institutions v agencies
- ii. Category
 1. Any categorization makes a difference to interpretation. Any media text can be categorized in a number of ways.
- iii. Technology

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.



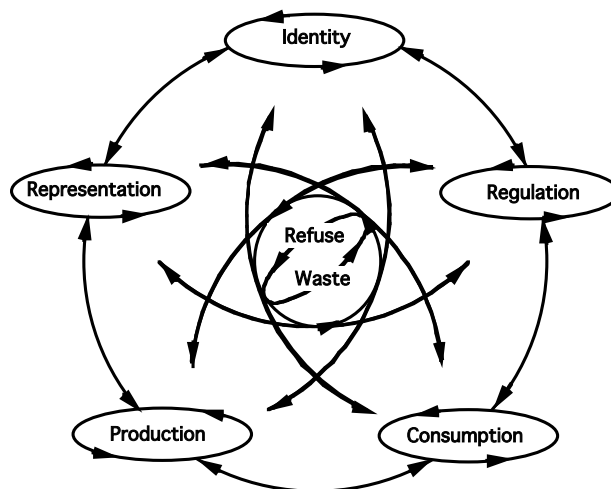
Bazalgette, 1992, 217

- 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
 - ii. Coding (Encoding / Decoding) (Stuart Hall, 1973/1980)



- i. Framing
- ii. Representation
- iii. Regulation
- d. Key Concepts in New Media

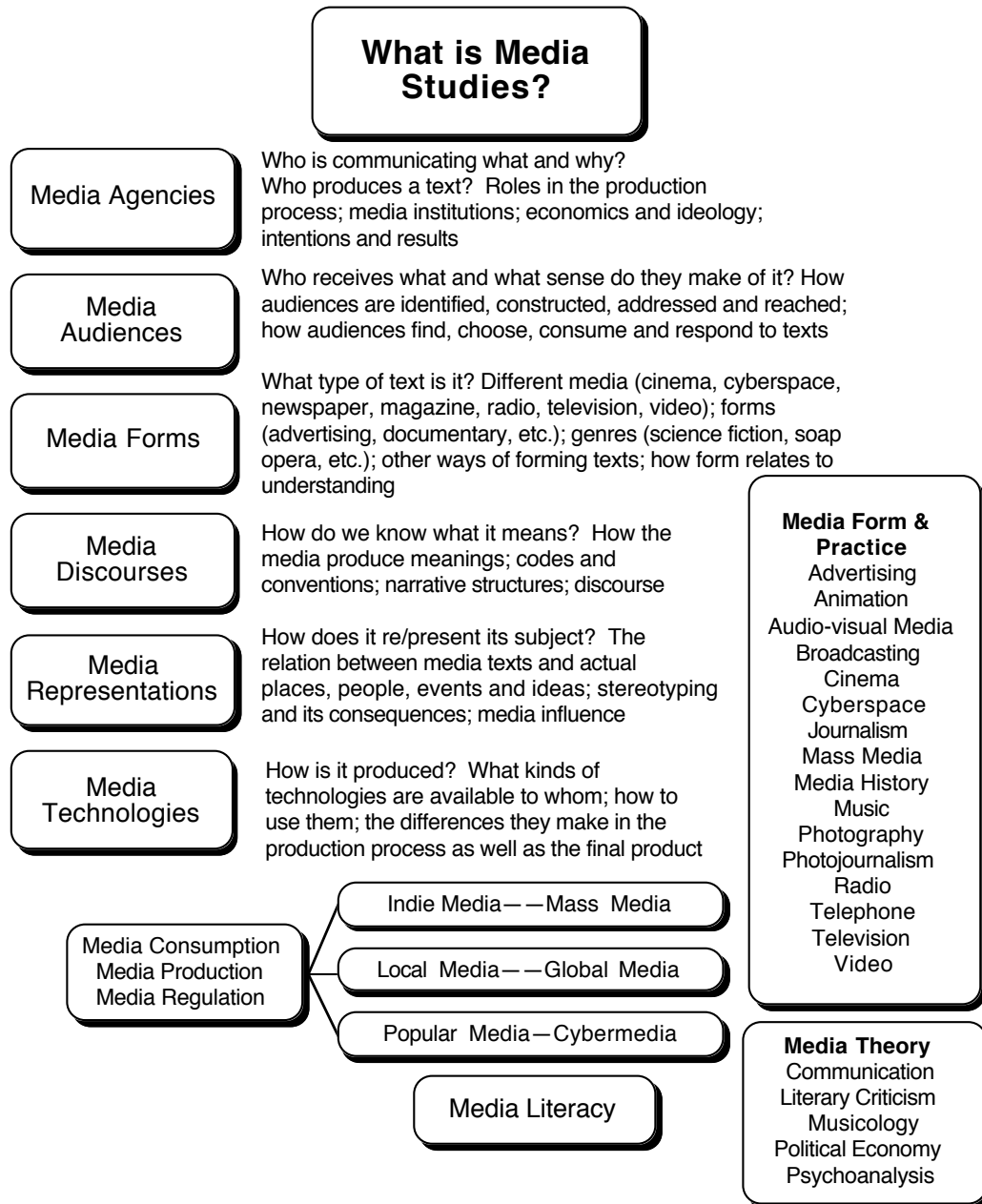
- i. Remediation
- ii. Transcoding
- iv. Cultural disassembly- "Disassembly" — (deconstruction, reduction; mixing) of cultures, media, things, etc.; "place" (stability, stasis, inanimacy of locale) as an attenuated semantic; "mixing, commingling individuation" and "mobility" (animacy, flux, etc.) as amplified semantics; "identity," national/racial/ethnic, and fear of its loss creating fear-hate dichotomies.
- v. Sampling
- vi. Re/mixing
- vii. Riffing
- viii. Mashing-up
- ix. Mediasiting
- x. Ripping and Burning
- xi. Re/covering
- xii. Copying
- xiii. Transcoding
- xiv. Indexicality, Immediacy, Transcendence
- e. Screen Theory and Methodology
 - i. Screen Theory
 - ii. Circuit of Culture (see Petrina, 2006)



Media Studies

5. What is Media Studies?

a. Definitions and Taxonomies (see map)

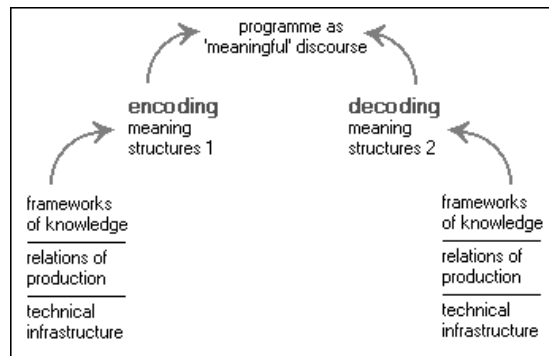


Stephen Petrina (2003)

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

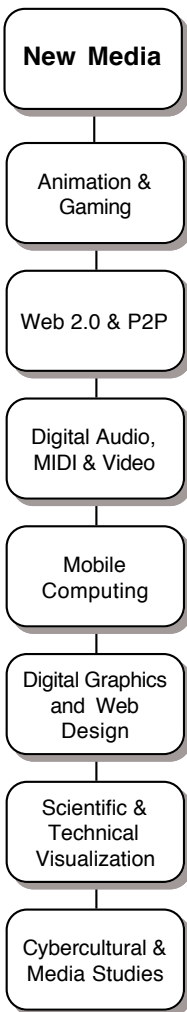
1. **Across Formats:** radio, television, film, internet, wireless, audio, video, digital media, etc
 - iv. **Professional Training:** acquiring skills in producing, designing, directing, shooting, and editing in one or more mediums using cross-platform training
 - v. **Creative Expression:** learning 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
 - ii. Coding (Encoding / Decoding) (Stuart Hall, 1973/1980)



- iii. Manovich (2002)
 1. Numerical Representation
 2. Modularity
 3. Automation
 4. Variability
 5. Transcoding
 - iv. Cultural disassembly
 - v. Framing
 - vi. Regulation
 - vii. Remediation
 - viii. Representation
- d. Methodology (see Module 7)
- 6. What is New Media?**
- a. See *New Media Primer*

New Media

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?
<http://www.ojr.org/ojr/business/1068686368.php>
- a. Key Concepts / New Media Aesthetic
 - i. Numerical representation
 - ii. Modularity
 - iii. Automation
 - iv. Variability
 - v. Cultural transcoding
 - b. Multimedia
 - c. Digital Media
 - d. Social Media
 - a. Social Networking
 - b. Web 2.0
 - i. From Applications to Platforms
 - ii. From Tools to apps
 - iii. From Media to Rich Media
 - iv. From Websites to Blogs
 - v. From Content to Comments
 - vi. From Information to Confirmation
 - vii. From Subscription to User Experiences and Participation
 - c. Core Competencies (O'Reilly, 2005):
 - i. Services, not packaged software, with cost-effective scalability
 - ii. Control over unique, hard-to-recreate data sources that get richer as more people use them
 - iii. Trusting users as co-developers
 - iv. Harnessing collective intelligence
 - v. Leveraging the long tail through customer self-service
 - vi. Software above the level of a single device
 - vii. Lightweight user interfaces, development models, AND business models
 - d. Platforms for Citizen Journalism