Differentiating Between "The" Media and "Our" Media

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Abstract

Today's students are both consumers and producers in a participatory media culture of Facebook, YouTube and other online formats that bear both similarities and differences to traditional films, television and other professionally produced programming. This article describes the challenges of translating media education principles that were successfully utilized with broadcast media examples, to students' personal images uploaded to and created for UGC sites. Findings from a three year study that successfully employed professional media samples are compared with anecdotal descriptions from a participatory media assignment created to update the Culture, Race & Media, course through a website-based curriculum http://www.cultureraceandmedia.com. Readers are encouraged to contemplate the critical implications of today's new media and to question how to frame media education relative to UGC and participatory media.

Introduction and Rationale

Bridging the gap in students' critical thinking regarding the differences between traditional media and today's ubiquitous participatory communication is a relatively recent consideration in media education. During the past two decades while my students were achieving media literacy goals by utilizing deconstruction methods and other skills similar to the National Association for Media Literacy Education's *Core Principles of Media Literacy Education*[1] to analyze films, commercials, newspapers and television programs, a new and exciting media format appeared on our computer screens and stealthily became dominant. Not only was the content of this interactive media somewhat different, but more significantly, the authorship of it was a new phenomenon. This innovative media was created and produced, in large portion, by the viewers, by amateurs, by the students themselves. Can one objectively analyze and critique one's own media creation as effectively as a production by an external source, or media created by the previous generation of producers?

The principal question of my investigation is whether today's participatory media culture of YouTube, Facebook, Wikipedia and similar sites is an innovative and long-awaited collective intelligence for dissemination of information or a noteworthy problem for media literacy. These 21st century media formats are largely unsubstantiated, potentially dangerous in their ubiquity, and complicated to criticize because of their highly personal nature. In *Media/ Impact*, Biagi cites information designer Roger Fidler in exploring how the Internet is completely different from traditional media, in part, because there is no one singular owner, and no entity in charge. "No government or commercial entity owns the Net or directly profits from its operation. It has no president, chief executive officer, or central headquarters."[2]

With acknowledgment to Henry Jenkins and myriad media pundits who celebrate this "convergence culture where old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and power of the media consumer interact in unpredictable ways,"[3] the potential problem, in this author's estimation, lies in the unknowable influence of this participatory media upon our students and the implications for unverifiable and stereotypical information to be taken as truth. One who can recognize stereotypes or persuasive techniques in "the" media, like a newscast produced by professionals in the industry, may not have the same critical sagacity when observing

a Facebook posting with photos by an intimate friend, although both may be reaching similarly substantial audiences.

Media literacy textbooks that proffered foundational principles were more relevant when the examples from films and television programs within were identifiable because the students typically viewed them as well. However, when my colleagues and I noted that much of our students' media screening was taking place via their computers, and interactive, participatory media dominated their world, we recognized the necessity for a shift in our media pedagogy. And, perhaps our approach needed to be based not only on *which* media examples to use in our illustrations for discussions, but also the *method of delivery* of our lessons.

What follows is a narrative of an inchoate study differentiating between user-generated content produced by non-professional consumers/producers (UGC media) and traditional broadcast, professionally produced media that has been investigated and utilized in media analysis classes for decades. Admittedly, this article does not contain the hallmarks of a formal research study. However, because I believe that participatory media need immediate consideration, one objective is an invitation to media instructors to contemplate the critical implications of this new category of "our" media upon students. This is a call for action to include elements of participatory media in our curricula, to inform students about potential distribution of personal posts, to critically analyze images produced by amateurs compared to content in "the" traditional media, and to pursue investigation regarding the differences between these media forms.

"The" Media – A Brief Summary of a Study

The focus of *Culture, Race and Media (CRM)*, the course I created and teach at Columbia College Chicago, is somewhat different from many media literacy classes. Its emphasis can best be described as utilizing media analysis toward the goals of multicultural education and the foundation of media ethics for potential media makers. Developing this course was a challenge because many of the students did not have previous formal education in media literacy but were currently in college studying to become art and media professionals.

Having had the privilege of Drs. Carlos Cortes[4] and Art Silverblatt[5] as mentors and members of my doctoral committee, I had an auspicious grounding in media analysis, and their texts served as foundations for my students' curricula. Essentially, in the *CRM* course students viewed and critiqued hours of television and film, developing the abilities to access, analyze, and evaluate a variety of media forms, to understand the relationships between media and audiences, to draw connections between media and other social actors[6] and, to leave the course with skills in media literacy.

These students also became objective analysts of traditional media through deconstruction methods from the National Association for Media Literacy Education as well as online sources that included "How to Read Ads"[7], which employs *Frith's Levels of Analysis* with print and video advertisement deconstruction. Scenes from commercials and films used as class exercises were observed through lenses of semiotic and thematic analyses, side-by-side comparisons and ethnographic considerations.

The core of my mission originated in principles similar to one articulated by Silverblatt:

> *The media have become such an integral part of a nation that the media system reflects the political, historical, cultural and economic orientations of that country. Consequently, examining these aspects of a nation can provide insight into its media system. And conversely, understanding a nation's media system can furnish valuable perspective about that country.*[8]

Silverblatt's philosophy of the interconnection between our media system and our country spoke of the importance of creating a curriculum where students became aware of media's impact from the perspectives of both recipients and future producers on a global level.

Because of a cultural emphasis, and because my students were potential media makers in a School of Media Arts, I acknowledged an additional responsibility for them to recognize their ethical responsibilities with their future careers were they to succeed as media producers. Articles and workshops have been written and presented on the three-year study of my *Culture, Race and Media* course, of research on its principles, and findings from pre and post-course surveys[9]. Students had successfully learned about race and gender bias through deconstruction of "professional" media examples showing stereotypical images. The National Association for Media Literacy Education (NAMLE) has also offered myriad conference sessions and prepared materials on media analysis that have been instrumental in students' understanding of media literacy – of traditional and predominantly broadcast media.

The following abbreviated summary describes the basic elements of my study that utilized "the" media to demonstrate the elements of a successful course. During the time of this study, "the" media, or predominantly professionally produced media, were the focus because most of the examples analyzed fell into this category.

The Study

Columbia College Chicago is one of the largest film/video/television schools in the United States. Each one of the 12,000+ students intends to graduate with a degree in some form of media arts such as film or television production, producing, writing, post production, graphic design, audio acoustics, radio, marketing, journalism, broadcast journalism, theatre, video game design, interactive multimedia, photography, etc., from one of 14 different departments of media or communications.

Figure 1: Media Feedback Loop

I developed a "Feedback Loop" to illustrate the importance for potential media makers to recognize the influence that past media had on their thinking and also the influence that their professional media will have on their viewers as they acquire media jobs. A most concise explanation of the *Culture, Race and Media* course is that it utilized concepts from media literacy along with units and readings in multicultural education models with the principal goal of helping students to recognize their personal racial and gender biases, and also which of these may have come from the media. Eventually we returned to their ethical responsibility as potential media makers.

Fundamentally, this is/was a course in personal reflection. The 20-student class had multiple sections and the study of it utilized a sample of $n=85$ with a combined quantitative and qualitative research design. The objective of the *Culture, Race and Media (CRM)* course was not to merely analyze media, and definitely not to persuade students about the kind of cultural media that they should produce. The emphasis on personal awareness has always been absolutely fundamental. When one recognizes his/her biases and whence they originate it is often a beginning of the decisions about the kind of media s/he intends to create.

Results of pre-post class surveys a propos what students learned about and from the media are shown here very briefly since they are not the focus of this article but what was predominantly addressed in the former *CRM* curriculum. Comparison of students' past influences and future plans for potential productions were significantly positive regarding the role of the *CRM* curriculum in their education and attitudes about media influence. Examples utilized in the course, however, were predominantly traditional and from films, commercials, print, and various broadcast media.

As noted, results specifically focused on race and gender and were from deconstructions of various broadcast media, with impressive evidence of change by the students when they realized many of the embedded ideologies within the texts. For example, Disney's *Aladdin*©[10] is an easy target for observing how we see the negative associations with the dark and "more Arab" characters, and the positive appearance of the "Americanized" Aladdin. He has no accent, is very white, and even requests, "Call me Al" in the animation. Other cartoons with mostly blonde and always thin princesses and heroines were noted by the students and critiqued for their subtle influences, as were myriad commercials
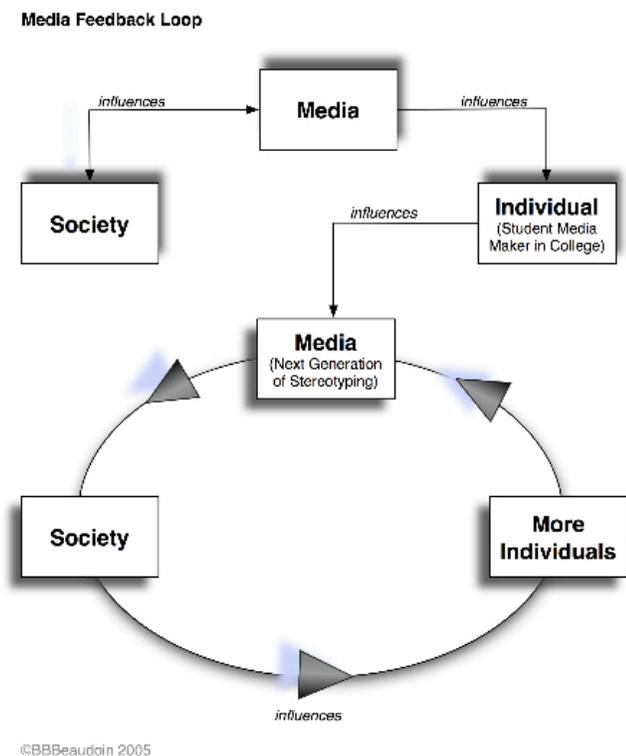
Figure 2: Pre-Post Survey

CULTURE, RACE & MEDIA SELF-ASSESSMENT   II

One of the best ways to assess what we know about ourselves is to reflect on specific values. Please assess how you feel today regarding the following questions: You need to be as honest as possible. What we are engaging in is built on trust.

After completing, ask for your sealed envelope from Class 1. Follow instructions for comparing your responses from your previous survey.

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. Children get many of their ideas about male and female roles from TV cartoons and kids shows.					
2. I recognize and am aware of hidden messages and other subtle influences in the TV, websites, and films that I view.					
3. Today's film and TV images of Latinos, Arabs, Italians, Muslims, Native Americans, Jews or other ethnicities are generally true.					
4. I am aware of the production (technical & aesthetic) elements and how they create moods and effects to engender feelings when watching media.					
5. I know where I learned my beliefs about race, gender, religion, ethnicity, sexual orientation and class.					
6. What I know about issues of race and gender and other cultures is factual.					
7. My views about welfare, disability, immigrants, the police, crime or homeless have been formed, to a large proportion, through viewing TV or other Media.					
8. I believe that Whites have privileges and advantages over People of Color.					
9. I see nothing wrong with producing and/or programming adult media, sexually explicit print ads or violent music videos on television or hate websites.					
10. Most of the representations of women and Blacks and Whites in the media are factual and unbiased.					

CRM Vers. 3.11

rife with stereotypical and/or exaggerated gender roles of girls and women. You have probably used similar examples in your analysis lessons.

After students were shown examples of professionally produced racial and gender stereotypes by instructors they regularly brought in their own examples of music videos where females were objectified and noted how "the" media marginalized women for profit. Students criticized newscasts as well for ethnic bias and subtle racism, asking, "why is 'the' media allowed to continue this?"

After 14 weeks of such discussion students were given the same survey that they took on week 1 to ascertain how their attitudes and/or learning regarding media influence changed. As an example of the study findings, shown below is one of several tables comparing pre-post surveys. The composite results demonstrated students' literacy regarding analysis and influence of "the" media gleaned from *CRM* coursework.

Table 1: Refined results: Mean difference and *p* values for 6 principal statements evaluated from the 10 question pre-post survey.

		Mean	Mean Difference	*p* value
1. Cartoon influence	Pre	3.74	0.51	.00
	Post	4.25		
2. Influence Awareness	Pre	3.80	.31	.01
	Post	4.11		
3. Truth/Ethnic Portrayals	Pre	2.11	-0.38	.00
	Post	1.73		
5. Awareness/Ideology	Pre	3.95	0.30	.01
	Post	4.25		
6. Factual Ideology	Pre	2.94	-0.09	.44
	Post	2.85		
8. White Privilege	Pre	3.39	0.82	.00

Statistical packages calculate these p values to the actual probability, so in this case, the actual *p* value is reported. A *p* value of .001–as seen in items 2 and 5–indicates that according to the statistics, we might expect differences found to be due to chance in only 1 out of 1,000 occurrences. Therefore, the statistics suggest that we can be 99.9% confident that the results are showing differences due to something other than chance. Essentially, the table shows that a change occurred in the participants between week 1 and week 14 that was not due to chance regarding their literacy

in analyzing media, specifically on issues of race and gender, but due to the curriculum of media exercises and readings.

"Our" Media – New Strategies and Anecdotal Evidence

With the advent of participatory, Internet media dominating students' viewing time, it was necessary to investigate if models like the "Feedback Loop" which attributed media influence to broadcast television and feature films, and which in turn, became the basis for these future media makers' decisions, had continuing relevance. Although the students recognized stereotypes and could deconstruct professional newscasts or cartoons and commercials with subtle messages, which were among some of the course objectives, it appeared that "the" media was to blame while their personal media or postings were not included or even considered in their media analyses.

The gratifying results of that earlier study regarding students' awareness of gender and race stereotypes were short-lived with the influx of UGC as primary media viewing among many current students. Questioning them on their 2009 viewing habits, both informally and as part of an assignment, their responses were that they only occasionally watched television, attended films somewhat less frequently than in previous years, and very rarely perused books or magazines if not required for school. Their font of much knowledge and, by far, the principal source of entertainment and media viewing is now the ubiquitous Internet in its myriad forms.

This information was the principal topic when I called a meeting of thirteen instructors who, with me, teach the eighteen sections of *CRM*. Although each teacher individualizes his/her class with supplemental material, the core media samples used in each class session have been specifically chosen media examples that are screened in all sections to maintain consistency. A decision to change our curriculum to include more Internet samples, especially YouTube videos, was initially met with resistance. When another instructor and I created an online assignment where students were asked to present their photos and pages from Facebook or MySpace to their class sections for deconstruction by peers, some instructors believed that this was a "weakening" of course material. A compromise was reached by keeping approximately 70% of traditional examples, but creating four new assignments where students specifically analyzed "new participatory" me-

dia. This past semester, after more instructor input and their having time to assess these assignments, we have increased student presentations of their media samples to include their most viewed media from online video games to other participatory sites that they frequent and participate in, as principal examples for analysis.

Our new questions to the students were whether previous lessons of an exaggerated female character on a television sit-com or overly sexualized portrayal in a commercial were transferable when observing "their" media postings in their online world like YouTube. Why are producers of "the" traditional media culpable of sexism but students who "tag" provocative photos on Facebook immune from judgment? Were there any differences in analyses of ethnic and racial stereotypes on YouTube videos generated by non-professionals (made by the students themselves and originally intended for sharing among friends only, but which inevitably appear to a much broader audience), than how previous professional media bias was assessed? We often ask the students, "Do you, in your status as students, apply the same critical skills in producing and posting "your" media, as amateur media makers in this totally new category?"

Their responses were critical since UGC on the Internet is not "the" media where corporate entities can be blamed for stereotypes. Produced by them, the new "our" media is the pool in which our students swim. According to the April 2008 IAB Platform Status Report,

> *User-Generated Content (UGC) and Social Networks are transforming the media ecosystem. Gone are the days when power rested in the hands of a few content creators and media distributors . . . Today's model is collaborative, collective, customized and shared. It's a world in which the consumer is the creator, consumer and distributor of content. Today there are over a billion content creators and hundreds of millions of distributors. The proliferation of quality, affordable technology and the popularity of social networks and UGC sites have forever changed the media landscape.*[11]

Although professional news organizations, corporations and trained individuals have created websites for two decades, new programs permit amateurs, even young teens, to have a personal site on spaces like MySpace, Facebook and others in less than five minutes time. Statistics from Singer's 2009 "Social Media, Web 2.0 and Internet Stats" posted on The Future Buzz

claim that there are 200,000,000 active Facebook users, with 100,000,000 of them logging on at least once each day.[12] Just as with traditional media education, the purpose of our revised course is not media "bashing", but offering students opportunities to evaluate media and their influences through exercises that are relevant to them. If the principal media in their lives are websites rather than film and television, then that interest in interactive media needed to be incorporated into assignments. We created a *Culture, Race and Media* website with interactive exercises for students to post and critique their own work http://www.cultureraceandmedia.com.

Figure 3: Interactive assignment from *CRM* website
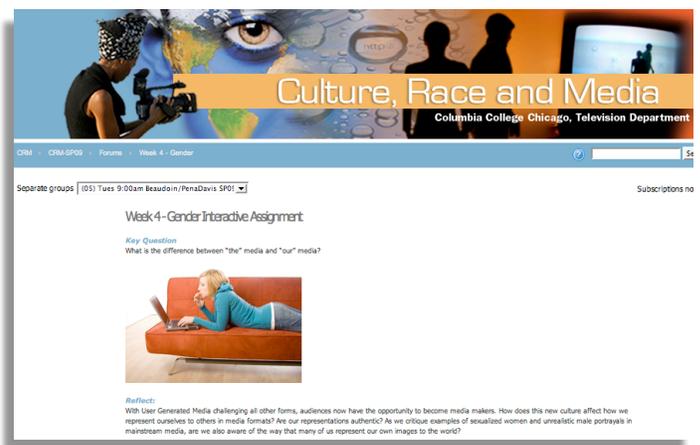
Not only were our media examples updated, the method of delivery was now predominantly through this online website format. The site was built so that students could easily upload and display their work for class presentations as well. It was decided that students would have an option to post and analyze examples from either traditional media, similar to past semesters of bringing samples to class, or personal participatory online media for their assignment. Below are the basic requirements for each from the website instructions. Students had opportunities in previous weeks of class to practice with the technology and nearly all were extremely facile with posting and commenting.

Option I. "Traditional" Media
a) Find an interesting and appropriate media (video) example (television, film clip, "Media That Matters", or similar sites), or an Internet article, that directly relates to the "ism" of Sexism and Gender.

b) Post a discussion topic below that includes your gender-related video example (embedded) and a provocative question. Remember that points are given for the quality of your thought-provoking questions.

c) Be prepared to present your video example, rationale, and responses to your discussion topic in class.

d) View and respond to at least four of your fellow students' posts and/or responses to your discussion topic.

Option II. "Participatory" Media

a) Consider all of the online (social networking) sites (Facebook, MySpace) where images or information about you (or others you know) are available on the Internet. View these through the lens of a potential employer, recruiter, friend, family member, or producer. Are there any elements of these representations that can be looked upon as negative? Are there elements where your representation could potentially impact your opportunities positively?

b) Begin by posting a social networking page (URL) with your or someone else's information open for the community to see, and ensure that the page is accessible. With gender persona in mind, ask two provocative questions directly related to our discussions about gender and representation. (For example: "What about this portrayal of Mr. _____ is stereotypical, or culturally typical for a male on a website?" Or, "What about Ms. _____'s image would hinder her potential employment as a film producer?") Remember that points are given for the quality of your thought-provoking questions. Consider how these images would be critiqued if in traditional media and you did not know the person portrayed.

c) Be prepared to present your online example, rationale, and responses to your discussion topic in class.

d) View and respond to at least four of your fellow students' posts and/or responses to your social networking page.

Since this exercise was assigned for the first time during the past year and with a small sample (approximately 80 the first semester and 120 the second), no quantitative study was done. The descriptions that follow are the core of future investigation into student assessment of personal participatory media compared to traditional media. Herewith are a few interesting trends noted to date:

Most students chose Option I. They posted excellent critiques of recent clichéd gender images. During the NAMLE Conference I presented several examples from the students including this range of stereotypes: "Hot Blonde in Library"[13] commercial from Mercedes-Benz that showed a typical portrayal of a woman so clueless that she couldn't tell the difference between a library and a fast food order counter; the famous "Super Bowl XL Lingerie Football Bowl"[14] with over 445.000 (nearly a half million) "hits" that continues to objectify scantily clad women; and "Hasbro's Rose Petal Cottage"[15] with gender roles established for three and four-year-olds to enjoy cooking and cleaning as "good" girls always do. Banter was lively as the female students deplored that such stereotypes continued into 2009 despite complaints against these hackneyed portrayals. Their critiques demonstrated knowledge of media literacy lessons as they observed color, light, camera angles and ideological frames.

Noteworthy is that Option II was chosen by five or fewer students in each 20-member section of the course under investigation. I believe this to be a significant factor based upon reasons they offered for their lack of Option II participation during post-class interviews. The most common reason was that their sites were intended for friends only and they did not wish to share them with classmates and instructors who may critique them, even though they were assigned two required readings that discussed how instructors, recruiters and potential employers regularly visit students' sites. "My Self Esteem"[16] and "MySpace in College Admissions"[17] were pre-assignment readings that included warnings from the authors of personal postings that had become public.

A second rationale was that social networking sites and YouTube submissions were not what they considered to be "media" subject to the same evaluations as professional media. Obviously, this became a topic for discussion. The personal nature of uploading one's photos to a site lured some students into forgetting the potential for mass audiences of their images. Many were surprised at the numbers of viewings in the millions for favorite "personal" YouTube videos or photos from particular Facebook pages.

For students who did present their participatory media samples to the class, questions asked to initiate analysis and discussion included the following:

- What is your reaction to the community's response to your profile or post?
- Viewing yourself as an "image producer", what message(s) would you say you are projecting to the world about yourself through your MySpace/Facebook profile?
- How are these social networking pages different from or the same as broadcast media previously analyzed in class?

A few students admitted that photos "tagged" on their Facebook pages were not images that they wanted to represent their public persona. Others admitted that they now recognized a connection to their personal images and representations and general media representations. Although the assignment requires further refinement, these were positive outcomes.

However, for a small percentage, the following verbatim comments about their images were somewhat surprising, if not disquieting. Evaluate how you would respond to these statements:

- "What do you mean this is my *media image*? It's only going out to my special friends so this is not really *media*" (Student 3A).
- "I can *take down* any so-called improper photos of me whenever I want, so no harm done" (Student 1B).
- "Sure, there are shots of me drinking and being drunk. That *is* my image, I'm a *Party Girl* and like to show it off" (Student 2A).
- "Bosses and college recruiters who are snooping on my site and don't like my language or beer goggles shots are at places I don't want to work or go to anyway. Why do you keep comparing my films shot for general viewing with my website?" (Student 3C).
- "Young kids don't belong looking at my page. There should be stricter age restrictions for children's viewing" (Student 3D).

Responses such as these are a challenge to those of us teaching about the power of media. Among my faculty our collective strategy was to emphasize to all of our classes the permanence of media on the Internet, and the potentially vast audience once anything is posted. We found numerous articles in addition to those already suggested that describe situations where jobs were lost or reputations were damaged by amateur Internet media produced for "my friends only" but which were cached by Google and appeared elsewhere on the web. Mostly, we are investigating methods for students who essentially understand media literacy when applied to broadcast sources to apply the same critical skills to personal participatory sites.

Although these comments were in the minority, one can view scores of young women on myriad sites like "Hottest Girls on Facebook"[18] or "A Montage of the Hottest MySpace Girls"[19] to recognize that college students have had images of themselves, perhaps intended for friends only, distributed to millions of strangers, (and often inadvertently). We need to include information about their images on social networking sites as a media literacy concept, if only to adhere to NAMLE's Core Principle #5, "MLE does not excuse media makers from their responsibility as members of the community to make a positive contribution and avoid doing harm".[20]

There are other participatory formats that would be advantageous as additions to today's media literacy curricula. Examples of blogs, YouTube videos and even Wikipedia postings need to be viewed through a media education framework. This author suggests that each of us question students about their participation on YouTube as viewers and producers. Most students interviewed in our *CRM* class were unaware of YouTube's policies regarding student uploads. The site asserts that guidelines are enforced, but with no explanation of who the cyber police may be, or when, how, or why postings without proof are taken down. If questioning veracity, potential exploitation of images or influence, consider this: YouTube does not view videos *before* they are posted online. Yes, they have a set of *Community Guidelines* whereby an account may be penalized or terminated if the user violates copyright or pornography rules.[21] But how many millions of viewers may witness a posting before it is removed? What one student may post as a funny personal video may become "viral" and represent her image or work to millions of viewers beyond her original intention.

On YouTube, the world's fastest growing site according to mashable.com, boasting hundreds of millions of clips each day, are messages that influence untold numbers of young people. Of course, I am not condemning YouTube as a vehicle, since most of us upload and view videos for our classes and it is a hugely interesting resource. But, like "old media," what needs emphasis is educating our students about how to under-

stand and harness this powerful animal. Can we agree to encourage our students to analyze and ask questions for "their" new media as we do with broadcast?

I also suggest that lessons include inquiries about the number of students who blog, awareness of their personal words and images as bloggers, and the necessity of checking for veracity when they are consumers of this medium. These too are personal representations and have potential for distribution to vast audiences. According to Keen, "Blogs have become so dizzyingly infinite that they've undermined our sense of what is true and what is false. These days, kids can't tell the difference between credible news by objective professional journalists and what they read on joeshmoe.blogspot.com."[22] Students today have myriad media formats through which to produce messages that many would analyze and critique quite differently if produced by traditional media makers of past years.

A Call for Next Steps in Media Education

As a teacher for most of my life, I have learned that asking the fundamental question is often more important than giving answers. I began this paper with the question of whether today's participatory media culture is a positive collective intelligence for those of us working in media or a negative innovation where anarchy prevails. This small sample of anecdotes and examples gleaned from a revision to a successful media course cannot be generalized into a thesis about how to improve media education in this age of online media dominance. But acknowledging students' differentiation between "the" media and "our" media leads to a fundamental question: How can we productively frame media education for our students' critical understanding of their new participatory media?

The National Association for Media Literacy Education Core Principles and lessons created by media educators during the past decades have emphasized active inquiry and critical thinking skills through exercises using a variety of media messages. Are expectations different when one critiques students' digital productions, images on social networking sites and viral videos compared to broadcast media examples previously deconstructed and deemed stereotypical or negatively influential to some viewers? Can lessons about the production of well-crafted student films be incorporated into their participatory posts?

In *Technopoly* (1993), before Facebook, YouTube or blogs were born, Neil Postman warned that technology was neither additive nor subtractive but "ecological."[23] One minor change generates total alteration, similar to the way that removing caterpillars from a garden sets off a massive transformation in the ecology. Successful media education may be at a crossroads if students view traditional media through one lens while participating in a world of personal images disconnected from the Core Principles.

This author invites suggestions, research, ideas and further study into methods for inclusion of participatory media into the current literacy framework. My initial observations of the new *CRM* curriculum are that the Core Principles should not only be applied, but that it is critical that our students recognize that "their" media operate under the same rules. My college level students may be in training to become professional media makers, but today every one of our students, whether in elementary or high school, is a potential, and probably current, media producer through their participatory sites. Each of us has the potential to benefit from a holistic and ecological strategy for teaching media literacy, whether applied to the old broadcast media formats or today's ever-growing new media. It is our responsibility to change and grow as teachers and as producers of the next generation of media makers.

Notes

[1] National Association for Media Literacy Education, *Core Principles of Media Literacy Education*, http://www.namle.net/core-principles, 2009.

[2] Shirley Biagi, *Media /Impact: An Introduction to Mass Media* (Boston: Wadsworth Cengage Learning, 2009), 174.

[3] Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006), 2.

[4] Carlos E. Cortés, *The Children are Watching: How the Media Teach About Diversity* (New York & London: Teachers College Press, 2000).

[5] Art Silverblatt, *Media Literacy: Keys to Interpreting Media Messages* (Westport, CT: Praeger, 1995).

[6] Patricia Aufderheide, "Media Literacy: From a Report of the National Leadership Conference on Media Literacy," in *Media Literacy in the Information Age: Current Perspectives*, ed. Robert Kubey (New Brunswick, NJ: Transaction, 1997).

[7] Scott A. Lukas, "How to Read Ads," *The Genderads Project*, http://www.ltcconline.net/lukas/gender/pages/howto.htm.

[8] Art Silverblatt, *Media Literacy: Keys to Interpreting Media Messages*, 2nd ed. (Westport, CT: Praeger Publishers, 2001), 391.

[9] The summary following is part of a large mixed research design investigation that employed qualitative and quantitative methodology. That study is published in full as a dissertation by Beau Basel Beaudoin, *Through a Media Lens: Perspectives on Culture, Race, Gender, & Truth*, (in UMI, 2005, number 3196612).

[10] *Aladdin*, DVD, directed by Ron Clements and John Musker (1992; Los Angeles, CA: Walt Disney Home Entertainment, 2004).

[11] "IAB Platform Status Report: User Generated Content, Social Media, and Advertising — An Overview," Interactive Advertising Bureau, April 2008, http://www.iab.net/media/file/2008_ugc_platform.pdf.

[12] Adam Singer, "Social Media, Web 2.0, and Internet Stats," *The Future Buzz*, 12 January 2009, http://thefuturebuzz.com/2009/01/12/social-media-web-20-internet-numbers-stats.

[13] "Hot Blonde in Library," YouTube, 22 January 2007, http://www.youtube.com/watch?v=zorfLNotWj8 (3 November 2009).

[14] "Super Bowl XL Lingerie.Bowl.III.pt1," YouTube, 8 February 2006, http://www.youtube.com/watch?v=Wus2ltRw64w (20 November 2009).

[15] "Hasbro's Rose Petal Cottage Commercial #1," YouTube, 17 October 2007, http://www.youtube.com/watch?v=qVgHrV9H-8k (3 November 2009).

[16] "My Self Esteem," Girls For a Change, http://www.girlsforachange.org/national/2007/04/my_selfesteem.html.

[17] Nicole Verdadi, "MySpace in College Admissions," National Association for College Admission Counseling, April 2006, http://www.nacacnet.org/PublicationsResources/steps/Articles/Pages/MySpace.aspx.

[18] "The Hottest Girls on Facebook," YouTube, 3 September 2008, http://www.youtube.com/watch?v=fvHHEFQJ0EI (23 November 2009).

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