Take the Red Pill:
A New Matrix of Literacy

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Abstract

Using *The Matrix* film series as an inspiration, aspiration and model, this article integrates horizontal and vertical models of literacy. My goal is to create a new matrix for media literacy, aligning the best of analogue depth models for meaning making with the rapid scrolling, clicking and moving through the read-write web. To undertake this study I deploy not only the filmic series, but one of the scholars who inspired it. I explore the relevance and application of Jean Baudrillard's research on contemporary understandings of media literacy.

Keywords: Media literacy, The Matrix, Baudrillard, simulacrum

You've felt it your entire life. That there's something wrong with the world. You don't know what it is, but it's there, like a splinter in your mind, driving you mad.[1] - Morpheus

Examining PhDs is one of the great privileges of being a scholar. The examination process contains a potent mix of intellectual generosity and scholarly rigor, responsibilities to the student and responsibilities to the international academic community. I have been waiting for the moment when the first cohort of post-Google scholars would finish their doctorates to see if the standard of their scholarship had been jeopardized. The cohort that is currently under examination commenced their doctorate in 2006/7 when the read-write web started to frame and permeate popular culture.

As my academic clock ticked from 2009 to 2010, the first doctorate I examined in the New Year revealed the impact of the Google Effect,[2] the flattening of expertise and a marginalization of refereeing.[3] For the first time in a PhD, I could see the consequences of creating a culture of equivalence between refereed and unrefereed materials. There was no recognition of the difference between primary or secondary sources. Instead, the bibliography was dominated by three types of sources: on and offline newspaper articles, blogs, and textbooks.

In the introduction, the doctoral candidate stated that Ferdinand de Saussure,[4] Charles Peirce,[5] Antonio Gramsci,[6] Michel Foucault[7] and Louis Althusser[8] were "key theorists" in this dissertation. Upon moving to the bibliography, not one book, book chapter or even an interview with these scholars was listed. There were no *Prison Notebooks*, no *Archaeology of Knowledge*,[9] no *Lenin and Philosophy, and other essays*.[10] Instead, the occasional secondary source was used to describe and represent the "key theorist."

For me, this doctorate was a pivot, a symbol and a node of both challenge and change. The consequences of major publishers like Routledge and Sage focusing on textbooks rather than risky scholarly monographs was captured in her bibliography. She 'chose' – either intentionally or through a lack of research expertise – to use the much more readable sources aimed at undergraduates to introduce a theorist, rather than to read the theorist themselves. My rule has always been clear: by the third year of an undergraduate degree, students should be reading a scholar in the original form. If they wish to cite Marx, then read Marx. If they want to cite Gramsci, then read Gramsci. That does not mean that researchers cannot use Stuart Hall's explorations on Marx or Gramsci, but that they must demonstrate the research expertise to differentiate between primary and secondary sources and should use other scholars' footnotes as an inspiration and reading list rather than a shortcut.

The inability to recognize that refereed sources are different from a blog bypassed this student. Significantly, while about half her sources were derived from the online environment, there were very few online refereed journals cited. Considering the calibre of journals such as *Fast Capitalism*,[11] *Nebula*,[12] *First Monday*,[13] the *History of Intellectual Culture*[14] and *The Journal of Media Literacy Education*,[15] such an absence and unawareness is no longer acceptable.

My article takes this doctorate, marked in the dark, cold and quiet days between Christmas Day and the reopening of university campuses in 2010 as not only a marker of danger, but a trigger to intervene, improve and stretch our work as educators. The spine of improvement must be information literacy. I present my past models and inspirations for using information literacy to scaffold curriculum, but configure what may be a different model for our future. My goal is to introduce a horizontal model of literacy, a vertical model of literacy and then to align these approaches to create a matrix of literacy. This matrix captures an aura – in intent if not ideology – from the famous filmic trilogy. The blue pill enables us to be satiated with scrolling, cutting and pasting. The red pill reveals the costs of feeding on the crust of knowledge.

Horizontal modeling of literacy

Perhaps we are asking the wrong questions.[16] - Agent Smith

The last twenty years has seen a transformation of capitalism and modernity, resulting in complex new dialogues between work and leisure, production and consumption, information and knowledge, experience and expertise, living and shopping, living and literacy.[17] Transformations in media platforms have woven through these individual and societal conversations. The last decade has been propelled by waves of celebration for mixed media, multimedia, the web, the read web, the read write web and web 3.0, or the semantic web. Through this chronological narrative, change has been collapsed into progress and shopping – rather than learning – and has offered the metaphors and models of our time. There is an unproductive assumption that if a media or platform is used in a leisure-based context then it will be intrinsically useful and beneficial in a work or educational environment.[18] At its most reified, this 'movement' is captured by deploying text messaging in classroom practice.[19]

Social networking may be useful to education, teaching, learning and librarianship. It may not be. But the assumption from which I have worked in my career is that when platforms and media are moved from leisure and into education, then they will operate differently. Facebook, text messaging, Flickr and YouTube are basic platforms and portals. They feature a lot of play, prattle, pretension, and performativity. They feature a lot of value, intrigue and interest. What is required is a strong curriculum with carefully scaffolded topics, tropes and theories, considered assessment and a series of peer-reviewed and validated reflexive loops to ensure a tight alignment between learning goals and outcomes. In other words, do not approach a technology by logging its ubiquity amongst students and then considering how it can be used. Commence with the aim of a learning session and determine the most appropriate media choice. At its most basic, the blinking cursor of Google's search box captures this problem and challenge. It is easy to type a few words into a box. It is difficult to possess the vocabulary and knowledge to know the most effective words to deploy to extract the best results. Google is a great search engine to shop. It is a basic search engine to locate information within the context of formal education.

When teachers and librarians celebrate the signifier, celebrate the form, celebrate the media, they are decentering how it is used. This is not only a denial of content, context, expertise, and professionalism but a validation of the new, rather than the useful. Many academics and librarians have been rewarded with funding and research grants because they put the phrase social networking, Twitter or 2.0 in the title.[20] I am not denying the value of these portals, platforms and descriptions. But educators must be honest. These platforms are easy to use but difficult to use well. Research questions must be reframed from how they are used to why they are used.

The consequences of focusing on *how* rather than *why* are starting to be seen in curriculum, assessment, and quality assurance protocols. For twenty years, much professional development and training has been focused on using software and hardware. This has meant that curriculum production, assessment protocols and – at its most basic – content development (which could also be called reading and knowledge acquisition) has been neglected.

Part of my intervention through the last decade has been to instigate and embed a horizontal model of literacy through the degree structure. My focus has

been on creating movement between literacy modes. If a set of skills is used in daily life, then my goal is to ensure that the student has competency in these and then moves to higher order modes of literacy. If a student holds expertise in text messaging, the imperative is to then ensure that he or she can also deploy well-configured sentences, paragraphs and arguments.

During the period of Web 2.0 and with social media proliferating through higher education, I taught nine courses, spanning from first year through to doctoral supervision, including the MA in Creative Media that was offered on and offline. These courses became a laboratory for media education during a period of transformation, testing the use of a range of media from asynchronous to synchronous discussion fora, email to (the failed) Google Wave, sonic sessions to podcasts, Flickr to YouTube. Media making was part of media understanding. Analogue media, history and historiography were – and are – attendant to teaching and learning. Students come from countries all over the world, from Angola to Australia, Cameroon to Cyprus and Saudi Arabia to Singapore. They are artists, film makers, journalists, public relations consultants, and policy makers. Their age varies from 24 to 65.

The model and inspiration I deployed for this work was a post-Web but proto-Web 2.0 table developed by Mary Macken-Horarik.[21] It has been the inspiration of much of the research and teaching I have conducted in the last ten years. This small chapter in a small book was written just as the web was reaching popular culture and before web 2.0 editing and collaborations. Yet ironically, this positioning helped Macken-Horarik's argument. She was investigating continuities and not revolutions, movements between platforms and ideas, not an evangelical grasping onto one media, software or hardware innovation. She constructed a model of literacy that moves through education and life. It is configured as a four tier model of literacy, moving from everyday literacy to applied, to theoretical and to reflexive. The key in the model is movement, ensuring that all of us— as students of knowledge— keep moving, keep reading, and keep thinking.

Everyday	Applied	Theoretical	Reflexive
Diverse and open ended	Attaining a particular expertise	Gain disciplinary knowledge	Negotiation of social diversity
Confluent with spoken language	Use of spoken and written words to enable activity	Production and interpretation of epistemic texts	Probing assumed and specialized knowledge systems
Moving through roles and relationships in the family and community	Skill-based literacy	Situated in educational learning environments	Finding alternatives
Personal growth literacy		Specialized literacies	Challenging common sense
		Assimilating and reproducing knowledge	Meaning determined through diverse media
			Critical literacy

Table based on Mary Macken-Horarik, "Exploring the requirements of critical school literacy: a view from two classrooms," from F. Christie and Ray Mission (eds.), Literacy and Schooling, (London: Routledge, 1998), p. 78

Everyday literacies are attained in the home and family, confirming the importance of spoken language and oral culture. They activate personal growth and development. *Applied literacies* achieve particular expertise, often termed skill development. This is literacy with a purpose. Written and spoken words are used to enable activity. Vocationalism is part of applied literacies. *Theoretical literacy* is inserted into an academic discipline and a knowledge community. It involves both the production and interpretation of texts and the development of epistemology. Theoretical literacy is located in formal learning environments and specialized literacies. The theoretical tier is therefore where most of the work conducted at schools and universities takes place. Finally there is *reflexive literacy*, which is a form of critical literacy. It involves understanding and negotiating social diversity, questioning epistemology, probing the limits and applications of specialized knowledge systems, challenging common sense, and understanding how meaning is determined through disparate media, thinking about when particular media should be used in particular contexts and for particular tasks. There is no suggestion that content should move between platforms simply because it is technologically possible. A cut and paste culture is replaced with a click, pause, and think culture.

A provocative hypothesis emerging from this table is that critical literacy is not an 'add on' to literacy debates, but does require the initial development of instrumental modes. In other words, it is a horizontal model of literacy: everyday familiarity with spoken language does not inevitably lead to the development of academic knowledge. However a new mode of learning is based on earlier competencies. There must be an intervention, a conscious desire and action to move students and citizens through the stages of literacy. Without these interventions— particularly by librarians and teachers— much of the population will stay in applied literacies, using Google to shop, not even aware of refereeing, or the difference between blogs and online academic articles. Macken-Horarik argues that there is a linear and progressive relationship between literacy modes, disagreeing with those who argue that students can simultaneously learn to read *and* challenge what they read. Significantly, there is no division between analogue and digital media. There is no mention of digitization or technology. The focus is horizontal movement, from easier skills to harder skills, whatever the platform.

The problem is that most web 2.0 platforms stop at applied literacies. They develop certain skills, but are not able to arch into disciplinary or post-disciplinary knowledge. The dishonesty of web 2.0 is that all valuable information is freely available and that the user of a search engine has the literacy to judge, assess and use this material critically. Instead, through the proliferations of blogs and Wikipedia a large quantity of low quality material has emerged without refereeing or peer review. While I am a steadfast supporter of open access journals, commercial aggregators are buying and restricting large areas of disciplinary knowledge.[22] In this vacuum, blogs and wiki-enabled media have proliferated.

The concern from Mary Macken-Horarik's model, which she does not address and contemporary educators need to, is how to move learners and citizens from one stage of literacy to the next. Further, if any of us are trapped in a lower stage, do we even know about the literacies that are available? Without intervention, generations of citizens are locked in applied literacy and skill development, not even aware of the higher order models for thinking that are available. The goal for teachers and librarians is to create strategies through curriculum to create firstly a consciousness of diverse literacy models and knowledge systems and secondly a capacity to move between them.

Here is one example of how I use this model in my curriculum and assessment protocols. A mandatory module in the MA Creative Media is entitled, "Practising Media Research." Therefore, I needed to find a way in this single mandatory module to ensure that wherever they are on Macken-Horarik's table, they can be moved through stage three and hopefully to stage four by the end of the semester. The first assignment asks students to compile an annotated bibliography on a research method. It is annotated so students learn how to move a description and summary into an analysis. They must show disciplinary knowledge—Macken-Horarik's stage three— and move to reflexive commentary (stage four).

STAGE ONE

Select a research method. Define and discuss this method and justify your choice in the introduction to this paper. Why were you drawn to explore this method of research?
This section will be no more than 200 words in length. Write in full sentences and paragraphs.

STAGE TWO

The second stage for your first assignment focuses on students finding sources **OUTSIDE THE READER**. In other words, do not list and annotate sources already included in this study guide and reader. Instead, find new sources.

Students are required to locate **TWENTY SOURCES** on a particular research method and not presented in the module. They must write 70-100 words on each, explaining their relevance to the project of understanding a particular method.

Annotated Bibliography: students find the following types of sources on a research method.

1.   Two scholarly monographs

2.   Two print-based refereed articles.

3.   Two web-based refereed articles.

4.   One blog.

5.   One relevant social networking site.

6.   One scholarly lecture from YouTube.

7.   One podcast.

8.   One official website from a professional organization.

9.   One offline magazine or newspaper article.

10.   One track or album of music.

11.   One advertisement.

12.   An item of material culture.

13.   One television programme.

14.   One photograph from Flickr with a Creative Commons License.

15.   One film.

This assessment configures an information scaffold. Students must grasp and demonstrate the complex relationship between form and content, medium and information. It ensures that they reach the imperative of Macken-Horarik's fourth stage: that information (and meaning) is attained through diverse media. There is also attention to students managing social diversity and unravelling common sense, unsettling their conventional patterns of information seeking. The process asks that students gain an understanding of a research method (stage three in Macken Horarik's model, through the attainment of disciplinary expertise), but then approach the method from a diversity of perspectives as determined by media platform and peer review.

This assignment moves students between refereed and unrefereed sources, in both on and offline contexts. Students also gain familiarity with podcasts, scholarly monographs, refereed articles and websites of professional organizations. A key concept activated through this exercise is *multimodality*. I slow students down so that they do not bounce from text to text, but actively consider the best platform and media to convey information most effectively. Information literacy integrates documents, media, form, content, literacy, and learning. It is a scaffold that enables movement between literacy models.

While Macken-Horarik's horizontal model of literacy is incredibly useful and creates a space for thinking about form and content, content in context, the read-write web is offering new challenges. It is enabling content creation from those who have not read much quality content in the first place. It is generating an environment that validates creativity and creation rather than intellectual generosity and referencing. The assumption of mash up culture is that current texts can be improved easily and quickly. Perhaps — just perhaps—reading and thinking do not intrinsically lead to creation. Therefore, the second stage of this chapter explores the vertical model of literacy that is easier to situate in a read-write web environment. To make this argument, I add media literacy theory on top of Macken-Horarik's horizontal model.

Vertical modeling of literacy

Throughout human history, we have been dependent on machines to survive. Fate, it seems, is not without a sense of irony.[23] - Morpheus

The movement to a read-write web— web 2.0— used Google as its midwife. The domestication of computers, software, hardware, cameras, recording equip-

ment, and the proliferation of a multi-function mobile phone created an explosion of content searched through Google. Concurrent with this movement was a range of post-Dreamweaver software applications that lowered the entry level for the construction of websites. Content management systems, of which Drupal and Wordpress are the best known examples, have become the frame for blogs which exploded in number and scale through 2001. This was matched by the iPodification of popular music which not only built on file-sharing communities, but used the first generation of iPod and Belkin microphone attachments in 2001 for podcasting. Digital cameras enabled the capturing of both jpeg and tif photographs and some low resolution moving footage that could be moved around the web.

At this point, the read-write web became a reality for a few. This few extended to many throughout the decade. If the last ten years are mapped, then the key policy and media literacy moment was when the readers of websites became the writers of websites. Consumers became producers. Content became mobile, searchable, remixable and mashable. The part of this narrative relevant to new modes of literacy is how web 2.0 creates information literacy 2.0, propelled through the relationship between dis-intermediation and re-intermediation.

Dis-intermediation was the characteristic of peer-to-peer networks. Links were removed from the traditional supply and distribution chain. Content originators and businesses could deal with their customers directly without the need for wholesalers or retailers. Transparency of pricing resulted. Indeed, Chris Anderson's *Free: the Future of Radical Price* showed the value of freemium services and products.[24] Such a business model works well in software, hardware, book and music selling, and e-share trading. It has not worked well in real estate with agents (of re-intermediation) still used. It also appears that students as consumers are still committed to universities as 'middlemen' for education.

Online education deploys elements of dis-intermediation. Using 2.0 tools, librarians and academics deal directly with students. Managers and administrators, supporting re-intermediated virtual learning environments such as Blackboard, are attempting to control and limit their redundancy. With synchronous and asynchronous communication modes available from a range of social networking sites, university portals are often clumsy, unresponsive and isolated from the wider web environment. Actually, dis-intermediation

has been declining. Web 2.0 enacted re-intermediation via a portal. After dis-intermediation had taken place, new middlemen arrived offering new services such as product evaluation through a 2.0 comment culture, a ranking of search results like Google or search engine optimization via metadata, as deployed by Wikipedia. Both Google and Wikipedia are new gatekeepers, taking traffic away from specialist sites and information sources. The 2.0 dream was that a specialist would construct a blog, offering expert and free interpretations of law, human rights, or gardening. Instead, through re-intermediation via Wikipedia and Google, inexperienced searchers are directed to basic and generalist information sources.

There is potential to use re-intermediation in different ways, to return 'thought leadership' to 2.0 environments. This type of re-intermediation is necessary for learning to occur and is activated through the provisions of media literacy. If consumers slam into the glut of information, products and ideas, that is dis-intermediation. This is a flattening of the web. If we create a scaffold to frame, shape and structure the engagement with production, ideas and information, then that is re-intermediation. When creating height and depth, a vertical model of literacy is configured.

Significantly, media literacy used to be a very small part of media studies and education degrees. In the last few years though, media literacy has been discovered by media regulators and policy makers. In a post-national media and information system with millions of creators, it is impossible to control, censor, and ban citizens into consuming quality content. A top down regulatory mechanism uses the blunt instruments of time-based thresholds in broadcasting and censorship of film and television programming. There are new bottom up strategies that deploy multi-modal, multi-platform, trans-local, trans-regional, and trans-national initiatives, addressing social problems of access and disability and initiating economic developments to enable the creative industries, increasing access and literacy to a range of media platforms.

Media literacy is important, bringing together media studies, education studies, and cultural studies. But if the last twenty years of media policy have taught researchers anything it is that top down regulation is slower than social and media movements. This problem is worsened in an environment of a read-write web, of mobile and accelerated content generation and dis-

semination. In a time of accelerated media and lagging media policy, self regulation of content is required as much —and perhaps more—than national regulation.

From the foundation of the British Office of Communication (OfCom),[25] media literacy development was part of its brief and present in the enabling 2003 legislation.[26] The range of their definitions is instructive:

> Media literacy will provide some of the tools they need to make full use of the opportunities offered, to manage their expectations and to protect themselves and their families from the risks involved.[27]

> Media literacy is the ability to 'read' and 'write' audio visual content rather than text.[28]

> Someone who is media literate may also be able to produce communication in electronic form, such as the writing of emails and the creation of web pages or video materials.[29]

> Awareness, access and control of content.[30]

There are some key areas to be assembled from these statements, and some problems. Firstly, the separation of 'audio visual content' and 'text' ignores the reality that text is visual content. It also ignores the theory that all new skills are based on prior skills. There is an important relationship between information literacy and media literacy,[31] but also a necessity to protect families from particular sorts of content. Finally —and importantly for this article—producing audio visual materials is part of media literacy. Reading and analysis is not enough. There is learning through doing.

Since 2002, The European Commission has realized that media literacy matters to all members because it creates better and more efficient regulation and operates much more effectively in and with national subsidiary rights.[32] Article 26 of the Audio Visual Services Directive[33] has introduced a reporting obligation for the Commission on media literacy in all member states. The 2007 Report of the European Commission into Media Literacy[34] has created a commitment to "European Media Literacy."[35] Significantly, such a movement widens out the stakeholders in the media literacy 'project,' but does not address the needs of educators.[36]

Through these wider European discussions, the BBC created their Media Literacy Unit and a charter for media literacy.[37]   How they defined media literacy is the key to vertical model of literacy developed in this article. The BBC focuses on three parts of media literacy: use, understand, create.[38] Out of a much wider environment of both media literacy and information, only particular parts of the paradigm were selected by the BBC. The attention was almost completely on social media, with children a particular focus. There was no discussion of multiculturalism, multiliteracy, or digital exclusion. There was no trace of the horizontal movements reviewed in the first part of this article. There was no sense of how older literacies enable the development of new skills. Developmental processes and practices were absent. A third area of absence was analogue ways of thinking, or how preservation, forgetting, obsolescence, or what Bruce Sterling termed "dead media"[39] operate in the present. The fascinating final absence is multimodality. This area will become content management 2.0. More precisely, a recognition of multimodality demonstrates that the key knowledge for media education teachers, librarians, policy makers and analysts is context, not content. Who we are determines how we read and interpret the world.[40] The issue is not that content can move, but it is helping students and citizens construct a process that understands when a particular platform is appropriate to present a particular slice of content for a specific audience. It takes the arguments and scholarship of Gunther Kress seriously, thinking about form and content. The issue is not that content can move between media, but what is the best media platform for this content and the audience/consumers/citizens that are the target of the information packet.

Something odd happened to the BBC's Media Literacy Unit. As 2009 clicked over to 2010, the URL for media literacy morphed into 'Connect.' The 'use, understand, create' mantra only survives in the scaffolding documents produced during this period. Therefore, the public educational service of the BBC is *connection* rather than literacy education. Such a transformation increases the confusion between access and literacy. The 'connection' with technology —or, more precisely, social media—is the imperative.[41] Ignored from such a project is how inequality in social relationships manifests in literacy behaviours and practices.[42] All citizens— let alone students—have a right to be scaffolded through digitized environments. The greater challenge is to consider how analogue injustices are ac-

knowledged and addressed online. Put another way, is platform migration accompanied by people migration, or are we prepared to lose analogue-enabled citizens and literacies in the new environment?

While creation has dissolved from the BBC's agenda, it remains in the portfolio of media literacy for OfCom and the European Commission. While this created content does move through cross-media platforms, determining the best use of a platform, or presenting appropriate content to a targeted audience, remains crucial. What is odd— but integral to this article—is that formal education is absent from the media literacy policies of OfCom, the EU, and the BBC. There is an assumption that we can learn about the media from using the media. Those three words from the BBC were an important choice: use, understand, and create. Significantly, read, listen, and think were not the words they chose. This selection was to influence the Digital Britain Media Literacy Working Group. They assembled a vertical model – a triangle - starting with access at the base, moving through life skills and then to use, understand, and create. Such a model cut away critical and reflexive literacy. Formal education is not part of this model. It stresses basic encoding and decoding. In this model, the highest level of digital life skills was entrepreneurship, not education.[43] If teachers and librarians needed any confirmation of how commodification is shaping education, then this is a prime example.[44] To explain how reading and thinking could be left out of a media literacy model from a national broadcaster, I have to explain how models of literacy, indeed models of culture, have been flattened.

To explain how this reification emerged, I use the Jean Baudrillard's *Simulacra and Simulation.*[45] This book, published in 1981, is often cited as the key book in theorizing postmodernity,[46] by displacing the often inaccurately labeled economic determinism of Marxist thought. Most importantly, this book analyzes knowledge, truth and falsehood. It opens with a quote from Ecclesiastes that is a fake. Generations of naïve scholars have restated it as a truth. The quote from Ecclesiastes/Baudrillard provides the basis of this new model for literacy: "The simulacrum is never what hides the truth—it is truth that hides the fact that there is none. The simulacrum is true." [47] He confirmed that "something has disappeared"[48] and "the era of simulation is inaugurated by a liquidation of all referentials."[49] He located a system of signs composed of "a material more malleable than meaning, in that it lends itself to

all systems of equivalences."[50] Therefore, the simulacrum is not an illusion, mask or disguise. Instead it is the loss of the real.

The task emerging from Baudrillard's hypotheses and arguments is to conceptualize the abstraction, which seems an appropriate use of Ecclesiastes/Baudrillard. For Baudrillard, there is a three-layered way to think about life: the real, the representation and the simulacra.[51]

| Simulacrum |
| :---: |
| Representation |
| Real |
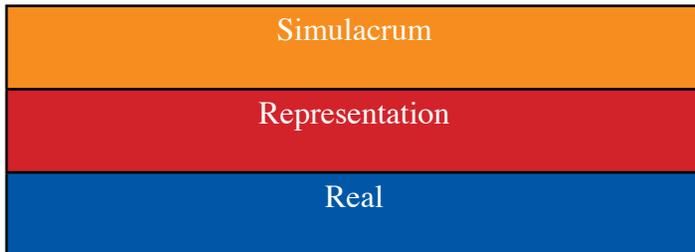
Jean Baudrillard's theory of simulacrum

This means that an action, event or text is not only immediately represented through media, but is inevitably and rapidly re-represented. It circulates as a dis-anchored signifier (form). That means that information — content—is disconnected from context and temporarily hooks into ephemeral media to only unhook and continue moving.

The consequences of such decontexualization are that celebrities, magazines and consumerism become a proxy for the real.[52] The news is not real. It is a representation of the real. Yet most of us are spending more and more time in the simulacrum, the representation of the representation. Life is real. But tabloidized media mean that most of us, most of the time are living through and with other people's representations. These signifiers without anchorage to a context circulate through the simulacrum. These texts bounce around the digitized, convergent, Web 2.0 environment.

The Web 2.0 age is based on the pretence that there is wisdom to crowds, that 'we' are empowered because 'we' can edit wiki files. To blog is to have a say in the world. That was the ideology being restated by the BBC: *use, understand create*, or its BBC Media Literacy 2.0 form: '*connect*.' Ironically, the BBC has followed Baudrillard's cascading model.

Connect
Use, Understand, Create
Media Literacy
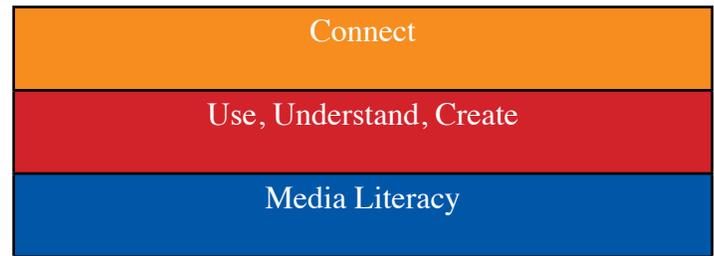
This change means that different sorts of information literacy skills are necessary to sift data, ideologies and discourses. They must add depth, narratives, and history to literacy. It is important to move beyond communication, participation and creation. These are presentist and individualized concepts, particularly when located in the simulacrum. But there are more serious consequences of this flattening of debate and confusions of experience and expertise.

In recognizing such a pattern, the Internet offers alternative sources and ideas, but also greater space for ideologues to perpetuate their message, to re-represent views disconnected from the original context. It allows fast, frequently unchecked rumor to gain value over verified and credible journalism. There are consequences for relying on research shortcuts for news and information. This sound bite culture has a major impact on the caliber of political debate and education. Ponder 'War on Terror,' 'Coalition of the Willing' and 'Weapons of Mass Destruction.' The speed at which ideas are expressed and the truncated vocabulary utilized to express them makes it difficult to encourage researched, theorized interpretations and intellectual rigor.

Clichés replace informed commentary.   The reduction in time between information availability and the creation of news narrative triggers a 'rip and read' mentality and a cut and paste culture. This simulacrum environment is the impetus for the 'textbookification' of publishing, 'encyclopedification' of information and 'wikification' of the web. All three bubble on the surface of culture. The goal is to gather simple ideas – and a lot of them - rather than learn about a specialized knowledge or discipline. Simple ideas are taught and circulated in schools and universities facilitated by the dis-intermediation —the flattening—of media and knowledge.

This revelling in the superficial was not caused by technology, but a displacement of funding away from education, teachers, and librarians. This is the consequence of assuming that the internet is a library and the basis of education. The removal of expertise and the flattening of literacy into creation, communica-

tion, and participation critiques the professionalism of librarianship, teachers and referees, creating a culture of equivalence between the creation of a blog and the creation of a refereed article. It flattens the relationship between text and reader, producer and consumer.

But this Baudrillardian model does not stop at this point. On the first page of *Simulation*, he argued that the simulacrum creates and implements its own referential system: the hyperreal.[53] This hyperreality is constituted within the simulacra and does not require anything external or contextual to provide meaning and authenticity.[54] In other words, the re-representations appeal to other re-representations for credibility and verification. If it is on Twitter, then it must be true. What the hyperreal configures is a system whereby representations talk amongst themselves,[55] disconnecting further from any notion of the real.

The simulacrum becomes the real for the next cycle of significations. It is a cascading model. The simulacrum in one era becomes the real in the next. This means that transitory and ephemeral celebrity culture becomes the anchor – the real – for the next representation and simulacrum. Twitter is the great signifier of the simulacrum. An event happens. It is reported online. It is then commented on via twitter and blogs. The comment culture —and the linkage of social networking sites—captures this 'connect' model of media literacy, without ever anchoring to earlier knowledge, references, or history. Instead, the mashup uses other re-representations as textual fodder to create something new. This vertical tumbling of real, representation, and simulacrum is accomplished at great speed. This movement and change was described by Baudrillard as "replacing."

> Nazism, the concentration camps or Hiroshima … did all those things really exist? The question is perhaps an intolerable one, but the interesting thing here is what makes it logically possible. And in fact what makes it possible is the media's way of replacing any event, any idea, any history with any other.[56]

This remains a controversial and disturbing passage from Baudrillard. In the wrong hands, he could appear a holocaust denier, but his argument is much more complex. He explains how and why holocaust deniers are possible or indeed Charles Darwin deniers or the flat earth movement. Baudrillard describes this process as being based on the media replacing — or as I would rewrite it, 're-placing'—events, ideas, and history. Therefore it is the reorganization of images that creates

the culture of equivalence, that any set of facts is as important as any other.

To translate this principle into information literacy, the library is real, the online library is the representation, Google is the simulacrum. Then Google is the new real, Facebook is a representation and Twitter is the simulacrum.
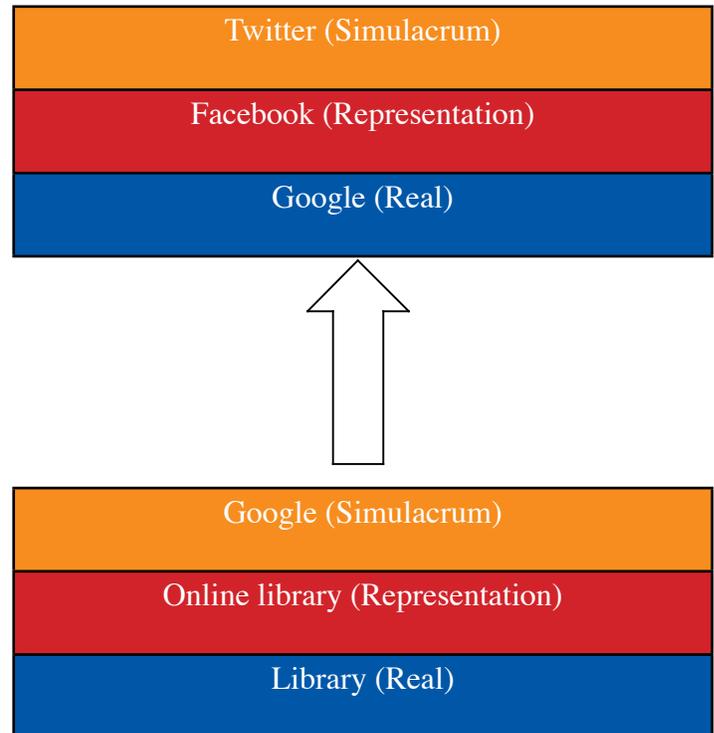

Through this cascading model,[57] the simulacrum itself is layered and textured. It appears to replicate the fabric of life and experience. Actually, signifiers float and bounce. Simulacra re-intermediation takes place via social networking, while the dis-intermediation instigated by Web 2.0 and the Google effect has displaced expertise. If we want to buy a new computer, then we look at blogs, YouTube demonstrations and Amazon reviews. Within the simulacrum, re-intermediation is activated from within the comment culture. It creates the impression (the re-representation) of depth, plurality and diversity. This re-intermediation via social networking constructs layers in the simulacrum rather than reconnecting with 'the real.'

The key is to find a way to hook this media literacy located in the simulacrum, with its hyper-vertical and accelerated tumbling of ideas unanchored to history or context, into the horizontal model introduced at the start of this article. There is a way to do it. Macken-Horarik neglected creation of texts in her model. Platform selection was highlighted as part of her reflexive or critical literacy. But height can be added to each

stage of her model. That height is created through the first version of the BBC's media literacy triumvirate: use, understand, create. School and university teachers use examples, applications and experiences in their learning environment. The basis of the tutorial and seminar system was communication and participation. It is part of active learning and student-centred models.

Use and understanding are located at the easier end of Macken-Horarik's literacy model. But via 'creation,' this model can move through to critical literacy. The way to enact this connection is through careful construction of both curriculum and assessment. Students are given the opportunity to construct artifacts. But the creation of a film, wiki, or podcast is not enough. To be part of formal education, the creation must be tethered to scholarly knowledge via an exegesis.

| Everyday | Applied | Theoretical | Reflexive |
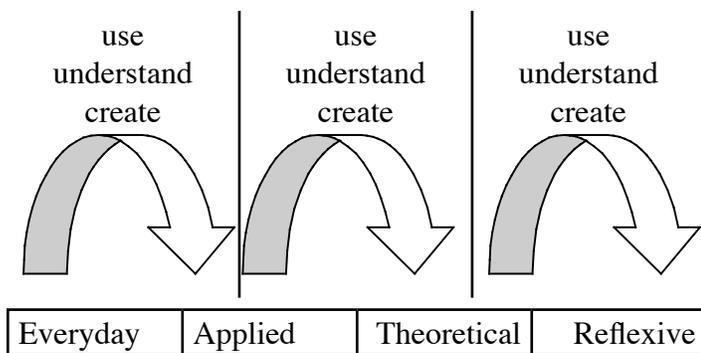
The mantra of 'use, understand and create' becomes the way to test student and citizen literacy levels and moving them (horizontally) through the next vertical slice. This creation of new knowledge by building on older knowledge is confirmed through the delivery of a print-based exegesis. This improves the horizontal model of literacy by tracking and moving between platforms by both creation and reflecting on the process.

I have applied this process in a Masters-level module Media Literacies. In their second assignment, students can choose between three different ways of achieving the learning outcomes.

2. Media Literacy Project (50%)

Word Length: 5,000-6,000 words

Students have three choices for the form of this project.

Firstly, students may elect to construct a segment of curriculum, applying a media literacy model and then reflect upon the process. Students choose a method or model introduced by a writer in the module and then writes a single or weekly lesson plan that applies it. The lesson plan requires no formal or definitive structure, but must include headings for aims, media literacy philosophy, learning outcomes, readings, resources, assessment philosophy and assessment. Remember to include a section on the reflection of this process.

OR

Secondly, students can choose to write an extended interpretative paper on the challenges of deploying media literacy in the contemporary classroom OR a leisure-based context OR governmental setting OR working environment. For example, how could media literacy be used by community organizations or governmental departments to manage a social problem? Does it have value in discussions of health for senior citizens, or to presenting the dangers of binge drinking or drug use? Can it critique celebrity culture? Can it reduce the fear of terrorism, or the threat of terrorism? The student is encouraged to make an innovative choice. The key in starting this assignment is to evaluate the current social environment: is there an issue that is understood by some groups and not others? How could media literacy assist in building that understanding?

OR

Students may elect to produce a sonic or visual artefact that embodies some part of media/literacy, offering a short exegesis (1000 words as a guide, but negotiated between staff and students) on the cultural production. Students can produce a podcast, soundscape, photographic series, short film or design artefact. Then, they must show how their artefact comments on, questions or probes notions of media literacy.

Students are asked to construct their own project so that they may gain experience in the formulation of a topic, research schedule, thesis and argument. These skills are of great use in further postgraduate studies and post-university research, writing and analysis.

This assignment migrates and applies the horizontal modelling from the last section, recognizing the need to move students from their lived reality through to critical literacy on their experiences. But the method for enacting this movement is to deploy the vertical tumbling that moves citizens from use to creation. Particularly, practice-led methods – the creation of an artefact and exegesis – are ideal for activating this matrix of literacy.

It is not the fault of a public broadcaster or governmental regulator that they pick and mix media literacy to focus on the easy and fashionable elements of remix culture, rather than the harder work that is required to scaffold students to the point where they actually have something to write in their blog. However teachers and students do not have to replicate such a definition or the limitations configured within it. Students will use Wikipedia if they do not know how to find higher quality material or indeed understand that there is a hierarchy of information. The key is to use student enthusiasm for communication, participation, and creation to motivate and enable their desire for reading, learning and thinking. Put another way, the goal is to align vertical models of literacy from the simulacrum of social networking with the horizontal models that move from encoding and decoding of words to reflexive literacy. An enthusiasm for social media can be mobilized to suit learning outcomes. By using Web 2.0 as a way to motivate, inspire and track the movement between literacy modes, students may see knowledge beyond media platform and beyond a designation of 1.0, 2.0 or 3.0.

I frequently critique students because they do not read, or do not read enough. But they do read. They simply read in a way based on their prior reading: of texts in the simulacrum.[58] They do write, but they write based on their prior experiences of writing, of texts in the simulacrum. I bring in my students individually when I hand back their assignments. When talking to each of my first year students about their assignments, I learnt something. I asked them how often they draft. Not surprisingly, they replied 'once.' The participation, communication and creation are all that mattered. While the Google algorithm delivers results, it does not deliver the literacy to use them well. The lack of editing and drafting from first year students was to be expected. But I asked them — as a way to help them with their referencing —to show me notes from reading. The students became confused. They showed me notes from the lectures and seminar. I asked to see the notes from the readings I gave them. There were none. Some highlighted the occasional phrase on a photocopy. Some gave a few of the extracts a quick read. Some did no reading at all.

Author: S

Date: Wednesday, 17 February 2010 20:33:09

To be honest, my memory of reading as a youngster was never a favorable. I used to smile a pretend i read a book to go up on to harder 'colours', aka 'levels'. To this day reading still makes my top lip curl in disappointment, never find is interesting, i just about manage to scan read the readers you give us. but...writing i love. love poetry, love expressing myself on paper and creating wild stories.

yes i am complicated lol

xxx

Author: A

Date: Monday, 22 February 2010 17:07:44

I just don't have this urge to read... I'd rather listen and sing along to some music or chat to my friends. Now, as for university reading... it is a new concept to me. When one of the lecturers from semester one suggested that I would have to read each essay about 4 times before I would expect it to sink in, an expression of sheer horror was my only reply. Whilst I respect it, and understand that it is interesting, it's nothing id read if I had the choice. I'm a simple folk, and find it really hard to read such complex text. I often find i'm re-reading the same sentence over and over and trying to work out what each word means! I'm really hoping I adapt to it though!

After I realized what was happening, I understood that the students had never learnt the meta-skill to select, filter, interpret, and question. As a start, I showed them my computerized notes that I have taken from courses at University and beyond. Since 1989 when I bought my first computer, tens of thousands of pages of notes (ordered by subject) have been constructed, organized, categorized, saved, used and reused. They have been migrated from computer to computer, software upgrade to software upgrade. Most of my students —

with great honesty—said to me that it never crossed their mind to take notes from what they read. But they could see the value of what I showed them. They were wasting time flicking through books and articles over and over again, without knowing what they are looking for or how information is deployed in their research. They started every assignment not knowing where to begin. I explained that these notes will always give them a foundation for analysis and an intellectual ladder of development. These discussions with students showed that my assumptions about learning and education were not theirs. But now that I know, I can find methods and mechanisms to ensure that their vertical model of simulacrum literacy—use, understand, create—is tethered to a process of reading, note-taking, and referencing.

While we can focus on blame, shame, and responsibility of parents, teachers, librarians, schools, and universities, it is more productive to diagnose what students bring to a learning environment, how it changes, and how we can create new literacy models to scaffold new methods to reach older standards. Perhaps the key realization in managing horizontal and vertical literacy modes and models is following the lead of David Barton, who argued that literacy is "an activity" that operates in the space between "thought and text."[59] This reflexive movement between strategies, standards, and literacies leads to the final stage of this article, using the most famous deployment of Baudrillard's *Simulacra and Simulation*, in the filmic series of *The Matrix*.

The Matrix Reloaded

Neo: What truth?
Morpheus: That you are a slave, Neo. Like everyone else you were born into bondage. Into a prison that you cannot taste or see or touch. A prison for your mind.[60]

The Matrix series has attracted committed fans and focused scholars because it is a pastiche of genres flitting across the filmic surface while accessing a range of sources and ideas from popular culture and philosophy. It is a model for literacy, offering rich and productive surfaces to motivate and tantalize, along with powerful ideas for those who choose to explore them. Most powerfully, *The Matrix* is a film that values consciousness. If the choice is knowledge or ignorance, thinking or shopping, then the films value the former.

The problem—particularly for theorists—is that Andy and Larry Wachowski re-represented Baudrillard. The pivotal moment where Morpheus asks Neo to choose between the red pill (of consciousness) and the blue pill (of ignorance and compliance) is powerful cinema but an incorrect application of *Simulacra and Simulations*. Rather than a postmodern critique of humanity, T*he Matrix* is actually a relatively unreconstructed Marxist application of the consequences of false consciousness.[61] An exploration of the relationship between significatory systems and agency actually appears much earlier, in 1970, in Baudrillard's *The Consumer Society*.[62]

Baudrillard shows through his work that the consequence of the simulacra is the formulation of a hyperreal. There is no moment of consciousness or choice between the real or the representation, the representation or the simulacrum, the real or the simulacrum. Instead, there is confusion, disgust, and an awkward clumping and bundling of images and ideas.[63] Living in the hyperreal, the really real drops away.[64] The same year that *The Matrix* was released, Baudrillard commented on this loss of the real and the infusion of the hyperreal in its place.

> We don't need digital gloves or a digital suit … We are moving around in the world as in a synthetic image. We have swallowed our microphones and headsets, producing intense interference effects, due to the short-circuit of life and its technical diffusion.[65]

While there are theoretical inaccuracies in the filmic applications of the philosopher, it was not the Wachowskis' job to run a Baudrillard master class for graduate students. The crucial argument they took from his book was the notion of the veil, the separation, a blockage between life and living. Through a cinematic laboratory, they were able to test his argument that, "there is no place for both the world and its double."[66]

However the power of the film to bring together high and popular culture, old and new ideas, and to situate Baudrillard's book as a prop—an empty shell devoid of content to hide the agents for social change — was extraordinary. Significantly, the films became re-representational agents for pushing viewers into the simulacrum. Soon after the first film was released, Nokia re-represented the re-representation.

> Nokia's mobile phones create the vital link between the dream world and the reality in *The Matrix*. The heroes of the movie could not do their job and save the world without the seam-

less connectivity provided by Nokia's mobile phones. Even though our everyday tasks and duties may be less important than those of the heroes of *The Matrix*, today we can appreciate the new dimension of life enabled by mobile telephony. Consciousness was seamlessly traded for consumerism.[67]

In an age of technological change where funding is bled from public institutions, it is a necessity to create a matrix of information literacy that is not clunky, but embedded into curriculum and daily practices for teaching and learning. Such an approach recognizes the plural contexts in which learning takes place. As David Barton confirmed,

> Within the field of education there is a new willingness to look across the boundaries of formal educational institutions, schools and colleges, to understand informal learning strategies and the resources which people draw on in their lives outside of education, recognizing that schools are just one specialized context in which literacy is used and learned.[68]

Teaching and learning must create a continuum between 1.0 and 2.0, offline and online, analogue and digital, historical and simulacrum. Such a model can use the great potentials of the new environment, while monitoring and addressing the information excess and expedited decision-making about quality. Certainly, textbookification, encyclopedification, and wikification are creating an ideas-thick rather than rich environment, but there are culturally counterflowing movements.

There are great opportunities and potentials in the new information environment. Print on Demand publishing is increasing the range of publications available. While the big publishers continue to publish textbooks, the smaller publishers can produce cost efficient smaller runs that can then gain international distribution through the Amazonification of books. The iPad, Kindle and other eBook readers can allow close to instant engagement with new books beyond the *New York Times* best seller range. Courageous academics are assuming editorship of open access journals and the Directory of Open Access Journals and Open J-Gate increases their usability. iTunes U and the podcasting environment returns depth and professionalism to the sonic landscape. Scholars —using PoD (Print on Demand) and podcasts—are offering a different form of re-intermediation, providing a model for a distinct way of using the read-write web.

This is what *The Matrix*, the film series, taught us. Andy and Larry Wachowski probably offered one of the great inspirations of what smart popular culture and intelligent media can be. *The Matrix* is also an inspiration for the new model of learning. The Wachowskis had influences from comics to Baudrillard, action movies, and European philosophy. The resultant combination of the simulacrum and the real, vertical and horizontal literacy, forms a consciousness and reflexivity about the veil and the barriers to education, understanding and interpretation. It has also become a rich source on its own for theorists to think in, through, and around Baudrillard, image and reality.

By being aware of how the veil — 2.0 platforms—leads to a decay of meaning and a denial of history creates both an awareness of the power of the simulacra along with a desire for the real, for the connection. Our current school and university system are in a matrix. The goal is to create consciousness to enable the movement between modes of thinking and living. When we enter the matrix —when we go into the simulacrum and vertical models of literacy— we know that there is another side of veil, another model of literacy. Such a consciousness enables us to ask the key questions:

> How and should content move between the diverse screens of our lives?
> How and should content be changed for the small screen of mobile telephony versus a high definition 55" screen?
> How should vocabulary, sentence construction and referencing be changed for a blog in comparison to an assignment submitted at a university?

To assist the formulation of answers, media literacy is necessary to tailor and manage content on diverse platforms. This imperative has never been as urgent. The recognition of differences and context means that the doctoral student I examined would have known what was required to translate ideas between platforms.

The media literacy challenge is not only one of moving content between media spaces, but also through times. The question is how to balance the speed of microblogging services like Twitter while enabling reflection and interpretation of more complex ideas. In *The Matrix*, Morpheus freezes the training programme. Teachers and learners need to do the same. Our task is to deploy the 'use, understand and create' model of vertical, simulacrum literacy to create a better quality of

information and promote better models of literacy via reintermediation. The BBC's current mode of media literacy—connect—is not enough.

There has never been a better time to be digitally literate. The combination of broadband, surplus income to buy the ever expanding range of platforms, and information literacy has given researchers more quality material in a diversity of forms than we ever could have imagined.
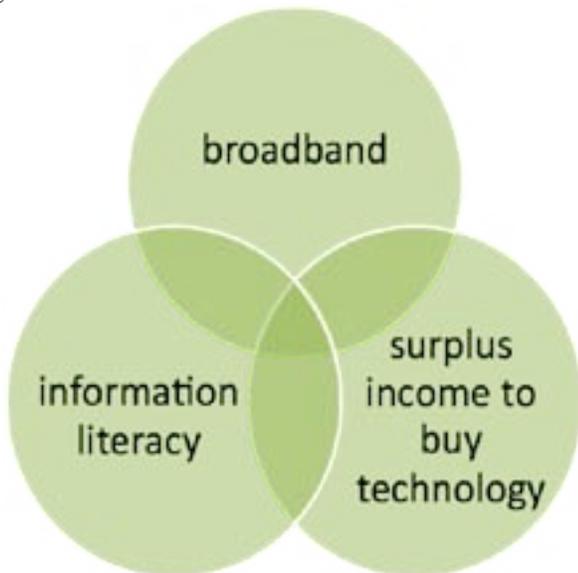
If we lack any of these three elements, then 'access' does not enable the development of experience in the online environment. Access does not equal literacy. To build a consciousness of this difference, I offer two key arguments:
1. Researchers need to understand the difference in quality between refereed and unrefereed publications.
2. Teachers, students, librarians, and citizens need to place attention on platform selection. We must consider the relationship between form and content, platform and information, with greater consciousness than ever before in the history of media.

There has never been more choice of media and platforms than in our present. It has never been easier to move information between these platforms. But simply because the information can move, does not mean that it should be moved. Before data is rendered mobile by users and researchers, a series of mitigating steps and stages are required. Three questions are required:

Who is the audience?
What is the context for the information?
What is the goal for the information? What are we trying to achieve?
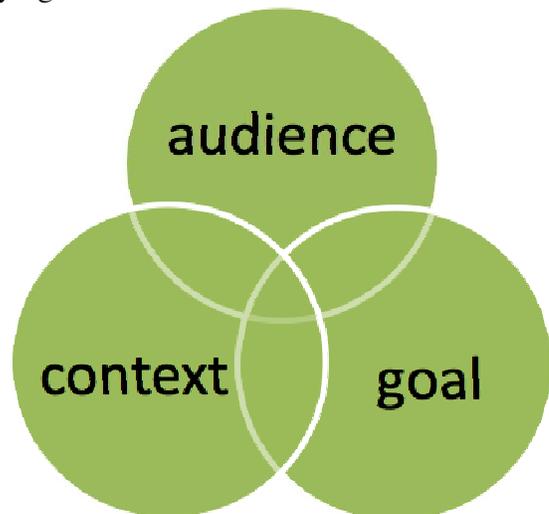
This means that the information required for shopping is distinct from that required for formal education. The context or environment of the information—a supermarket or a university—shapes the requirements and approach to the data in different ways. Finally the targeted audience, whether it be first year university students, doctoral candidates, journalists, or curious searchers looking for the top of the music charts in January 1964, will transform both the goal and context for information.

This relationship between audience, context, and goal for information transforms the key tasks for university teaching and learning. There are two key moments of consciousness and consideration for teachers.
1. Choose the correct platform or media for the information
2. Translate, shape and transform this platform intellectually and andragogically for an educational environment.

In other words, Facebook, YouTube and Flickr can maintain a profound and important role in education. But it is necessary to mould and shape these platforms that are used for leisure and render them appropriate for a school and university context. These two stages are dynamic and require constant revision. When Duke University distributed iPods to first year students in 2002, it presented orientation material, maps, and support information. This data is now better delivered through apps, which also have an orientation function and provision for rapid updates.

The problem is that our language and funding models encourage, enable and indeed require truncation of time and an automation of decision-making. Blackboard 9 was the Vista of Virtual Learning Environments, riddled with patches, problems, and awkward uploading and downloading of sonic and visual files. I started teaching with Web CT and Blackboard in 1997 and very little has changed with the interface since that time. Because of YouTube's ease of use, students—rightly— are unfamiliar with difficult and inappropriate embedding of mixed media data. Many university managers have made the transition to Moodle, but other organizations lack the courage, wanting Blackboard administrative 'support.' They had a choice between the red and the blue pill. The blue pill was chosen.

The cliché of our era is 'there's an app for that.' It is a great cliché and slogan to suggest that an easy and downloadable option exists to solve a social problem, no matter how difficult it may seem. There is not an app for university learning, though the popularity of apps reveals much about information, knowledge and literacy. The truncation and automation of decision-making and digital convergence is having an effect on teaching, learning, and literacy. Teaching and learning is not efficient. Learning is not downloading. Teaching is not like saving to a hard drive. By using the metaphors and motifs from social networking and Web 2.0, a matrix of old and new literacies can create new ways of thinking about old and new media. This means that students can not only recognize Baudrillard in *The Matrix*, but they can also discern and acknowledge the joke of Baudrillard creating fake references to build new knowledge.

End Notes

1. Morpheus, played by Laurence Fishburne, *The Matrix*, directed by Andy Wachowski and Lana Wachowski, (Warner Bros., 1999).

2. Tara Brabazon, "The Google Effect," *Libri* 56 (2006): http://www.librijournal.org/pdf/2006-3pp157-167.pdf

3. This culture of equivalence created through 'the Google effect' resonates with Baudrillard's argument that "Representation stems from the principle of the equivalence of the sign and of the real (even if this equivalence is utopian, it is a fundamental axiom). Simulation, on the contrary, stems from the utopia of the principles of equivalence, from the radical negation of the sign as value, from the sign as the revision and death sentence of every reference," Jean Baudrillard, *Simulations* (New York: Semiotext(e), 1983), 6. Once the simulation has disconnected from the real, then depth models of interpretation – or narratives of causality – are cut away. Instead, images circulate in the simulacra that are equivalent in purpose, aim and importance, because the origins and history have been lost. That is why an event in the life of Paris Hilton, as an example, is given as much attention as civilian deaths at a time of war.

4. Ferdinand de Saussure, *Écrits de linguistique générale* (Paris: Gallimard, 2002). Translated as Writings in General Linguistics (Oxford: Oxford University Press, 2006).

5. Charles Peirce, *Writing on Semiotic* (Chapel Hill: University of North Carolina Press, 1991).

6. Antonio Gramsci, *Selections from the Prison Notebooks* (London: Lawrence and Wishart, 1986).

7. Michel Foucault, *The Order of Things* (London: Routledge, 2002).

8. Louis Althusser, *For Marx* (London: Verso, 2005).

9. Michel Foucault, *Archaeology of Knowledge* (London: Tavistock, 1972).

10. Louis Althusser, *Lenin and Philosophy, and Other Essays* (London: Monthly Review Press, 2001).

11. *Fast Capitalism*, http://fastcapitalism.com/

12. *Nebula*, http://www.nobleworld.biz/

13. *First Monday*, http://firstmonday.org/

14. *History of Intellectual Culture*, http://www.ucalgary.ca/hic/

15. *The Journal of Media Literacy Education*, http://jmle.org/index.php/JMLE/index

16. Agent Smith, played by Hugo Weaving, *The Matrix*.

17. A fine literature tracks these transformations, from a range of perspectives. The scholarship of Stanley Aronowitz and post-work culture is particularly influential. However Jo Littler's *Radical consumption: Shopping for Change in Contemporary Culture* (Maidenhead: Open University Press, 2009) and Richard Florida's *The Great Reset: How New Ways ofLliving and Working Drive Post-crash Prosperity* (New York: HarperCollins, 2010) are provocative – and differing – examples.

18. David Barton and Mary Hamilton in the chapter "Literacy Practices" stated that "literacy is not the same in all contexts: rather there are different literacies," in *Situated Literacies*, ed. David Barton, Mary Hamilton, and Roz. Ivanic, (London: Routledge, 2000), 10.

19. C. Markett, I. Arnedillo Sa'nchez, S. Weber, B. Tagney, "Using short message service to encourage interactivity in the classroom," *Computers & Education* 46 (2006): 280–293. The researchers "chose to introduce mobile phones and short message service (SMS) within the classroom due to the ubiquity of mobile phones among students and the interactive potential of SMS. SMS is a low-threshold application used widely by students to quickly send concise, text-based messages at any time. The research presented involved students sending SMS in real-time, in class, via their personal mobile phones. Using a modem interfacing with customised software to produce SMS files, the lecturer can view the messages and verbally develop the interactive loop with students during class. The SMS are available online after class, allowing interactive loops to further develop via threaded comments," 280. Intriguingly, the

researchers chose the mobile phone and SMS not because it offered a way to achieve learning outcomes, but because they were ubiquitous.

20. To view the Joint Information Systems (JISC) funding for projects around the phrase "Web 2.0," please refer to this link to "Funding Opportunities," http://www.jisc.ac.uk/fundingopportunities/previousgrants.aspx?t=t&tag=41

21. Mary Macken-Horarik, "Exploring the Requirements of Critical School Literacy: a View From Two Classrooms," in *Literacy and Schooling*, ed. Frances Christie and Ray Mission (London: Routledge, 1998), 78-94.

22. Jim Stemper and Susan Barribeau, "Perpetual Access to Electronic Journals," *Library Resources and Technical Services*, Vol. 50, No. 2, April 2006, 91-109

23. Morpheus, played by Laurence Fishburne, *The Matrix*.

24. Chris Anderson, *Free: the Future of Radical Price* (New York: Hyperion, 2009).

25. Office of Communications, http://www.ofcom.org.uk/

26. Communications Act 2003, http://www.legislation.gov.uk/ukpga/2003/21/contents

27. "Ofcom's Strategy and Priorities for the promotion of Media Literacy,"Office of Communication, November 2, 2004: http://www.ofcom.org.uk/consult/condocs/strategymedialit/strategymedialit/, 2

28. "Ofcom's Strategy and Priorities for the promotion of Media Literacy," 3.

29. Ibid.

30. "Ofcom's Strategy and Priorities for the promotion of Media Literacy", 8

31. Marcus Leaning argued in his "Preface" that "information literacy and media literacy are of course distinct areas of academic enquiry and practice with their own traditions, modes of enquiry and paradigms, One of the intentions I wanted to achieve with this project was to illustrate how there are perhaps more similarities than differences between the two. Media literacy has a long tradition of developing defensive, coping and empowering attitudes in students. Information literacy differs in that the techniques taught are more concerned with enabling students to find, analyse and produce information. However, as technologies evolve and content becomes less and less tied to specific formats and the volume of media and information channels multiple (sic), this distinction between being skilled users of media and skilled users of information become increasingly arbitrary," in *Issues in Information and Media Literacy*, ed. Marcus Leaning, (Santa Rosa: Information Science Press, 2009), ix.

32. "Media Literacy," European Commission, http://ec.europa.eu/culture/media/literacy/index_en.htm

33. "Audio Visual Services Directive": http://ec.europa.eu/avpolicy/reg/avms/index_en.htm

34. *Report of the European Commission into Media Literacy* (Brussels: European Commission,2007): http://ec.europa.eu/culture/media/literacy/docs/report_on_ml_2007.pdf

35. "European Media Literacy" http://www.euromedialiteracy.eu/allnews.php

36. Brian O'Neill, "Current Policy Developments in European Media Literacy," *International Journal of Media and Cultural Politics* 6 (2010): 235-341.

37. "Charter for Media Literacy," British Broadcasting Corporation: http://www.medialiteracy.org.uk/taskforce/bbc/

38. As discussed later in this article, the BBC's Media Literacy Unit was quietly shelved between its launch in October 2009 and 2010. It was replaced by "Connect." In other words, literacy once more was displaced for access. There are a few residues of the 'use, understand, create' mantra in BBC documents. For example, please refer to *Get Connected*, (London: BBC Radio 2, 2010): http://downloads.bbc.co.uk/radio2/getconnected/r2learning_final.pdf. Notice the automatic change to the link on page six, from "media literacy" to "connect." I have recorded a short film on this change.

Please refer to "From a Media Literacy Unit to Connect," last modified October 2010, http://www.youtube.com/watch?v=bchooa7GUtk

39. Bruce Sterling, "The Life and Death of Media" (speech at Sixth International Symposium on Electronic Art ISEA '95 Montreal Sept 19 1995), http://www.alamut.com/subj/artiface/deadMedia/dM_Address.html

40. While community literacy has a distinct policy, agenda, and imperative to media literacy, there are nodes of confluence. Particularly, community literacy demonstrates a respect for difference, location and specificity that can be instructive for media literacy theorists. Please refer to the *Community Literacy Journal* (2006): http://www.communityliteracy.org

41. "Connect," (London: BBC, 2010): http://www.bbc.co.uk/connect/

42. David Barton argued that "if literacy is often located in unequal social relationships, this inequality is most apparent in the access to literacy resources which people have," *Local literacies* (London: Routledge, 1998), 17

43. *Digital Britain* (London: Department of Culture, Media and Sport, 2009): http://www.ofcom.org.uk/advice/media_literacy/media_lit_digital_britain/digitalbritain.pdf, 14.

44. Robert Samuels confirmed that "learning and scholarship do require some independence from society," from Robert Samuels, "The new literacy agenda for higher education: composition, computers, and academic labor at US research universities," in *Brave New Classrooms*, ed. Joe Lockard and Mark Pegrum, (New York: Peter Lang, 2007), 107.

45. It is important to note that the first references of and to the simulacra by Baudrillard was in *Symbolic Exchange and Death* (London: Sage, 1993). The French edition of this work was published in 1976, leading into *Simulations* in 1983.

46. Further, theorists of *The Matrix* film series transfer the 'postmodern' label from Baudrillard to the films. For example, Dino Felluga in "The Matrix: Paradigm of Postmodernism or Intellectual Poseur?" states that, "Morpheus invites the viewer to see The Matrix as itself an allegory for our own current postmodern condition, for according to Baudrillard we in the audience are already living in a 'reality' generated by codes and models; we have already lost all touch with even a memory of the real," in *Taking the Red Pill*, ed. Glenn Yeffeth, (Chichester: Summersdale Publishers, 2003), 87.

47. Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor: The University of Michigan Press, 1995), 1. Jean Baudrillard within *In Fragments: Conversations With François L'Yvonnet* (New York: Routledge, 2004), 11, describes this "invention" as "Borges-like."

48. Baudrillard, *Simulacra and Simulation*, 2.

49. Ibid.

50. Ibid.

51. I have built this three-layered model from Baudrillard's four stage process between the original and the copy. Those four stages are: (1) the copy is a reflection of the original, (2) the copy masks/transforms/perverts the original, (3) the copy masks the absence/loss of reality, (4) the copy has no relationship with reality and operates – with authenticity – in the simulacrum. The first three stages all operate in my 'representation,' each formulating a different strategy for disconnection from the real and the original. The fourth stage is the simulacrum. My model – which shows a complete separation of 'the real' and 'the simulacrum' – confirms that there is no relationship between these states. There is a disconnection. Please refer to Jean Baudrillard, *Simulations* (New York: Semiotext(e), 1983), 11.

52. I log the influence of both Fred Inglis's *A Short History of Celebrity* (New Jersey: Princeton University Press, 2010) and Graeme Turner's *Ordinary People and the Media* (London: SAGE, 2010).

53. Jean Baudrillard, *Simulations* (New York: Semiotext(e), 1983), 1.

54. Gary Genosko captured this argument well: "In Baudrillard's terms, every time there is signification, there is lying, for the reason that what is real is an effect of the sign, and thus, every referent is an alibi: signification simulates reference to a real state because no real state corresponds to the sign," in Gary Genosko, *Baudrillard and Signs* (London: Routledge, 1994), 41.

55. My statement here also aligns with what Jean Baudrillard described as "the fractal" in *Fatal Strategies* (New York: Semiotext(e), 1990).

56. Jean Baudrillard, *The Transparency of Evil* (London: Verso. 1993), 91.

57. This cascading model also enables the application of Baudrillard's realization that the simulacrum is leaky. He stated, "perfect extermination [of the real] could only be achieved if the process of virtualisation were fully realized. This is not the case," Jean Baudrillard, *The Vital Illusion* (New York: Columbia University Press, 2000), 63.

58. A significant change in this simulacrum writing is the shift to screen-based platforms. As Gunther Kress argued, "in the era of the screen and of multimodality some fundamental changes are inevitable as far as forms, functions and uses of writing are concerned," from Gunther Kress, *Literacy in the new media age* (London: Routledge, 2003), 61

59. David Barton, *Local Literacies* (London: Routledge, 1998), 3

60. Neo, played by Keanu Reeves and Morpheus, played by Laurence Fishburne, *The Matrix*.

61. It is also important to note the influence of Marx (and indeed Freud) on Baudrillard and other French intellectuals writing around and through the events of May 1968. To explore the wider links between Baudrillard's work and the manifestations of Marxism in 1960s France, please refer to Mike Gane, *Jean Baudrillard: In Radical Uncertainty*, (London: Pluto Press, 2000) and Richard Lane, *Jean Baudrillard*, (London and New York: Routledge, 2000). Even more precisely, Richard Smith argued that, "the point of the Matrix trilogy is to tell the story of the revolutionary struggle to unmask the dominant ideology or Matrix and so liberate humankind. In other words, the aim of the film's revolutionaries is just like that of the Parisian students of May 1968 shouting their famous slogan; "Under the paving stones lies the beach," *International Journal of Baudrillard Studies* 2 (2005): http://www.ubishops.ca/BaudrillardStudies/vol2_1/smith.htm

62. Jean Baudrillard, *The Consumer Society* (London: Sage, 1998: 1970), 9.

63. This is the reason why *The Matrix* is not a postmodern or poststructuralist film. Actually it is a structuralist film, in keeping with the thought of Charles Peirce, Roland Barthes and Louis Althusser. The plot is propelled by the notion that there is reality – a truth – that exists below the illusion. Jean Baudrillard was post-structural and post-modern because the grand narratives – the big explanations – of identity, change and consciousness were cut away. There was no 'real' to unveil.

64. Another confirmation of this interpretation is Baudrillard's reinvigoration of Jorge Borges' story of a map that was so detailed that it became the same size as the territory it represented. He stated that, "We live as if inside Borges' fable of the map and the territory; in this story nothing is left but pieces of the map scattered throughout the empty space of the territory. Except that we must turn the tale upside down: today there is nothing left but a map (the virtual abstraction of the territory), and on this map some fragments of the real are still floating and drifting," Jean Baudrillard, *The Vital Illusion*, (New York: Columbia University Press, 2000), 63. The short story by Jorge Luis Borges, titled "Del Rigor en la Ciencia," (On Exactitude in Science or On Rigour in Science), was republished in *Jorge Luis Borges, Collected Fictions*, translated by Andrew Hurley (London: Penguin, 1999).

65. Jean Baudrillard, "Aesthetic Illusion and Virtual Reality," in *Jean Baudrillard – Art and Artefact*, ed. Nicholas Zurbrugg, (London: Sage, 1999), 19.

66. Baudrillard, "Aesthetic Illusion and Virtual Reality," 7.

67. "Nokia slots itself into The Matrix," May 7, 1999, *Nokia Press Release*, http://press.nokia.com/PR/199905/777023_5.html

68. David Barton, *Local literacies* (London: Routledge, 1998), 21

69. A fine suite of articles and books have taken the film as an inspiration. These include, William Irwin's edited collection *The Matrix and Philosophy* (Chicago: Open Court, 2002), Matt Lawrence's *Like a Splinter in your Mind* (Oxford: Blackwell, 2004), Eddie Zacapa's *Matrix Reflections* (Bloomington: Authorhouse, 2005), Catherine Constable, "Baudrillard reloaded," *Screen* 47 (2006), 233-249, Gerry Coulter, "Jean Bau-

drillard and Cinema: The Problems of Technology, Realism and History," *Film-Philosophy* 14 (2010): http://www.film-philosophy.com/index.php/f-p/article/view-File/106/287, Melanie Chan, "Virtually Real and Really Virtual: Baudrillard's Procession of Simulacrum and The Matrix," *International Journal of Baudrillard Studies* 5 (2008): http://www.ubishops.ca/BaudrillardStudies/vol-5_2/v5-2-melanie-chan.html#_edn2, Paula Geyh, "Assembling Postmodernism: Experience, Meaning, and the Space In-Between," *College Literature* 30 (2003): 1-29, Jason Haslam, "Coded discourse," *College Literature* 32 (2005): 92-115, Richard Smith, "Lights, Camera, Action: Baudrillard and the Performance of Representations," *International Journal of Baudrillard Studies* 2(2005): http://www.ubishops.ca/BaudrillardStudies/vol2_1/smith.htm, and Russell Kilbourn, "Re-writing 'Reality': Reading The Matrix," *Canadian Journal of Film Studies* 9 (2000): 43-54.