

From the Media Awareness Network



Barry's Bulletin

a popular culture digest for media educators

By Barry Duncan

November 2002

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The Maryland Snipers: Wall to Wall Coverage – are we any wiser?



Our fascination and horror at the Maryland sniper reveals a presumed craving for this kind of news. But aren't we rehashing the same old criticism of sensationalist reporting: too much hype and confusion and too many conflicting reports?

- What was your response to the news coverage? Write a report about what the media did well and what they did poorly. How could the media cover this story and avoid sensationalizing every detail?
- Are the media giving us what we need or what we want?
- On October 24, 2002 National Post TV columnist Scott Feschuk provided a succinct critique. To what extent do you agree with his observations?



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There is a withering sameness to the manner in which U.S. cable television news covers a Big Story, the way it schedules its coverage to fill a certain amount of time each hour, regardless of whether there is any fresh detail with even the whiff of what old timers in the business refer to as "news." The way it seems so flagrantly determined to exploit fear and anxiety, even as it pretends to, as one anchor put it, "try not get carried away with this story."

Film Ed

Film Education (Film Ed) is service dedicated to the needs of teachers in the UK. From study guides to the production of useful CD-ROM's, Film Ed is always taking the pulse of media educators who count on their extensive resources. There is nothing like this service in North America, but there should be. And that is my reason for providing a detailed update of their service. I've reviewed some Film Ed resources in previous bulletins. The following are some updates sent to me by Ian Wall, the genial co-ordinator of Film Education.



For more information check www.filmeducation.org, which is packed with regularly updated downloadable resources. Keep an eye out in the near future for resources on *Star Trek*, *Bowling for Columbine* amongst others.

Interactive Educational DVD ROM: 40 Years of James Bond and *Die Another Day*

A first for Film Ed, although we have produced a number of interactive CD ROM's (including the award-winning *Chicken Run* ROM) this is our first foray into DVD. The ROM contains 2 documentaries (made by Film Ed), one on the cultural significance of Bond over the past 40 years, the other on the making of one scene from the forthcoming Bond film *Die Another Day*. So what's interactive about that?

Well, moving on to the next section, we examine the ways in which a Bond chase sequence is put together. Students analyze a chase sequence from *The World is not Enough*. Then they use the script and storyboards from *Die Another Day* in order to plan their own sequence. Finally, they have all of the rushes from a chase sequence from *Die Another Day* and can edit them together to form their own chase sequence.

For the 40th anniversary side, students are given a time-line to explore the political and technological events of the past 50 years, relating them to the plot lines of Bond films. They are then asked to construct plot moments for imaginary Bond films at specific moments in time.

And in the UK this will be free of charge to all secondary schools in the country. (Elements of it will be sent to schools in Germany.)



inset



Digital Video Inset

Digital Video in Education

In conjunction with David Baugh, the ICT advisory teacher for Denbighshire in Wales, we are running 5 sessions this term introducing advisory teachers to digital filming and digital editing. We've all heard teachers talking about which edit suite is the best. We ignore this and instead focus on the aesthetics of filming and of editing. Over 2 days, teachers learn about shot composition, montage, use of sound and end up making two short films. Teachers go away with CD ROM's full of resources as well as training manuals. Feedback has been excellent and we will be running more courses in the New Year.

Digital resources

We are currently developing digital editing resources for teachers of English and History. Each disc looks at the ways in which moving images construct meaning and how these meanings can change through different styles of editing, choice of music, shots interviews etc. We also look at the ways in which moving image can help with the understanding of poetry.

In development is a digital package that will explore issues of documentary. All of these resources are cross platform using an edit suite developed by Film Education

National Schools Film Week

We're approaching the end of our big annual cinema-based event. Over 400 screenings across the country of films as varied as *A Bout de Souffle*, *Monsters Inc.*, *The Pianist*, *Anita and Me*, and *Revenagers Tragedy*.

Many screenings are accompanied by workshops, lectures, presentations by filmmakers and scriptwriters. Resources for supporting the screenings were made available for the first time on a CD ROM.



New Resources

As well as these, we continue to produce new printed resources on current films as well as generic video study packs. Upcoming is a pack for developing literacy using film for 11-14-year-olds.



John Pungente, Toronto's Popular Culture Jesuit

This is Part II of my interview with media education pioneer John Pungente. In the October 2002 bulletin, John discussed his evolution as a media educator. This month, John shares his thoughts on the present state of media education.



B.B. What does a typical week look like for John Pungente?

J.P. First of all there is no such thing as a "typical" week. And I like that. After twenty-some years of teaching – when I knew exactly where I was going to be every minute of every day – it is a joy now to be much less structured.

I could describe a "typical" week when I am home in Toronto. But who wants to read about paying bills, answering phone calls, writing workshops, preparing episodes of "Scanning the Movies," replying to e-mail requests for everything from "please tell me how to teach media literacy in five easy lessons" to "how can I get my script made into a movie?" and trying – always trying – to find money to keep the Jesuit Communication Project going? All of this is necessary – we all do the "de more" (ordinary) things one way or the other.

Instead, I thought that I would tell you what I did in early October. En route to speak at a conference in Poland, I spent a week in London. During that week I attended the opening of the National Schools Film Week – a very interesting media education initiative that would be really good to try and duplicate in Canada; had several sessions with Ian Wall, director of Film Education on a variety of topics – from resources we both produce, to the possibility of an international media education seminar; and touched base by phone with media educator Len Masterman to learn in what directions his work is taking him. I also hunted down six or seven new British media education textbooks which I can buy in London shops instead of having to order them from Amazon. (I did this not only to try and keep the JCP library up to date, but also to stop Barry from asking me whether or not I have them.)

Next, I flew to Warsaw, where it was my task to lead 200 headmasters of Jesuit Secondary Schools across Europe through a day in which I gave them the basics of media education, showed them why it is a necessary part of Jesuit education, led them through group exercises, and tried to show them what their next steps must be to implement this in their schools.

And it goes on, I arrived in Warsaw on a Wednesday, ran the sessions all day Thursday, flew back to London Friday afternoon, flew to Toronto on Saturday, flew to New York on Sunday to screen Harry Potter and the Chamber of Secrets and then interviewed the stars and director of the movie for two episodes of "Scanning the Movies." I flew back to Toronto on the Tuesday and shot the two "Scanning the Movies" shows on Harry Potter (I wrote the scripts for the two shows in one of the weeks before I left for London, based on the book, and made changes before we shot the show.)

That's a lot more interesting than an "ordinary" week, but it's much less glamorous than it seems. It is both tiring and exhilarating.

B.B. You chaired the 1992 and the Summit 2000 media education conferences. What was accomplished in these events? Were there any liabilities?

J.P. It's probably safe to say that no one in their right mind would ever want to chair a large conference. Take Summit 2000 for example. Try to think of bringing media educators from all over the world, organizing 248 presentations and 400 presenters, finding funding, finding a venue for 1,400 delegates from 55 countries, and dealing with all the major and minor problems that result from such gatherings.



Was it worth it? Sure it was – despite the carping by some dissatisfied delegates who didn't get what they wanted and spent the five days complaining – there are always going to be such people.

It was worth it to watch people listen and talk, exchange views, agree and disagree, renew old friendships and make new ones, learn about new ideas they could take back to class with them, find new resources. This was wonderful to see as was the interchange between those who produce the media and those who teach about it. This was the first opportunity for this kind of dialogue.

Maybe these words after the Summit from Bill Walsh, a delegate, say it best:
"Summit 2000 was not all things to all people, nor (of course) was it designed to be, nor could it be. But let us not be blinded into forgetting how truly useful, energizing, thought-provoking, and constructive it was."

B.B. You have made many presentations outside North America. What are some observations about the status of media literacy in other countries?

J.P. It is difficult to make such observations. Every country is different – and not only culturally – in their approach to media literacy. But to me, the most important thing is that there are very few countries where people are not working towards the implementation of media literacy. It is so good to see.

Recently I was invited to Japan to speak at the 25th Anniversary of the Forum for Citizens Television. This is the organization run by Midori Suzuki and others, who for the past 25 years have been dedicated to implementing media literacy in Japan. In a country where the school curriculum has not been open to media literacy, the FCT had made tremendous advancements through university courses in media literacy, teacher training, publication of books, and participation in many international conferences. I was very impressed with the enthusiasm and the breadth of interest in media literacy that I found in many places in Japan. They are close to finding a way to have some media literacy within the curriculum. The dedication of the people in FCT is mirrored in many other countries.

Probably the best thing I've gained from all my travels for media literacy is having the chance to meet so many wonderful people working in the field. If I begin to name them, this interview will become book length. So better to name no names, then to leave someone out.

Rather let me do it this way. Thanks to these people, while I have been learning about media literacy in their countries, I have sat on the shores of the Indian Ocean drinking wheat beer, sampled the unparalleled joys of a very long lunch in a traditional London club, eaten Italian food with chopsticks in Kyoto, peeled shrimps sitting among the tall ships in Sydney Harbour, talked about Madonna with a group of teens in Brazil, ridden a pedal car in Delhi, watched a group of high school students in Dallas produce a daily news program for close circuit viewing in all classes, discussed soap operas at a girl's school in Melbourne, listened to German teens discuss – in English – the movie version of Lord of the Flies, talked with television professionals in such diverse places as Sweden, Japan, Spain, France, Switzerland, Venezuela, and Hong Kong, watched the production of a religious soap opera in Taiwan and heard kids talk about American media in a Manila high school.

I have been most fortunate in all of this and during all of it learned so much about the world of media literacy and the many wonderful people who have worked so hard to bring media literacy to the prominence it does have today. Without the help and encouragement of these people, I would not be able to have done all that I have.

As well, my years of traveling allowed me to observe that – despite the cultural differences – there are some basic elements necessary for the success of media literacy in any country or jurisdiction. And I put these together as nine criteria:



- Media education, like other innovative programs, must be a grassroots movement and teachers need to take a major initiative in lobbying for this.
- Educational authorities must give clear support to such programs by mandating the teaching of media studies within the curriculum, establishing guidelines and resource books, and by making certain that curricula are developed and that materials are available.
- Faculties of education must hire staff capable of training future teachers in this area and offer courses in media education. There should also be academic support from tertiary institutions in the writing of curricula and in sustained consultation.
- In-service training at the school district level must be an integral part of program implementation.
- School districts need consultants who have expertise in media education and who will establish communication networks.
- Suitable textbooks and AV material which are relevant to the country/area must be available.
- A support organization must be established for the purposes of workshops, conferences, dissemination of newsletters and the development of curriculum units. Such a professional organization must cut across school boards and districts to involve a cross section of people interested in media education.
- There must be appropriate evaluation instruments which are suitable for the unique quality of media studies.
- Because media education involves such a diversity of skills and expertise, there must be a collaboration between teachers, parents, researchers and media professionals.

B.B. You have some strong views on developments in American media education. What are your concerns?

J.P. My concerns are well known. The reality I begin with is that this whole issue is none of my business. I am not a citizen of the USA and so what they do with their media education is none of my business. But because they insist of stating their problems very publicly and very often – over the Internet, I feel fine with making a few observations.

While there are many good teachers trying their best to teach media literacy in the USA, they are battling not only the usual foes that media educators run into everywhere in the world – limited teacher training, problems convincing administration this is worthwhile doing, the challenge of finding good resources – they are battling each other.

Two very different media education organizations have sprung up in the USA over the past few years. And – despite an attempt by both to talk about "the big tent" and how there is room for all types of media education in the USA – the groups are constantly fighting. Fighting over conflicting theories and fighting to see who can gather the most territory for their group.

Some individuals in each organization attack people in the other organization – publicly, viciously, frequently and personally on the Media-L. After several years of witnessing internecine warfare, I left the list serve in disgust.

I'm not saying anything that hasn't already been said. My feelings are strong about this because I feel it is such a shame and so unnecessary. The country that gives the world much of their media ought to be a leader in media education. Instead the infighting serves only to tarnish their image. But what the USA does about media education within its own boundaries is its own business. And yes, I am prepared for some venomous feedback.

B.B. What are some other concerns about the challenge of implementing media education in the curriculum today?

J.P. In Canada – the biggest challenge to implementing media education in the curriculum is very simply stated – the lack of teacher training. The work that has been done by so many people over so many years resulted in the fact that media education is a mandated part of the curriculum in



every province. But without people trained to teach it media education doesn't stand a chance in the long run.

What's the second biggest concern – the lack of teacher training. What's the third, fourth, fifth etc. greatest concern – the lack of teacher training.

And I'm not being facetious.

B.B. As host of Bravo's "Scanning the Movies," you must have learned a great deal about television and the business behind the movies. Just what have you learned?

J.P. I've learned again that media educators and the media can work together with nothing asked of the one by the other. I'm now starting the sixth season of a show which is a popular success (if it wasn't it wouldn't still be on the air!) and not once has CHUM TV or any film company interfered in any way with the content of the program. Rather, they have encouraged the notion of a critical thinking audience because they believe this will result in better films and television.

I have learned that stars are human too – surprise! As part of preparation for "Scanning the Movies," I have to go on film junkets to New York or Los Angeles with critics from across North America to see the movie and to interview the stars and directors. It amazed me to find that if you ask them some serious questions (and I do try to do that) that there are many who will respond intelligently and with great insight. To name a few – Costa Gavras (he knew what media literacy is and was keen to talk about it), Robert Towne (who told me just how a script is created and how the director transfers it to the screen), George Clooney (who not only was willing to talk about *Catch 22* and other antiwar novels but who also has a wicked sense of humour), Sandra Bullock (a wonderfully down to earth person who has the ability to make an interviewer comfortable), Michelle Pfeiffer (who most graciously epitomized the notion of "star" and was fascinated by being interviewed by a priest), Clint Eastwood (the one star I came closest to being in awe of even though he was most friendly and interested in media literacy), Sarah Michelle Geller (and I'm not saying that just because she plays Buffy or because she thought she'd like to interview me), James Cromwell (whose eyes lit up when I asked him how he prepared for his role in *The Green Mile* – and then said "It begins with the word .." and went on for four wonderful minutes to talk about the way he developed a character), Robin Williams (who, on learning I was a priest, went into an amazing improv routine about the Vatican switchboard and mortal sin that had the camera crew and myself laughing) and Christopher Guest (who was more than happy to discuss how he developed the idea of "mockumentry," which worked so well in *Spinal Tap* and *Best in Show*.)

I've also learned that media literacy can reach people – many people – through a television show like "Scanning the Movies." And I know that the show reaches people and has an impact on them from the letters and e-mails that arrive on a regular basis at Bravo! These come from teachers and parents and students and from people who are neither students, nor teachers, nor parents but who enjoy movies and are really pleased to learn about different ways of looking at a movie. And I also know the impact of the show from talking with the people who stop me on the street right across the country to say that they enjoy what I am doing.

Most important of all? Knowing that the show is advancing media literacy by putting it out there in an entertaining fashion that engages people.



Media Clips

International News

Founding Summit for ACME (Action Coalition for Media Education)



As we have previously reported, there are now two American media education organizations which have somewhat different aims – AMLA (Alliance for a Media Literate America) – and now ACME. To say that ACME is more political and activist in its orientation is to say the obvious.

Susan Rogers, a media educator from California who has been at the centre of media education activities for several years sent us this report.

Nearly 350 people attended the ACME Founding Summit, October 18-20 in Albuquerque, New Mexico. We were inspired by the likes of Robert McChesney, Sut Jhally, Jeff Chester, Kathryn Montgomery, Jean Kilbourne and many others. There was major emphasis on media democracy issues, with McChesney giving a very interesting historical perspective on the corporate-owned U.S. media system, asserted that it was not the way it has always been, nor the way our founding fathers intended it to be. After hearing McChesney (my second time at a conference with him) and reading his book *Rich Media, Poor Democracy*, I believe that anyone who does not read his books (or at least have a basic familiarity with his research and writings) should not call himself or herself a media educator.

Another major shift in my thinking came after Sut Jhally (The Media Foundation) talked about whether media literacy education should be about the content – the messages – or about the context in which they are communicated. He made the point that unless you talk about the context, you can't talk about what's NOT in the message. While this may sound quite basic to some, his point was that media literacy is much more than just an "extension of the traditional definition of literacy," which is how many attempt to define what we do. Jhally uses the context argument to link media education to culture and to the politics of the corporate media system, and I found his reasoning very persuasive.

When a Canadian was elected to the newly formed ACME Board of Directors on the Saturday night of the conference, I advised the new board that they would need to quickly address the question of whether ACME is a U.S. or international organization. In the security line at the airport, I demonstrated my ignorance of across-the-border issues by asking another Canadian attendee why they are interested in the media democracy issues, and his answers were very illuminating. (Short answer: Canadian media is no less consolidated and corporate-dominated than U.S. media.) I'll be helping prepare an FAQ for the ACME Web site that will address the question of Canadian participation in ACME.

One great aspect of the conference was the opportunity to talk personally with the major keynoters at various points during the day. When Mark Crispin Miller (New York University) had to cancel due to a family emergency, Sut Jhally premiered his new video, *Wrestling with Manhood: Boys, Bullying and Battering*, which is a scathing indictment of today's version of "professional wrestling," specifically as conducted by the WWE (name recently changed from WWF).

Anyone who thinks WWE is silly and inconsequential has not actually viewed professional wrestling in the last few years – it is now a live, interactive soap opera with characters, themes and story lines focusing on messages of male power and domination, physical and verbal abuse of women, humiliation of (and violence against) those seen as "weak," homophobia, and of course, extreme violence portrayed as humorous and having no consequences. These themes are portrayed live, weekly, in WWE arena shows around the country, as well as on TV. The WWE



tells its advertisers that it reaches (if I remember correctly) 11 million people each week. The video was depressing to watch but carried a very important message. Jhally's work consistently demonstrates the power of visual media (specifically film/video) to communicate much more powerfully than can be done in any other format.

On the last day, the new ACME board took questions and comments from attendees. Many asked that ACME help facilitate the development and exchange of curricula, lesson plans, etc., and offer training for media educators. Attendees prioritized their "wish list" for ACME and the results should be posted on the Web site (www.acmecoalition.org) at a future date. Some people were frustrated by not having enough time to meet, speak, listen, be heard, etc., but that was inevitable for a conference lasting less than 48 hours and having at least 50 per cent more attendees than initially expected. I believe that for most attendees, the positives vastly outweighed the negatives.

Personally, I was inspired to be in a group that shares my concerns about the role of media corporations in this country. More than once it was said at the conference – by people who know it to be true – that real change CAN happen when people get together and start making it happen. It's too soon to tell whether ACME will be about media education per se, or about advocating for political and cultural change through the vehicle of media education. I suspect it will be the latter, and I think that's OK. There's a lot of work to do and it's time to start doing it.

Susan Rogers, Grass Valley, California

Media Education in Russia: An Update

From Professor Alexander Fedorov, Russian Association for Film & Media Education



In September 2002, the Scientific Research Group, headed by Prof. Alexander Fedorov, officially launched media education in Russian universities. With a positive response from the Russian Ministry of Education, this initiative for future teachers has begun in the Department of Social and Cultural Development at Taganrog State Pedagogical Institute.

The publishing house "Poznanie" ("Knowledge") published a new monograph by Alexander Fedorov and Irina Chelysheva, entitled "Media Education in Russia: Short History of Development." The creation of this monograph was supported by the Russian Science Foundation for Humanities. It analyzes the history of media from the beginning of the twentieth-century to the beginning of the twenty-first century and includes theory and methods of media education in Russia. The authors describe the creative works of the leaders of Russian media education, the practical ways of the media, and film education for students. The monograph features a list of Russian media education literature – books, articles, dissertations, educational programs – as well as the addresses of Web sites for media education associations and organizations. The texts of university-level programs such as "Media Education" and "History and the Theory of Media Education" are also included.

This is the second book about media education in Russia published in the two past years "Media Education: History, Theory & Methods" (2001) received the Russian Guild of Film Studies prize for the best Russian theoretical book on the media and film in 2001. Some excerpts from these books can be seen on the Web sites of the Russian Association for Film and Media Education: <http://www.mediaeducation.boom.ru> and <http://www.medialiteracy.boom.ru>.

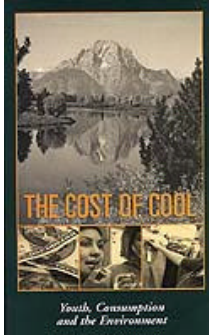


Recommended Resources

The Cost of Cool: Youth, Consumption and the Environment

Sponsored by the National Wildlife Federation and Population Communications International. Video and Resource Guide. 2001

Cost: \$95.00 + 9.95 shipping



To order, write Kristin Hayes, National Wildlife Federation, 11100 Wildlife Center Dr., Reston, VA 20190

Global studies is now gaining ground, especially because the anti-globalization movement has become a force to be reckoned with. Thoughtful curriculum is now needed to make those important cause and effect relationships (i.e. if we don't curb our consumption, our ailing planet will simply get critically ill). Such messages may get communicated to teens, but are often lost in the classroom milieu. What is needed is an infusion of experiential learning for both class and individual initiatives. For teachers of consumer studies and environmental issues, this package should provide some solid resources for this daunting task.

"The Cost of Cool" offers some excellent materials for calculating our individual and household impact on the environment. (Labeled nicely as our "ecological footprint.") For example, activities such as examining your stock of T-shirts in your closet show how much land is represented by T-shirts bought in one year. Designing a low impact house challenges a class to do meaningful research on environmental impact of various building materials

Several teenagers are featured in the video discussing the critical issues. They encompass a range of personalities and are all asked the same questions. For example, "Who and what is cool among your friends?" While this is admirable for student identification, using teens as spokespersons for most of the critical ideas limits the quality and depth of insights.

If you apply media lit perspectives, "The Cost of Cool" comes up short in offering no significant help in deconstructing advertising or in seeing the connections between marketing, media and teen identity in which we are not just products, but also brand images. (The ambitious PBS video "Merchants of Cool" helps to fill this gap). It says nothing about the culture of the shopping mall, our capitalist system and the potential impact of corporate greed. Insights of media literacy would illuminate many consumer studies and cultural issues. It's too bad that the media educators' voices were not heard.

PRwatch (<http://www.prwatch.org>) – a project of Media and Democracy – has much to offer media teachers. Take out a free weekly subscription and you will be better prepared to see beyond the weekly news spins. John Stauber (Toxic Sludge is Good for You) and media teacher Diane Samples have made well-received presentations on this important topic at NMEC conferences.

Here are some recent items explored on PR Watch:

1. Censorship and propaganda from the Gulf War to today
2. Angola hires beltway lobbyists for \$2.2 million
3. "Public diplomacy" chief gets mixed reviews
4. Waging war on Iraq to win the November elections
5. Selling the war



Upcoming Events

Living Literacies: An international gathering to discuss the philosophy of literacy and the responsibilities of communication in the modern age

November 14-16, 2002 Burton Auditorium York University, Toronto

"We invite you to an international gathering of writers, philosophers, critics, teachers, activists, technologists, and performers to discuss the philosophy of literacy. Literacy must mean more than the mechanics of reading and writing. It also refers to the eloquent dialogues we offer to ourselves and the world. This event will be a bold, controversial, inspirational, and innovative conference that makes public the concern for the connections we can make through literacy. Living Literacies will make the beginning of new contact between all those engaged in the responsibilities of communication."

Over 20 outstanding speakers, including: Susan Sontag, Jean Baudrillard, Camille Paglia, George Steiner, Moses Znamer and Daniel Richler.

Cost is \$26.75 per person. First come first serve.

Web site: www.livingliteracies.ca

Pacific Cinematheque and the University of British Columbia present a Certificate in Media Education and Media Production for educators

This five-course certificate is designed for educators, artists, community activists and parents who want to develop a comprehensive analysis of the workings of the mainstream media, and also to develop their own skills as media producers. Participants will learn how to examine and critique the media, how to teach media education in the classroom, and how to produce their own digital media productions. The program consists of 4 courses, a series of media screenings at Pacific Cinematheque, and practical critiques and workshops offered over a 14-month period. All courses will be held on the UBC main campus.

Courses:

CUST 416L (3 credits) - Visual Literacy Across the Curriculum, January 2003

CUST 416M (3 credits) - Media Education Across the Curriculum, July 2003

LLED 480 (6 credits) - Advanced Studies in Language & Literacy Education, September 2003

EDUC 390 (3 credits) - Teaching and Learning in Digital Environments, January, 2004

More information is available through Pacific Cinematheque's Web site at www.cinematheque.bc.ca/education.html.

South Texas Popular Culture Conference: Trends in Television

February 12-15, 2003 in Albuquerque, NM

What are media/pop culture/communication prof'-s looking at these days when they examine television? Here is an interesting list of topics for academic papers and panels at this conference.

- New channels and new genres in serial narrative
- Influx of "reality" TV (ESPN even has one now)
- Nostalgia for old values expressed in new shows
- Reinscription or reversal of gender roles: (e.g. "Buffy," "CSI")



- Ideology represented in dramas (e.g. "The West Wing")
- Economics of commercials
- Ethics and anatomy of news media: channels as 24-hour news sources
- Rerun extravaganza

Question to Media Educators:

Are these the most important topics for discussion on TV trends today?

The Final Word

In all revolution, the agents of change – usually from a small core of fired up radicals – reach a personal point of reckoning where to do nothing becomes harder than to step forward. Then come the televised action, the rebellions on campus, the random acts of defiance in high school, supermarkets, malls, workplaces. A mass of support accrues. The little daily confrontations escalate. Momentum builds. And finally the revolution ignites.

From *Culture Jam: The Uncooling of America*
Kalle Lasn, 1999

Barry's Bulletin will return in January 2003. Take Care!

Barry Duncan is an award-winning teacher, author, consultant and founder and past president of the Ontario-based Association for Media Literacy. Co-author of the best selling text book, *Mass Media and Popular Culture*, he has presented workshops and keynote addresses to thousands of teachers in Canada and around the world. You can contact Barry at baduncan@interlog.com.

