

Workshop Seventeen: Digital Literacies Talkaoke

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| | <p>The aim of this session is to discuss and debate the how concepts associated with Digital Literacies are useful and practical.</p> <ul style="list-style-type: none"> • Spend a short time looking at the examples included below. • Using a Zoom recorder, or other such suitable audio device, learners should plan a 'talkaoke' . • Sitting in a circle attempt to discuss the issues and questions raised by the digital literacies examples, passing the microphone around in-turn, so that each person gets to say and record their comment. • At the end of the session take the recordings and post them to the DMU Commons Blog and feed through to DIY-DMU. |
| 001 | <p>What is a Talkaoke? Talkaoke: or How to Broadcast Decentrally "In a disused town hall (a remnant of central control) several people are sitting at a round table... In the middle is the globalised King Arthur with a microphone that is webcasting worldwide via the internet. That is the setup for today's broadcast... King Arthur, alias Mikey the man in the middle, tells us that we are here to talk into the mike. He will provide some questions to get us talking but as soon as talk is flowing he will simply keep the mike moving to whoever is ready to talk next..." http://www.publicwriting.net/2.2/digital_diary_02.08.13.html</p> |
| 002 | <p>Talkaoke - The Mobile Talk Show "Talkaoke is a mobile talk show where anyone can come and sit around the table of chat and talk about what ever they want. The table is battery powered and has a built in PA system, so it can be set up almost anywhere." https://youtu.be/xAb-ONGevq4</p> <p>This is Talkaoke "Talkaoke is the the live, people-led talk-show where the host sits in in the middle of the media-rich UFO of chat, wielding the microphone and facilitating a dynamic conversation between people who gather around the Talkaoke table." https://youtu.be/O7GTJfcP9jo</p> |
| 003 | <p>The People Speak "Talkaoke is a pop up talk show that is has been gaining popularity in festivals, clubs, galleries, theatres, conferences and on the street. it consists of an illuminated round table with a host sitting in the middle on a swivel chair. Participants sit around the outside and are passed the microphone whenever they want to." http://thepeoplespeak.org.uk/</p> |
| 004 | <p>Talkaoke! The nights of the round table This is the world of Talkaoke and these are the "talkaokeysts" – an eclectic group of men and women, who have come to a studio in east London to debate anything and everything with people they either know or have never met before. The pink-lit table with speakers and voice control fitted on the side might be more Nineties than Noughties, but the home-grown Kilroy-inspired "mobile talk show", the baby of a London art student, is in global demand. The number of Talkaoke events has more than doubled in the past year, while takings have gone up by 30 per cent. http://www.independent.co.uk/news/uk/this-britain/talkaoke-the-nights-of-the-round-table-7440946.html</p> |
| 005 | <p>Add Your Voice to the Talkaoke at Bridport Food Festival The Talkaoke, a dynamic, interactive attraction is brand new for 2016 and will engage festival goers in conversations about all kinds of issues, including everything to do with food at the Festival's Main Event on Saturday 18th June. Among other topics, the People's Wishlist for the Future of Food in Bridport will be at hot topic when the Talkaoke comes to town. "The People's Wishlist is a great place to start conversations at the Talkaoke Table," says Linda Hull from Communities Living Sustainably, who pulled together the Wishlist from hundreds of conversations with local people. "The Talkaoke will give local people a chance to have their say about what's great about food in Bridport and how we could make it easier for more local people to enjoy more local food." http://leakersbakery.co.uk/news/2016/6/14/talkeoke</p> |
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| 006 | <p>Why do we Need Literacies?</p> <p>“The know-how that empowers the best of bloggers and videobloggers, netizens, Twitterers, and online community participants – those who use digital media to express themselves, socialize, advocate, organize, educate, and grow collective intelligence...the Webwide aggregation of [individual] participation’ is where ‘the literacy of participation shades into the literacy of collaboration” (Rheingold, 2012, p. 9).</p> <ul style="list-style-type: none"> • <i>What kinds of ‘know-how’ do you most need when you are interacting in your social networks?</i> • <i>Do you have a way of socialising on-line that is unique to you?</i> • <i>Which are you better at, working with other people or working alone?</i> |
| 007 | <p>Rheingold – Network Smarts</p> <p>According to Howard Rheingold literacy can no longer be conceived as a solitary skill or attribute, but must incorporate increased levels of collaboration and social competency.</p> <ul style="list-style-type: none"> • <i>In what way are Rheingold’s five literacies for thriving online useful?</i> <ol style="list-style-type: none"> 1. Attention Management 2. Participation 3. Collaboration 4. Critical Consumption 5. Network Smarts |
| 008 | <p>Collaborative Literacies</p> <p>According to Pierre Levy “we need to promote organisational cultures and technical environments conducive to transparency, flexible reorganisation of skill networks and continuous collaborative creation of immediately usable knowledge” (Levy, 2013, p. 104).</p> <ul style="list-style-type: none"> • <i>What digital literacies and skills should we adopt if we are to use wikis in the workplace?</i> |
| 009 | <p>Activity:</p> <p>Visit the following sites and articles, and note some observations about the way that Tom Cox manages his social conversations.</p> <p>Tom Cox: Under the Paw https://www.facebook.com/pages/Tom-Cox/93407930986 http://www.theguardian.com/lifeandstyle/2012/dec/05/cat-with-17-lives http://www.tom-cox.com/</p> |
| 010 | <ul style="list-style-type: none"> • <i>How does Tom cox hold our attention?</i> |
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| 011 | <p>Why Do We Need Digital Literacy?</p> <p>Henry Jenkins et al suggests that while “we are excited about lowering the barriers of entry to cultural production, we should not assume that audience activities involving greater media production skills are necessarily more valuable and meaningful to other audience members” (Jenkins, Ford, & Green, 2013, p. 154).</p> <ul style="list-style-type: none"> • <i>To what extent does DIY media both enhances and reduces participation in media culture?</i> |
| 012 | <p>Participation in Learning</p> <p>The traditional assumption is that when people consume media they are just listening or watching content that is produced by other people. Jenkins <i>et al</i> point out, however, that “even those who are ‘just’ reading, listening, or watching do so differently in a world where they recognise their potential to contribute to broader conversations about that content than in a world where they are locked out of meaningful participation.”</p> <p>4 Radical Ideas for Reinventing College, Drawn From Stanford Research WIRED. (n.d.). Retrieved 6 October 2014, from http://www.wired.com/2014/10/4-smart-proposals-reinventing-college-stanfords-design-school/</p> |

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| | <ul style="list-style-type: none"> • <i>How can your learning be redesigned to make it more participative?</i> |
| 013 | <p>Cultural Producers</p> <p>Jenkins <i>et al</i> suggest that there is a growing focus on the way that people participate in the production of media and the meanings that are attributed to different media forms. In this respect the idea of the ‘cultural producer’ has become to the forefront of thinking about new forms of media, particularly as there is a push-back against ideas of audience passivity and inactivity associated with the role of the media consumer.</p> <p>Networks are said, therefore, to promote a different form of engagement, and that audience are no longer viewed as passive, but are instead increasingly being conceived as participative and productive. Jenkins et al suggest that this is a shift from one set of cognitive frames to another: “lurking versus legitimate peripheral participation; resistance versus participation; audiences versus publics; participation versus collaboration, hearing versus listening; consumers versus co-creators.”</p> <p>Education study finds in favour of traditional teaching styles Education The Guardian. (n.d.). Retrieved 31 October 2014, from http://www.theguardian.com/education/2014/oct/31/education-traditional-teaching-versus-progressive</p> <ul style="list-style-type: none"> • <i>Are you better suited to an Individual or a Network learning style?</i> |
| 014 | <p>Learning Styles</p> <p>The desire to participate more effectively stems from a “desire for us all to exercise greater power over the decisions which impact the quality of our everyday lives as citizens.” According to Jenkins <i>et al</i> both concepts of participation and consumption exist in an uneasy tension that is being tested by changes in technology and changes in the expectations of audiences who are more willing to form grassroots organisations that challenge the passive consumption model of media that is more widely encountered, and therefore giving way to a wider sense of social change and progressive development.</p> <p>Men are BETTER at multitasking than women, study claims Daily Mail Online. (n.d.). Retrieved 13 May 2015, from http://www.dailymail.co.uk/sciencetech/article-3079573/Really-Men-BETTER-multitasking-women-study-claims.html</p> <ul style="list-style-type: none"> • <i>Do different learning and thinking styles matter?</i> • <i>What happens if we all think the same way?</i> |
| 015 | <p>Demystifying Learning</p> <p>Jenkins <i>et al</i> suggest that “seeing participation as a model with increasing levels of more intense engagement masks the degree to which all participants work together in an economy operating under some combination of market and nonmarket logic, with various audiences performing tasks that support one another.”</p> <p>This challenges the dominant view that only a small, elite, number of people have the skills and ability to make meaningful media content, and that the general audience lacks the knowledge and motivation to make meaningful contributions and play an active role in civic life. By championing participation, according to Jenkins <i>et al</i>, we are able to demystify the “mystique” and the “magic” of the professional media industries.</p> <p>The New Media Consortium Sparking innovation, learning and creativity. (n.d.). Retrieved 2 September 2014, from http://www.nmc.org/</p> <ul style="list-style-type: none"> • <i>How can we demystify your learning based around social media?</i> |
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| 016 | <p>Cat Lols</p> <p>Even in the 1870s, humans were obsessed with ridiculous photos of cats http://io9.gizmodo.com/5900334/even-in-the-1870s-humans-were-obsessed-with-ridiculous-photos-of-cats</p> |

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| | <p>During the 1870s, the Brighton photographer Harry Pointer (1822-1889) became well known for a series of carte-de-visite photographs which featured his pet cats. Pointer began by taking conventional photographs of cats resting, drinking milk or sleeping in a basket, but from around 1870 he specialised in photographing cats in a variety of poses, placing his cats in settings that would create a humorous or appealing picture. Pointer often arranged his cats in unusual poses that mimicked human activities - a cat riding a tricycle, cats roller-skating and even a cat taking a photograph with a camera. Harry Pointer soon realised that even a relatively straight-forward cat photograph could be turned into an amusing or appealing image by adding a written caption.</p> <p>http://www.photohistory-sussex.co.uk/BTNPointerCats.htm</p> <ul style="list-style-type: none"> • <i>Why are Cat lols so popular?</i> |
| 017 | <p>Doug Belshaw's Essential Elements of Digital Literacies are: (Belshaw, 2011, 2013) Forms of literacy are not straightforward issues: [http://digilitpride.wordpress.com/2012/10/01/making-sense-of-the-8-elements-of-digital-literacy/] http://dmlcentral.net/wp-content/uploads/files/doug-belshaw-edd-thesis-final.pdf</p> <ul style="list-style-type: none"> • <i>Can you self-assess your social media capability against these criteria?</i> |
| 018 | <p>Cu: Cultural - Developing a cultural component of digital literacy means that agents able to move easily between different digital environments and use learning technologies in a variety of different contexts. For example , knowing how to distinguish between using Facebook for personal and social connections, and using it for academic coursework. Being aware of the norms, values and codes that are specific to a subject and how these might impact on the use of different learning technologies.</p> <p><i>I am able to.....</i></p> |
| 019 | <p>Cg: Cognitive – Being able to master the ‘how-to’s of specific tools and technologies that are important for the development of a learner, including those which are subject-specific as well as more general tools that will make agents into a more digitally literate person. Developing our cognitive element by engaging with a wide range of operating systems, platforms, devices and software and looking for developmental and training opportunities that expose learners to these tools.</p> <p><i>I am able to.....</i></p> |
| 020 | <p>Cn: Constructive - To develop the Constructive element learning agents need to understand and demonstrate how to take existing resources and content and re-use/remix them to create something new that benefits their learning. Showing awareness of the different ways that a learning agent can license resources so that others can benefit from the content that they create.</p> <p><i>I am able to.....</i></p> |
| 021 | <p>Co: Communicative - Understanding the importance of networks and communication and the important role they play in developing an agents digital literacy capability. This includes understanding the many different ways learners can communicate with different devices, including mobile and other digital devices. Learning agents also need to develop an understanding of the particular norms, values, protocols and ethics that are appropriate to social networking and other web 2.0 technologies.</p> <p><i>I am able to.....</i></p> |
| 022 | <p>Cf: Confidence - Understanding the importance of networks and communication and the important role they play in developing the competence and skills that learning agents have as digital literacy. This includes understanding the many different ways we can communicate with different devices, including mobile and other digital devices. Developing an understanding of the particular norms, values, protocols and ethics that are appropriate to social networking and other web 2.0 technologies.</p> |

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| | <i>I am able to.....</i> |
| 023 | <p>Cr: Creative - To develop a Creative element that takes advantage of the digital technologies we have access to, and creating new things which have value to oneself and others. Being prepared to take risks and to value randomness and discovery when engaging with digital technologies, and developing an understanding of the processes, procedures and systems that lie behind digital technologies rather than the specific elements of software/hardware involved.</p> <p><i>I am able to.....</i></p> |
| 024 | <p>Ct: Critical – As a critical user of digital technologies we become aware of the power structures and assumptions that are embedded behind different digital tools and practices. For example, thinking about an audience and how they might interpret digital texts in different ways. Needing to develop an understanding of online security, identity and data management in literacy practices.</p> <p><i>I am able to.....</i></p> |
| 025 | <p>Ci: Civic – being able to make use of digital technologies in order to prepare ourselves to participate as fully as possible in society. Developing an awareness of how digital environment can help communities to self-organise and foster links with local, national and global organisations. Looking for opportunities for public engagement, global citizenship and the enhancement of democracy through the use of digital technologies.</p> <p><i>I am able to.....</i></p> |
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