

TECH1502-17 Introduction to Community Media

Lecture One: Community Media is Different

	Introduction - The Marketing Imagination:
001	<p>Introduction & Welcome:</p> <p>Module Tutors: Contact Rob Watson GH6.13 Gateway House 0116 257 7057 rwatson@dmu.ac.uk Rob's Website: http://www.robwatsonmedia.net Twitter: @robwmedia Instagram: @robwmedia Working Hours: Monday – Friday 9am to 5pm Office Hours: 11.00-11.40 Monday 11.00-11.40 Friday</p> <p>John Coster C/O FOTAC Gateway House Doc Media Centre: https://docmediacentre.wordpress.com/ @DocMediaCentre</p> <ul style="list-style-type: none">• Module Tutors: Experience & Background• How Community Media is Being Developed at DMU• Links with DMU Local & DMU Global http://www.dmu.ac.uk/dmulocal/dmu-local.aspx https://www.dmuglobal.com/ <p>Module Wiki Page - For notes, updates and links: https://wiki.our.dmu.ac.uk/w/index.php/TECH1502_Introduction_to_Community_Media</p>
002	<p>Mainstream Media Dominance:</p> <ul style="list-style-type: none">• The Marketing Imagination• Market Transaction• Centralisation & Economies of Scale <p>“‘Community’, as a way of referring to the totality of the population inhabiting the sovereign territory of the state, sounds increasingly hollow” (Bauman, 2007, p. 2).</p> <p>“Our epoch is one of determinism, fatalism and the total absence of alternatives” (Bauman & Donskis, 2013, p. 201).</p> <p>“The inexorable growth of big business throughout the last century and a half has brought great benefits in many respects... But the mostly national corporations of the mid-twentieth century that had at least some sense of connection to and responsibility for their local communities have given way to rootless global entities – private-sector bureaucracies – many of which have lost all sense of community, of perspective” (Hilton, 2015, p. 17).</p> <p>“The significance of modern times resides in how technology is shaping the world’s preferences into homogenised commonality – into global standardisation” (Levitt, 1986, p. 48).</p>
003	<p>Globalised Products & Brands:</p>

	<ul style="list-style-type: none"> • Hyper-Consumerism • Branded Identity & Expression • Global Brands <p>“The global market-place is becoming the sole and unremitting arbiter of the culturally permissible” (Tom Perlmutter in Downmunt, 1993, p. 20).</p> <p>“In place of the old integrative cultures of nation states where is currently emerging a fragmented global culture built upon more popular pleasures. This transnational culture is constructing new identities and undermining older versions of national solidarity” (Stevenson, 2002, p. 47).</p> <ul style="list-style-type: none"> • Homogenisation • Standardisation • Centralisation • Differentiation • Globalisation • Productisation <p>“New, miniscule segments and niches will certainly continue to arise within the interstices [spaces] of global homogenisation – in the future as in the past. But now the future is almost certainly a new future. The proletarian migrations of communication, travel, and transport bring us all implacably closer in all our ways, and it is our ways that define our behaviour and consumption” (Levitt, 1986, p. xvii).</p>
004	<p>Economic Transactions:</p> <ul style="list-style-type: none"> • Hyper-Individualism • Speculation • Liquid Modernity <p>“The only consensus value left in modern societies is efficiency, precisely the value we are attempting to bound so that other values may flourish” (Feenberg, 2002, p. 9).</p> <p>“According to the economic story, you’re free to enter and exit the world of markets as you please. As a buyer, you’re free to choose whether to buy something or not. If you want something and can afford to pay for it, it’s yours” (Michaels, 2011, p. 16).</p> <p>“Because a monoculture is mostly left unarticulated until it has been displaced years later, we learn its boundaries by trial and error. We somehow come to know how the master story goes, though no one tells us exactly what the story is or what its rules are. We develop a strong sense of what’s expected of us at work, and in our families and our communities” (Michaels, 2011, p. 3).</p>
005	<p>Lack of Ethical Concern:</p> <ul style="list-style-type: none"> • Hegemony & Indoctrination Models • Ecology • Sustainability & Self-Determination <p>“In fabricated consumer and industrial goods, competitive distinction is visibly sought via distinctive product features, some visually or measurably identifiable, some cosmetically implied, and some rhetorically claimed by reference to real or suggested hidden attributes that promise results or values different from competitors” (Levitt, 1986, p. 72).</p> <p>Global Markets by Theodore Levitt https://youtu.be/h52W3D-tuf0</p> <p>“Evil is not confined to war or totalitarian ideologies. Today it more frequently reveals itself in failing to react to someone else’s suffering, in refusing to understand others, in insensitivity and in eyes turned away from a silent ethical gaze” (Bauman & Donskis, 2013, p. 9).</p>

	<p>“The destruction of a stranger’s life without the slightest doubt that you are doing your duty and being a moral person – this is the new form of evil” (Bauman & Donskis, 2013, p. 10).</p>
	<p>Personal Media & Globalisation:</p>
006	<p>Consumerism:</p> <ul style="list-style-type: none"> • Changes to tradition order of society • Move away from structured communities • Living in urban units watching TV <p>“The combination of new technology, globalisation and market values is undermining communication between groups, and weakening integration into national political systems (Katz 1996a). Television no longer constitutes according to Katz, the common meeting-place of society owing to the multiplication of TV channels. The eclipse of public service television, with its commitment to inform, is leading to a contraction of political communication in favour of entertainment. Furthermore, the mutual identification that underwrites civil society is being undermined by a growing disjunction between the communication system and the nation state. Viewers increasingly select on the basis of individual taste from global sources of supply rather than watch the same nationally determined schedule of programmes. Where once they had talked to each other through a public service monopoly, national TV systems and been integrated into a national political dialogue and democratic system, now they are sub-groups of a fragmented public viewing a plethora of entertainment channels linked to a global TV economy” (Liebes & Curran, 1998, p. 12).</p>
007	<p>Hyper-Individualism:</p> <ul style="list-style-type: none"> • Just do it! Dare to Be Fearless! • You Are Responsible for Your Destiny • You Are a Winner Because You Deserve It <p>“Unable to slow the mind-boggling pace of change, let alone to predict and control its direction, we focus on things we can, or believe we can, or are assured that we can influence: we try to calculate and minimise the risk that we personally, or those nearest and dearest to us at the moment, might fall victim to the uncounted and uncountable dangers which the opaque world and its uncertain future are suspected to hold in store for us” (Bauman, 2007, p. 11).</p> <p>“It is now left to individuals to seek, find and practice individual solutions to socially produced troubles, and to try all that through individual, solitary actions, while being equipped with tools and resources that are blatantly inadequate for the test” (Bauman, 2007, p. 14).</p> <p>The Global Nomad, icon of Pullman’s first TV commercial https://youtu.be/rpjbwSzJJs</p>
008	<p>Personal Identity & Expression:</p> <ul style="list-style-type: none"> • Brands tell the world who I am • Global Music Reach of Apple Music & Spotify • Don’t Upset the Team or Challenge the Premise <p>“The fragmenting of modern identities can be explained economically, politically and culturally” (Stevenson, 2002, p. 59).</p> <p>“The new individualism, the fading of human bonds and the wilting of solidarity are engraved on one side of a coin whose other side shows the misty contours of ‘negative-globalisation’. In its present, purely negative form, globalisation is a parasitic and predatory process, feeding on a potency sucked out of the bodies of nation-states and their subjects” (Bauman, 2007, p. 24).</p>
009	<p>Globalisation or Localisation:</p> <ul style="list-style-type: none"> • Do We Need Roots Anymore?

	<ul style="list-style-type: none"> • Social Experience is Fluid & Global? • Are We Digital Nomads? <p>“Urban settings sustain not a single, tightly integrated community, but a mosaic of loosely coupled communities” (Putnam, 2000, p. 96).</p> <p>“Global culture is composed of a diversity of the local, and to stay at the fore-front of music and life-style MTVE must respond to this reality. It must aspire just like Coca Cola, to be not a ‘multinational’ but a ‘multilocal’” (Downmunt, 1993, p. 52).</p>
010	<p>Belonging:</p> <ul style="list-style-type: none"> • What do we belong to these days? • Our experience is multicultural • Why put roots down? <p>“Events around the world – terrorist attacks, violent social upheavals, and even natural catastrophes – have left us with an uncanny sense of menace. We seem to be aware of a shared vulnerability that we cannot quite name” (Lear, 2006, p. 7).</p> <p>“In an age when all the grand ideas have lost credibility, fear of a phantom enemy is all the politicians have left to maintain their power” (Bauman, 2007, p. 16).</p> <p>Donald Trump lays out three steps of his immigration policy https://youtu.be/mk_75FLLEQw</p>
	<p>Exclusion from the Conversation:</p>
011	<p>Who Talks About What?</p> <ul style="list-style-type: none"> • Legal frameworks of ‘balance’? • News has moved online? • People just aren’t interested? <p>http://stakeholders.ofcom.org.uk/broadcasting/broadcast-codes/broadcast-code/ http://www.bbc.co.uk/academy/journalism/values</p> <p>Norway Slams Facebook for Censoring 'Napalm Girl' Photo https://youtu.be/aRYSMZkiGHo http://arstechnica.co.uk/tech-policy/2016/09/facebook-napalm-girl-photo-censorship-norway/</p>
012	<p>Why Do Some Things Get Discussed and Not Others?</p> <ul style="list-style-type: none"> • How does the media cover issues? • Who gets to say and talk about things? • Where are the conversations going on? <p>Charlie Brooker's How to Report the News - Newswipe - BBC Four https://youtu.be/aHun58mz3vl</p>
013	<p>Guarding the Professions:</p> <ul style="list-style-type: none"> • You need professional qualifications to be a media producer? • Professional and industry standards are there for a reason? • If we open media-up to anyone it would lose money and be chaos? <p>Alan Partridge: Mid Morning Matters https://youtu.be/-QaJgVmLrY</p>
014	<p>Packaging-Up the Issues:</p>

	<ul style="list-style-type: none"> • Issues have to be structured to be fed into the media machine • Lobbying and campaigning depends on communications professionalism • People will only moan if you give them the chance <p>Dismaland: https://youtu.be/V2NG-MgHqEk</p>
015	<p>Who Gets to Choose What We Discuss?</p> <ul style="list-style-type: none"> • Those who are qualified or invested? • The same old people? • The market decides? • Politicians filter the discussions? <p>“Contemporary culture is becoming more participatory, especially compared with earlier media ecologies primarily reliant on traditional mass media. However, not everyone is allowed to participate, not everyone is able to participate, not everyone wants to participate, and not everyone who participates does so on equal terms” (Jenkins, Ford, & Green, 2013, p. 298).</p> <p>“As producers consider how audiences will create ‘divergences’ from official systems of distribution, listening to such practices might provide insight for new models for content creation and circulation” (Jenkins et al., 2013, p. 298).</p> <p>John Lydon - Sex Pistols swear on live TV 1976 https://youtu.be/ROIAYFh0CaI</p> <p>Sex Pistols - Bill Grundy TV Show https://youtu.be/jRNOUz7uefA</p>
Social Impact of Community Media:	
016	<p>Finding a Voice:</p> <ul style="list-style-type: none"> • Community media is about empowerment • Community media is about helping people to speak for themselves • Community media supports a diversity of voices <p>“By community media, I refer to grassroots or locally oriented media access initiatives predicated on a profound sense of dissatisfaction with mainstream media form and content, dedicated to the principles of free expression and participatory democracy, and committed to enhancing community relations and promoting community solidarity” (Howley, 2005, p. 2).</p>
017	<p>Communities Talking & Discussing:</p> <ul style="list-style-type: none"> • Community media is communities talking to communities • Driven by people with an interest or an axe-to-grind • Proud of what they do locally <p>“To be effective, communities need places for their members to gather. In conventional community environments, the place is often a physical space where members meet and exchange ideas and insights” (Lesser, Fontaine, & Slusher, 2000, p. viii).</p> <p>“When focussing on alternative media’s role in facilitating participation, we need to distinguish between participation in media and through media, similar to the way in which Wasko and Mosco (1992:7) distinguished between democratisation in and through the media. Both participation in media and through the media see the (mass) communicative process not as a series of practices that are often restrictively controlled by media professionals, but as a human right that cuts across entire societies” (Bailey, Cammaerts, & Carpenter, 2008, p. 11).</p>

018	<p>Grassroots Media:</p> <ul style="list-style-type: none"> • Ad-hoc and non-professional • Issue driven • Creative and divergent <p>“The spreading of media texts helps us to articulate who we are, bolster our personal and professional relationships, strengthen our relationships with one another, and build community and awareness around the subjects we care about. And the sharing of media across cultural boundaries increases the opportunity to listen to other perspectives and to develop empathy outside our own” (Jenkins et al., 2013, p. 304).</p> <p>“Because these grassroots intermediaries are trusted by other community members, because their voices are widely heard, and because they also have access to empowered decision-makers, they become the locus for campaigns to encourage greater accountability and responsiveness” (Jenkins et al., 2013, p. 299).</p>
019	<p>Civic Engagement:</p> <ul style="list-style-type: none"> • People have a say in their own lives • Express a sense of individual and community identity • Push-back to people in power by speaking directly <p>“Participatory media are social media whose value and power derives from the active participation of many people. This value derives not just from the size of the audience but also from people’s power to link to each other, to form a public as well as a market” (Rheingold, 2012, p. 18).</p> <p>“Citizens cannot just retreat to their own communities. They have to cultivate the virtue of solidarity. This means engaging other communities and voluntary institutions to create common ground to deal with common problems” (Etzioni, 1995, p. 8).</p>
020	<p>Participation:</p> <ul style="list-style-type: none"> • If you don’t get involved, then you can’t have your say • Lower the expectations and be more inclusive • Cover issues that people actually care about <p>“At the heart of Web 2.0 is the idea that online sites and services become more powerful the more that they embrace this network of potential collaborators” (Gauntlett, 2011, p. 6).</p> <p>“Participation in the media deals with the participation of non-professionals in the production of media output (content-related participation) and in media decision making (structural participation). Firstly, these forms of media participation allow citizens to be active in one of the many (micro-) spheres relevant to daily life and to put into practice their right to communicate... Secondly, these forms of micro-participation are considered to be important because they allow people to learn and adopt a democratic and/or civic attitude, this strengthening (the possible forms) of macro-participation, as well as the civic culture” (Bailey et al., 2008, p. 11).</p>
Module Structure:	
021	<p>Lectures Will...</p> <ul style="list-style-type: none"> • Give us a chance to discuss ideas • Challenge the pre-conceptions that we have about media • Map-out alternatives to the mainstream view <p>“Community media represents a significant, but largely untapped site of analysis into the dynamics of media culture” (Howley, 2005, p. 4).</p>
022	<p>Workshops Will...</p> <ul style="list-style-type: none"> • Give us a chance to learn to communicate and discuss issues using at-hand media • Enable us to share ideas and concerns with other people

	<ul style="list-style-type: none"> Engage and reflect on the practicalities of working with different people
023	<p>Style of Working & Learning:</p> <ul style="list-style-type: none"> Face-to-face conversation and discussion Reading and researching Practice and experimentation <p>Social Learning In this module emphasis will be placed on collaboration, sharing, discussion and participation. The idea is that learning is enhanced if it is shared and collectively developed. Each person has a responsibility to play their part in the activities and the tasks, and to encourage and support other learners as the module unfolds.</p> <p>As a community of learners and practitioners this approach recognises that there is more to be gained from a non-hierarchical approach and by spreading-out the tasks using social media tools that encourage everyone to participate and to share their ideas, thoughts and observations in a constructive, non-judgemental, and practical way.</p> <p>Face-to-Face Interaction While the subject of this module is community media, the primary approach of the learning activities will be based on face-to-face interaction. This takes place in lectures, labs and arranged tutorials. A typical workshop session will consist of a short introduction presentation, the distribution of instructions via the module page on the DMU Commons Wiki, and then short discussions with individuals and small groups throughout the remainder of the session. This takes an informal approach to interaction between the learner and the tutor.</p> <p>Verbal Instructions While many of the tasks and coursework assignments are specified in detail in this handbook, learners are encouraged to listen to the verbal instructions of the tutor, and to ask questions based on the notes that they take. Any questions that relate to the practical work, the reading work, or the assignments associated with this module should be noted by learners and asked during the practical sessions. This is why attendance is essential, and why good listening skills and a distraction-free environment are important. The assignments described here are starting points and are not prescriptive. Learners are encouraged to go-beyond the tasks and activities that are set here, and to investigate for themselves different ways that social media might be used.</p> <p>Note Taking Lecture notes and lab worksheets will be provided as PDF documents, with any essential information, links, diagrams, references and source material. However, learners are expected to keep notes for themselves, and to record information that is not given in the handouts. Note taking is an essential skill and it is important to develop the habit and routine practice of writing notes, sketching diagrams, doodling and so on. You never know when these notes might be useful.</p> <p>Attendance A register will be kept of attendance at labs and attendance will be monitored. Non-attendance without good reason can often lead to failure of the module.</p> <p>If you are ill or are away from the university due to an unavoidable or urgent matter please email FOTAC fotadvicecentre@dmu.ac.uk who will inform your tutors, who will mark you as absent. The university may require you to provide evidence to corroborate your absence at some point in the future.</p>
024	<p>Information & Reading:</p> <ul style="list-style-type: none"> DMU Commons Blogs, DIY-DMU Blog Site and DMU Commons Wiki Social Media Café Reading List & Recommended Media <p>http://diy.our.dmu.ac.uk/</p>

	<p>https://wiki.our.dmu.ac.uk/w/index.php/TECH1502_Introduction_to_Community_Media</p> <p>Essential Reading Rennie, E. (2006). Community Media - A Global Introduction. Oxford: Rowman & Littlefield.</p> <p>Study Skills Cottrell, S., & Morris, N. (2012). Study Skills Connected - Using Technology to Support Your Studies. London: Palgrave Macmillan.</p> <p>Recommended Reading Atton, C. (2002). Alternative Media. London: Sage. Howley, K. (2005). Community Media - People, Places and Communication Technologies. Cambridge: Cambridge University Press. Howley, K. (Ed.) (2010). Understanding Community Media. London: Sage. Lewis, P. M. (2008). Promoting Social Cohesion: The Role of Community Media (F-67075). Retrieved from Brussels: Putnam, R. D. (2000). Bowling Alone - The Collapse and Revival of American Community. New York: Simon & Schuster.</p>
025	<p>Contacting Tutors:</p> <ul style="list-style-type: none"> • Face-to-Face during Labs & Lectures • Email in an emergency • Appointments & Office Hours <p>Rob's Office Hours 11.00-11.40 Monday 11.00-11.40 Friday</p>
Assignments & Outcomes:	
026	<p>Coursework Portfolio:</p> <ul style="list-style-type: none"> • Blogs and wiki Entries • Practical media – telling and sharing stories • Reflection on how you make community media <p>Component One – Community Media Platform Set-Up (5%) Minimum Work: Three blogs and one wiki entry, site personalisation, adding social media accounts, working feed for DIY-DMU site. Deadline: Week Six, 10am Monday 7th November. Marking & Feedback: End of Week Seven.</p> <p>Component Two - Community Media Project Investigation (15%)</p> <ul style="list-style-type: none"> • Minimum Work: Five weekly blog posts published from week 6 to Week 10. • Deadline: Week 11 (before Christmas break), 10am Monday 12th December. • Marking & Feedback by: End of Week 12 (after Christmas break). <p>Component Three – Community Media Group Project (30%)</p> <ul style="list-style-type: none"> • Minimum Work: Ten blog posts published each week 12 to Week 21. • Deadline: Week 22, 10am Monday 20th March. • Marking & Feedback: Thursday 13th April 2017.
027	<p>Coursework Report:</p> <ul style="list-style-type: none"> • Formal academic report reflecting key issues covered in lectures. • Based on research and reading • Reflecting on challenging issues

	<p>Component Four – Report (50%) A formally written academic assessment of your experience participating in community media, and how your experience relates to the issues that have been raised in the workshop sessions, the presentations, your reading and the media that is provided online. This report will demonstrate your knowledge of community media, and your ability to think critically about the practices and experiences that are involved in community media. It will contribute 50% of overall assessment.</p> <p>Minimum Work: 2000 Words Formal Academic Report Submitted via Turn-it-In Deadline: 10am Tuesday 2nd May. Marking & Feedback: Friday 25th May 2017.</p>
028	<p>Learning Outcomes: At the end of this module you will be able to...</p> <ol style="list-style-type: none"> 1. An awareness and knowledge of the underlying concepts associated with community media. 2. An ability to interpret and evaluate terms and concepts associated with community media. 3. An ability to present data and evidence about community media principles and practices and to interpret that evidence using academic concepts. 4. An ability to produce media content (images, sound, text) using media production technologies which can then be distributed using broadcast, social or interactive community media. 5. An ability to evaluate different problem solving approaches related to social media production techniques and the media used by participants in community media networks. 6. An ability to relay information and communicate observations and findings from investigation into community media production practices. 7. An ability to try new learning practices and ideas, and to develop new skills for reflexive and self-evaluative learning. 8. An ability to manage and organise individual and group projects and to exercise personal responsibility in the completion of individual and group tasks and objectives.
029	<p>Following On:</p> <ul style="list-style-type: none"> • Study next year... • Engaging in debates and policy decisions... • Challenging the mainstream...
030	<p>Getting Involved:</p> <ul style="list-style-type: none"> • Get involved with... • Become a volunteer... • Set-up your own community media group...
	<p>Summary:</p>
	<p>Community media is different because... “As one of the few remaining vestiges of participatory democracy, community media demand the active engagement of media intellectuals whose expertise can inform and enhance the vital work of these organisations and help maintain and secure a dynamic resource for cultural production and democratic processes” (Howley, 2005, p. 269).</p> <p>“Rather than attempt to define alternative media solely by content I propose a theoretical and a methodological framework that incorporates content as one element in an alternative media culture that is equally interested in the processes and relations that form around alternative media production” (Atton, 2002, p. 3).</p>
	<p>References:</p>

Bailey, O. G., Cammaerts, B., & Carpenter, N. (2008). *Understanding Alternative Media*. Maidenhead: Oxford University Press.

Bauman, Z. (2007). *Liquid Times - Living in an Age of Uncertainty*. Cambridge: Polity Press.

Bauman, Z., & Donskis, L. (2013). *Moral Blindness - The Loss of Sensitivity in Liquid Modernity*. London: Polity Press.

Downmunt, T. (Ed.) (1993). *Channels of Resistance*. London: British Film Institute.

- Etzioni, A. (Ed.) (1995). *New Communitarian Thinking - Persons, virtues, Institutions and Communities*. Charlottesville: University Press of Virginia.
- Feenberg, A. (2002). *Transforming Technology - A Critical Theory Revisited*. Oxford: Oxford University Press.
- Gauntlett, D. (2011). *Making is Connecting*. London: Polity.
- Hilton, S. (2015). *More Human: Designing a World Where People Come First*. London: WH Allen.
- Howley, K. (2005). *Community Media - People, Places and Communication Technologies*. Cambridge: Cambridge University Press.
- Jenkins, H., Ford, S., & Green, J. (2013). *Spreadable Media*. New York: New York University Press.
- Lesser, E. L., Fontaine, M. A., & Slusher, J. A. (Eds.). (2000). *Knowledge and Communities*. Boston: Butterworth Heinemann.
- Levitt, T. (1986). *The Marketing Imagination*. New York: The Free Press.
- Liebes, T., & Curran, J. (Eds.). (1998). *Media, Ritual and Identity*. London: Routledge.
- Michaels, F. S. (2011). *Monoculture - How One Story is Changing Everything*. Canada: Red Clover Press.
- Putnam, R. D. (2000). *Bowling Alone - The Collapse and Revival of American Community*. New York: Simon & Schuster.
- Rheingold, H. (2012). *Net Smart - How to Thrive Online*. Cambridge, MA: MIT Press.
- Stevenson, N. (2002). *Understanding Media Cultures (2nd ed.)*. London: Sage.