

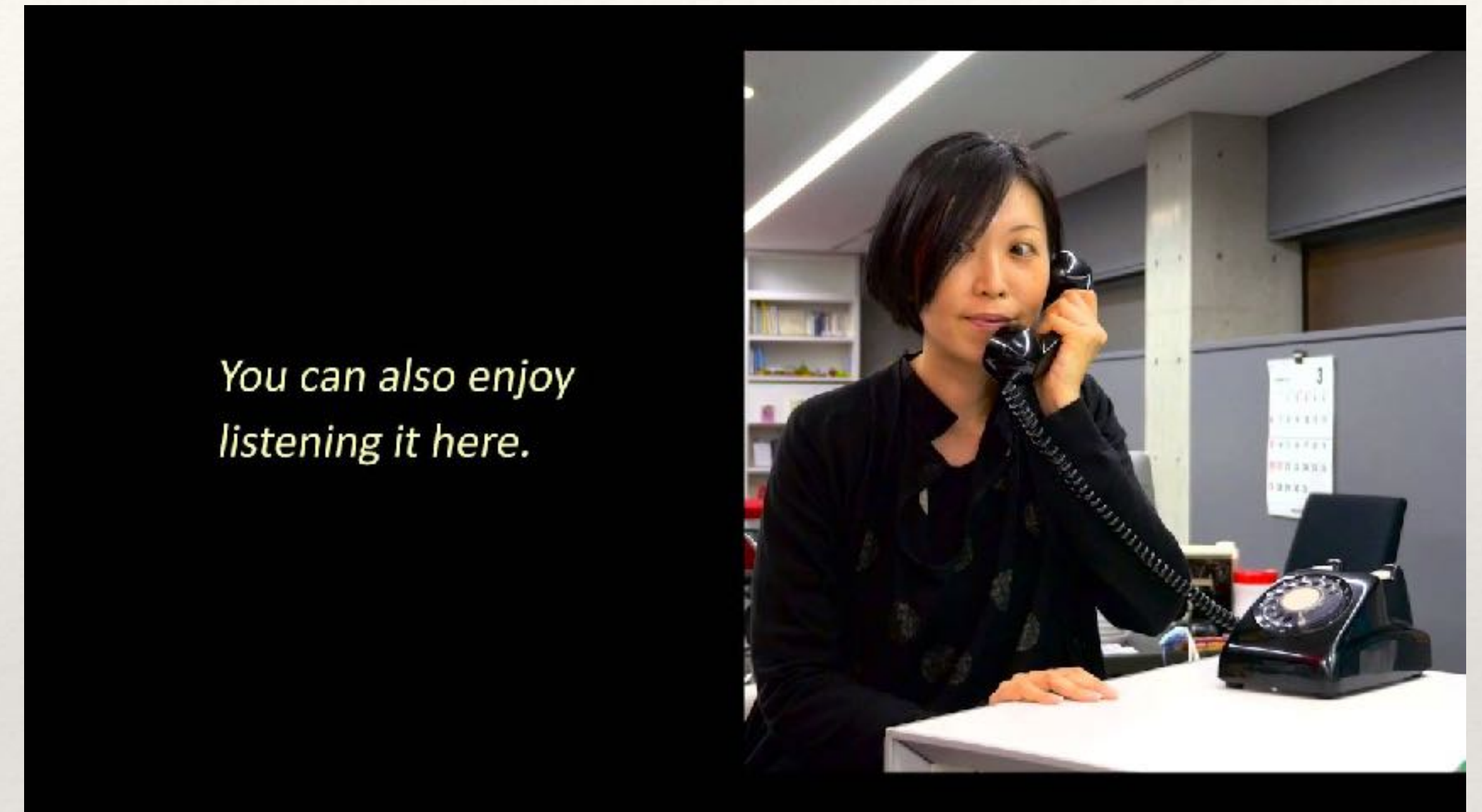
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People's Designing Media Ecology —Toward New Theories of Media Studies and Media Literacy—

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Introduction

- ❖ Media literacy as a methodology **to explore media theory in practice**
- ❖ Media studies as **intelligence embedded in everyday life**
- ❖ Inspired by media art and design research, developing workshops as a methodology for **“defamiliarizing”** everyday life practices.



“Telephonoscope” Introduction Video (2016)

Three Stages

Stage	Year	Projects	Perspective	Criticism
1	2000 - 2012	MELL Project MoDe Project	Cyclical Literacy Collaborative Literacy	Indifference to media expression
2	2006 - 2017	Media Exprimo Storyplacing	Critical Media Practice	Limited effects of workshop-style practices
3	2018 - Present	Infra Literacy Beyond AI	Media Biotope Metaphorical Understanding and DIY-Oriented Creation	Beyond the scope of media literacy...

Stage 1: MELL Project

MELL Project

- ❖ A colony of research projects based on Interfaculty Initiative in Information Studies, University of Tokyo
- ❖ Media Expression, Learning, and Literacy = MELL project
- ❖ 2001-2006, five years of operation
- ❖ 2007-2012, succeeded by MELL Platz



Mission of MELL

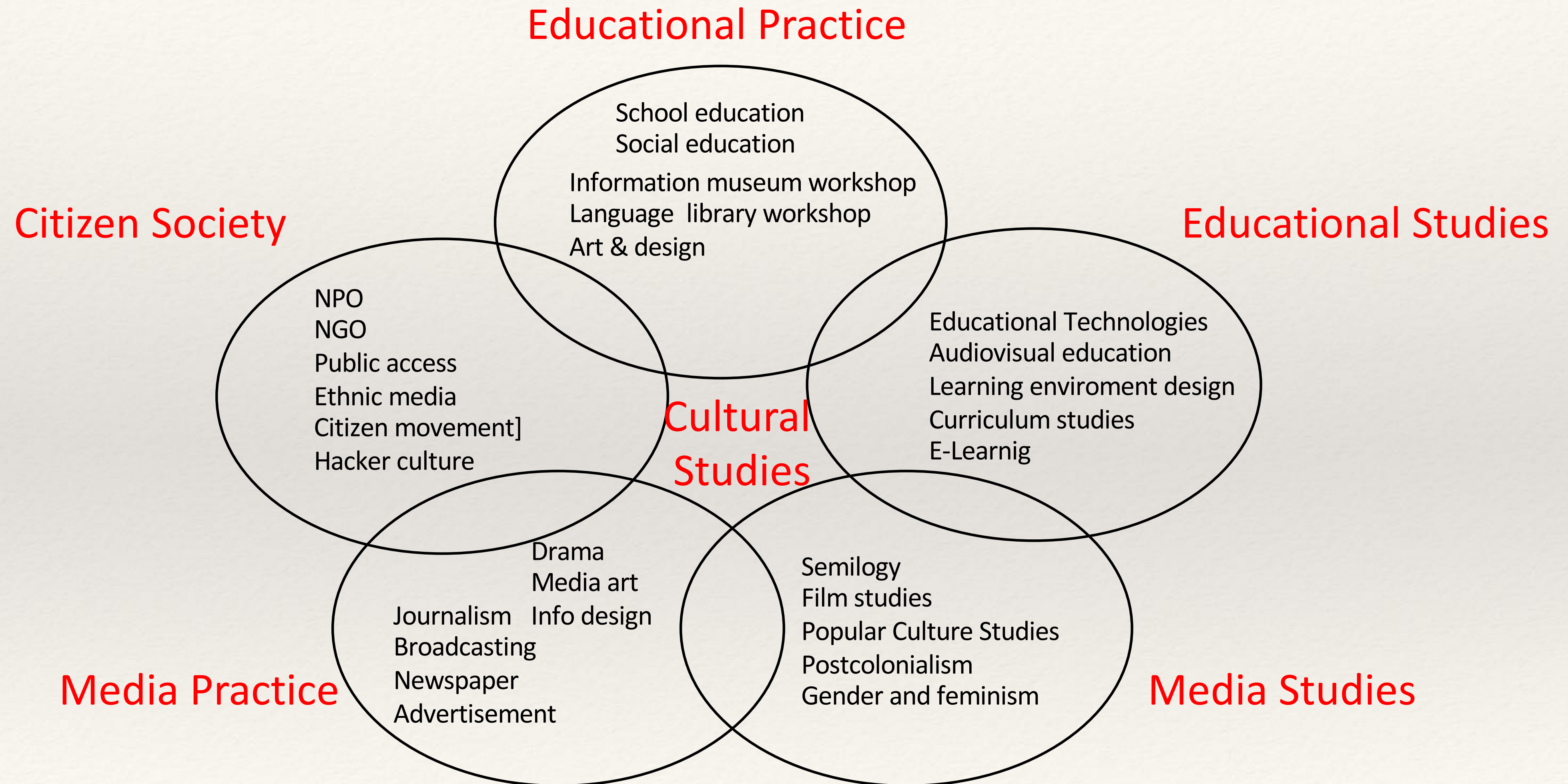
- ❖ Network hub function in all of Japan
- ❖ And among Asian region
- ❖ Designing the hybrid media literacy
- ❖ Digital / Analogue
- ❖ Urban / Local
- ❖ Grassroots, guerrilla-like, playful, and “hard fun”!



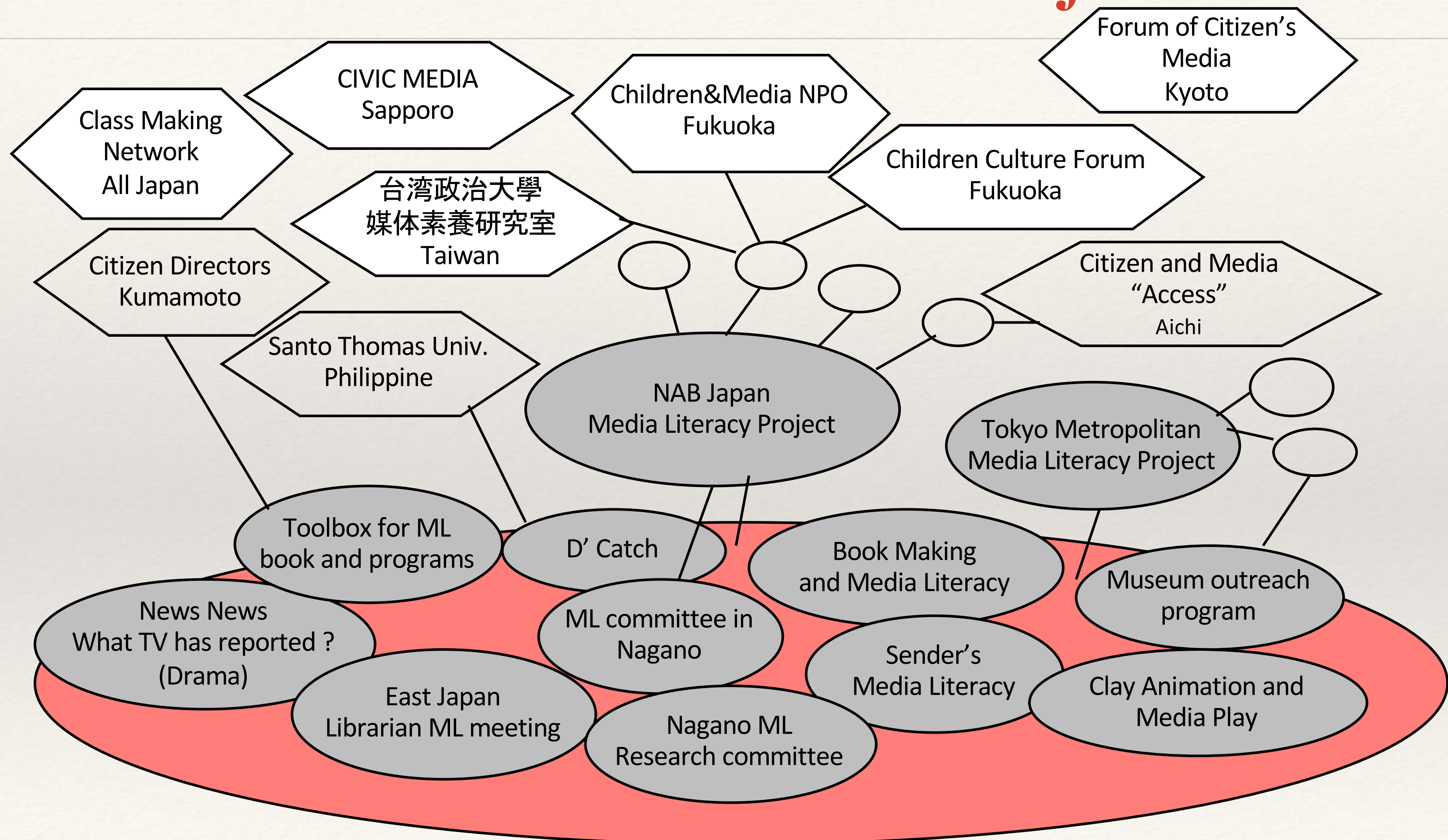
Formation of MELL Project

- ❖ A guild-like, loose network group with a variety of people
- ❖ Six leaders
 - ❖ Ichikawa(NHK), Hayashi(high school teacher), Sugaya(journalist), Sakai(museum director), Yamauchi(educational technologies), Mizukoshi(media studies)
- ❖ 80 core members
 - ❖ university professors / students, school teachers / students, journalists, media activists, broadcasters, editors, media artists, web designers, CM planners, anti-media citizen groups, curators, librarians, etc.
- ❖ 1,000 nation-wide supporters

Related Fields



Network of MELL Project



Ex: NAB-Japan Media Literacy Project

- ❖ A joint project of Mizukoshi Lab and the National Association of Commercial Broadcasters Japan.
- ❖ Mizukoshi was involved from 2001 to 2011 and implemented workshop-style projects at about 20 stations (about 200 stations in Japan as a whole).
- ❖ A collaborative activity between broadcasters and local youths to create actual programs on the air.
- ❖ Youth and professional, mutual learning of media literacy
- ❖ Thinking together about the future of local media in the digital age

Ex) Collaborative Media Literacy Workshop (re)weaving local communication sphere

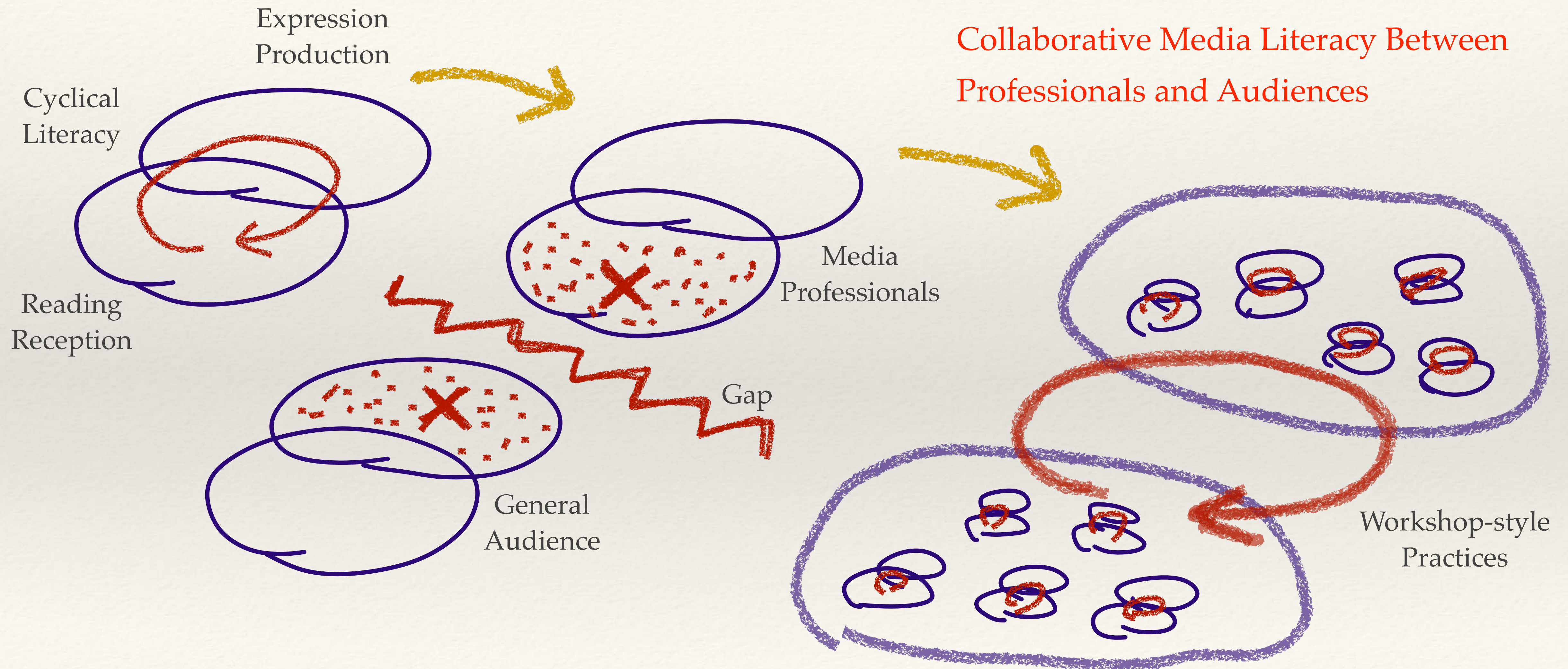


Media literacy project by Mizukoshi lab and NAB Japan since 2001

Ex. NAB-Japan Media Literacy Project



Stage 1: Perspective



Stage 1: Criticism

A. Reluctance to work with commercial broadcasters

- ❖ “Poachers” using “tactics” (Michael de Certeau)

B. Indifference to expressions and creations in the social sciences

- ❖ “Learning by doing” (John Dewey), “Folk Art Movement” (Soetsu Yanagi)

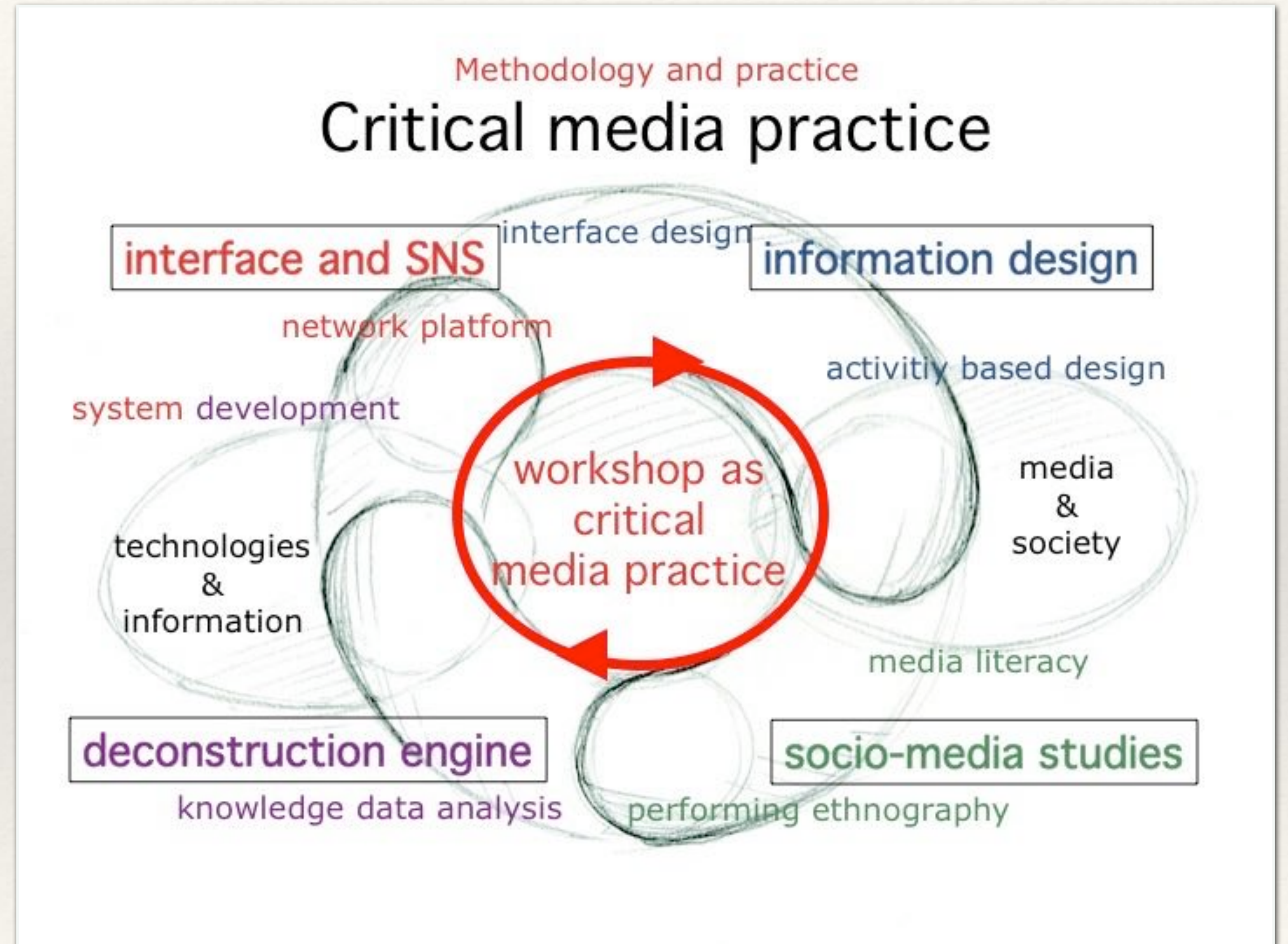
C. Repulsion from traditional media literacy against creative playfulness

- ❖ “Hard fun” (Seymour Papert)

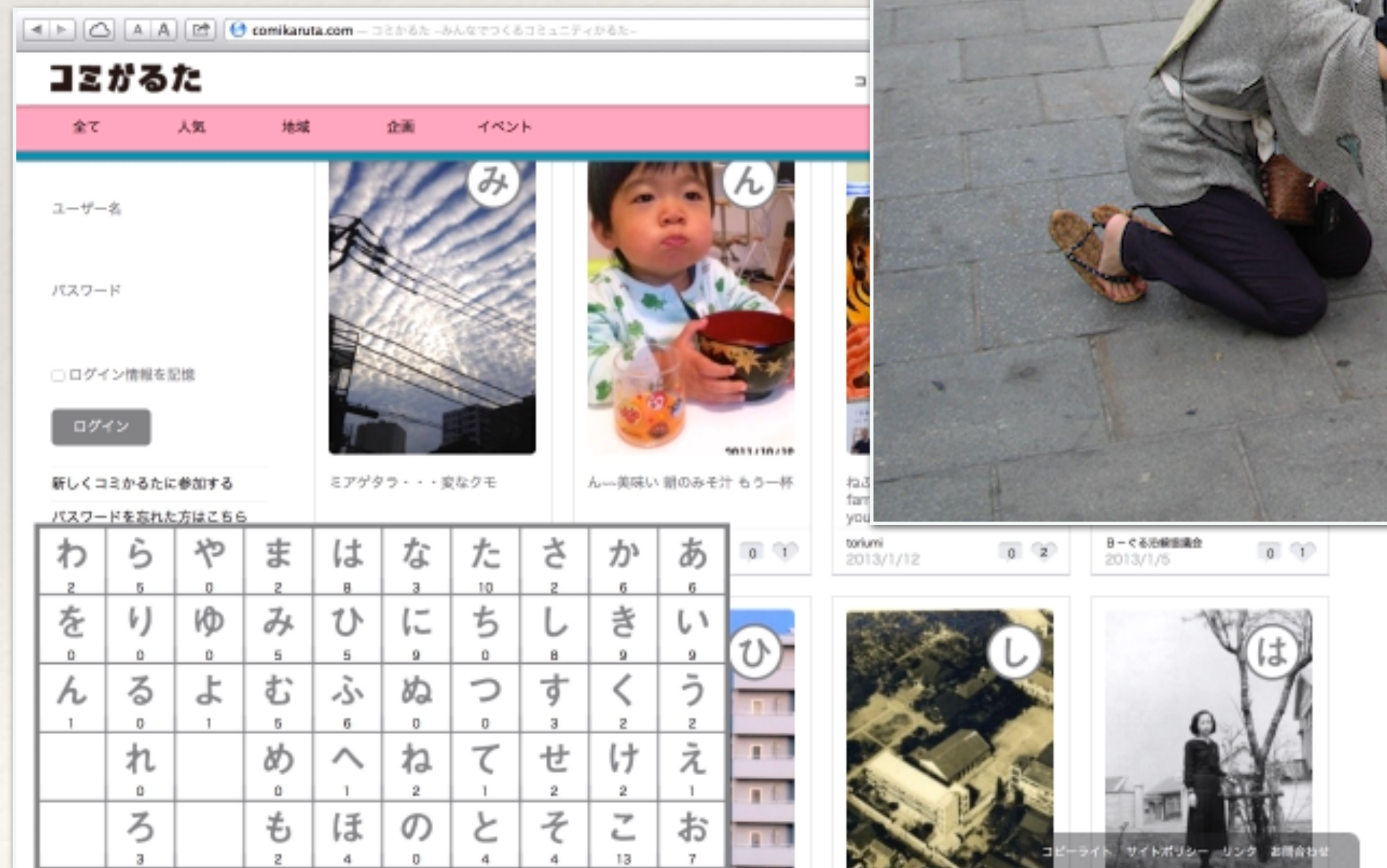
Stage 2: Media Exprimio

Formation of Media Exprimo

- ❖ CREST Project funded by Ministry of Education and Culture, 2006-2012
- ❖ Mission: Interdisciplinary research project for supporting people's media art and expression
- ❖ Collaborative research with information design, artificial intelligence, real-world oriented interaction engineering, and media studies (me!)

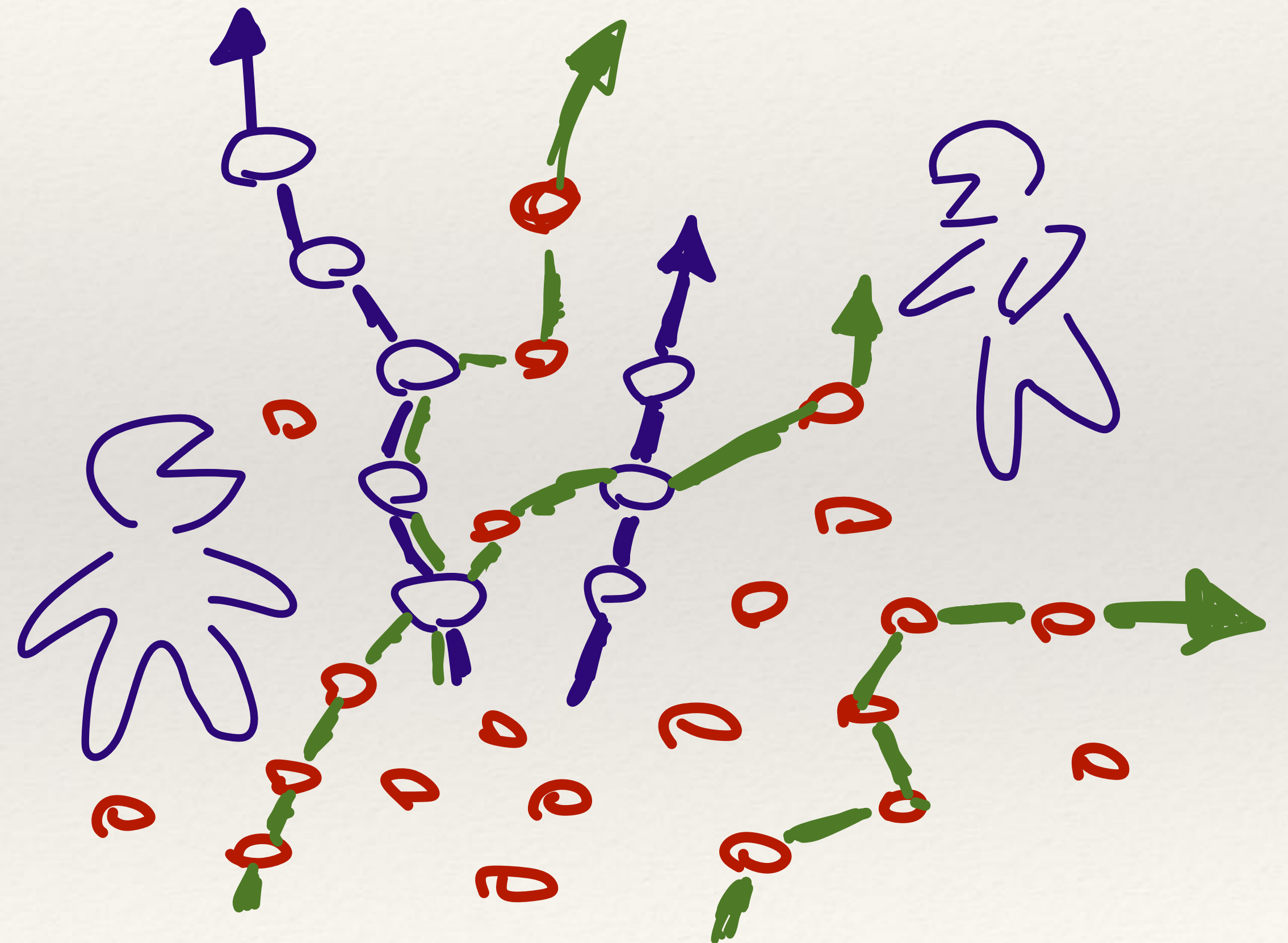


Media Exprimo: Civic Tech and Gaming



Ex: Media Conté

- ❖ A collaborative and playful workshop of digital storytelling directed by Akiko Ogawa (Nagoya University)
- ❖ Making people's voiceless thoughts into a story
- ❖ Weaving stories by dialogue
- ❖ Particularly targeting marginal voices
- ❖ Building communities with local media



Ex: Media Conté

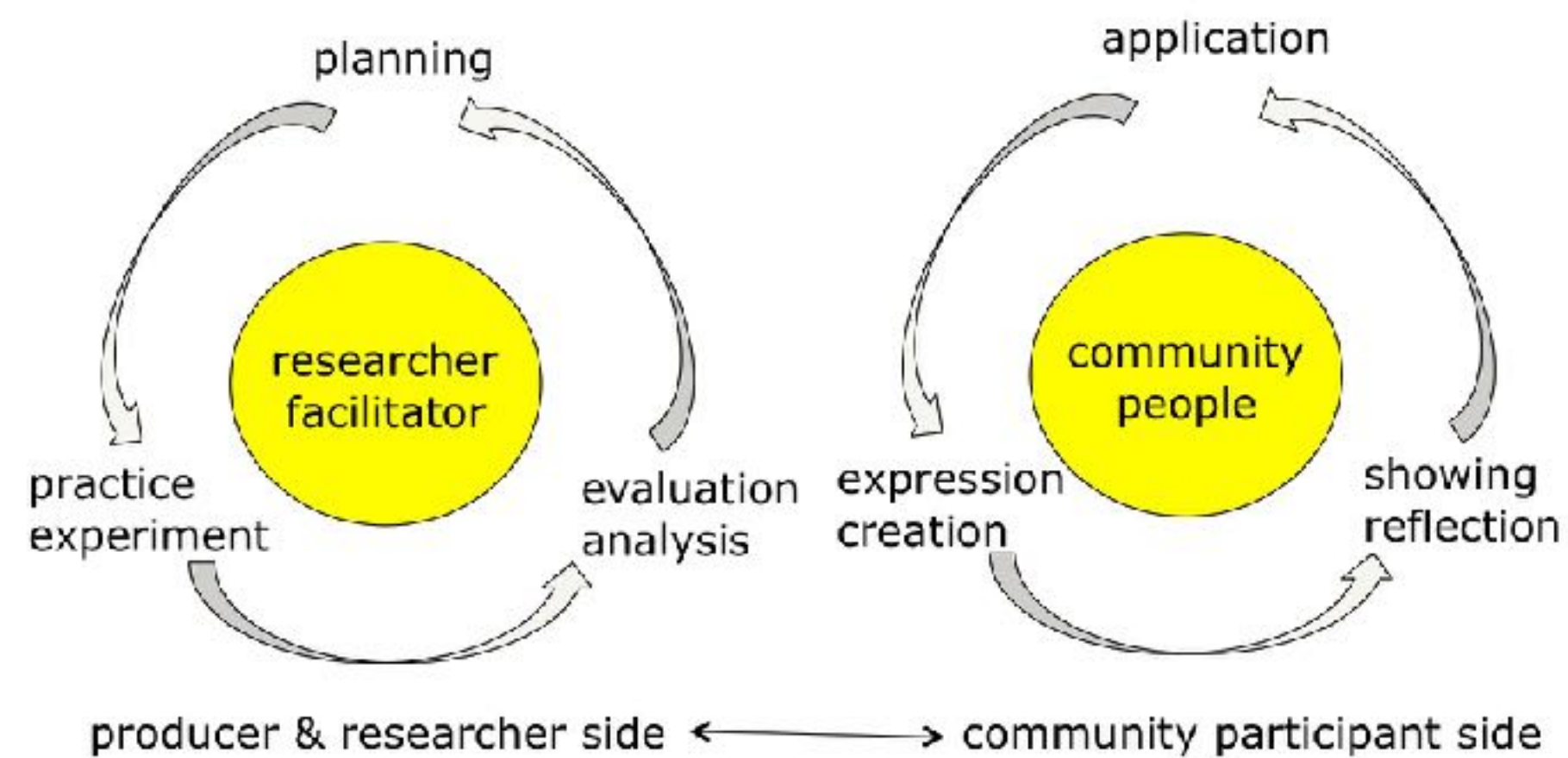


Stage 2: Perspective

- ❖ Critical Media Practice
 - ❖ Method of Interdisciplinary Collaboration
 - ❖ Method of collaboration between experts and the public
 - ❖ Three Dimension: Micro / Mezo / Macro

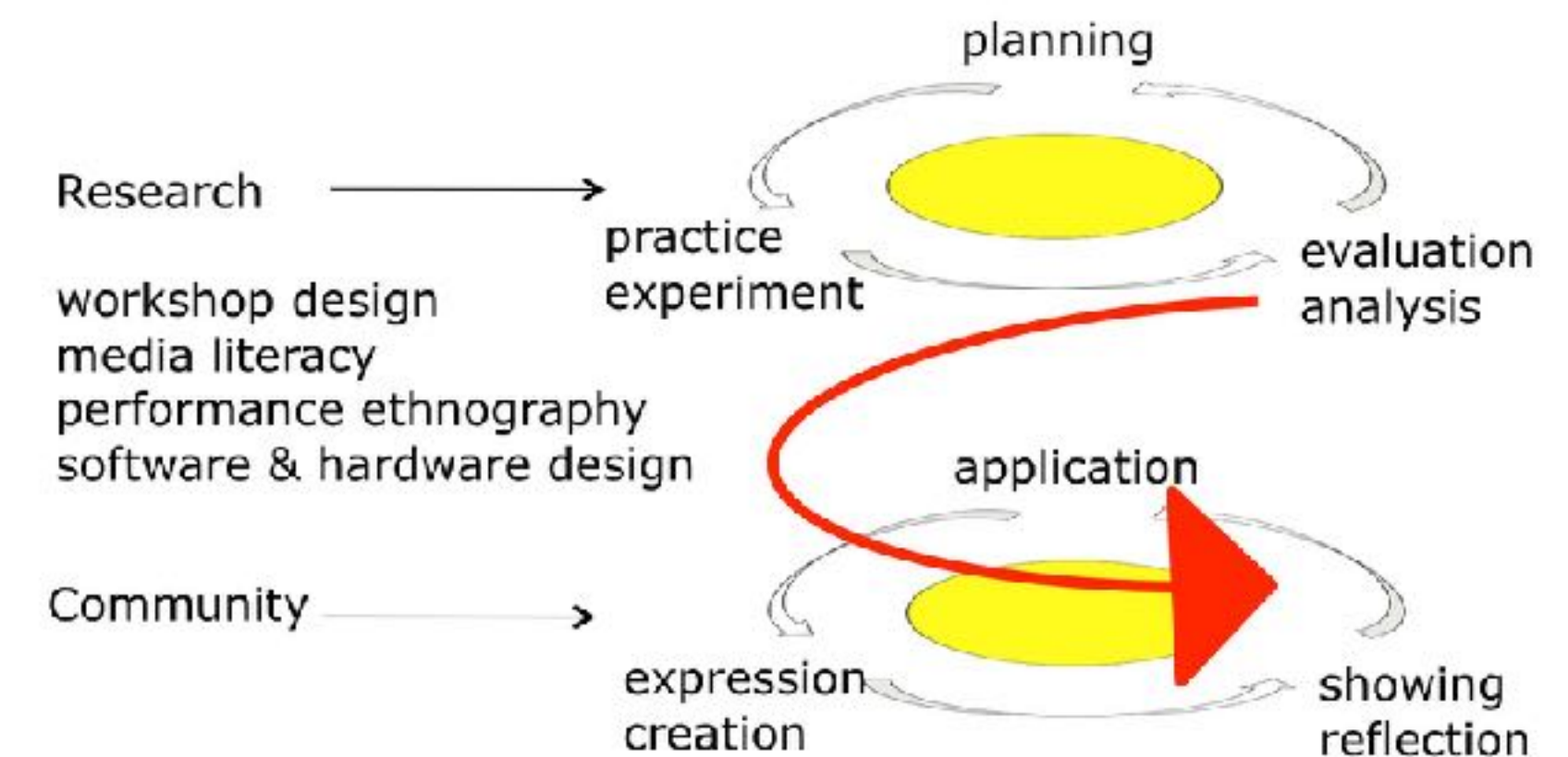
Critical Media Practice: Researchers and People

System of critical media practice

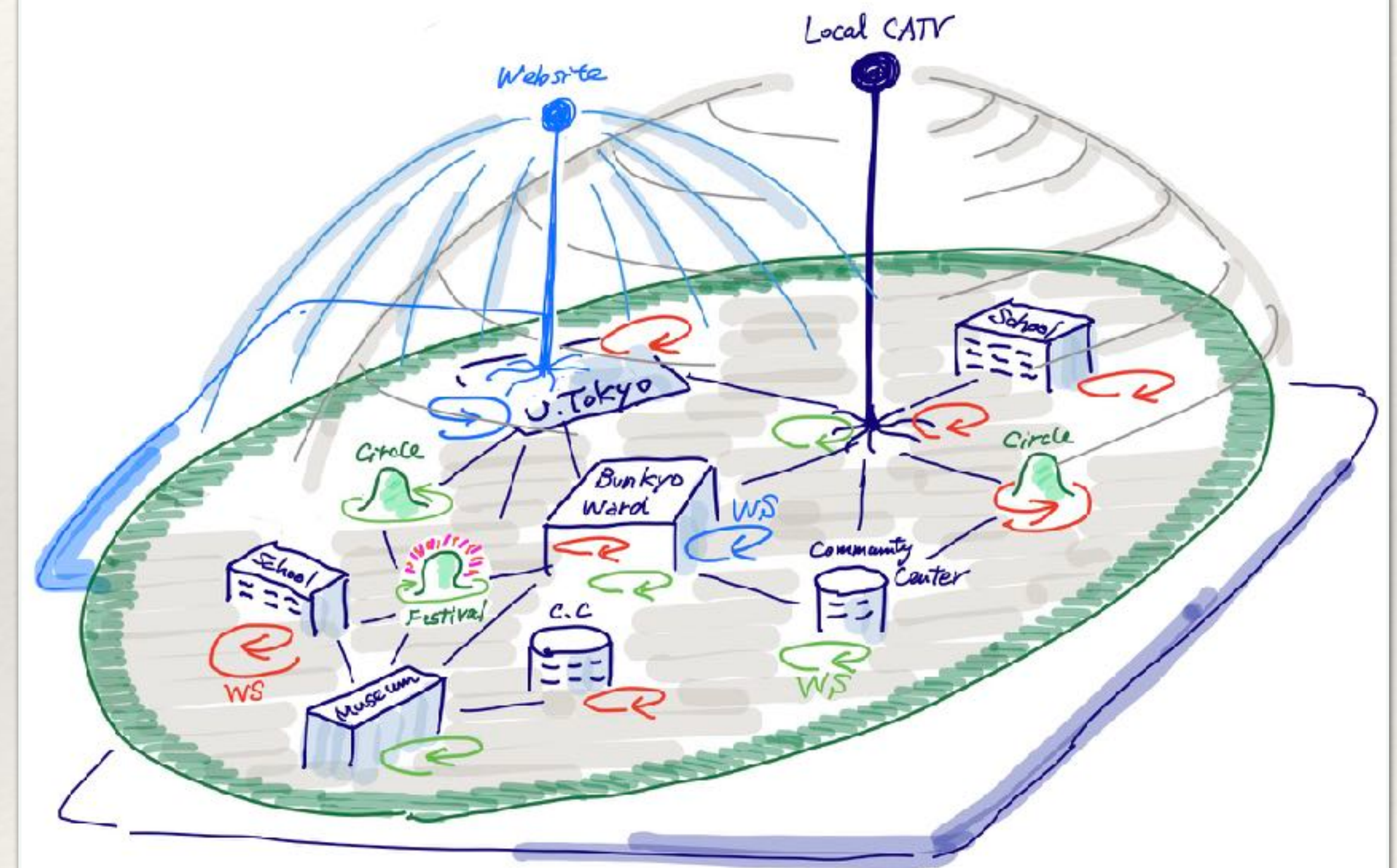
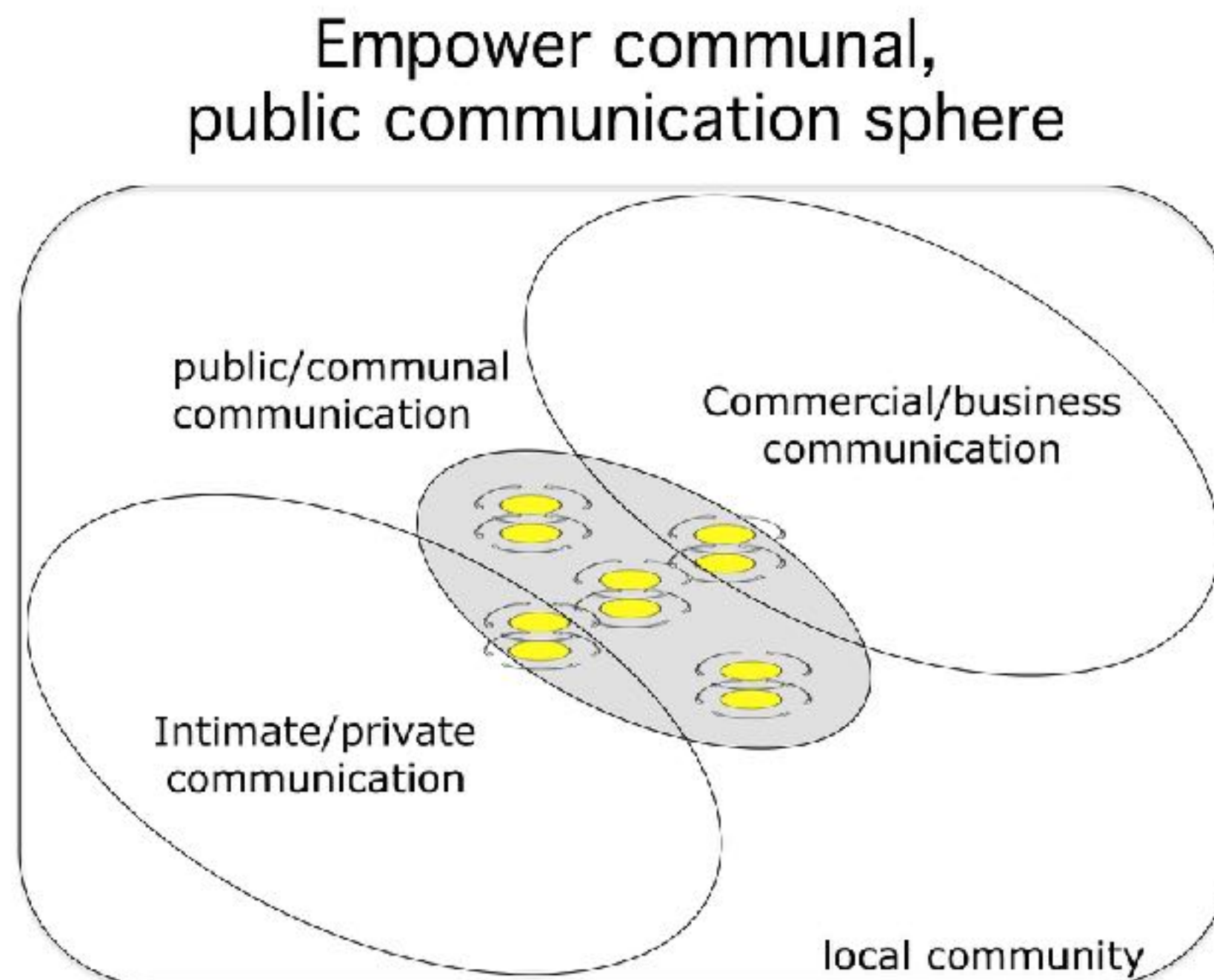


System of Critical media practice

civic participation & researchers' reflection



Critical Media Practice: Micro to Mezzo



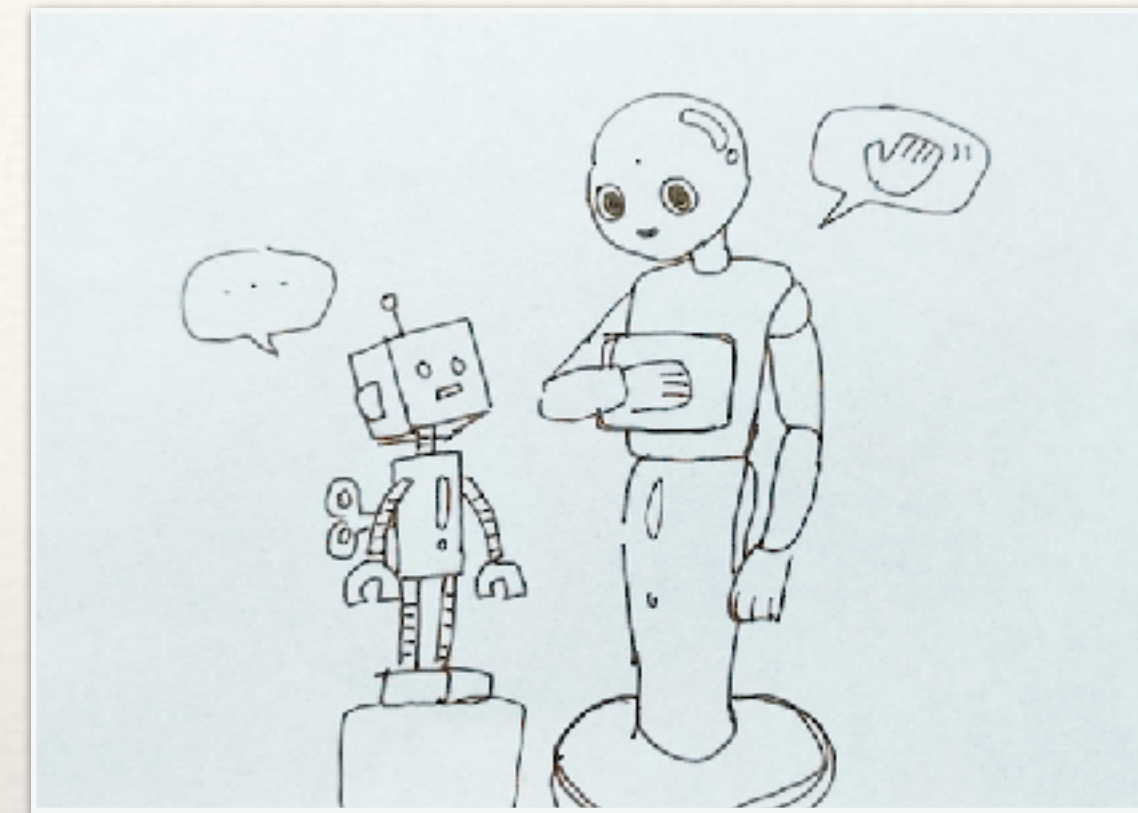
Stage 2: Criticism

- A. Workshops are time-consuming and cannot be conducted in large numbers.
 - ❖ True..., but all the learning communities are limited.
- B. Community practice is a temporary experiment and making it a sustainable activity is difficult.
 - ❖ Building partnerships between the University and the ward offices
- C. In sociology and cultural studies, strong tendency to dislike practical intervention in research subjects.
 - ❖ This tendency seems deeply connected with the crisis of the humanities.

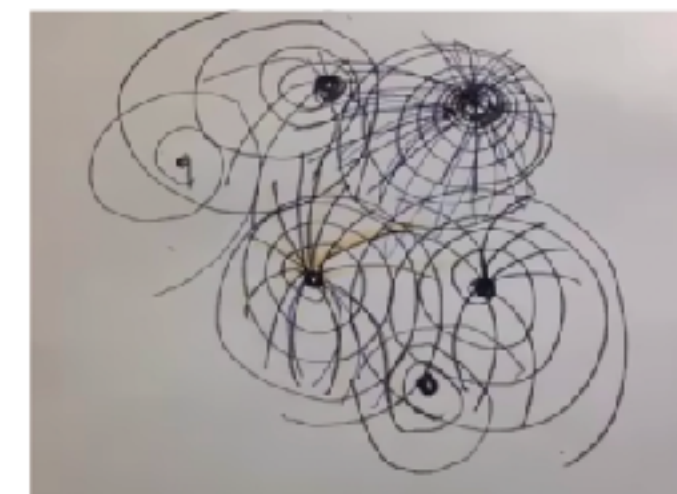
Stage 3: Infra Literacy Project

Infra Literacy Project

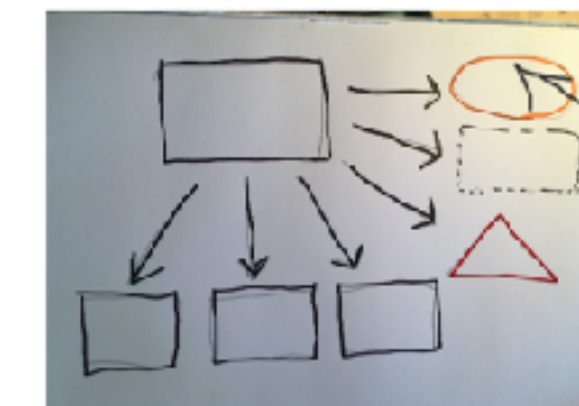
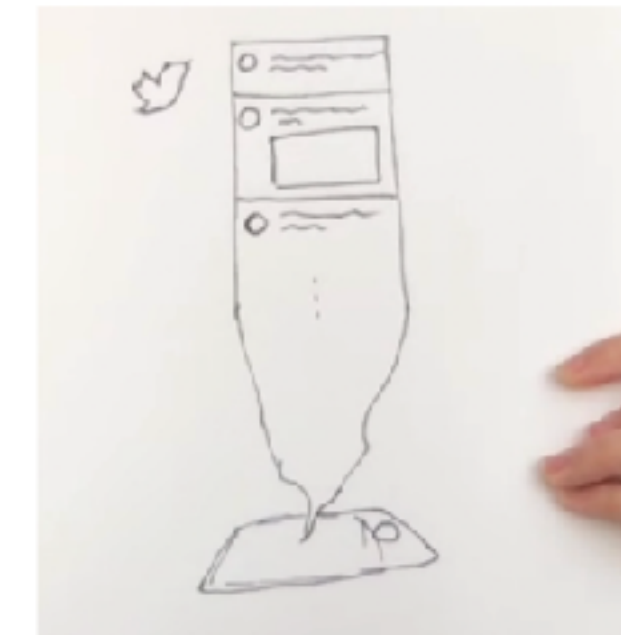
- ❖ KAKEN Research funded by Ministry of Education and Culture (2018-20)
- ❖ Collaboration with Japanese net companies, cooperatives, Platform Cooperativism, etc.
- ❖ Mission: Development of new literacy theory and learning programs for media platforms and infrastructures
- ❖ Succession to B'AI Global Forum (Beyond AI, 2021)



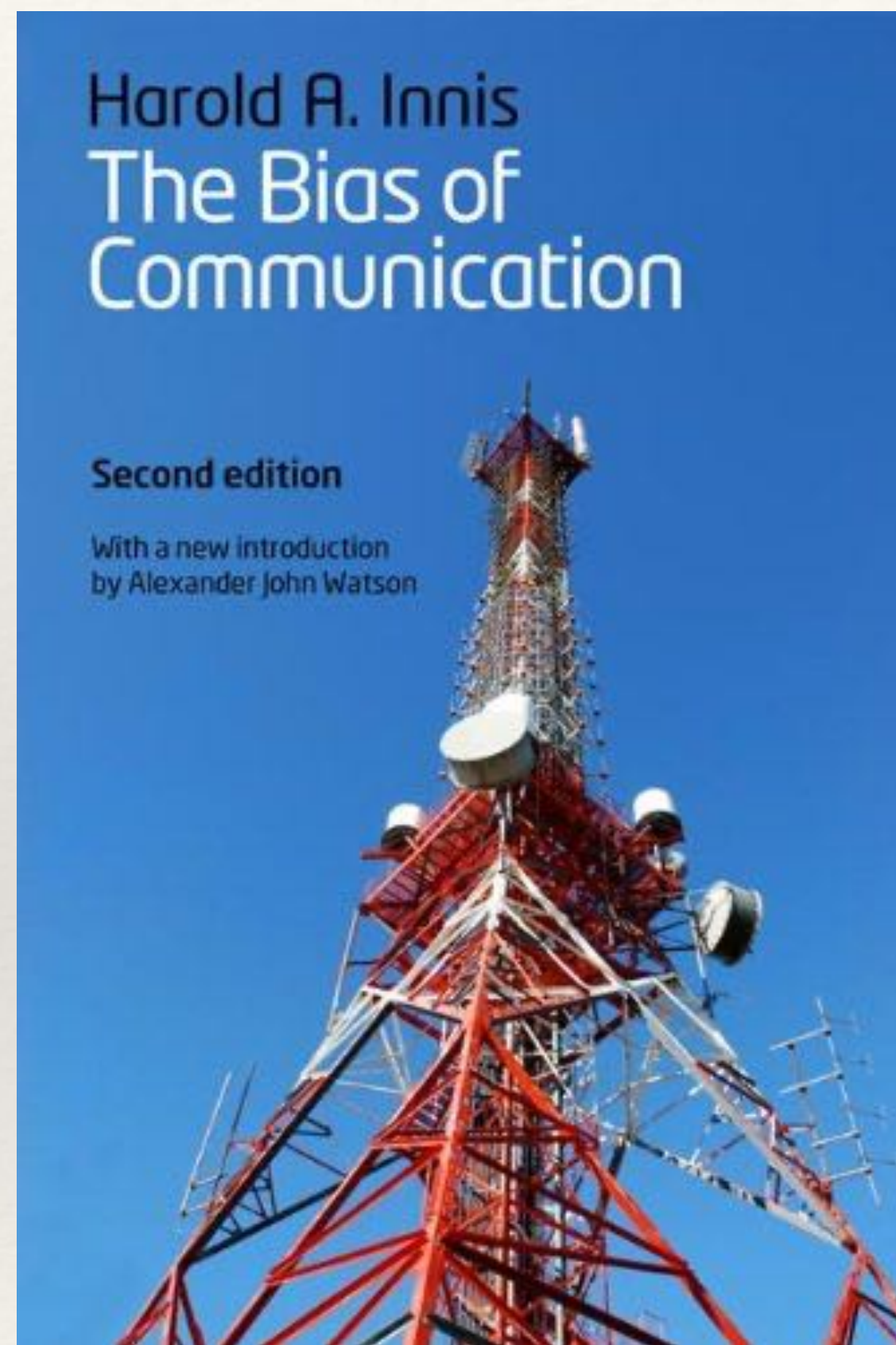
Let's Draw "Twitter" Workshop



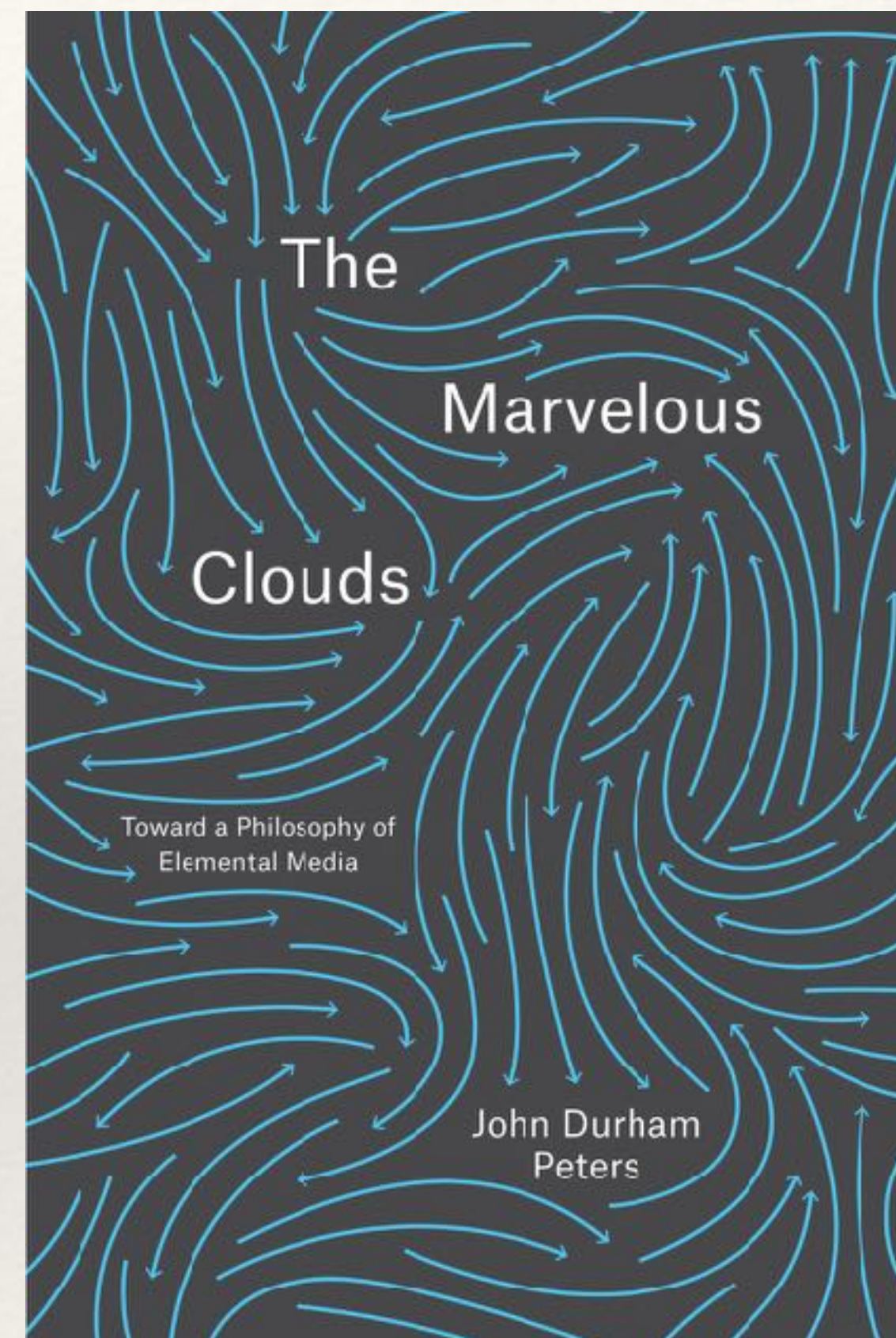
Group D



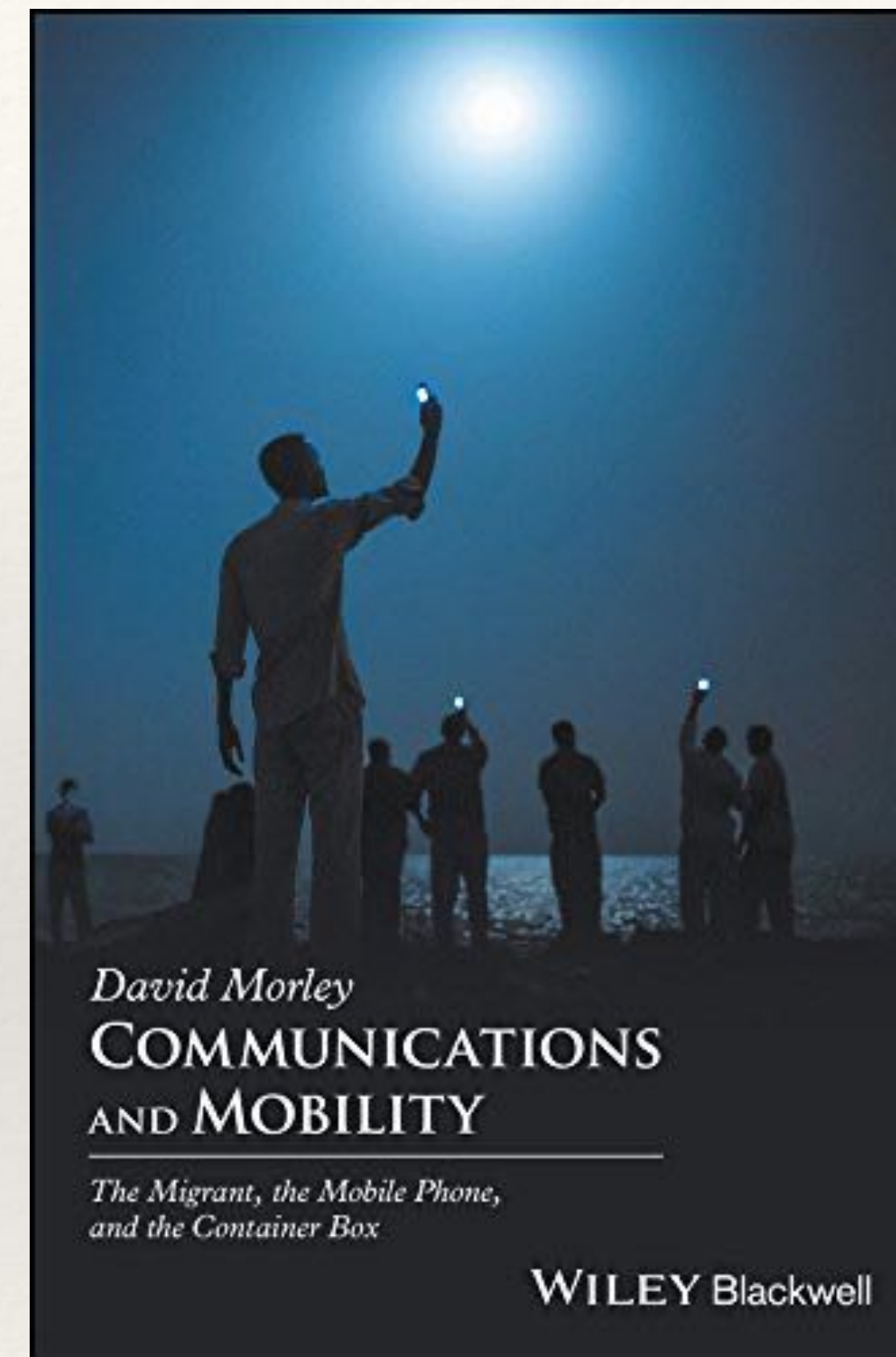
Trend from Text to Infrastructure



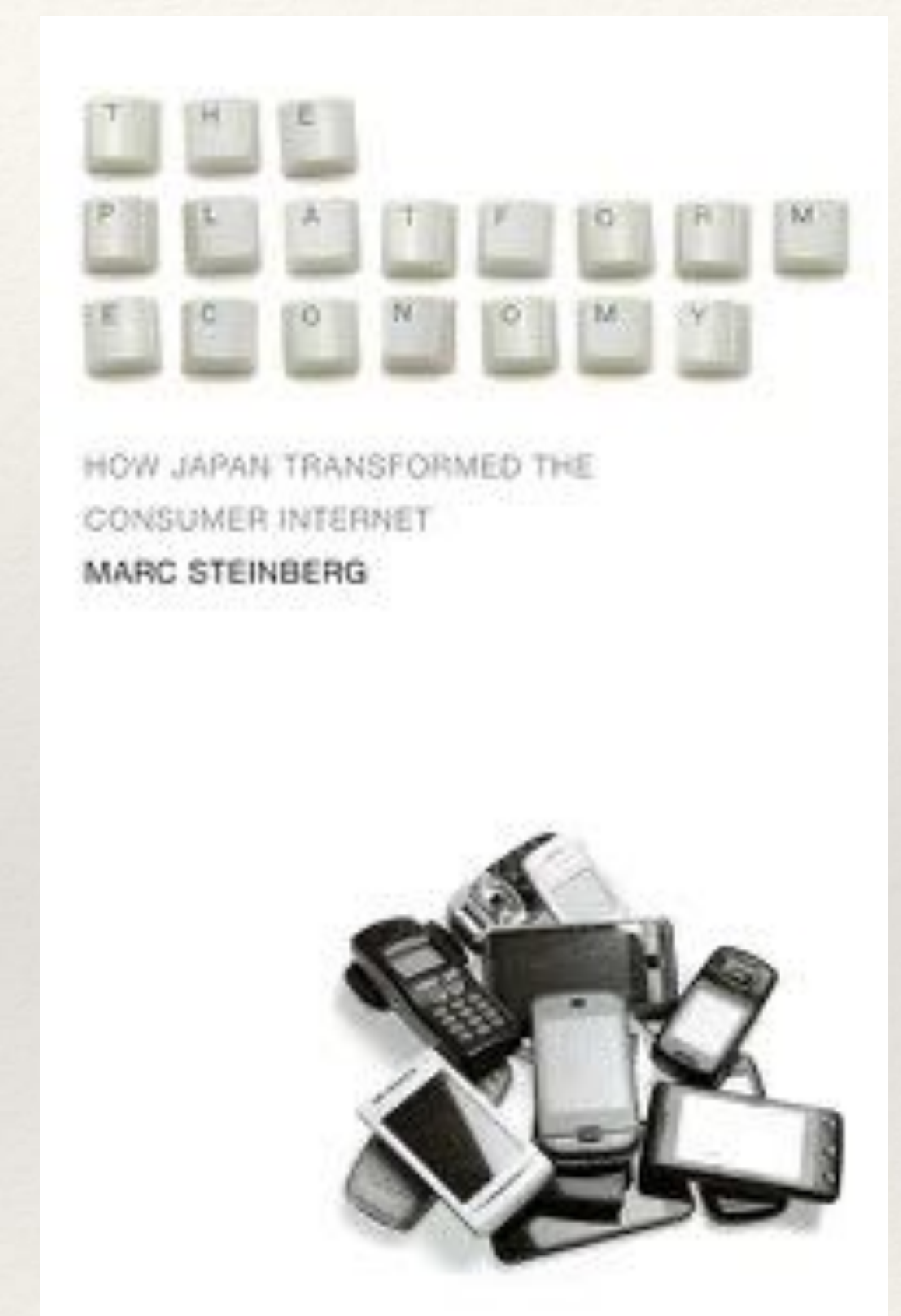
Innis. 1951. The Bias of Communication.



Peters. 2017. The Marvelous Clouds: Toward a Philosophy of Elemental Media



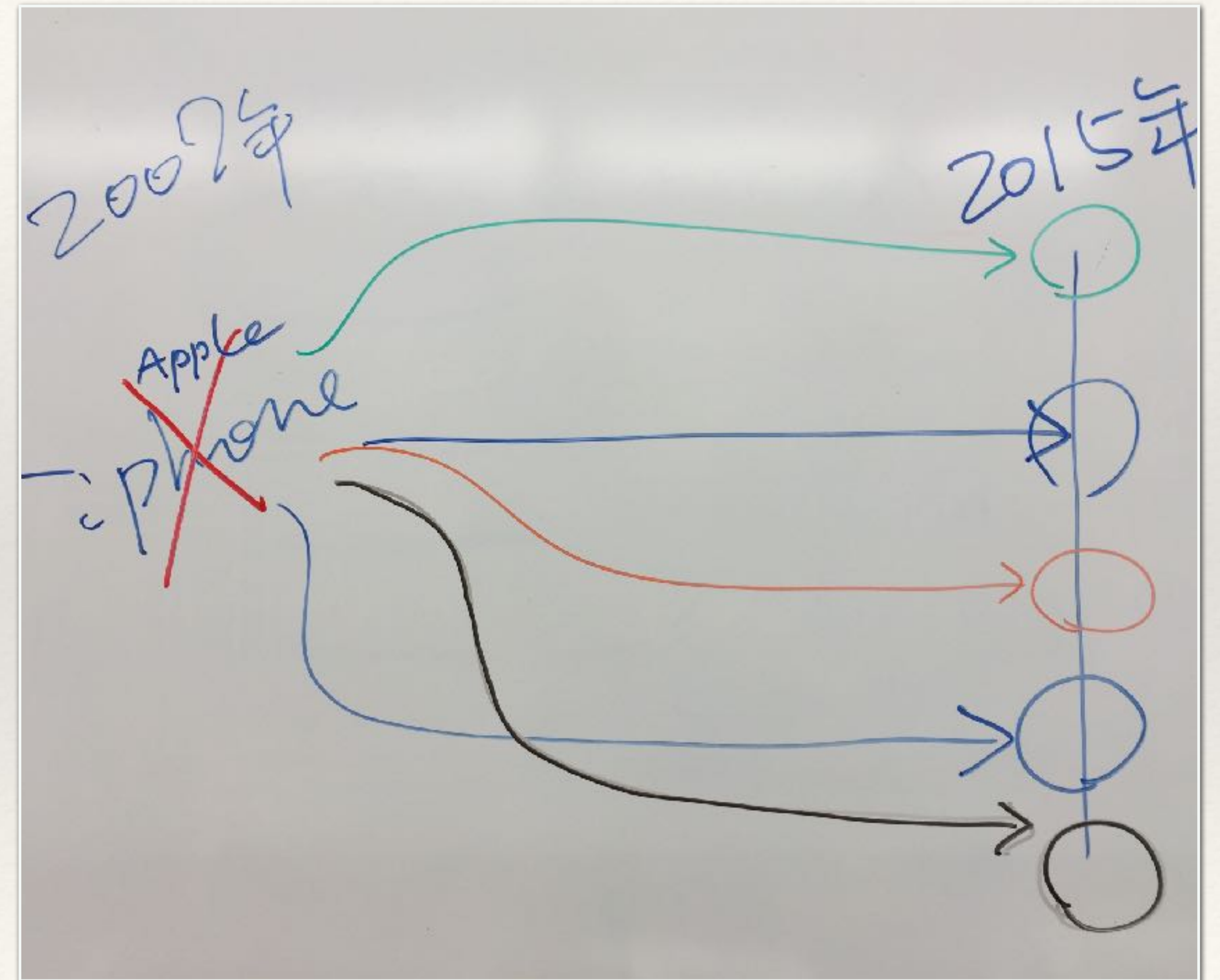
Morley. 2017. Communications and Mobility: The Migrant, the Mobile Phone, and the Container Box.



Steinberg. 2019. The Platform Economy: How Japan Transferred the Consumer Internet.

Ex: Media Landscape without Apple

- ❖ Mission: If Apple had vanished from the planet and the iPhone had not launched in 2007, what kind of media landscape would people have in 20XX?
- ❖ Imagine, investigate, collaborate, and make scenarios (movies, slides, or posters).
- ❖ Four lectures and full of five days with 15 participants: media practitioners and interdisciplinary young scholars and students.

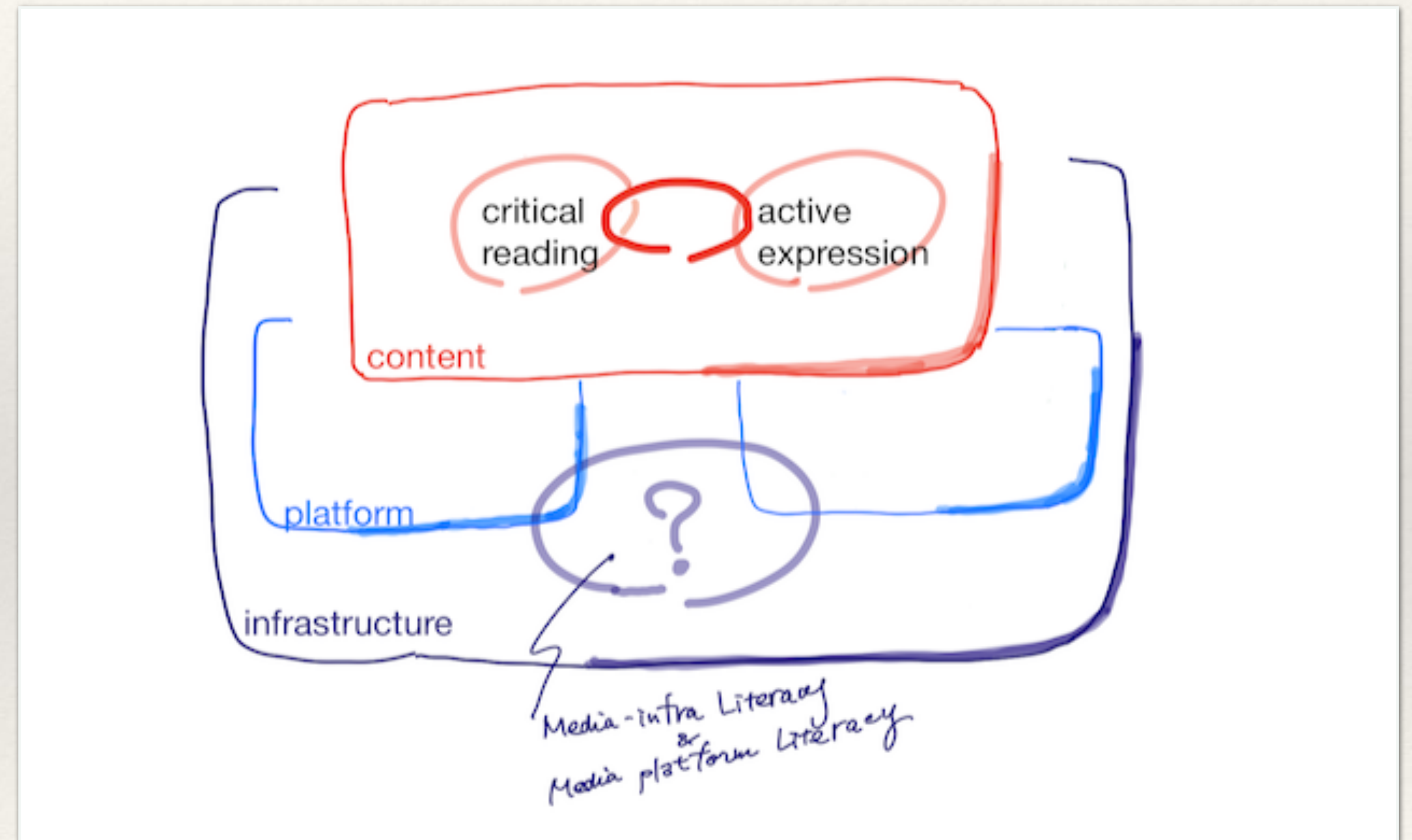
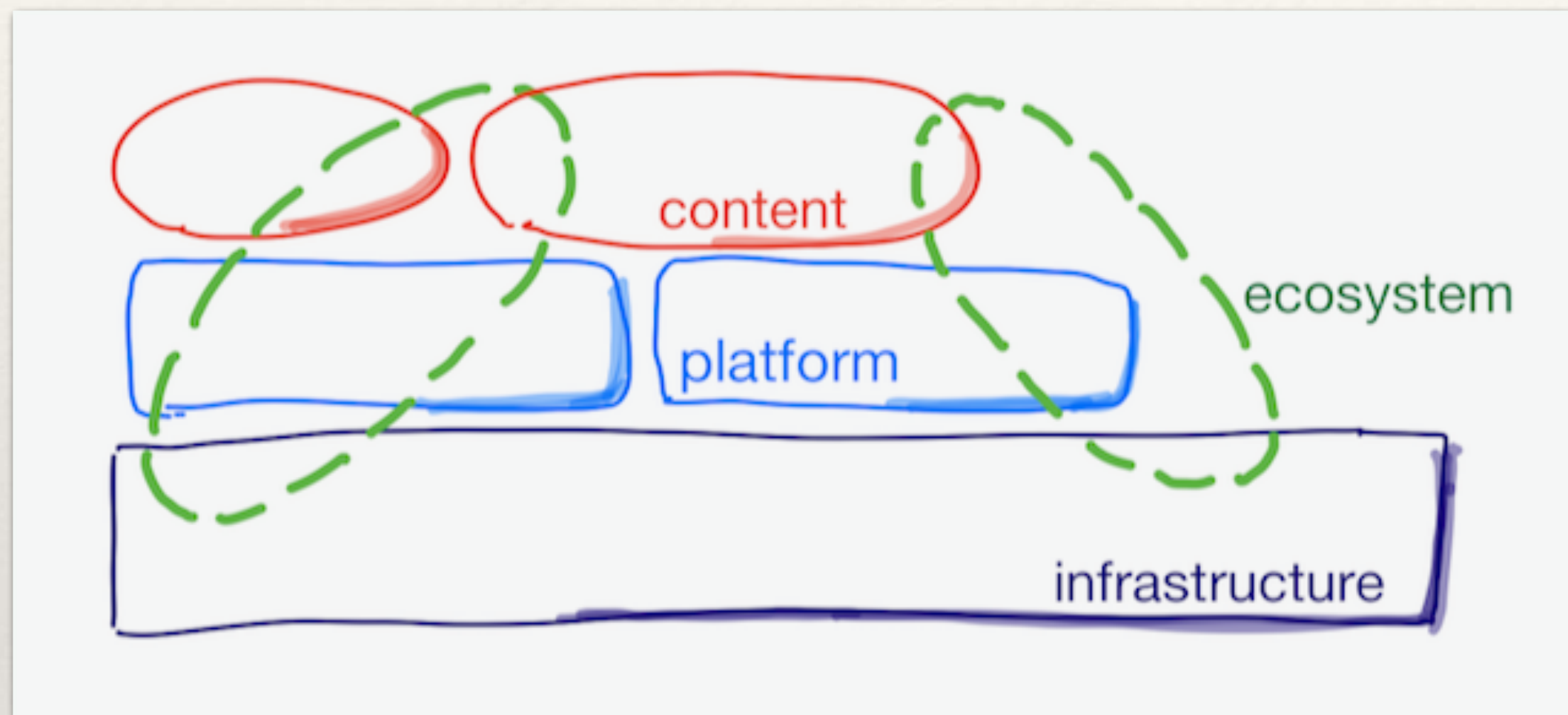


Ex: Media Landscape without Apple



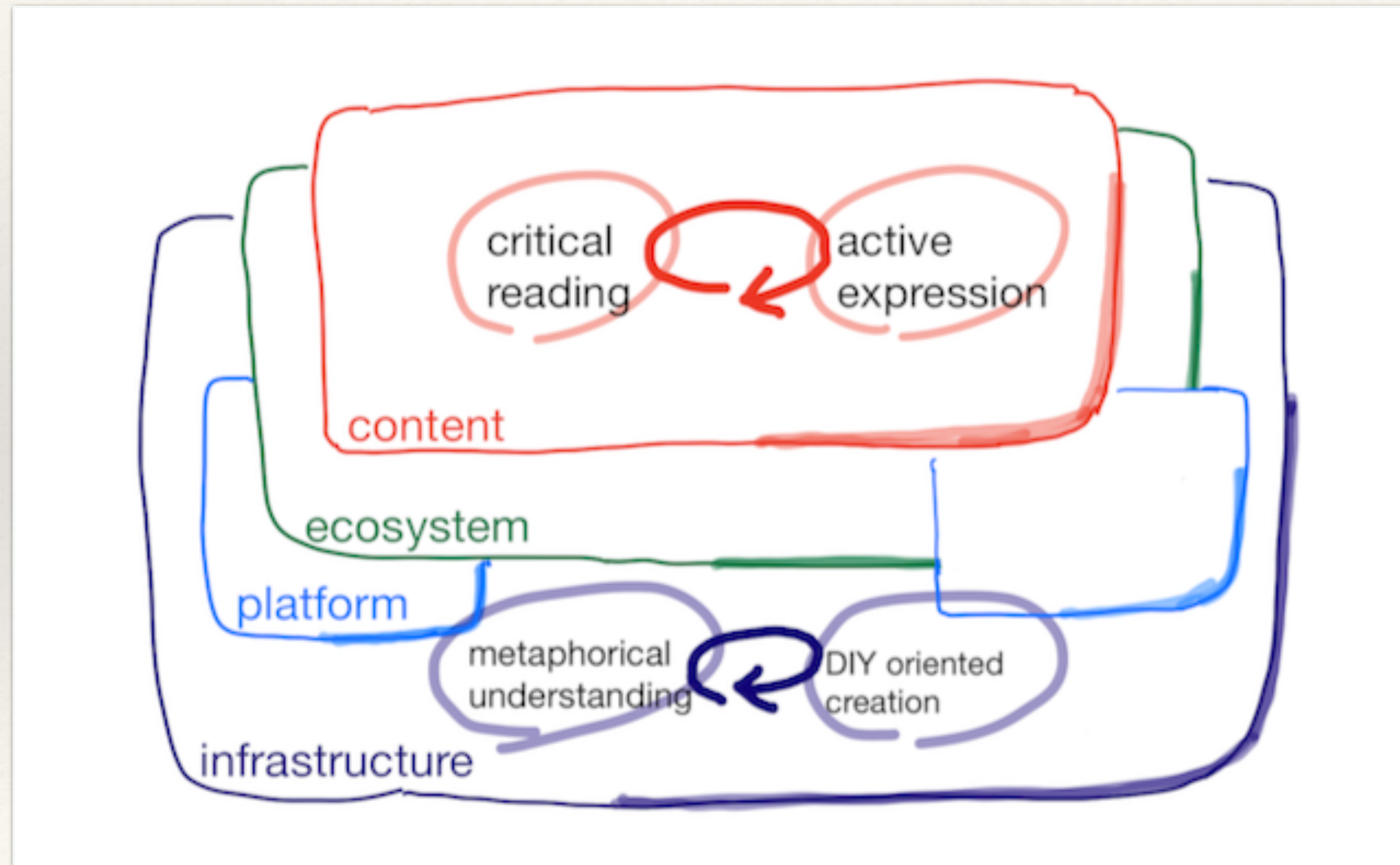
Stage 3: Perspectives

Three-Dimensional Model of Media literacy

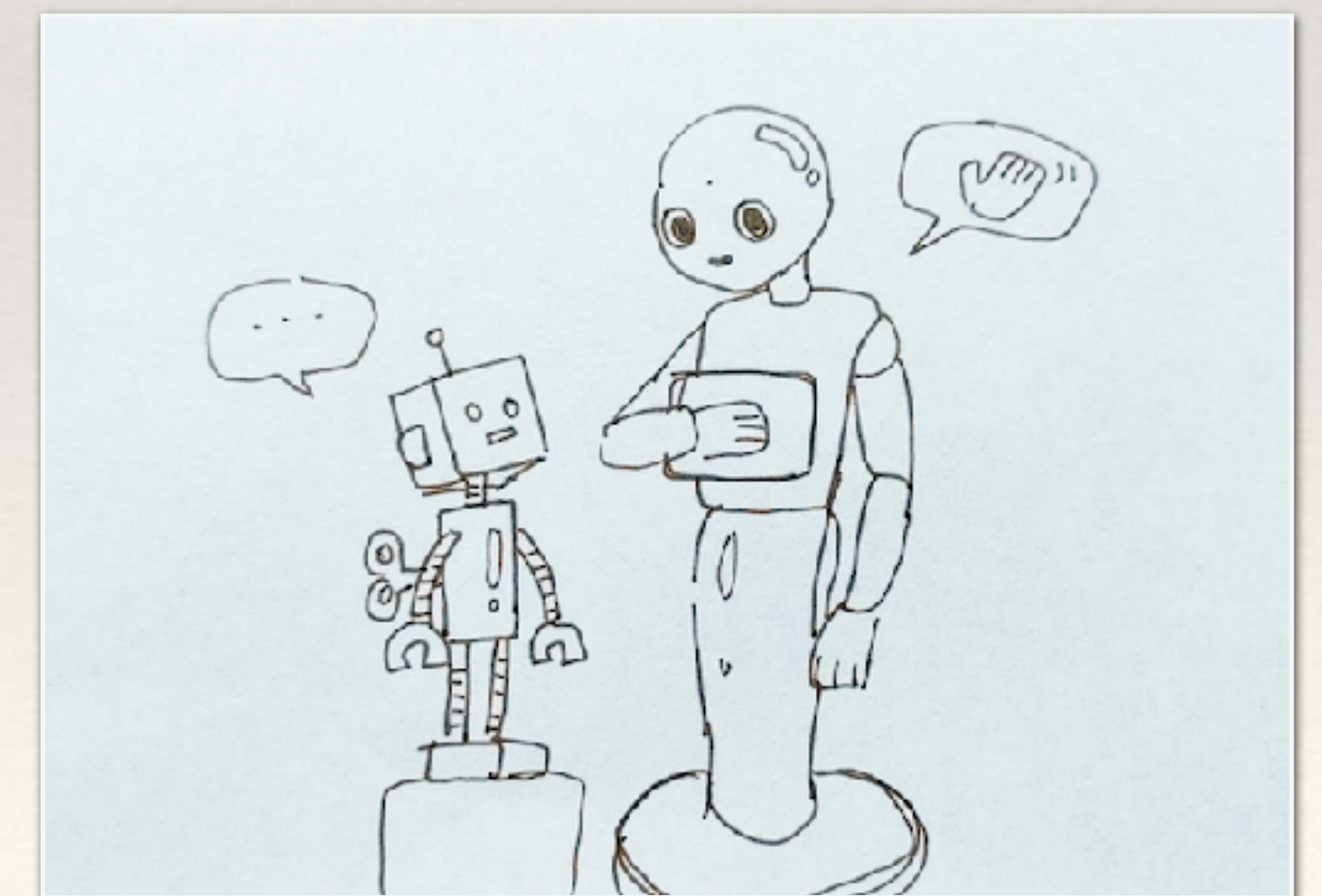
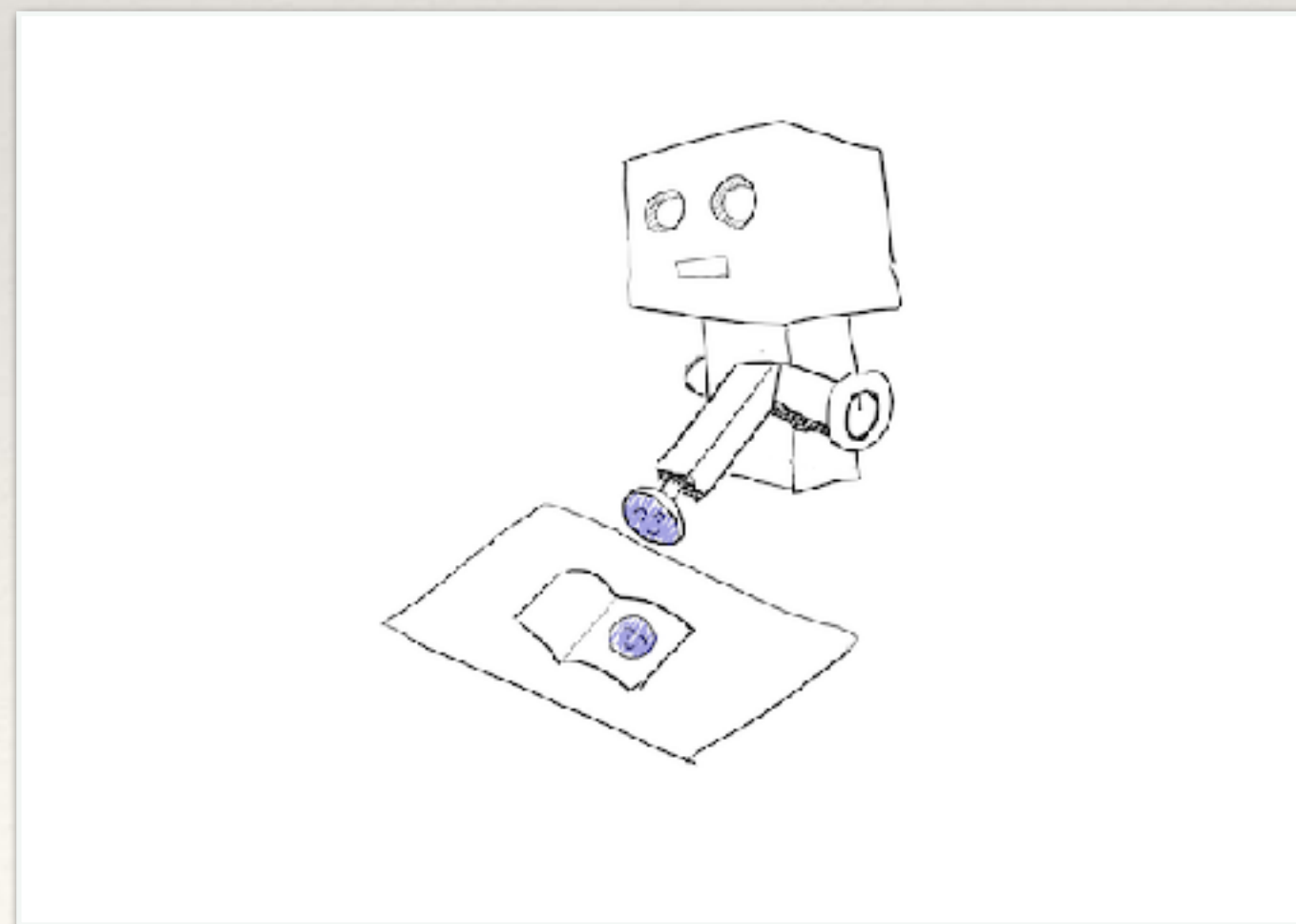
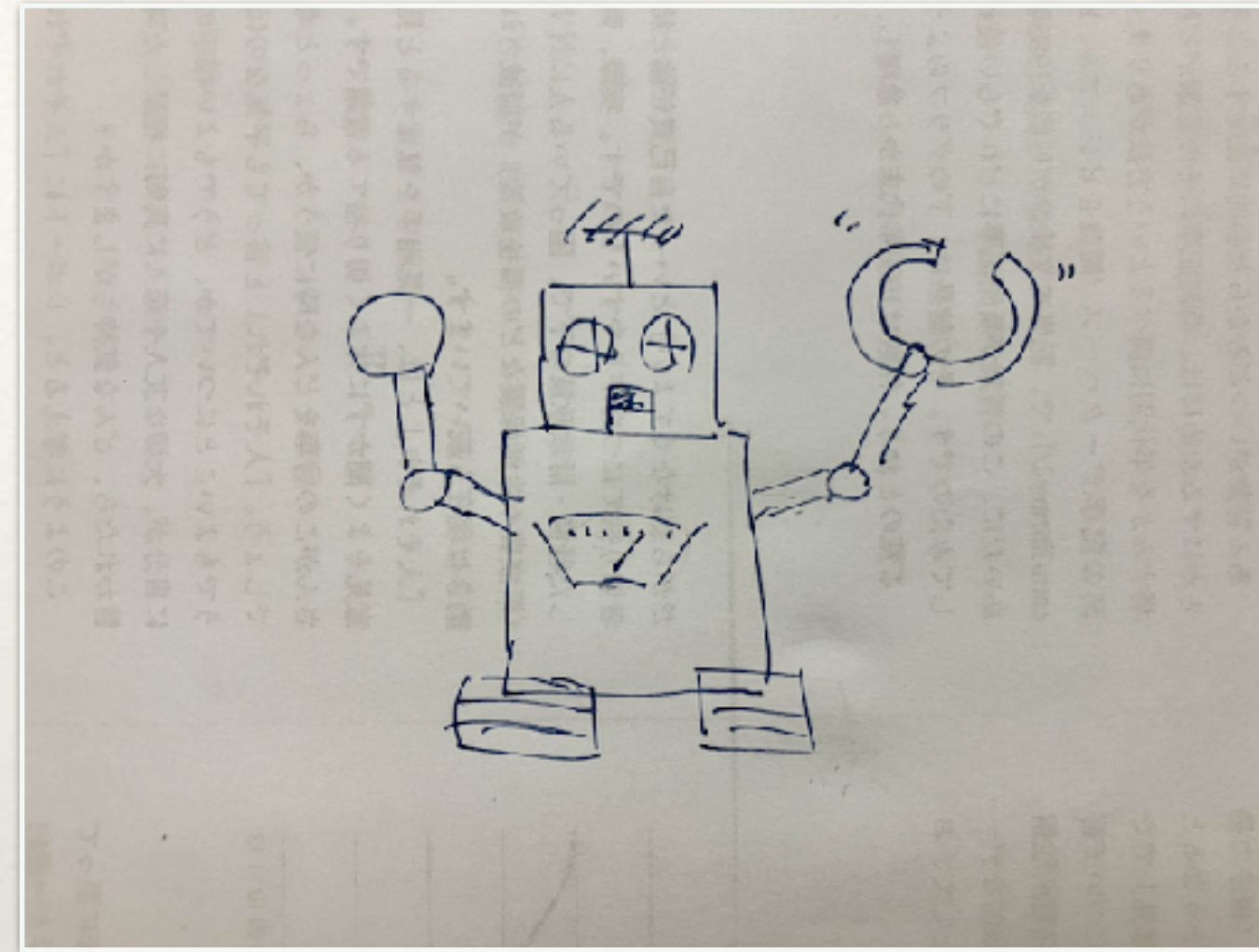
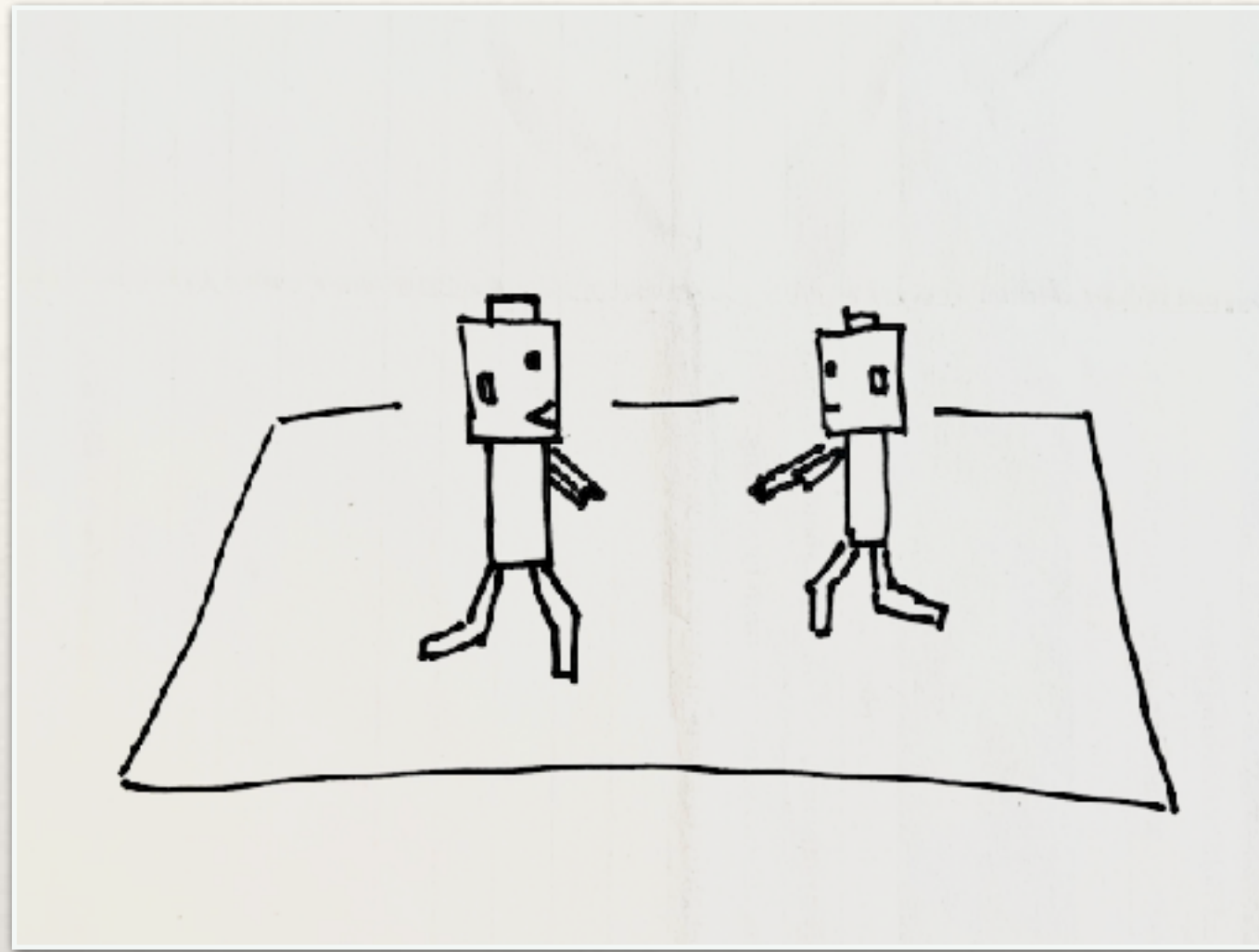


Stage 3: Perspective

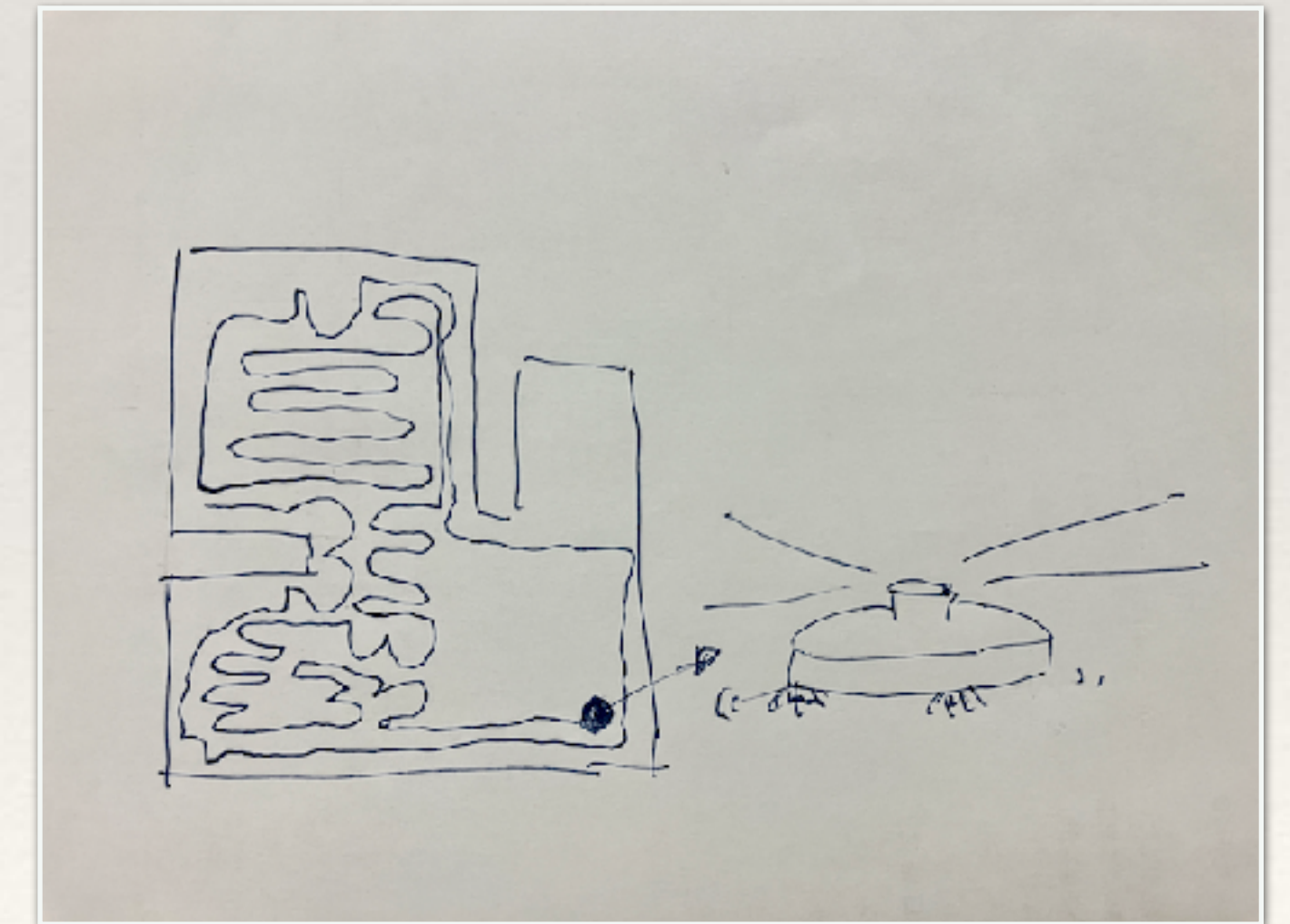
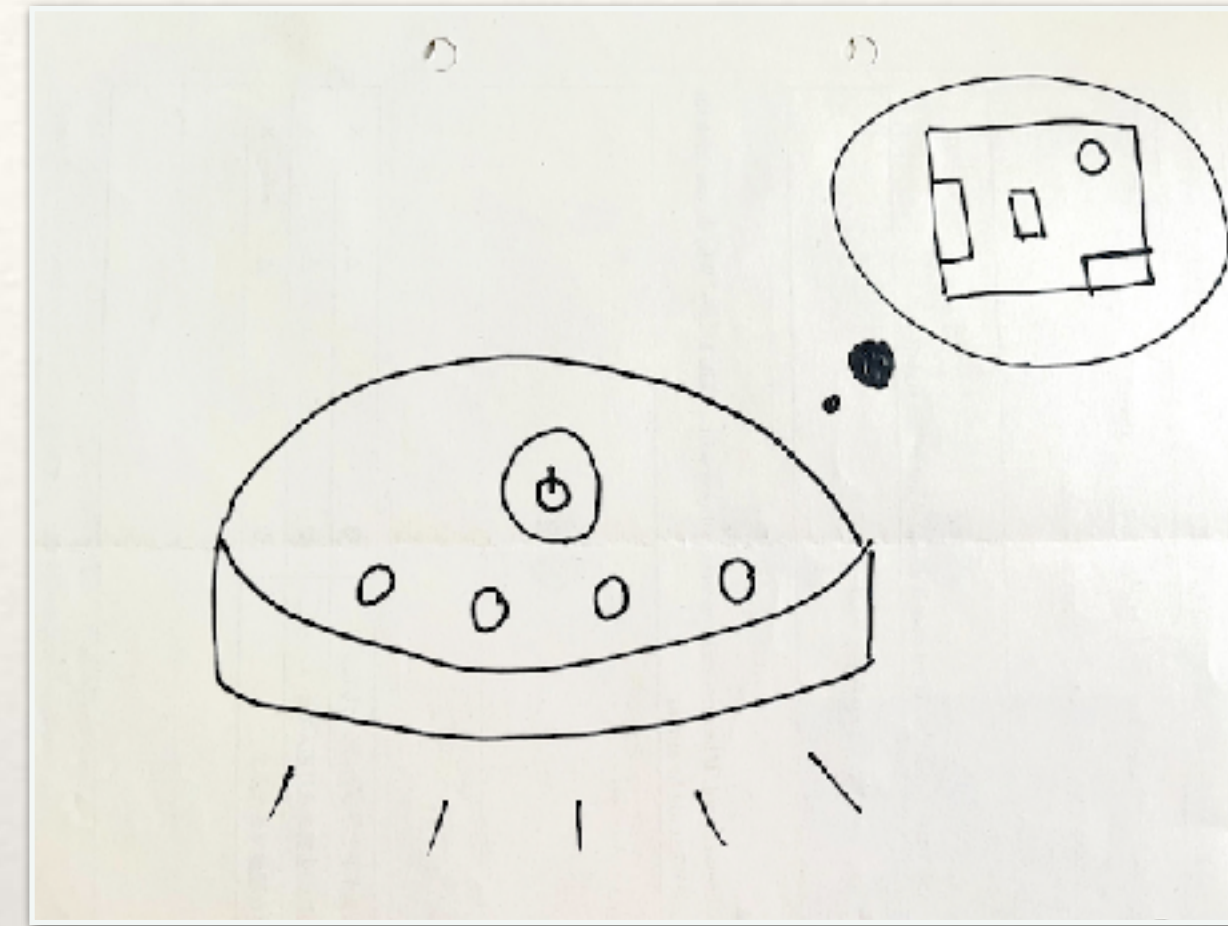
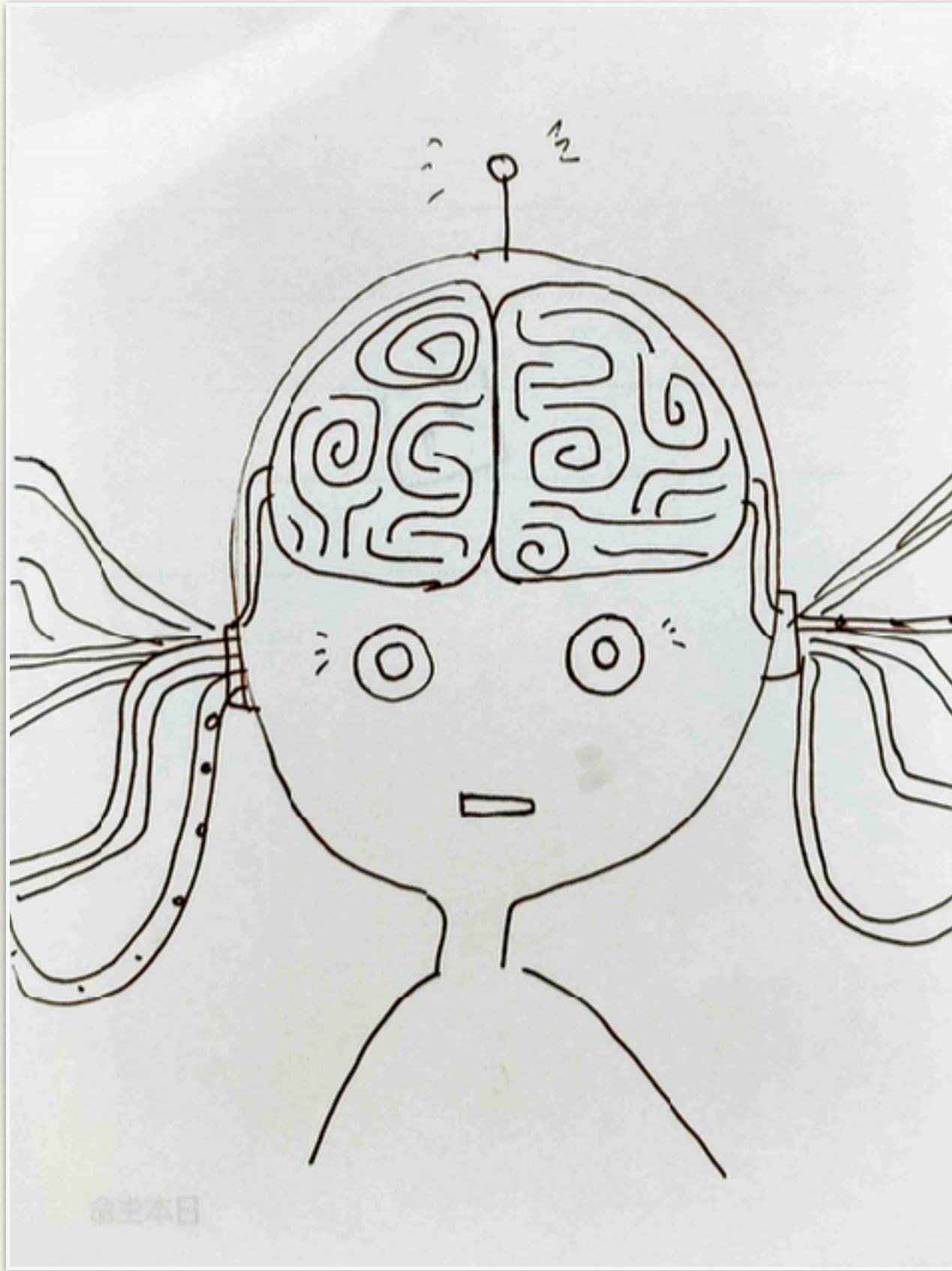
Metaphorical Understanding and DIY-Oriented Creation



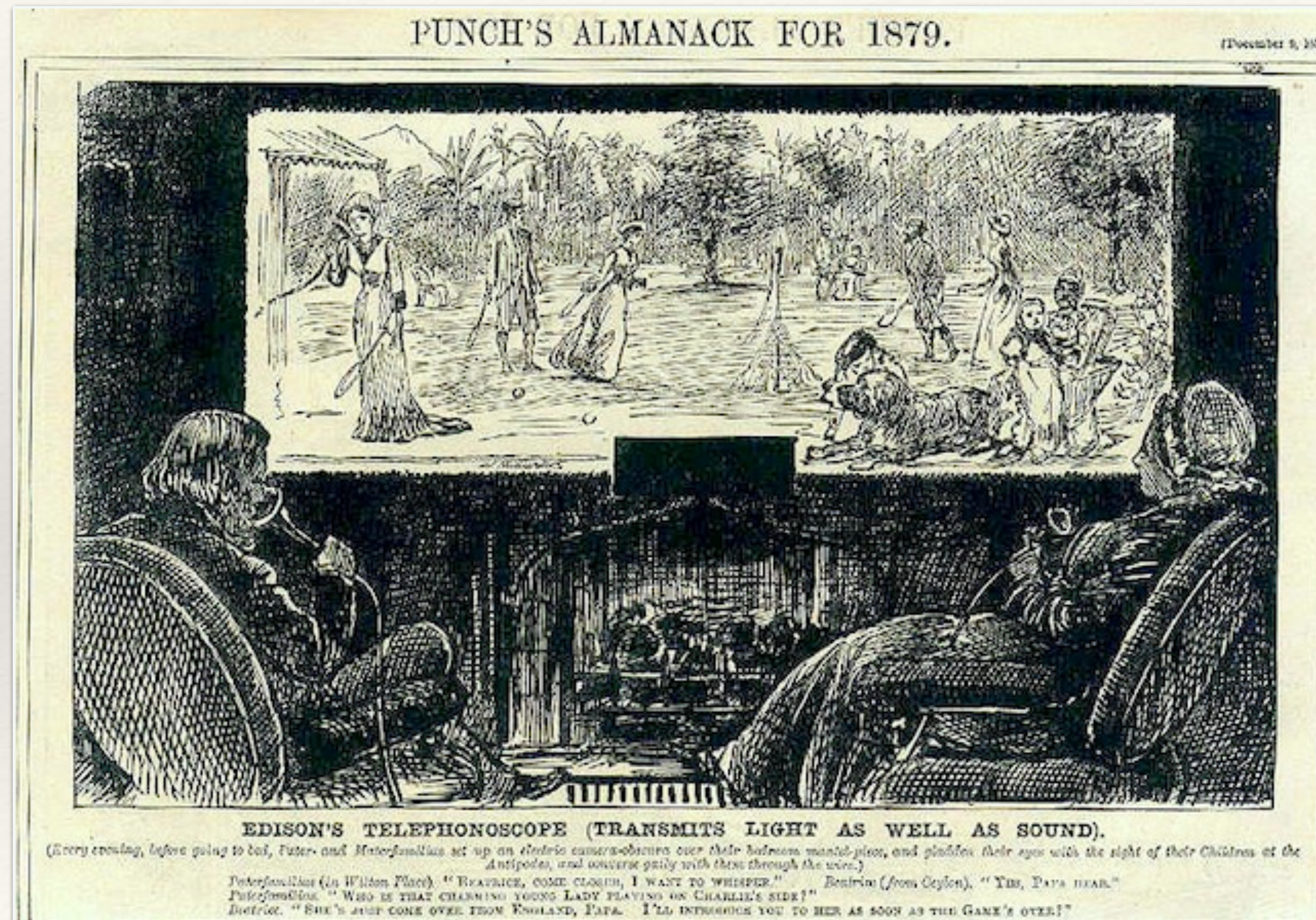
“Let’s Draw Robots!” WS



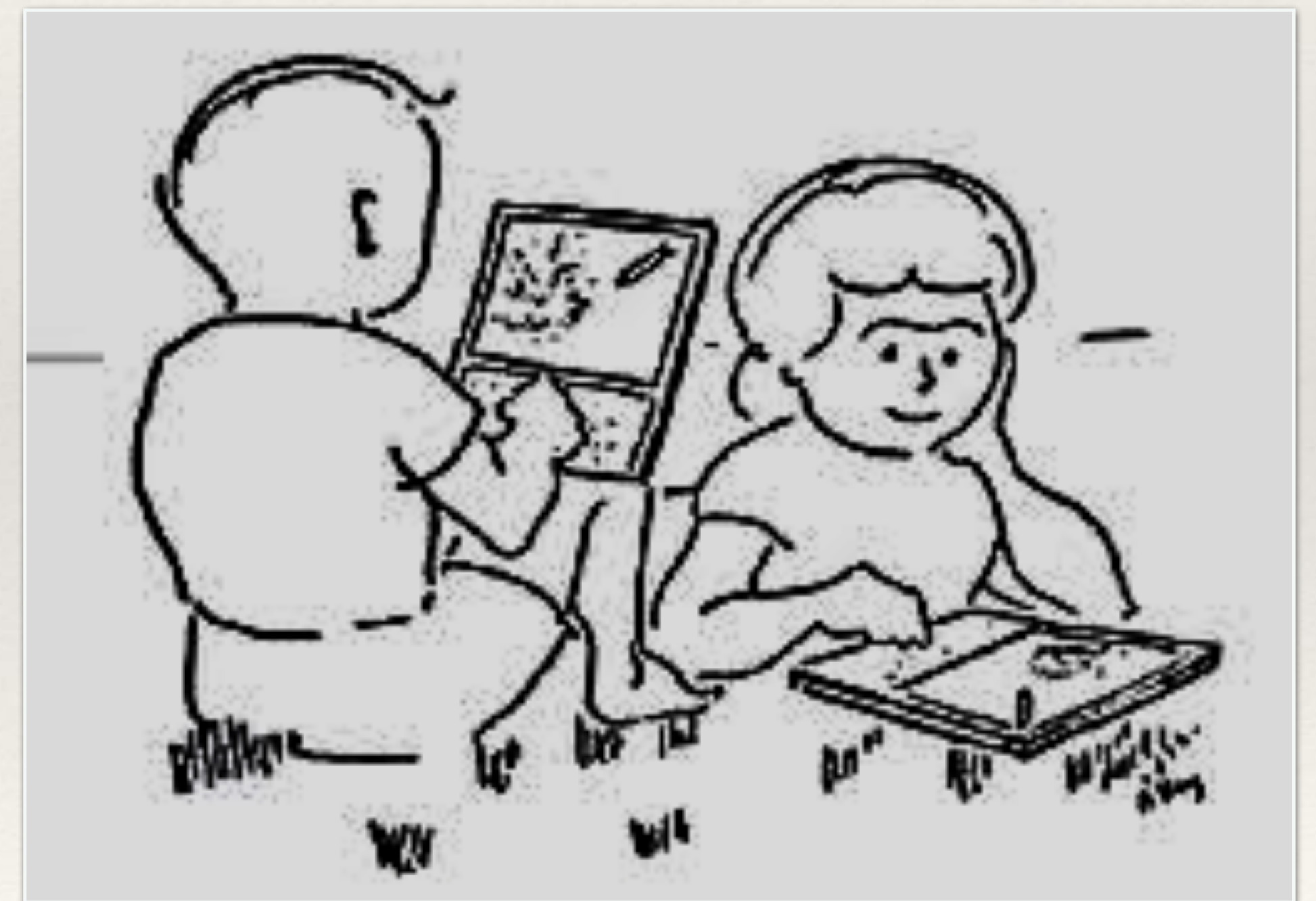
Let's Draw AI!” WS



Metaphor, or Social Form of Media



George du Maurier's Telephonoscope (1878)



Alan Key's Dynabook (1968)

Stage 3: Criticism

A. We don't hear much criticism.

- ❖ The researchers must acknowledge the rise of Internet platforms, AI and big data, and robots. But questioning whether they believe that the general public can intervene in these things or that people's potential for designing their media ecology: Media Biotope.

B. Central government agencies, big techs such as LINE, Twitter, Rakuten, etc., and Platform Cooperativism showed great interest.

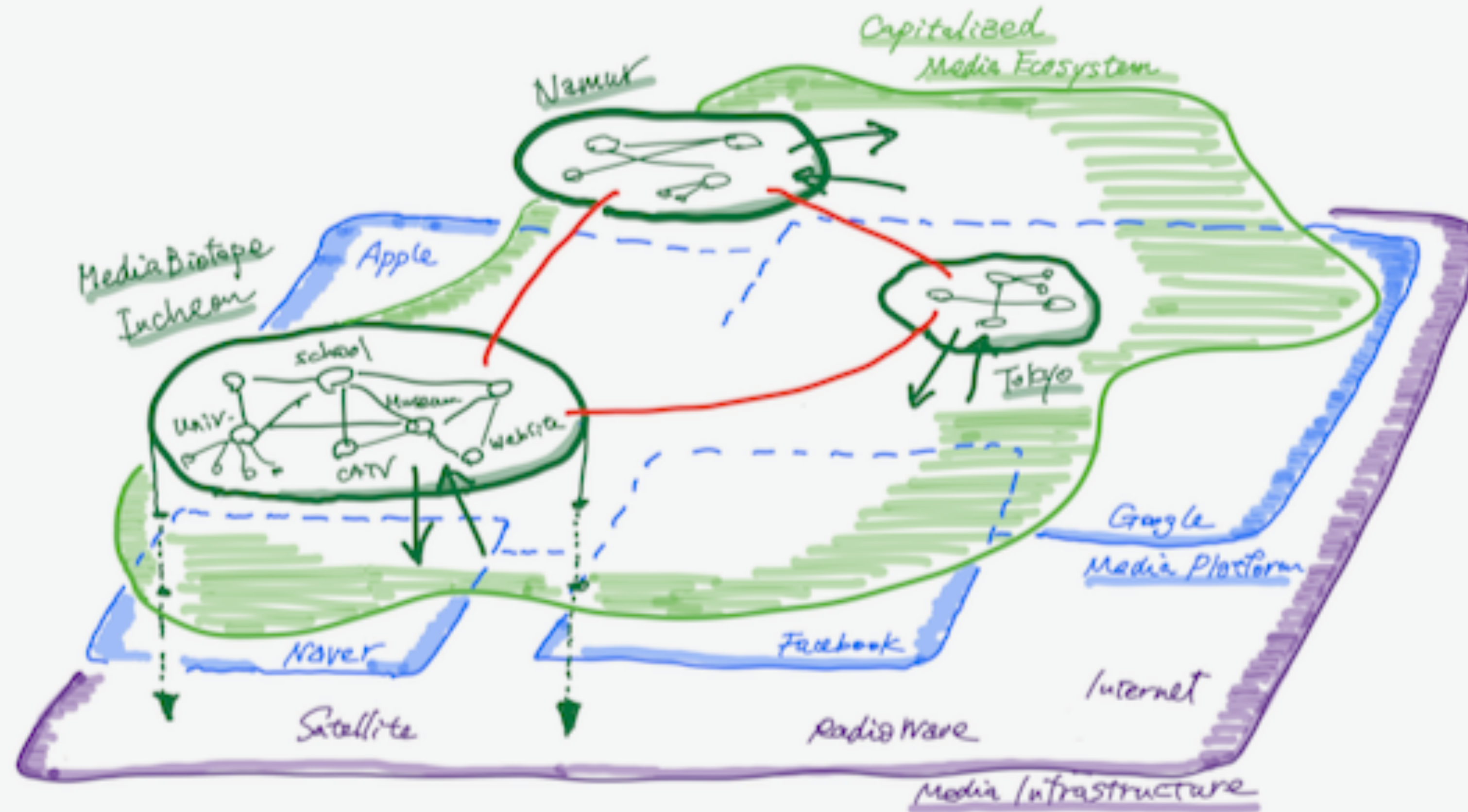
- ❖ Here, too, lies the potential possibilities for collaborative media literacy.

C. The fundamental concern: infra-literacy may be beyond the media literacy concept.

- ❖ Toward a Three-Dimensional Media Literacy Framework

Stage 3: Perspective

Media Biotope: People's Designing Media Ecology



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