Assessing the Field of Media Education in British Columbia; a survey of teachers in the present-day BC school system

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Abstract

The role and impact of audio-visual media have been a matter of considerable debate among Canadian educators for more than sixty years as aids to communicating the curriculum, as forms of artistic and cultural identity, and as part of the critical cultural pedagogies of a liberal education. In British Columbia, the Canadian Association for Media Educators was forged in the early 1990's and later participated in preparing an integrated media education curriculum for Grades K to 12. Although this initiative legitimated media education within classroom practice, it was not mandatory. This survey of British Columbia teachers set out to determine, why how and to what degree teachers incorporated media education pedagogy into their daily practice.

Our survey of eighty teachers in Vancouver and the Lower Mainland indicated that although media literacy has been successfully implemented within the BC school curriculum, its uptake and development is not without challenges. Both a lack of training and resources, combined with the already-busy schedule of teachers, has meant that media literacy remains a secondary objective within Social Studies, English or Humanities lessons. Indeed, many of the specified media education Prescribed Learning Outcomes (PLOs) that teachers believe important are ignored or untaught. With growing evidence that some of the critical literacy ambitions of the integrated curriculum were not finding their way into the classroom we conclude by explaining how our 'tune-out the screen' initiative provided a focal point for reemphasizing critical media-education objectives in BC.

"Television's illuminating light will go far, we hope, to drive out the ghosts that haunt the dark corners of our minds – ignorance, bigotry and fear. It will be able to inform, educate and entertain an entire nation with a magical speed and vividness… It can be democracy's handmaiden by bringing the whole picture of our political, social economic and cultural life to the eyes and the ears as well" (P. Porter, FCC Chairman, 1945, in Minow and LaMay, 1995)

A media literate person is defined by the Canadian Association of Media Education Organizations (C.A.M.E.O.) as: "one who has an informed and critical understanding of the nature, techniques and impact of the mass media as well as the ability to produce media products" (CAMEO, n.d).

"past fifty years, schools have significantly failed to keep pace with change. The classroom of today would be easily recognizable to the pioneers of public education of the mid-nineteenth century" (Buckingham, 2003, p. 32-33).

Background

Although Plato worried about the detrimental effects of writing on memory, the place of literacy within modern institutions of mass education has been secure. Books are a favoured means of conveying disciplinary knowledge (teaching) and the traditions of writing a privileged subject of study (literature). But successive communication innovations -- from radio to computers -- have found it harder to gain the same acceptance within the protected realm of the classroom (Postman, 1992).

Having demonstrated the value of media as a tool for both training and propaganda purposes during the Second World War, a group of educational publishers cast their eyes upon the potential role of film and television in the classroom. Since commercial broadcasters were unlikely to produce educational programming for the schools it fell to book publishers to undertake such an effort. In 1945 seven of them banded together with the film industry supporters to undertake a collaborative project which set out to investigate the potential of new audio visual media for formal in-class education by surveying teachers about what they used, what they liked and what they wanted. Their research project had a three pronged design: it set out to firstly evaluate (successes and impediments) to the ways that audio visual media were already finding their way into the classroom; secondly, to assess the preferences and aspirations of teachers and educators for new audio-visual material; and thirdly to produce and test purpose designed educational films that were targeted for classroom use (Knowlton, 1948). Their report entitled A Report to Educators on Teaching Films Survey was published in 1948 by Harcourt Brace et al. Publishers. Since the need for more suitable and better audio-visual aids is repeatedly mentioned by the educators, the research reports extensively on both the subject matter and the qualities they regard as making for successful classroom instruction. It provided the first realistic evidence about the complexities of bringing new media pedagogies into the educational system.

The results of this first review of mediated education identified a number of now familiar uncertainties about the implementation of media in the classroom: firstly, there was a lack

of financial and technical resources (projectors, facilities, film libraries) to support them on a national level. This was compounded by the inadequate training of teachers, a lack of suitable curriculum materials, and lastly a limited knowledge among teachers (Knowlton, 1948). Teachers they found (they survey more than 4000) did not agree in their preferences for teaching aids: their choices varied according to the levels of schooling and of course the subject areas they taught: Social Studies and Sciences were overall the favoured subject matters for primary students with Arithmetic, Art Guidance and Reading the least favoured; at the High school level   Science and History/ Geography received the most used for students between the grades 9-12 level. The reasons that films met with suspicion as teaching aids, concerned the following: too technical, doesn't fit the curriculum, tries to cover too much ground, no central them, badly organized material, poor sound, out of style and excessive influence of advertising. They found that teachers were willing to incorporate films into their teaching in limited doses if it provided background, conveyed appropriate social attitudes, taught specific difficult subject materials and was useful for teaching vocational skills, or motivated interest among bored students.

Based on this survey, the publishers then set out to design specific educational materials that targeted the expressed wishes of the teachers (Knowlton, 1948). Although they were able to do so within budget, the report concludes with a profoundly disturbing prognosis for media in the classroom; the kind of films that teachers said they wanted for educational uses are the ones the text book producers are least able to make and least likely to profit from. Basically, making educationally suitable media was too costly without government involvement. The field of media education in the USA was abandoned at its birth to the largely commercial imperatives governing media industries – for without a national mandate for media in the classroom there was little hope that film (later TV and Computers) could achieve the promised goals of mass enlightenment. And indeed, since the 'vast wasteland' debate of the 1960's, educators have grown concerned about the implications of the commercial mass media because children spent more time watching commercial programming and listening to music than in school learning to read and write. Many argued that popular culture was eroding the formations of knowledge established by the book (Postman 1981) that underpinned western civilization.

Beginning with the rejection of the Wagner-Hatfield amendment which sought to bring educational radio to US schools, the high hopes generated about the media literate classroom have been dashed repeatedly upon the rocky shoals of American market politics (Minow & LeMay 1995, p. 18-19). According to Minow and Lamay (1995) US national policy makes it particularly difficult for educators to harness communication media in the public interest because, empowered by the First Amendment, commercial interests control both production of content and their place within the market (p. 77). While many nations elsewhere have experimented with and implemented state supported media education efforts, the USA school system uniquely relies on commercial interests (ie Channel One; cable in the classroom etc) to bring media literacy to its youngest citizens. The absence of a national mandate for linking media and schooling, advocates of new communications technologies for the classroom find themselves opposed by those who seek to counter the media's cultural impact on children (Hobbs, 1997). Where the

debate rests now is a confusing array of meanings given to 'media literacy'. Did this goal involve bringing powerful new teaching tools into the classroom, teaching students to understand and use them, preparing students for a technological workforce, or teaching about their role in shaping our cultural and ideological environments (Kline, Stewart & Murphy, 2006)?

Like their cross border neighbours, the role and impact of audio-visual media have been a matter of considerable concern among Canadian educators too. We think the debate about mediated classrooms was particularly lively in Canada for a number of reasons:

1. Firstly, Canadian traditions of language and literacy education was modeled on the British theorists – at least in English Canada. Unlike the Dewey's focus on pragmatics of public speaking and rhetoric, the Canadian Anglophone tradition remained tied to the notions of cultivation of civilized and critical taste. The influence of Leavisite criticisms of commercialism were well known among Canadian educators stoked by concerns about the lowest common denominator of commercialized 'popular culture'. Teaching literature was therefore aligned not only with the skills of reading and writing, but also with the cultivation of sensitivity to qualities of writing and thought. This model was revisited during the 1960s, as the work of Canadian intellectuals Harold Innis and Marshall McLuhan became influential. The publication of *Understanding Media* especially gave impetus to growing debates about the role of media not only as electronic teachers but as fundamental cultural technologies transforming our very way of life and national identities. The study of these technologies, and the various genres, uses and effects they had on civilization became an urgent priority in Canada.

2. And secondly, this growing public debates about media cultures gave focus to sharp worries about the corroding effects of American commercialized media on Canadian values and traditions. Many Canadian educators enthusiastically embraced the cultural pedagogy of media literacy conceived as a prophylactic against American ideological imperialism. This Canadian identity debate gravitated Canadian literature teachers to the prophylactic model of critical media education while encouraging "Canadian cultural expression in the media" (Anderson, et al., n.d). Language arts and film teachers saw the promotion of Canadian made popular culture as a bulwark to the onslaught of Americanized culture and values.

3. Thirdly from the beginning the institutional structure for broadcasting was bolstered by the public service ideals of Canadian media establishment to inform, educate and entertain: Educational and cultural goals have been written into successive Broadcasting Acts not only requiring CBC to fill an educational role but mandating a number of other cultural institutions and arts organizations like the National Film Board and public advocacy groups like MediaWatch. Given film radio and television's public service mandate a host of communication agencies have worked with educators to weave media awareness into the curriculum. Anti-tobacco and health agencies, public advocacy groups like ADBUSTERS and quangos like the International Development Education Resource Association, also got involved with

schools outreach projects around their specific issues (Anderson, Duncan & Pungente, n.d). They found that teaching critical studies of media combined with promoting Canadian cultural tastes could be a common defense against the commercialization of Canadian TV – a goal that aligned public service film-making and broadcasting with mass education. This confluence of interests ultimately fostered a version of 'screen education' in which Canadian films and music production were to be celebrated in the schools and furthered by Canadian content production and distribution policies.

4. Fourthly the mandating of provincial educational TV networks such as TVO and Knowledge network gave further impetus to the idea that producers and educators needed to collaborate. The Media Awareness network emerged in the 1970's from similar alliance between CBC children's production department and concerned educators and parents about quality children's programming. Teaching critical studies of media combined with promoting Canadian cultural tastes was a common defense against the commercialization of Canadian TV – a goal that aligned public service film making and broadcasting with mass education ultimately giving shape to a version of 'screen education' that legitimated quality films and documentaries in the classroom. For instance, beginning in 1985 CHUM Television has included media education as a focus of their corporate philanthropy, eventual contributing special television programming, web resources, the London Public Library's Media Literacy Centre and funding for media education associations like AML, JCP, CAMEO and the Media Awareness Network (Media Awareness Network, 2007). In 1990 the Concerned Children's Advertisers (CCA) produces media literacy public service announcements focusing on media/lifestyle education entitled "*TV and Me* and *Long Live Kids*" were seen across Canada (Media Awareness Network, 2007). Since then a variety of commercial broadcast interests have entered into the media literacy movement including Cable in the Classrooms. Although educators' goals were sometimes different than the producers of culture, it was widely felt that Canadian institutions and public policy were better able to protect the public interest in popular culture from the onslaught of American cultural imperialism resulting in the rejection of Channel One by Ontario and BC teachers during the 1990's.

A Brief History of Media Education in Canada

The formalization of media education in Canadian schools reflects the confluence of these institutional factors. As early as 1966, for example, the National Film Board of Canada created a Summer Institute for teachers to study film and TV in ways they could better get NFB films into the classroom. Although media education got off to a good start amid ambiguous mandates for production and limited resources from the ministry, momentum began to erode in the 1960s. In 1968 therefore, York University hosted the Association for Screen Education, antecedent to Ontario's Association for Media Literacy (AML) consolidating interested groups into a force that some regard as the *First Wave* of media education organizations within Canada (The Association for Media Literacy, 1998). Without formal recognition in the curriculum however, media literacy

efforts consisted of dedicated film and literature teachers undertaking ad hoc experiments across the country. Yet as the interest in media studies gained ground in the universities there was a renewed impetus behind teaching semiotic and ideological approaches to media content, popular culture and the arts trickling down into the schools (Masterman, 1985). During the 1980's, the Ontario based AML with over 1000 members was the first to form, writing curriculum guides and winning more resources for the media arts curriculum in that province.

 Their success fanned interest in media education across Canada fostering growth in provincially based media education organizations: Media Literacy Saskatchewan (MLS – '88); Manitoba Association for Media Literacy (MAML –'90); Association for Media Literacy Quebec (AMEQ –'92); Association for Media Literacy - Nova Scotia (AML-NS –'92); Alberta Association for Media Awareness (AAMA –'93); Association for a Media Literate New Brunswick (A4MLNB –'01), Association for Media Literacy Newfoundland and Labrador (AML-NL –'02) (Media Awareness Network, 2007). With the growing interest in media education across Canada a centralizing organization was called for. In 1992 the Canadian Association of Media Organization (CAMEO), initially headed by John Pungente, the founder of Jesuit Communication Project, began coordinating efforts across the country. CAMEO has lobbied for a Canadian approach to media literacy which is both critical and fosters communication skills in new media, as well as copyright legislation, conducted nation-wide surveys of kids' media activities and attitudes, as well as rallied to keep "Youth News Network" out of the schools, (Anderson, Duncan, & Pungente, 2004). The work of Cameo has been supplemented by that of the Media Awareness Network, which supported by "the broadcast, cable and Internet service provider industries and the Government of Canada", provided a bilingual non-profit professional development online resource which provides educators with access to hundreds of media education lesson plans for all grades and provinces. Given that education is a provincial responsibility, their curricula differ; yet many provinces have followed Ontario's lead establishing media education within the Language Arts curriculum. So by 1999, media education had become "part of the English Language Arts curriculum across Canada" (Duncan, Pungente & Shepherd, 2000, p. 329).

In August of 1991 a group of teachers, academics and media professionals came together in a non-profit organization to consolidate media literacy initiatives in British Columbia. CAME (later BCAME) had three goals: 1) to educate about the media 2) to promote media education and 3) to encourage Canadian cultural expression in the media (Dan Blake, personal communication, June 8, 2007). In 1994 BCAME signed an agreement with the BC Ministry of Education to produce and distribute the first official *Conceptual Framework for Media Education* as a means of integrating media education into Grades K to 12. BCAME, like Quebec, decided to take a different approach integrating media literacy within the curriculum as a whole. The report established two major curricular objectives for media education in BC schools: Firstly "Media Education is mandated in all Language Arts courses from K -12" constituting one third of the material taught. Secondly media education became part of the Integrated Resource Package (IRP) established throughout the curricula in all subjects from K-12" (The Association for Media Literacy, 1998). To support these efforts, BCAME has become involved with the

Teacher Federation in professional development, hosting Summer Institutes (sponsored by CHUM) for BC teachers between, which brought together educators with representatives from media industries.

Although by the late 1990s media education had become incorporated into Canadian schooling, its implementation and development within the schools was not without flaws. Recognizing new media as emerging forms of artistic self expression, as audio-visual teaching aids and as part of the critical cultural pedagogies of a liberal education, media literacy has become an accepted idea among Canadian educators. But the pedagogical strategies and outcomes have not been woven uniformly into its delivery across the country (see Kline, Stewart & Murphy, 2006). Inconsistencies and unavailability of teacher-training programs, combined with uneven distribution of media curriculum materials across Canada, have plagued media education in Canada. The lack of teacher-training often left teachers unable to correctly administer the program, or it left them feeling uncertain about the material they were asked to deliver to their students (Duncan, et.al., 2000). This lack of training and materials, combined with the already busy schedule of teachers, has often forced media education programs to be overlooked or left out of the curriculum. Further research related to media education's development in the Ontario Language arts curriculum, found that teacher's media lessons often reflected "literary biases…or canonical cultural expectations" (Anderson, et al., n.d), furthering the issue that teacher-training is needed to most effectively develop media education programs. Further examination by Anderson, Duncan and Pungente of teachers' use of media studies in their classrooms reveals that many teachers take a 'pop-culture' approach, providing only a shallow look at media representations, by using "only snippets from a variety of sources: a few quotes from McLuhan, English studies, a diatribe from Neil Postman, a bit of Noam Chomsky`s propaganda" pieced together from various "resource guides, mass media text books, articles in newspapers and magazines, television documentaries and news programs" (n.d.).

In Canada then, the teaching of media education has been as divergent as the ideas and agencies that fostered it ranging from commercial broadcasters to Adbusters among agencies, and from computing nerds to cultural critics among teachers. In its justification one finds both an enthusiastic embrace of communication media as a means of fostering new forms of cultural expression in their own right, mingling with pragmatic goals of better fostering skills, public health and environmental knowledge, blending with critical urgencies about teaching students to 'resist' Americanization and commercialization. The divergence in views fostered a growing debate about the goals of media literacy but also a degree of open mindedness about the many ways this pedagogy could be integrated into the classroom (Kline, et al., 2006; Hobbs 1997). Yet without a unified pedagogical strategy, the linkage between resources, training and curriculum is still lacking in Canada.

Researching the Implementation of Media Literacy

Noting many questions about the problems besetting media education efforts in Canada, we became concerned that there was remarkably little information available on how or why teachers have implemented this pedagogy in their daily classroom practice. With this in mind the Media Analysis Laboratory at SFU began to survey teachers, using small convenience samples to build up a picture of what was being done in the classroom. Our first surveys were undertaken by student researchers in 2003 reporting results from 50 teachers in the lower mainland. This survey was followed by another sampling 22 teachers in 2005[3], followed by 58 more in 2006 (coordinated with BCAME) which resulted in a total of 80 respondents. Since the BC curriculum guidelines for integrating media literacy into the classroom spans grades K-12 we included teachers of both secondary and primary classrooms. In the most recent sample, 30% were primary and 70% secondary teachers ranging from trainees to teachers with 30 years in the classroom.

The average teaching service in this sample was 11 years. Eighty two percent felt that media education required them bring popular culture into classroom to supplement written materials. But the lack of resources for doing so was a problem. Although the IRP's span the curriculum, we also noted that most teachers remained unfamiliar with the units they could build on. In fact two thirds of the teachers said had never seen or only glanced at the PLOs in the English Language Arts for media education. Although they are interested and favourably inclined towards media education, it is also worth noting that 58% of these respondents have had no media education training. Of those that did, their background in media education included:

Computer literacy   8%
Video Production   5%
Critical Pedagogy   13%

The reasons for integrating media into their teaching were that many believed doing so was motivating. Others believed it was important to use such materials to reach and engage diverse learners. Yet their responses indicate that in BC, media education is largely integrated into English and Art units at the primary grades and the English, Social and Careers units at the secondary level. Despite the broad across the curriculum mandate, we found few teachers who integrated media awareness or skills into math teaching and languages at the high school level, and into science or health or physical education at the primary level.

These teachers understanding of media education, the kinds of curriculum support they want and their frustrations with teaching it are briefly summarized below.

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[3] Research conducted by MaraLea Schroeder

What does media education mean to you?

This open ended question was asked to elicit, in these teachers own words, how they defined media literacy. Many see media education as bringing electronic media and popular culture (other than books) into the classroom -- to motivate and educate today's students. The media they most often report using are newspapers, magazines, film and video documentaries, web sites and internet resources, as well as advertising, music and films.

As foreshadowed in the pilot phase, BC teachers see media education as focused on making their students *more aware about the role that these media plays in our lives*. Many mention that this demands bringing media other than books into the classroom for students to study, discuss and engage with. Many teachers go beyond the awareness goals to include the idea of 'decoding' or analysis of media in relationship to both its genres, the media's intent to persuade and effects on society, consumers and citizens. More than half use the term critical thinking in relationship to the qualities of understanding they hope to support.

What is the emphasis of your critical thinking efforts:

Rated from 1 (unimportant) to 10 (very important)

Make sense of advertisements and consumer culture	8.27
Critiquing stereotyping and ideology	8.14
Role of Mass media in democracy	7.23
Understand media genres and aesthetics	6.18
Understand media industries	6.14
Quality differences between popular and literature	5.91
Understand media design and grammer	5.82

Although differences exist between the secondary and primary teachers in their ratings of the overall importance of aspects of critical media education, there is broad agreement

about the relative importance of different commercialization issues that they like to deal with – corporate advertising and sponsorship are top rated issues followed by political advertising and the role of marketers within the schools. Celebrity endorsements and the role of government and political advertising are seemingly considered beyond the primary students' critical ability.

Report

what grade do you teach?		Q18 Political advertising and negative political campaign	Q18 The reasons behind corporate advertising on TV	Q18 Produce placement in film, TV, magazines, rock videos	Q18 Cross marketing	Q18 Internet advertising on entertainme nt sites	Q18 Celebrity endorsemen ts in TV commercials	Q18 Corporate sponsorship and social marketing	Q18 Political and government sponsorsed advertising	Q18 Role of marketing within the school system
primary	Mean	3.00	3.23	3.32	2.60	3.24	2.81	2.90	2.75	3.40
	N	22	22	22	20	21	21	20	20	20
	Std. Deviation	1.718	1.716	1.701	1.314	1.578	1.504	1.210	1.209	1.667
secondary	Mean	4.42	4.44	4.16	3.81	3.63	3.48	4.40	4.19	4.20
	N	50	50	51	43	48	48	47	48	49
	Std. Deviation	.758	.837	.967	.932	1.160	1.220	.771	.938	.979
Total	Mean	3.99	4.07	3.90	3.43	3.51	3.28	3.96	3.76	3.97
	N	72	72	73	63	69	69	67	68	69
	Std. Deviation	1.305	1.293	1.282	1.201	1.302	1.338	1.147	1.211	1.260

Although critical thinking is the goal of media literacy rather than skills, it is surprising to find that 80% of the teachers especially at the secondary level, are likely to have incorporated some media production in to the media literacy units they teach. In terms of their daily practice the kinds of media materials they were using on a regular basis are diverse. Ads and newspapers are the most common production oriented media education activities, with video and web-site production being reported by about one third of teachers. Animations and documentaries are much rarer assignments.

Obstacles to Media Education

We also wondered about the impediments that teachers experienced in promoting media literacy. Open ended responses fell into a number of categories which can be seen as largely support for the idea of teaching media literacy in the community, schools, among parents and even amongst students. Many teachers felt that the climate was not highly supportive of their efforts and their school system didn't provide time, curriculum materials and training to promote media education.

At the same time, they experienced frustrations of not having adequate technical resources (such as up-to-date computers and projectors) as well as limited access to films, videos newspapers, ads and curriculum packages that could be easily used in the classroom. Many teachers seemed to feel that without resources and time, the teaching of media literacy made demands on them that were greater than other PLOs.

Most teachers would like to have more teaching materials available to them, and access to better resources to enhance their media production efforts in the classroom. They also note that preparation time and useful examples would be helpful.

Helpful resources for integrating media education into classrooms:

Materials, videos, newspapers	64%
Lesson Plans	50%
Professional Development Days	42%
School Support	38%
Technology	29%
Guest speakers	27%
Mentorship Programmes	18.5%
Collaboration with Universities	8%

We asked teachers to tell us what kind of materials would be relevant for their future media literacy efforts. They indicated the would like to see materials developed for working on news bias, citizenship and stereotyping issues in the future. Time management, drugs and bullying were not considered a high priority for media education efforts. Food and consumerism were considered of some significance in future media literacy classes.

Media education units they would like to learn more about:
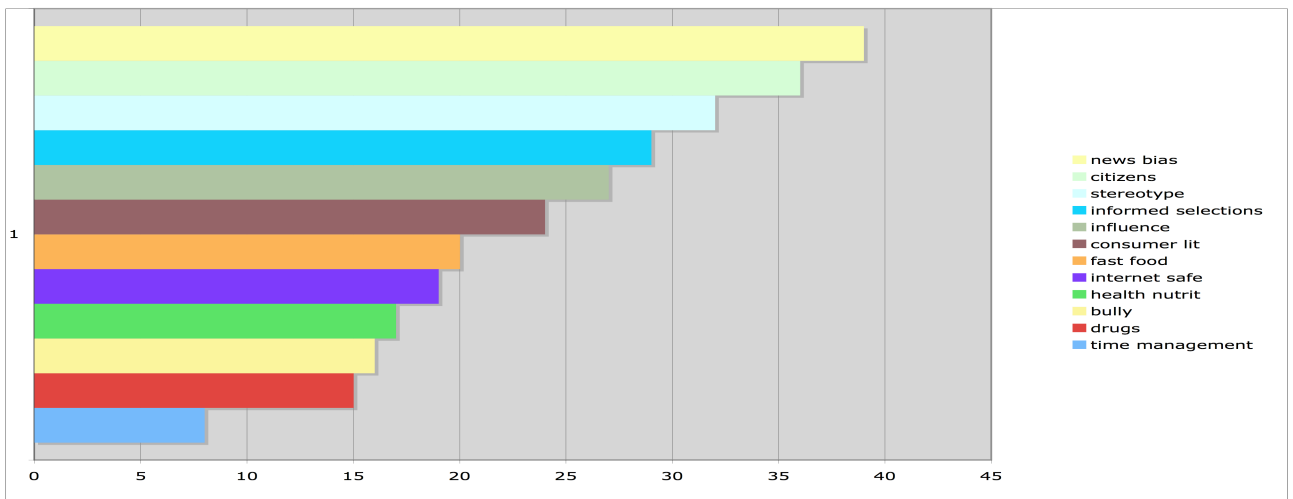
The teachers indicated that more information on topics such as news bias, citizenship and stereotyping would be beneficial for their own teaching in the classrooms. Few teachers, however, felt that bullying, drugs or time management would be of value. As will be discussed in the next section, often topics seemingly unrelated to media education are left out of the curriculum: but when integrated and discussed within the realm of consumer literacy through teacher training sessions many educators have not only seen the value in

'non-traditional' topics of media education, but have acknowledged its usefulness for integration into their own classroom practice.

Media Risk Reduction Pilot Project in North Vancouver

With growing evidence that some of the critical literacy ambitions of BC primary teachers were not being practiced in the classroom we set out to develop and test a media education unit that could focus critical reflections on children's media saturated lifestyles. The six week 'tune-out the screen' curriculum (www.sfu.ca/media-lab/risk) was found to be very successful (see Kline & Stewart, 2003; Kline, Stewart & Murphy, 2006) in providing kids an opportunity to reflect on their media use and to challenge them to make voluntary adjustments to their own media use. When we tried to repeat this programme, however, we found that media literacy still ranks below reading, writing and numeracy in the teachers, school administrators, parents and research funding agencies minds. We found, that primary teachers were largely untrained in media literacy pedagogy, had too little time to prepare their classes, let alone read the materials, and a few grew concerned that the programme was taking away from other curriculum needs: particularly for grades where standardized exams were prevalent. The lesson we learned was that no matter how well designed and successful a programme seemingly had been, the availability of teacher training, support of the school and an understanding of strategies for integrating media education into the mandated curricula are crucial to the success of media education initiatives.

Conclusion

Although the range of media education approaches is as 'diverse as the people teaching' there is growing interest in news and advertising because these help promote critical thinking. There is little evidence however, that teaching the computer skills or tools for accessing information and problems of communicating through digital media is high on these teachers agenda's (its almost as if they assume their students are already multi-literate in terms of being able to use computers, camera's, DVD's etc) (Jenkins, 2004). Moreover, although critical thinking is mentioned often, there is also little sense that BC teachers are forcing theirs students to focus on the political economy of media industries (as suggested in Buckingham, 2003). Rather it is on making discriminatory choices of quality, intent and impact – objectives largely compatible with the literary approach taken by most Canadian high school teachers.

It is worth noting too, that in Canada media literacy has not become deeply associated with technological literacy and IT push into the classrooms. Although teachers would like more computers as resources, we see no indications that teachers in primary school use computers in relationship to teaching media literacy issues, including internet safety. Nor that there are strong inclinations among math and science teachers to adopt a media literacy approach within their science courses. Henry Jenkin's advocacy of computer

literacy as the fulcrum of media education has not made headway within the BC teaching mandate.

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