OUT OF THE BOX

MEDIA LITERACY PRIMER

E**VERY DAY,** we consume media—by reading the news, watching TV, spotting ads, playing video games, Googling, tweeting, sending e-mails and text messages, and so on. This has become too ordinary and automatic for all of us that we may not get the point of studying or learning about media anymore.

Since our entry into the 21st century, the challenge has evolved: to be well-educated not only in our consumption but also our own creation of media. We need a brand of education which will enable individuals to: (1) evaluate and analyze messages that they receive, and (2) express themselves by producing their own media content effectively and responsibly.

Media Literacy answers this need. Apart from empowering the people as individuals, it will enable our society to truly function as a democracy with its citizens proactively responding to pertinent issues.

All around the world, Media Literacy is abundant with researches and studies of pioneer organizations like the National Association for Media Literacy Education (NAMLE).

Though there are efforts to introduce and support media literacy programs in the Philippines, we are obviously lagging behind. OUT OF THE BOX (OOTB) is a humble yet ambitious initiative to promote Media Literacy in the country.

Following the lead of successful media literacy programs in other countries, we are developing a program fit for Filipinos. Ultimately, we aim for our students to be aware of fundamental concepts and realities of the media industry.

With this in mind, Out of the Box Media Literacy primer booklet contains facts about the Filipinos' access to media, local media ownership, and issues of the local press, among others. We find these helpful in the students' understanding of lessons on the language and power of media. A chapter on social media and the digital wave is also included.

Now, take a step back from your TV screens and laptops; it's time to look—think, write, read, watch, listen—out of the box!

FORE-WORD
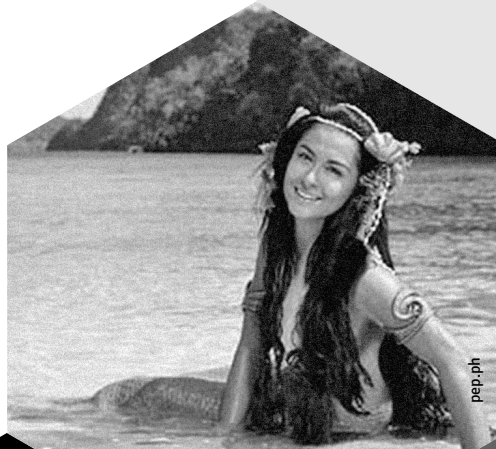
Written by Marlon Julian Nombrado, Igal Jada San Andres and Sarah Isabelle Torres

Edited by Iza Darlene Cay and Marisse Gabrielle Panaligan

MEDIA ACCESS OF FILIPINOS
THE PINOY FANATIC

Why is media relevant to us?

Media is undeniably part of our everyday lives. However, our awareness of this subject should not be limited to our consumption of its contents. We must let our consciousness expand to the larger roles that media, both as an institution and technology, play in our society.
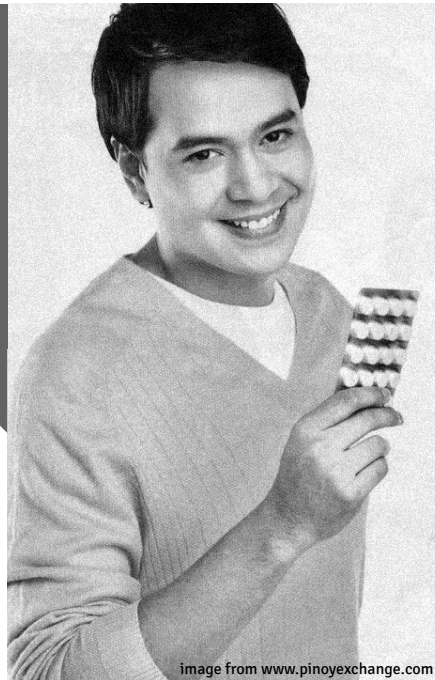
image from www.eduysblog.blogspot.com

image from www.pinoyexchange.com

image from www.abscbnpr.com

Functions of media

EXPRESS   ENTERTAIN   EDUCATE   PERSUADE

MEDIA has permeated our culture to the point that consumption is inevitable —our omniscient exposure to media content is almost as reflexive as breathing itself.

In the Philippines, television remains to be the most dominant form of media—92% of urban families and 72% of rural folk own TV sets in their households. Half of the Filipino population still read the newspaper despite its apparent descent globally.

Today, 50% of Filipinos are connected to the Internet. Due to the digital revolution which brought about the information age, this number is constantly experiencing an upsurge as the rate of Internet population growth is at a whopping 531% from 2009 to 2014, according to the Global Web Index report.

According to the 2014 Nielsen Pinoy Netizen report, 95% of Pinoys accessing the Internet at home spend their time in social networking sites, while 44% play online games.

It is truly an exciting time for the digital world, not only for its general impact in society, but more importantly in the traditional forms of media.

Beyond media access, however, we also have to think about the reasons why it is being accessed, the purposes of media's use, and how it plays its role in the Philippine society.

Philippine population

107,668,231 (AS OF JULY 2014)

TV and Radio ownership

RURAL POPULATION (51.2%)	URBAN POPULATION (48.8%)
📺 **70%**	📺 **92%**
📻 **69%**	📻 **83%**

Internet penetration

27% ➡ **52%**

2010   2014

Internet population growth

531% ⬆

2009-2014

6 OF 10 HOME INTERNET USERS ARE ONLINE DAILY

Sources: 2014 World Fact Book of the United States Central Intelligence Agency; Kantar Media Advertising Expenditure Report 2013; Nielsen Pinoy Netizen report 2014; Global Web Index report

MEDIA AND ADVERTISING
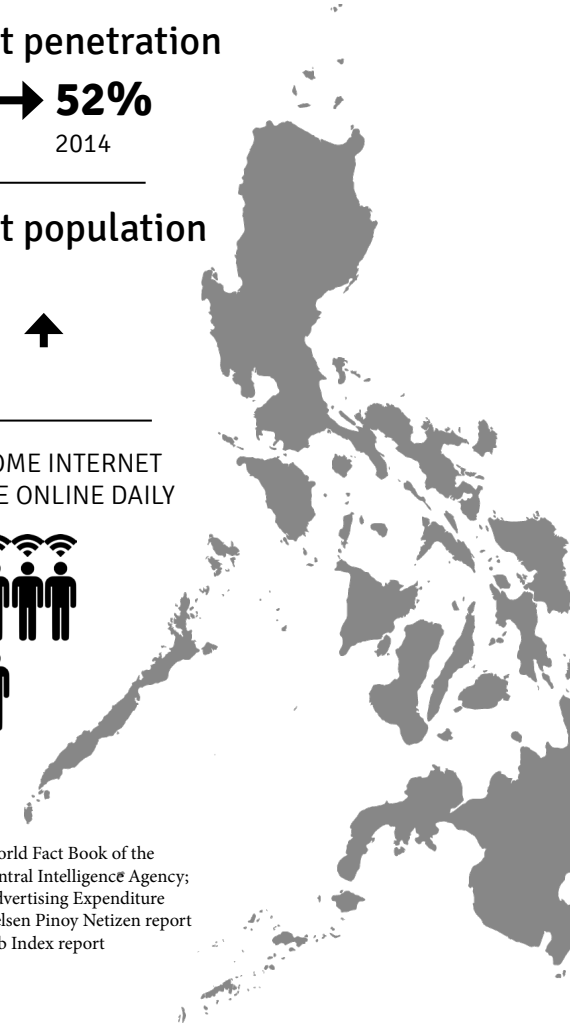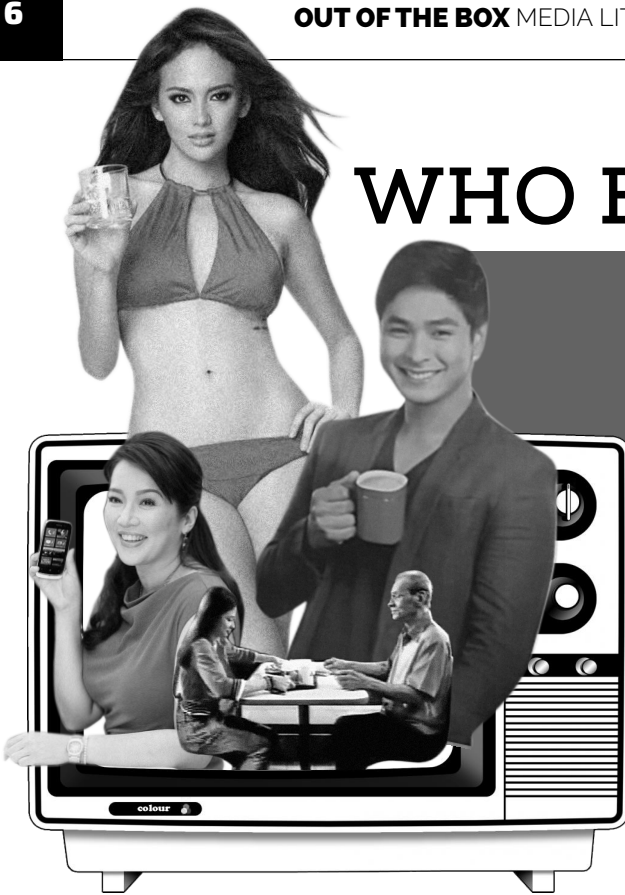
WHO BUYS WHO

Who profits?

Ads get pulled into shows by TV companies for their profit. TV companies pull in audiences to their shows for the advertisers to profit. Thus, audiences pulled into TV shows thus pull in the profit for both the advertisers and TV companies.

which shows they will place their commercials. Advertisers aren't simply looking for "good" shows—they are after the "good" audiences. People. You. Potential buyers of products and services.

Ads are the best example of well-targeted media content. Still wonder why, every Pacquiao fight, we only see commercials of animal feeds, beer and alcoholic drinks, and health supplements?

We can now say that it is indeed the audience, the media consumers, who are at the center of the media industry. Ironically, we are also at its margins at the same time— audiences are often deemed passive and powerless in the scheme of things.

5 Facts about Advertising

1. Everything in ads is done on pupose.
2. Ads use persuasive techniques to influence opinion.
3. Ads are not limited to selling goods (e.g. political ads).
4. Every ad represents the interests of someone.
5. Ads are meant to make you behave in a specific way.

Ad Techniques

BANDWAGON

EMOTIONAL APPEAL

CELEBRITY

EXPERT OPINION

Source: Teachinctrl Digital Citizenship

ADVERTISING, as defined by Merriam-Webster, is "the action of calling something to the attention of the public especially by paid announcements," typically for commercial products and services.

In form of print ads, billboards, TVC's, radio endorsements, or product placements in films, advertising is everywhere.

An invariable facet of today's economics and culture, advertising thrives as a vast industry within the world of media. Ads, after all, bring in the money to media companies, which first and foremost are run as businesses.

In 2013 alone, Philippine media made P430 billion from advertising according to Kantar Media. Of it, 78% went to TV, 18% to radio and 4% to print.

But don't sneer at print's four percent ad revenue because that may be the only thing which keeps them going—newspapers' dwindling readership does not generate enough sales to support the cost of running publications.

So how exactly do media get ads?

For TV, ratings is the key. Ratings is the measure of the viewership of TV programs, and thus serve as the basis of advertisers in deciding

TOTAL ADVERTISING SPENDING IN 2013:

430B
▼
📺 **335.4**B
📻 **77.4**B
📰 **17.2**B

Source: Kantar Media Advertising Expenditure Report 2013
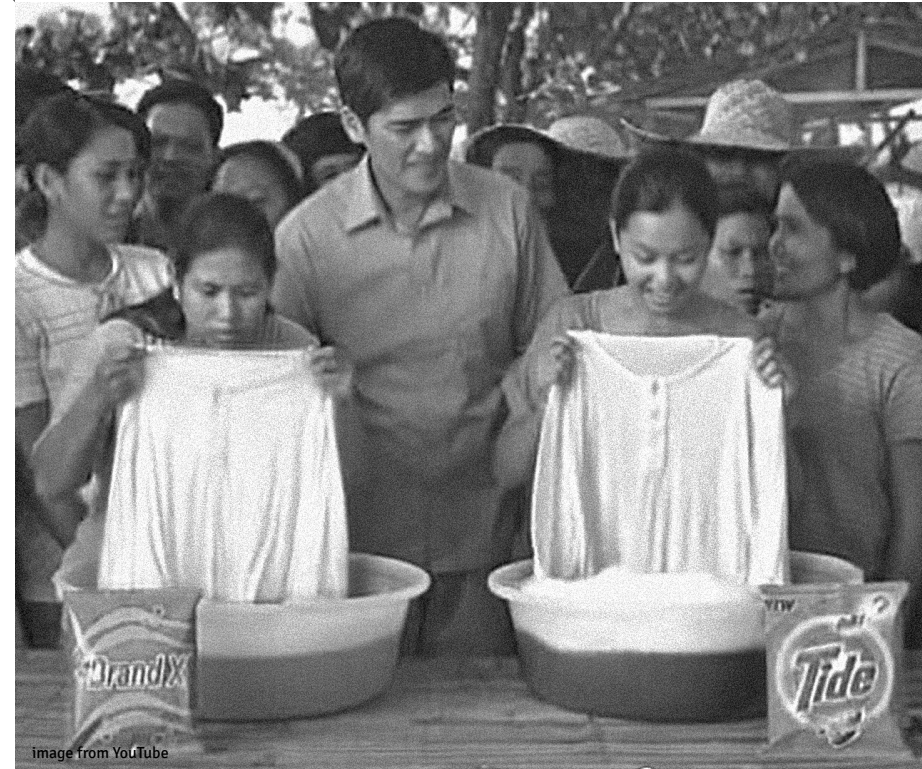
TOP 5 MOST ADVERTISED PRODUCTS

Detergent and Laundry aids (24-B ad spending in T V in 2013)

Hair shampoo

Milk powder

Toothpaste, mouthwash, toothbrush

Hair conditioner

Source: Kantar Media Advertising Expenditure Report 2013

image from YouTube

CONCENTRATION OF MEDIA OWNERSHIP
PINOY MEDIA MOGULS

Do you recognize them?

You better do because they run your favorite TV channels, radio stations, newspaper titles, telecoms, brands, companies! They are the Pinoy media moguls. They practically own/control everything that you see, hear and read!

CHALLENGE: Name all 11 local media bosses and group them together with the media brands and companies they own.

1) Manny V. Pangilinan, *PLDT, Smart Telecom, TV5, Philippine Star, Business World* **2) Eugenio "Gabby" Lopez III (Lopez family),** *ABS-CBN, Star Cinema, Sky Cable* **3) Marixi Prieto (Prieto family),** *Inquirer Group of Companies* **4) Miguel Belmonte (Belmonte family),** *Philippine Star* **5) Emilio Yap* (Yap family),** *Manila Bulletin* **6) Antonio Cabangon Chua,** *Nine Media Group* **7) Jaime Zobel de Ayala,** *Globe Telecom* **8) Felipe Gozon,** *GMA* **9) Menardo Jimenez,** *GMA* **10) Gilberto Duavit Jr.,** *GMA* **11) Ramon Ang,** *GMA*

*deceased

THE PHILIPPINE traditional media landscape has always been dominated by family-owned corporations, led by the Lopezes of ABS-CBN and GMA's Gozon-Duavit-Jimenez triumvirate. This is the same with the local newspaper industry with the Prietos' (Philippine Daily Inquirer), Belmontes (Philippine Star) and Yaps (Manila Bulletin) dominating nationwide print circulations.

And with the advent of Internet and upsurge in mobile telecommunications comes the entry of PLDT's Manny Pangilinan in the mainstream media business—TV, radio, and even print. Venturing along with him are the Ayalas of Globe Telecom and San Miguel's Ramon Ang who now owns 30 percent share of GMA.

Media ownership in the Philippines is part of a monopolistic approach by business tycoons; ABS-CBN, the country's biggest media conglomeration, for example, is only a part of the Lopez's wide range of business interests from power generation and distribution to manufacturing, real estate and infrastructure. The family ranks 22nd in the list of Forbes Richest.

CHECK OUT FULL INFOGRAPHIC ON OUR FACEBOOK PAGE

ILLUSION OF CHOICE:
The American (Global) Media

ASTUDY claims that 90% of American media is owned by only five big companies. Despite the numerous TV channels and programs, films, newspapers and magazines, Americans harbor redundant, homogeneous knowledge from this variety of outlets. Hence, there is an illusion of choice.

Biases are always present in media but viewers hardly know that these biases look alike, if not completely the same, across all media outfits under one conglomerate. This means that consumers do not actually have the "freedom" to choose what they want to watch, hear, read and, more so, believe.

This is also apparent in the Philippines' media landscape, where top media companies are owned by only a handful of businessmen. These major companies are critical in shaping public opinion on issues, historical events, social values, and even celebrities.

Pinoys have high regard for the "foreign", the "global": international brands and products, fashion trends, Hollywood, Koreanovelas, Japanese animation, etc. The effect of this domination, perpetuated through media, is very apparent in how Filipinos think and act.

TimeWarner
CNN News / Warner Brothers / HBO / TBS / TNT / Cartoon Network / DC Comics

VIACOM
CBS Television Network / Paramount Pictures / MTV Network / Nickelodeon

Walt Disney
ABC News / Walt Disney Pictures / Miramax Films / Pixar / Disney Channel /ESPN

COMCAST
Comcast Cable / NBC News / Universal Pictures / MSNBC / Universal Television / E! / Esquire

News Corp
Fox Broadcasting / Twentieth Century Fox / New York Post / Wall Street Journal / HarperCollins

CONGLOMERATION
The process of corporations purchasing other companies and thus becoming much larger and usually more diverse, often to include both media and non-media firms.

GLOBALIZATION
The distribution of media products across national boundaries; large media conglomerates now own and distribute media across the globe.

HORIZONTAL INTEGRATION
An ownership structure in which one conglomerate owns or operates different kinds of media (for example, movie studios, television networks, music labels and radio stations), concentrating ownership across the different segments of the media industry.

VERTICAL INTEGRATION
An ownership structure in which one conglomerate owns or operates all aspects of production and distribution within a single segment of the media industry; for example, movie studio, talent agency, movie theatres, DVD manufacturing plant and video rental stores.

Source: "Media Studies: Key Issues and Debates" (2007)

THE LANGUAGE OF MEDIA
HOW TO READ MEDIA

Is there a right or wrong way of consuming media?

To learn to analyze and evaluate media messages is perhaps the very point of media literacy. Despite its prescriptive nature, reading media is actually a very subjective and individual process. "Right" or "wrong" analysis is not the concern, but more on the why's and how's—the questions which arise through the process of inquiry.
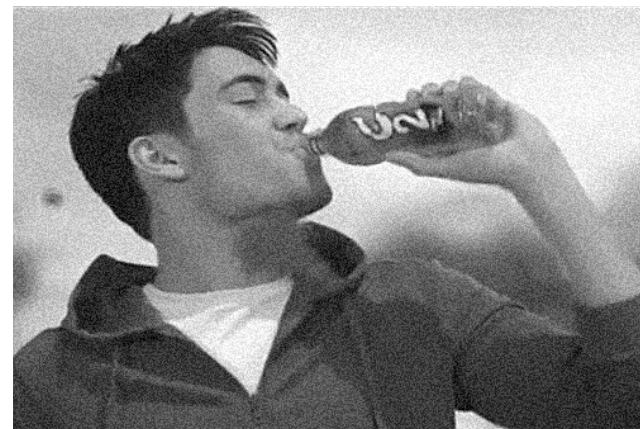
AT THE HEART of media literacy is the principle of inquiry," says Elizabeth Thoman, the founder of Center for Media Literacy. Believe it or not, simply knowing how to ask the basic questions about everything one watches, reads and hears may be the most important skill an individual has to have to function in this mediated society.

Drowning daily in information and images, it is not surprising to see how many people do not understand the difference between dailies and tabloids, between a legitimate and a bogus website, or how ads are packaged to attract us to buy.

Reading media doesn't have to be difficult or complicated. It is something that grows in a person as he/she learns how to weave through media traffic. For example, as students begin to use the internet for research, they can compare and contrast multiple online resources on their versions of particular information to detect bias and political spin. In that way, they do not only learn the value of truth and accuracy but also develop a habit of criticality.

image from YouTube

image from www.marvingermo.com
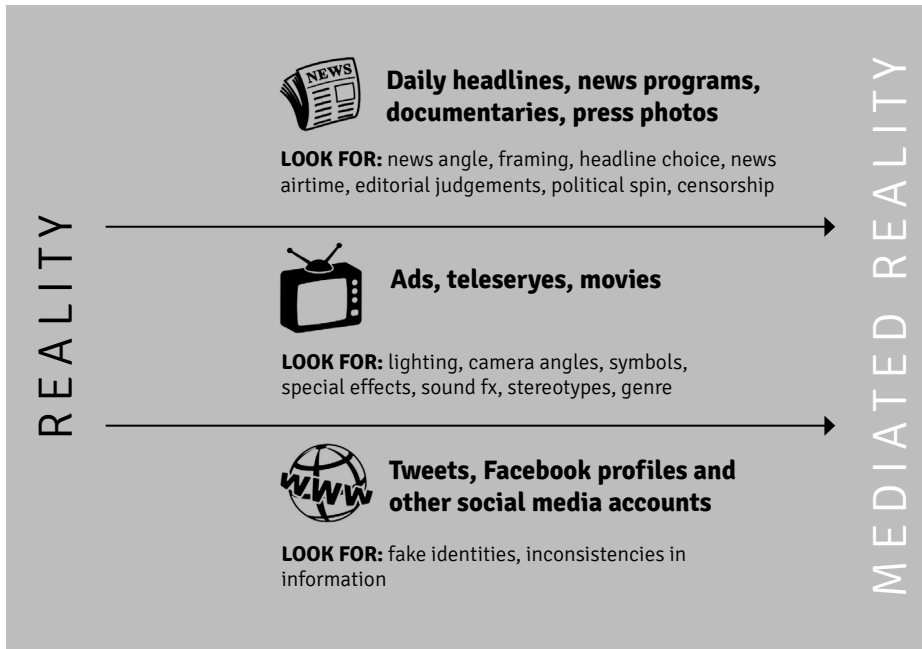
FIRST RULE:

All media messages are constructed.

<< PAGE 11

Reading advertisements is another interesting field altogether because there is always a premise of commercial (for-profit) intent in its messages. Spot Media Literacy primer book of World Bridger Media identifies fear, sex, and humor as the three main elements used to sell products.

Fear messages are directed at our insecurities like "dark people are losers" or "you will lose your friends and loved ones if you reach zero balance in your mobile phone or if you are not connected in the Internet." This is a very common technique used in our local ads as Pinoys do have a lot of insecurities. Notice also that ads appeal more through emotions rather than practical or intellectual analyses.

Misrepresentations are also rampant in ads, especially those who use models and actors who generally have rare body types and features thus creating idealized notions of beauty and identity.

What we see in media should never be confused with reality. Though we tend to believe pictures and video, and even written words (like news articles) as mirrors of reality or windows to the world, these messages we consume through media go through a process of re-creation and re-presentation. Remind yourself not to take everything at its face value, and be surprised at the multiple levels of meaning you can deduce from a simple media text.

REALITY — **MEDIATED REALITY**

NEWS **Daily headlines, news programs, documentaries, press photos**

LOOK FOR: news angle, framing, headline choice, news airtime, editorial judgements, political spin, censorship

Ads, teleseryes, movies

LOOK FOR: lighting, camera angles, symbols, special effects, sound fx, stereotypes, genre

WWW **Tweets, Facebook profiles and other social media accounts**

LOOK FOR: fake identities, inconsistencies in information

2) Media messages are constructed using a creative language with its own rules.

3) Different people experience the same media message differently.

4) Media have embedded values and points of view.

5) Most media messages are organized to gain profit and/or power.

CENTER FOR MEDIA LITERACY FIVE CORE CONCEPTS

THE POWER OF MEDIA
SHAPING A SOCIETY

Why is Pop "pop"?

Pop culture, in one way or another, defines the norms in a society. From the kinds of films we see on screen and on DVDs to the music we listen to on the radio, to the kind of news we receive and the posts we display online, we forge a society patterned after our media, which, at the same time, is created by the very society feeding on it.
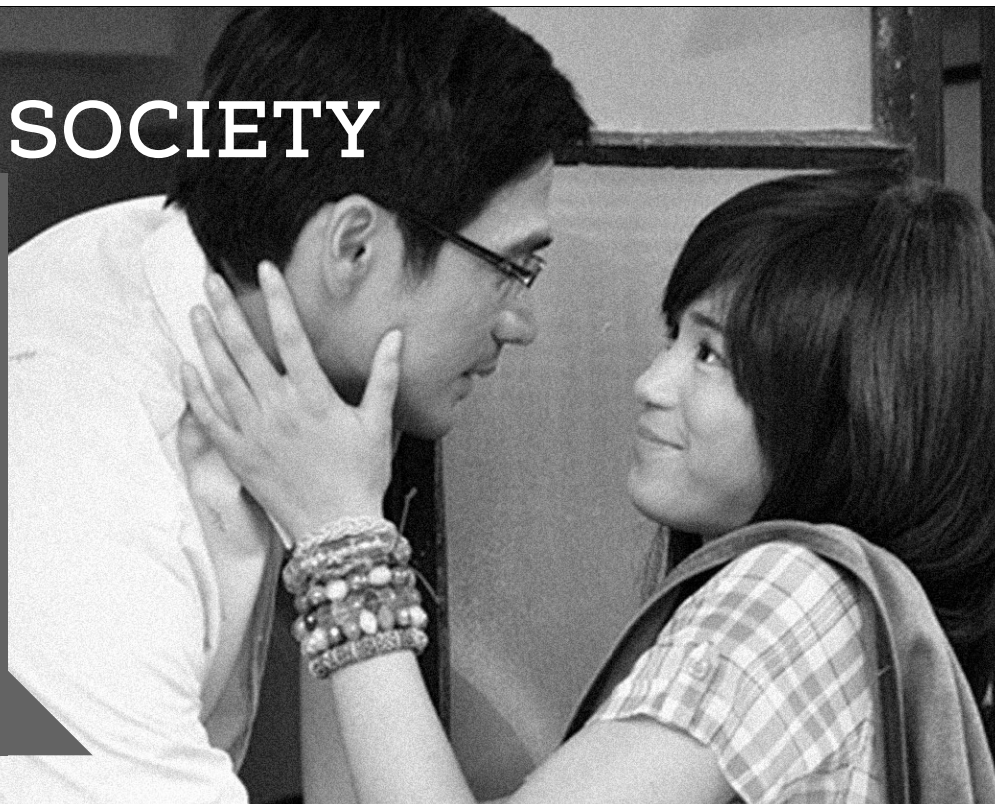
image from www.variety.com

TOP 5 HIGHEST-GROSSING LOCAL FILMS OF ALL TIME*

1   **Girl, Boy, Bakla, Tomboy**
WENN DERAMAS, 2013
P436M

2   **Starting Over Again**
OLIVIA LAMASAN, 2014
P404M

3   **My Little Bossings**
MARLON RIVERA, 2013
P393M

4   **Sisterakas**
WENN DERAMAS, 2012
P391M

5   **It Takes a Man and a Woman**
CATHY GARCIA-MOLINA, 2013
P387M

Data as of November 2014

Nine of the top 20 local blockbusters are comedy films. Another 9 films are listed under either romance or romance-comedy genre.

f   **CHECK OUT FULL INFOGRAPHIC ON OUR FACEBOOK PAGE**

FROM the previous chapter on the language of media, we now put emphasis on the issue of media representation and how it impacts the Philippine society, and its connection to universal discourses on gender, race, class and religion, among others.

A familiar concept to most Filipinos, "colonial mentality" pertains to our general liking for American products (even aesthetics, opinion and aspirations), or for that matter, anything imported and foreign. Attributed to the nation's colonial past, but largely spurred through contemporary media and an effective/ineffective government propaganda, westernized mentality has been well-embedded in the Philippine culture.

Notice how "real" reality and mediated reality coexist and how they seem to move in a cyclical pattern: whitening soaps get advertised on TV; actresses with lighter skintone preferred on screen; audiences purchase such beauty products; young girls subscribe to the idealized concepts of beauty; and then you see soap ads featuring young girls complaining about their dark skin; so on and so forth.

Prof. Bruce H. Jackson once said, "It is not at all clear how much the media influences public opinion and how much public opinion influences the media."

Say for example the most common theme and/or subject depicted by our local media in teleseryes, movies, ads, and even in documentaries and news: poverty. How is poverty translated and packaged in local media texts, and how are these texts received and decoded on the other end by the Filipino masses?

CREATE YOUR OWN TELESERYE

BIDA

Inosenteng paslit   Freakish character
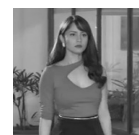
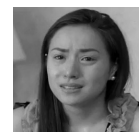Fantastic superhero   Babaeng api't walang-wala

PLOT ELEMENTS

Revenge   Love triangle

High drama confrontation   Artista look

THEMES

Love   Family

Religion   Money

HAPPY ENDING

Kasal

Maaksyong shootout

THE PHILIPPINE NEWS MEDIA
RE(PRESS)ED

So what's the fuss about freedom?

Freedom is perhaps one of the most taken for granted things in our contemporary lives. And in a "free" country like the Philippines, ironies settle in and make us doubt about the real meaning of freedom.

WORLD PRESS FREEDOM INDEX 2014

149TH
of 180 countries

Source: Reporters sans Frontieres

IMPUNITY INDEX 2014

3RD
behind Iraq & Somalia

Source: Committee to Protect Journalists (CPJ)

MOST DANGEROUS COUNTRY FOR JOURNALISTS IN 2014

6TH
behind war-torn countries: Ukraine, Iraq, Pakistan, Syria & Afghanistan

Source: International News Safety Institute (INSI)

ON DECEMBER 10 of 1948, the United Nations General Assembly laid down the Universal Declaration of Human Rights (UDHR). It was the first document to recognize the rights of human beings in a global scale and was a direct result of the experiences from the Second World War.

The Declaration contains 30 articles, but for the interest of this module, it is necessary to highlight Article 19, which lays for the rights to freedom of opinion and expression:

"Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers."

This right is particularly important because the freedom to communicate offers citizens a variety of opportunities. The Index on Censorship wrote, "The right to speak your mind freely on important issues in society, access information and hold the powers that be to account, plays a vital role in the healthy development process of any society."

As a signatory to the Declaration, the Philippines is expected to uphold its tenets. This is why Article 3, Section 4 of the 1987 Constitution includes the following statement:

"No law shall be passed abridging the freedom of speech, of expression, or of the press, or the right of the people peaceable to assemble and petition the government for redress of grievances."

LIBEL

Yet, even with legislative proof, hindrances to this right exist in the country. Foremost among these is the criminalization of libel. The Revised Penal Code of the Philippines, set out in 1930, defines it as such:

"Article 353. A libel is public and malicious imputation of a crime, or of a vice or defect, real or imaginary, or any act, omission, condition, status, or circumstance tending to cause the dishonor, discredit or contempt of a natural or juridical person, or to blacken the memory of one who is dead."

What makes it particularly threatening is that truth is not always considered an absolute defense in libel cases. The article/s may have been based on facts, but since the RPC presumes the presence of malice in any "libelous" publication, the defendant must prove that his intentions were good and just.

FOI BILL

Additionally, access to various public documents, which would allow for more transparency and accountability, does not remain absolute. Twenty-seven years have gone since the first Freedom of Information Bill was filed in Congress, yet it still has not been passed into law. This oversight hinders many efforts to produce investigative reports on the extent of corruption in the government.

In 2014, France-based Reporters sans Frontieres (Reporters without Borders) listed the Philippines 149th out of 180 countries in their World Press Freedom Index, falling two places from the previous year's record. International organization Freedom House, meanwhile, tagged the country as "Partly Free" in their 2013 Freedom of the Press Index.

MEDIA KILLINGS

But perhaps the most important—and alarming—issue that the news media is facing today is the rising number of journalists being killed. Whether for interfering with mining operations or simply covering the filing of a candidate's electoral bid, 214 Filipino newsmen have been killed since 1986, according to statistics from the Center for Media Freedom and Responsibility (CMFR). Of this number, 145 were killed in the line of duty.

The single deadliest attack on journalists anywhere in the world, according to the Committee to Protect Journalists (CPJ), also occurred in Philippine soil in 2009. Dubbed the Ampatuan massacre, around 100 armed men abducted and murdered 58 people, including 32 (according to some tallies, 34) journalists who were covering the filing of Ismael Mangudadatu's certificate of candidacy for the gubernatorial position in Maguindanao province. Mangudadatu, then the vice mayor of Buluan town, sought to challenge the Ampat-

uans, who had run unopposed in previous elections.

More than 100 people were accused and are undergoing trial for the massacre, chief among these are members of the Ampatuan clan. The case is considered one of the biggest in the Philippines, but five years after, no one has been formally charged. The plodding movement of the trial has frustrated many people and has led to beliefs that the trial will take decades to prosecute.

CULTURE OF IMPUNITY

This is no longer surprising, as the CPJ noted that, since 1992, only seven murders of journalists have been prosecuted successfully. Sixty-eight out of 75 cases remain stuck in the culture of impunity that pervades the country's criminal justice system.

The culture of impunity in the country has led to most journalist killings unsolved. In 2013, the CPJ listed the Philippines as the 3rd country in the world with the worst record for impunity. The country has occupied the same spot for the fourth consecutive year.

For unless the state allows the perpetrators to go scot-free, true freedom for the press will never be achieved. After all, an uncompromised media is necessary in the democratic process and in nation-building.

. . . THESE OBSTRUCTIONS TO THE RIGHT TO EXPRESSION AND ACCESS THEN BEG THE QUESTION, "ARE WE REALLY FREE—AND ARE WE SAFE—TO STATE OPINIONS AND OBSERVATIONS?"
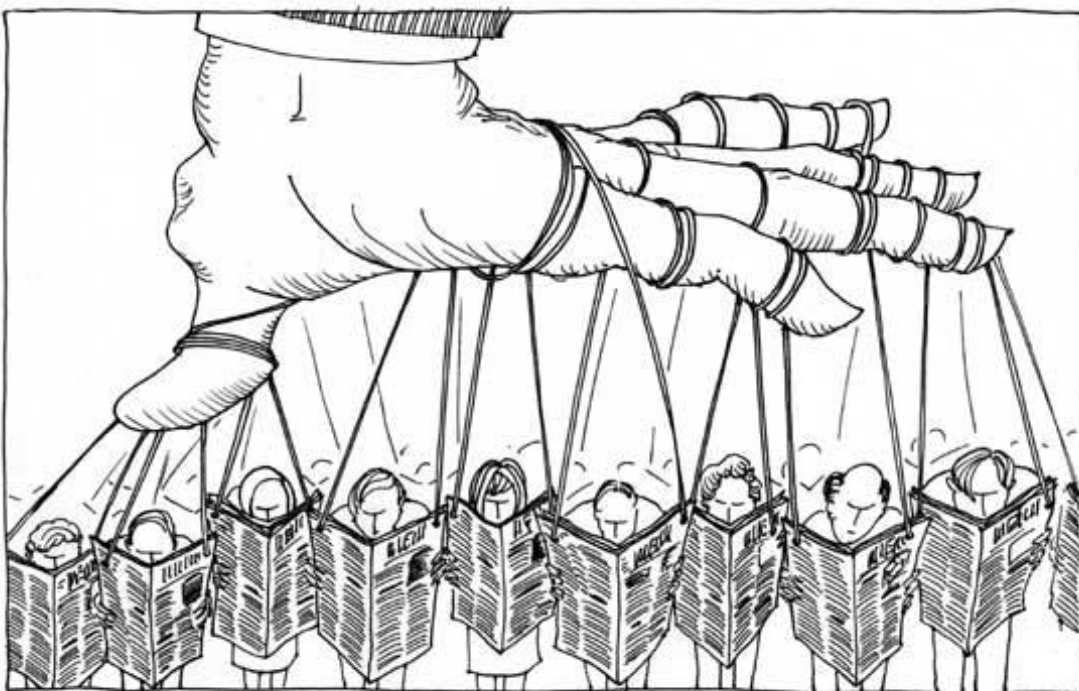
image from www.rodrigodelomo.com

BIAS

Taken from www.americanpressinstitute.org

"

[...] What if journalists acknowledged that bias does exist, that it is built into the choices they make when deciding what to leave in and what to leave out? That bias is embedded in the culture and language of the society on which the journalist reports? And that "news judgment" does reflect the journalist's background as well as the news organization's mission and business model?

What if the journalist said, in other words, that bias may not always be a bad thing? That it may serve to create narrative texture or make a story understandable.

One can even argue that draining a story of all bias can drain it of its humanity, its lifeblood. In the biases of the community one can also find conflicting passions that bring stories to life.

A bias, moreover, can be the foundation for investigative journalism. It may prompt the news organization to right a wrong and take up an unpopular cause.

Thus, the job of journalists is not to stamp out bias. Rather, the journalist should learn how to manage it.

Written by Walter Dean, Committee of Concerned (CCJ) Journalists training director

"

READ BETWEEN THE LINES, WATCH BEYOND THE FRAME

SENSATIONALISM AND TABLOIDIZATION OF NEWS

Selective framing of stories also leads to another issue in the media: sensationalism and tabloidization. The Merriam-Webster's dictionary defines it as "the use of shocking details to cause a lot of excitement or interest," with the purpose of increasing viewership or readership. Because the industry has gradually turned into a lucrative business, news outfits are competing with each other for higher ratings to increase their company's revenue.

Examples of sensationalized coverage include the Quirino Grandstand hostage-taking in 2010, the Vhong Navarro rape allegations, and the flesh-eating disease in Pangasinan, both from last year.

AGENDA-SETTING, FRAMING, AND THE MYTH OF OBJECTIVITY

Journalists, in deciding which angle of the story to report, shape the public's opinion of any social issue. During Pope Francis' visit to the country last January, for example, it was observed that several media outlets chose to highlight the external attributes of the Papal visit (e.g. the Pope's smile and joviality) instead of fueling discussions on the radical attributes of his papacy.

In essence, the media "frames" the issue, a concept that is further explored by Erving Goffman. It is closely tied to the agenda-setting function in that the former tells the public what to think, while Frame Theory suggests that the media also tells the public how to think about the issue based on the way the news is presented.

The agenda-setting and framing concepts give mass media the power to dictate which issues the public ought to absorb to the point of crowding out other topics.

For example, the news programs give a lot of air time to Pacquiao stories especially after a fight – exhausting every angle because of the hook of the topic to the audiences, and thus leaving out other nationally important and relevant news.

image from www.gemismyname.com

INTERNET AND THE DIGITAL MEDIA
THE PINOY NETIZEN

What is our status online?

The virtual reality is becoming a world all too familiar for all of us. Think how the Internet population, the accessible digital information, the hours we spend on mobile devices have multiplied over the past decade. Each of us has claimed our space online. But how exactly are we aware about this territory? Or do we even care?

FILIPINOS lead the pack in adapting to the digital age—Internet population is at a constant increase; with a 531% growth between 2009 to 2014, Philippines leads the countries in the region according to a Global Web Index report. In fact, over 90% of Pinoy netizens are on social media.

Way before smartphones are introduced in the market, mobile phone penetration has already exceeded 100% in the Philippines. Now the growth in smartphone penetration is apparent as prices continue to drop and mobile Internet being popularized.

All these happen while the maximum Internet speed in the Philippines is at a sorry 3.5 Mbps, slowest in Southeast Asia, according to Ookla Net Index. Neither of the two major telcos in the country seems to have an answer. Or they may just be better off giving "free" yet really slow mobile Internet to its consumers while accumulating huge profits every year.

In other alarming news, the Pinoy netizens in 2012 have found itself under attack by its own government through a signed law called Cybercrime Prevention Act. Granting the Department of Justice authority to "restrict or block" content without notice, the law gives "a chilling effect among internet users." Now it is under indefinite restraining order as civil society groups and activists stood against it and filed petitions questioning its constitutionality.

Internet Speed in Southeast Asia

SINGAPORE 65 Mbps
THAILAND 17.9 Mbps
VIETNAM 13 Mbps
CAMBODIA 5.7 Mbps
MALAYSIA 5.4 Mbps
BRUNEI 5.3 Mbps
MYANMAR 5.2 Mbps
LAOS 4.3 Mbps
INDONESIA 4.2 Mbps
PHILIPPINES 3.5 Mbps

Source: Ookla Net Index 2014

Use the Internet with caution! Out of The Box has compiled the following measures for web safety:

- Check the website if it has the following: address, phone number and/or email contact—often indications that the website is genuine. If in doubt, send an email or call to establish authenticity.

- Check if the website's address is genuine by looking for incorrect spellings extra words, characters, numbers or a completely different name from what you would expect a business to have.

- Use a firewall. A firewall is a piece of software or hardware that sits between your computer and the network and only allows certain types of data to cross. For example, a firewall may allow checking email and browsing the web, but disallow things like Windows file sharing. Be wary of websites that are advertised in unsolicited or spam emails from strangers.

- If there is NO padlock in the browser window or https:// at the beginning of the web address to signify that it is using a secure link, do not enter personal information on the site.

- Websites which request for more personal information than they would normally ask such as user name, password or other security details IN FULL, are probably malicious.

- Be wary of websites which promote schemes that involve the recruitment of others, receiving money for other people or advance payments.

- Roll your mouse pointer over a link to reveal its true destination. This is displayed in the bottom left corner of your browser. Beware if this is different from what is displayed in the text of the link from either another website or an email.

- Scan for viruses. A virus scanner will locate and remove them from your hard disk. Because new viruses are arriving every day, it is critical to keep your virus definitions up-to-date. Be sure to enable the scanning software's automatic-update feature and have it do so every day.

- Stay up-to-date. Enable automatic updates in your operating system and in other applications you installed.

- Avoid 'pharming' by checking the address in your browser's address bar after you arrive at a website to make sure it matches the address you typed. This will avoid ending up at a fake site even though you entered the address for the authentic one—for example 'fbook' instead of 'facebook'.

Sources: GetSafeOnline.org and Ask Leo

MEDIA LITERACY ORGANIZATIONS

National Association for Media Literacy Education (NAMLE)
www.namle.net

Center for Media Literacy (CML)
www.medialit.org

Project Look Sharp
www.projectlooksharp.org

Media Smarts
www.mediasmarts.ca

GAPMIL
www.unesco.org/new/en/communication-and-information/...

Media Literacy Project
www.medialiteracyproject.org

ONLINE RESOURCES FOR MEDIA LITERACY

Media Literacy Clearinghouse (MLC)
www.frankwbaker.com/default1.htm

Center for Media Freedom and Responsibilty (CMFR)
www.cmfr-phil.org/media-literacy

Common Sense Digital Citizenship
www.commonsensemedia.org/educators/certification-educator

University of Michigan Health System
www.med.umich.edu/yourchild/topics/media.htm#whatis

FOR FURTHER READING: MEDIA LITERACY EDUCATION

CENTER FOR MEDIA LITERACY

Media Literacy is a 21st century approach to education. It provides a framework to access, analyze, evaluate and create messages in a variety of forms—from print to video to the Internet. Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy.

NAMLE'S CORE PRINCIPLES OF MEDIA LITERACY EDUCATION IN THE UNITED STATES

1. Media Literacy Education requires active inquiry and critical thinking about the messages we receive and create.

2. Media Literacy Education expands the concept of literacy (i.e., reading and writing) to include all forms of media.

3. Media Literacy Education builds and reinforces skills for learners of all ages. Like print literacy, those skills necessitate integrated, interactive, and repeated practice.

4. Media Literacy Education develops informed, reflective and engaged participants essential for a democratic society.

5. Media Literacy Education recognizes that media are a part of culture and function as agents of socialization.

6. Media Literacy Education affirms that people use their individual skills, beliefs and experiences to construct their own meanings from media messages.

image from f2fph.files.wordpress.com
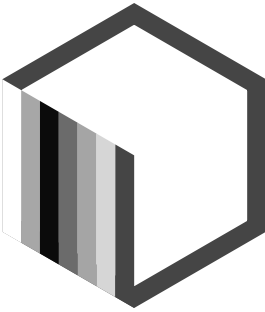
We accept invitations for media literacy
workshops, forums and trainings; and also
special projects on media literacy education
and media campaigns.

For interested parties (donor organizations,
schools, individuals, organizations), you
may contact Out of The Box through e-mail
at outofthebox.advocacy@gmail.com;
tel. 0917-8594771 (Ms. Sarah Torres); or
follow us on Facebook at facebook.com/
OOTBmedialiteracy.

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