**Culture Jammer Ad**

**STEP ONE: READ** the following page to introduce yourself to the concept of "culture jamming."

**STEP TWO: RESEARCH** different forms of cultural jammers by visiting the [adbusters.org](http://adbusters.org) or look at other internet sites.

**STEP THREE: SELECT three** Cultural Jam Advertisement and in your Media Arts Journal answer the following questions:

1. What company does the advertisement represent/subvert?
2. What kind of product(s) is being advertised?
3. What imagery is used in the advertisement to subvert?
4. What message (text, copy) is used in the advertisement?
5. How are the elements and principles of design used to convey a message?
6. Who is the target audience of the advertisement?
7. Does the ad jam convey a clear and successful message?
8. How could the ad jam be improved?

**STEP FOUR: BRAINSTORM** in your Media Arts Journal possible corporate entities, logos and advertisements that you can use to create your own cultural jam advertisement.

**STEP FIVE: SAVE** the original advertisement to your K: drive and begin at least 3 different CONCEPTUAL SKETCHES displaying 3 different possible ideas first in paper. Consider humor, slogans, imagery and overall composition. (colour scheme, typeface etc.)

**STEP SIX: CREATE** in Adobe Photoshop your own cultural jam advertisement based on one of the three approved CONCEPTUAL SKETCHES.

**STEP SEVEN: REFLECT** on your work once it’s finished by answering the following questions in your Media Arts Journal:

1) What aspect of your culture jam do you find most successful and why?
2) What aspect of your culture jam do you find least successful and why?
3) If you could do this project again, what changes would you make to improve it?
Culture Jamming is a strategy that turns corporate power against itself by co-opting, hacking, mocking, and re-contextualizing meanings. For people accustomed to traditional politics, Culture Jamming can seem confusing or even counter-productive.

**Culture Jamming and Meme-based Communication**

Growing numbers of observers contend that the dominant public role of our time has shifted from citizen to consumer. Indeed, respondents in polls typically cite entertainment, shopping, and other consumer activities as their top free time preferences. Commercial media and public entertainment venues offer environments carefully constructed to avoid politics and real world problems that might disturb these consumer impulses.

As people in global societies increasingly enjoy the freedoms of private life, it becomes increasingly difficult to communicate about many broad public concerns. The personalized society enables people to choose individual lifestyles and identities that often lead to disconnection from politics. Many citizens become receptive only to consumer-oriented messages about tax cuts, retirement benefits, or other policies targeted at particular demographic social groups.

**Culture jamming** is an intriguing form of political communication that has emerged in response to the commercial isolation of public life. Practitioners of culture jamming argue that culture, politics, and social values have been bent by saturated commercial environments, from corporate logos on sports facilities, to television content designed solely to deliver targeted audiences to producers and sponsors. Many public issues and social voices are pushed to the margins of society by market values and commercial communication, making it difficult to get the attention of those living in the "walled gardens" of consumerism. **Culture jamming** presents a variety of interesting communication strategies that play with the branded images and icons of consumer culture to make consumers aware of surrounding problems and diverse cultural experiences that warrant their attention.

Many culture Jams are simply aimed at exposing questionable political assumptions behind commercial culture so that people can momentarily consider the branded environment in which they live. Culture jams refigure logos, fashion statements, and product images to challenge the idea of "what's cool," along with assumptions about the personal freedoms of consumption. Some of these communiqués create a sense of transparency about a product or company by revealing environmental damages or the social experiences of workers that are left out of the advertising fantasies. The logic of culture jamming is to convert easily identifiable images into larger questions about such matters as corporate responsibility, the "true" environmental and human costs of consumption, or the private corporate uses of the "public" airwaves.
The basic unit of communication in culture jamming is the meme: the core unit of cultural transmission. Memes are condensed images that stimulate visual, verbal, musical, or behavioral associations that people can easily imitate and transmit to others. For example, culture jammers play on familiar commercial memes such as the Nike swoosh, the McDonald's happy meal, or the Coca Cola polar bears to engage people of different political persuasions in thinking about the implications of their fashion statements or eating habits.

In one example, a jammer named Jonah Peretti strained the purity of the Nike image by creating an email exchange with a custom Nike website that refused his request to put the word "sweatshop" on his custom Nikes. This email circulated in viral fashion to a huge population world-wide. As a result of the meme play with a popular icon and the paths through which such messages often travel, Peretti's culture jam made its way quickly into mass media news and culture content. As a result, mass media content became a carrier of questions about the limits of consumer freedom and the fashion statement involving expensive shoes made by child sweatshop labor.

For Kalle Lasn, one of the founders of Adbusters (www.adbusters.org), the best culture jam is one that introduces a meta-meme, a two-level message that punctures a specific commercial image, but does so in a way that challenges some larger aspect of the political culture of corporate domination. One metameme, noted above, is "true cost" which conveys the larger environmental and human costs of products beyond their sales price to the consumer. Another is "Media Carta" which calls for a serious charter to make the public airwaves truly public, and not just a corporate domain. Another is the call to rewrite the corporate "genetic code" so that corporations have less license to become social and environmental predators, and more responsibility to contribute to the well being of society. For example, a TV "subvertisement" produced by Adbusters begins with a series of tobacco executives lying to congressional hearings (the specific product/corporate jam) and ends with the question of whether such corporations should be allowed to exist (the meta-meme). Yet because of the lack of well developed public media rights (the "Media Carta" meta-meme), Adbusters has had little success in getting broadcasters to sell air time for these subvertisements. Most broadcasters reject the ads on grounds that they might contaminate the purity of media environments designed exclusively for communicating commercial messages.
Original Joe Camel Ads

Adbusters Ad
<table>
<thead>
<tr>
<th>Achievement Criteria</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge/Understanding</td>
<td>Work fails to meet assignment expectations for this category of assessment. 0</td>
<td>Poor/limited research &amp; analysis; 1</td>
<td>Some research &amp; analysis; 2</td>
<td>Good research &amp; analysis; 3-4</td>
<td>Superior research &amp; analysis; 5</td>
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<tr>
<td>Media Arts Journal: Investigative Research Questions &amp; Analysis: Culture Jammer</td>
<td>Poor/limited use of employing the elements and principles of design in investigative research notes and analysis. 0.25-0.50</td>
<td>Somewhat employs some of the elements and principles of design in investigative research notes and analysis. 0.5-1</td>
<td>Sufficiently employs the elements and principles of design in investigative research notes and analysis. 1.25-1.75</td>
<td>Coherently and effectively employs the elements and principles of design in investigative research notes and analysis. 2</td>
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<tr>
<td>Writing Process: Use of elements and principles of design</td>
<td>Work fails to meet assignment expectations for this category of assessment. 0</td>
<td>Limited demonstration of the research and analysis process and following procedures. 1</td>
<td>Some demonstration of the research and analysis process and following procedures. 2</td>
<td>Considerable demonstration of the research and analysis process and following procedures. 3-4</td>
<td>Superior demonstration of the research and analysis process and following procedures. 5</td>
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<tr>
<td>Application/Creation</td>
<td>Work fails to meet assignment expectations for this category of assessment. 0</td>
<td>Limited demonstration of the research and analysis process and following procedures. 1</td>
<td>Some demonstration of the research and analysis process and following procedures. 2</td>
<td>Considerable demonstration of the research and analysis process and following procedures. 3-4</td>
<td>Superior demonstration of the research and analysis process and following procedures. 5</td>
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<td>Thinking/Inquiry: Concept &amp; Meaning: Conceptual Design 1</td>
<td>Incomplete. 0</td>
<td>Concept is unclear and/or weak. Meaning or ideas conveyed are not on par with student’s grade level. 0.25</td>
<td>Concept is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student’s grade level. 0.25 – 0.50</td>
<td>Concept is clear and valid. Meaning or ideas conveyed are on par with student’s grade level. 0.50 – 0.75</td>
<td>Concept is clear and strong. Meaning or ideas conveyed are above expectations for student’s grade level. 1</td>
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<td>Conceptual Design 2</td>
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<td>Concept is unclear and/or weak. Meaning or ideas conveyed are not on par with student’s grade level. 0.25</td>
<td>Concept is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student’s grade level. 0.25 – 0.50</td>
<td>Concept is clear and valid. Meaning or ideas conveyed are on par with student’s grade level. 0.50 – 0.75</td>
<td>Concept is clear and strong. Meaning or ideas conveyed are above expectations for student’s grade level. 1</td>
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<td>Conceptual Design 3</td>
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<td>Concept is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student’s grade level. 0.25 – 0.50</td>
<td>Concept is clear and valid. Meaning or ideas conveyed are on par with student’s grade level. 0.50 – 0.75</td>
<td>Concept is clear and strong. Meaning or ideas conveyed are above expectations for student’s grade level. 1</td>
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<td>Knowledge/Understanding: Design Process: Develop and apply a variety of approaches to communicate ideas and solve problems</td>
<td>Incomplete. 0</td>
<td>Limited demonstration of understanding the design process. 1</td>
<td>Some demonstration of understanding the design process. 2</td>
<td>Considerable demonstration of understanding the design process. 3-4</td>
<td>Superior demonstration of understanding the design process. 5</td>
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<td>Elements &amp; Principles of Design</td>
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<td>Limited demonstration of understanding the elements &amp; principles of design while composing works. 0.25-0.50</td>
<td>Some demonstration of understanding the elements &amp; principles of design while composing works. 0.5-1</td>
<td>Considerable demonstration of understanding the elements &amp; principles of design while composing works. 1.0-1.75</td>
<td>Superior demonstration of understanding the elements &amp; principles of design while composing works. 2</td>
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<td>Media Arts Journal: Project Questions: Reflective</td>
<td>Incomplete. 0</td>
<td>Poor, yes/no answers/limited incomplete. 0.25-0.50</td>
<td>Somewhat coherent and somewhat complete. 0.5-1</td>
<td>Clear and substantial answers. 1.0-1.75</td>
<td>Superior and insightful answers. 2</td>
</tr>
<tr>
<td>Application/Creation: Demonstration of Design and Creation Processes and following procedures: 3 Conceptual Designs, Digital Culture Jammer Ad</td>
<td>Work does not meet assignment expectations for this category of assessment. 0</td>
<td>Limited demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with limited effectiveness. 5</td>
<td>Some demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with moderate effectiveness. 6-6.5</td>
<td>Considerable demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with considerable effectiveness. 7-7.5</td>
<td>Superior demonstration of the design and creation processes and following procedures; Transfers concepts, skills, and procedures to image(s) with a high degree of effectiveness. 8-10</td>
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<td>Communication: Clarity of concept: Culture Jammer Ad</td>
<td>Work does not meet assignment expectations for this category of assessment. 0</td>
<td>Work demonstrates a limited degree of clarity in concept. 0.25</td>
<td>Work demonstrates some degree of clarity in concept. 0.25 – 0.50</td>
<td>Work demonstrates considerable degree of clarity in concept. 0.50 - 0.75</td>
<td>Work demonstrates a high degree of clarity in concept. 1</td>
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A1. The Creative Process: apply the creative process to create media art works, individually and/or collaboratively:

A1.1 use a variety of strategies (e.g., brainstorming, concept webs, mind maps, advisor/production team discussions, research using a variety of sources) to investigate increasingly complex creative challenges and to generate and organize innovative ideas, individually and/or collaboratively, for addressing these challenges.

A1.2 develop detailed plans, individually and/or collaboratively, that address a variety of creative challenges, including increasingly complex challenges (e.g., reflect on and filter their ideas to select a feasible one as the basis for their plan; use storyboards, thumbnail sketches, production notes, scripts, choreographic notes, and/or blocking notes to help develop their plans; with a partner, plan a media work using alter egos or, in the digital world, avatars), and assess and refine their plans on the basis of feedback and reflection.
A1.3 produce and refine media art works, including increasingly complex art works, using research, exploration, input, and reflection (e.g., research audio/visual codes and alternative media; extend their skills by experimenting with new tools and practising unfamiliar techniques; reflect on feedback from their teacher, peers, and others, and modify their preliminary work as appropriate on the basis of this feedback)
A1.5 create a detailed record of their use of the creative process in the production and presentation of a media art work, using a tracking tool compatible with the medium/media used in that work (e.g., a sketchbook showing modifications to the design of their installation; a video of the development of a performance art piece), and use this record to determine, through reflection, how effectively they applied the creative process
A2. The Principles of Media Arts: design and produce media art works, applying the principles of media arts and using various elements from contributing arts (dance, drama, music, visual arts)
A2.4 investigate and analyse how media artists use the principle of point of view, and apply that principle and at least one other principle in the design and production of media art works that incorporate elements from contributing arts
A3. Using Technologies, Tools, and Techniques: apply traditional and emerging technologies, tools, and techniques to produce and present media art works for a variety of audiences and purposes.
A3.1 explore a wide range of increasingly complex traditional and emerging technologies, tools, and techniques, and use them to produce highly effective media art works
A3.2 create and present media art works that are highly appropriate for a variety of specific audiences and venues
A3.3 communicate their purpose and artistic intention when creating and presenting media art works, using a variety of approaches, tools, technologies, and techniques in an increasingly skilful and personalized way
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;
B1.1 interpret and assess the media art works of their peers, organize and communicate their findings in appropriate ways (e.g., use a graphic organizer, an electronic feedback form, or a questionnaire to record their initial response to the work, their analysis of the work’s technical and aesthetic components, their interpretation of its message, and their assessment of the work’s effectiveness), and reflect on how their feedback could be applied to their own media art works
B1.2 use the critical analysis process, including the process of deconstruction, to analyse and evaluate different types of media art works (e.g., interactive installations, animations, music videos, performance art, websites, digitally manipulated photographs, documentaries) by contemporary media artists
B1.4 use the appropriate components of the critical analysis process throughout the creative process to assess the effectiveness of their decisions, to determine their next steps, and to analyse audience responses to their media art work
B2. Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
B2.5 analyse how the process of critically analysing media art works has affected their perception and understanding of different communities, cultures, ideologies, and/or social groups, and assess the impact of these perceptions and understandings on their own media art work
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other concepts relating to media arts;
C1.1 explain the stages of the creative and critical analysis process with reference to media art works, and explain and use correctly and appropriately a broad range of terms related to the conventions, concepts, principles, and elements of media arts when creating or analysing media art works
C1.2 analyse, on the basis of research, how elements from contributing arts are applied through the principles of media arts and communicate their findings
C1.3 explain in detail terminology associated with the application of technologies, tools, and techniques in the production and presentation of media art works
C2. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts;
C2.1 analyse in detail the connections between a contemporary media art work and related historical art works
C3. Responsible Practices: demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.
C3.4 identify a broad range of positive character traits associated with media arts production, and exhibit these traits consistently in both their independent work and their interactions with others (e.g., show initiative at the outset of creative production processes; demonstrate cooperation and responsible leadership in a team environment; show respect for their tools and work environment and for the opinions of others)