1. B.Deep Album; Island Hopping Through The Stratosphere, 2014

https://bdeep.bandcamp.com/

This source was very useful as it was how we were able to download the background tracks we used in some of our audio documentary. These tracks were free on bandcamp, but not free to download on soundcloud, so it was a matter of choosing the more financially viable option. We sourced this site from an interview with B.Deep.

2. Bijker, W 2001, 'Technology, Social Construction of', in Smelser, N and Baltes, P, *International Encyclopedia of the Social and Behavioral Sciences*, 1st edn, Elsevier Publishing, Maastricht, Netherlands, pp. 15522 – 15527

Bijkers analytical chapter 'Technology, Social Construction of' centers is themes around the seminal texts from popular culture scholars of the late 19th and early 20th century. Following the theoretical framework of Technological Determinism and undermining its ideals with newfound theoretical endeavors, the text aims to highlight the reciprocal nature of technology and society. Textual analysis of numerous popular culture figures allows the chapter to explore its findings and expand on the importance of "including the social context when describing the development of science and technology" (Bijker 2001). Bijkers' text manages to position itself within the broader scope of SCOT (Social Construction of Technology), an opposing offshoot of Technological Determinism, with its aim to "show that the working of technology was socially constructed, with the emphasis on 'social'" (Bijker 2001).

By placing the text within the theoretical frameworks of SCOT, Bijker manages to offer his text the bolstering it needs to gain traction and to be easily digested by both popular culture and media scholars. Through its employment of elaborate terminology and niche referencing, the chapter succeeds in limiting the scope of its

audience to academic scholars and students. Through its thorough analysis of previous scholarly works, the discourse of the text, showing the mutual shaping of society and technology, rather than the one being shaped by the other" (Bijker 2001) becomes apparent.

Bijkers text will provide a solid theoretical grounding to base our media artifact around, while also supplying a good point of reference if we pursue another path.

3. Buckingham, D, Willett, R 2009, *Video Cultures: Media Technology and Everyday Creativity,* Palgrave Macmillan, accessed May 1st 2015

This book is a great source due to its incredible detail and specifics - Buckingham and Willett thoroughly dissect the modern discourse dealing with audio-visual technology, its relevance to current culture, and how changing and advancing technology are altering the ways that people both create and digest media. This would be a great text to study thoroughly, however given the time constraints of researching the task it is only possible to study some chapters. Some elements of Chapter 2 'A Commonplace Art? Understanding Amateur Media Production' were particularly relevant to the changing paradigms of technology in media creation, in addition to Chapter 12 'Power To The People? The Past And Future Of Amateur Video'.

4. Burgess, RJ 2014, *The history of music production,* Oxford University Press, New York.

Burgess' text is related to the history of music production and how sound is complemented. This source is highly useful in providing our group's background information regarding the complementation and the consumption of music and sound in particular.

5. Byrne, J 2009, 'Localization: When Language, Culture and Technology Join Forces', *Language at Work Journal, vol. 3, no. 5*

'Localization: When Language, Culture and Technology Join Forces' is a text that draws its attention to localization, as a theoretical framework, and positions it with reference to its technological field. Byrne argues that "technology bridges the gap between language and culture without you even noticing" (Byrne 2009), and it is this within the foundations of this bridge that we find localization. Drawing its evidence from theoretical sources and statistical data, the text develops its reverence and relevance. The text aims to highlight the "fact that combining language and technology produce(s) a product that can cross cultural and language barriers" (Esselink 2003). This product is in itself localization. By underpinning the text within the GILT (globalization, internationalization and translation) framework, Byrne is able to further support his claims that technologies needs to produce cross-cultural items forms localization.

By directing the scope of his text toward cultural studies academics and students, Byrne positions the article in a manor that is easily digestible and also thought provoking. Framing the text using a combination of descriptive and analytical terminology further allows Byrne to address his desired audience. The text falls short in its effort to address the historical framework that sparked the technological necessity for bridging "the gap between language and culture" (Byrne 2009). Employing a sociological discourse intended to highlight the importance of bridging language and cultural gaps within all forms of electronic technology, the text is generated from the complacency of older technology.

'Localization: When Language, Culture and Technology Join Forces' proves as a highly engaging media artifact that allows for its interpolation into our group assignment. This is due to its relevant nature to the technological field.

6. Creative Commons

http://ccmixer.org/

From this site we were able to gather royalty free audio (both music tracks and sound effects) for the background of our audio documentary.

7. Church, K, Weight, J, Berry, M, MacDonald, H 2010, 'At Home With Media Technology', *Bloomsbury Journals*, accessed May 1st 2015

This text is interesting in its dealing with a familiar setting (The 21st century Australian home) and its analytical probing of how technology shapes this space and the interactions within it. Church, Weight, Berry and MacDonald (2010) provide examples of how our relationships with each other and the home are changed by the constantly shifting paradigms of new technological advancements in our consumption of media. There are many elements of this journal that are more focused on architectural or design elements of the home however, and thus for this particular assessment its use is limited.

8. De Arakel, M 2013, 'Move Over DSLRs, 'Iphoneography' Is Taking Over Professional Photography', *Wired*, accessed 3rd May 2015, <http://www.wired.com/2013/05/move-over-dslrs-iphoneograhy-is-taking-over-professional- photography/>.

The online article I found of my own accord and is a direction I'm considering taking my assignment task. Unfortunately it is not an academic text, but it did help shape the direction of my project. It is a fine overall assessment of the advancement of technology and how it is influencing the photographic medium, and poses ideas that I never thought of such as the ease of carrying new, smaller technology as opposed to older, heavier, bulkier items. Also how it is easier for people to share their material without having to connect to a computer. However this article doesn't

provide any examples of actual working iphoneographers, and doesn't touch of any wider issues of the media and technology relationship, also is not a peer-approved text.

9. Drula, G 2014, 'Media Convergence and Mobile Technology', *Journal of Media Research,* vol.7 issue 3, pp. 47-71

Georgeta Drula's 'Media Convergence and Mobile Technology' involves methodological research including literature reviews on technological evolution-driven transformations or convergence of multimedia. The key question or the main argument of this conducted research would be what the perspective of technological convergence is, being based on the histories of technological evolution or transformations. Subjecting its research on mobile sites focuses its theoretical discussion on mobile technologies as well as wireless technologies, which permits a consumer of information. Aiming to investigate how mobile sites are convergent products based on traditional media, the research used statistics, interviews and literature reviews to generate its findings that various solutions for media channels unification is through mobile technology, like smartphones and cross-platform solutions.

The text's assumptions on media convergence are clearly supported with various evidence including anecdotes, statistics and primary researches. This descriptive and analytical research is the component of a clear discussion between the mobile and wireless technologies. It also supplies reliable sources through the involvement of multiple secondary sources as well as being a peer-reviewed text. Drula addresses audiences of media practitioners, interested in mobile or wireless communication and technologies. In the other hand, the study is primarily focused on the reading habits among users and new interests regarding information consumptions that relates to social networking in mobiles as a result of its convergence. Therefore, the step-by-step study procedure of the topic discussed allows a clear understanding by the readers and provides consistent theories within the employed discourses.

Drula's study of the media convergence is an effective tool in the group's investigations. If going towards this topic, "Media Convergence and Mobile Technology" assists with an insight to mobile communication developments as a result of technological evolution and also a convenient resource.

10. Herbig, P & Miller, J, 'Culture and Technology: Does the Traffic Move in Both Directions', *Journal of Global Marketing*, vol. 6, no. 3, pp. 75 – 104

Herbig and Millers text focuses on the interaction between innovation and culture. By taking an analytical approach, this article aims to address the certain social and cultural frameworks that help to either aid or hinder in technological innovations. Drawing its evidence-based support from both previous theoretical frameworks and new theories, Herbig and Miller address these parameters of innovation. By employing the 'Hofstede' cultural dimensions and underpinning them with the 'Chinese Confucian Dynamics', the article is able to frame its approach within a theoretical framework. The article, through its explorations, confirms the commonly held notion that "technology follows culture and culture follows technology" (Rothwell 1986). This confirms the notion that the technology/culture relationship is a one of codependence that draws its influences from both sides.

The text is limited in its capacity to fully address the reciprocal cultural and social impacts on technology due to Herbig and Miller employing the 'Hofstede' and 'Chinese Confucian Dynamics' as theoretical frameworks. Employing this methodology means that, although being rather poingient and addressing interesting points, it neglects to mention an abundance of other methodologies. Having a text laden with grandiose terminology and references, it becomes obvious that the text is designed for cultural studies scholars interested in the cross correlation of society and technology. Employing a sociological discourse comparing the development of technology under two opposing cultural conditions, the text emanates from the juxtaposition of Western Culture and Eastern Culture (mainly America and China).

'Does the traffic move in both directions' will aid in the groups analysis of technology in culture by granting us a theoretical framework to either embrace or oppose.

11. Holmes, D 2005, *Communication Theory: Media, Technology and Society*, Sage Publications LTD, accessed 3rd May

This text is also quite dense for quick consumption in relation to this task - the authors begin with dissecting the nature of broadcast as a medium and progressing from there, particularly in the second chapter "Theories Of Broadcast Media" which touches on the ideologies of Foucault, Gramsci, Boorstin etc. This provides interesting background and vital knowledge for a grounded understanding, but in this respect it proved difficult to narrow down to key ideas relevant to this project.

12. Larrondo, A, Larrañaga, J, Meso, K, Agirreazkuenaga, I 2012, 'The Convergence Process in Public Audiovisual Groups', *Journalism Practice,* vol. 6 issue 5/6, pp. 788-797

The article 'The Convergence Process in Public Audiovisual Groups' has both a methodological and theoretical approach to the convergence in media including in technology. The research mentioned the public audiovisual corporations in Europe in which its regional media shows a change, while conducting studies on public groups in Spanish states. As it aims to study convergence in these groups, these authors resulted an argument that the groups are slowly advancing towards convergence. Furthermore, its findings include a conception that digital technology causes the change in cross-media, thus the convergence.

The methodology incorporates quantitative and qualitative procedures of study and analysis, which is a significant method to investigate convergence in the media. The text however, is limited to a study of Spanish groups and therefore is not generalised outside the European corporations. Therefore, its primary audience would not be a research within Australian or other scholars, as the study itself is not generalised.

The findings and study within this text is a useful aid to generate ideas about technological causes to convergence if the group decides to go towards that direction. However, its limitation triggers the unreliability as it is focused on a particular subject instead of a generalised study.

13. Loon, VJ 2008, 'Media Technology', *Critical Perspectives: Issues In Cultural and Media Studies,* McGaw Hill, accessed April 28th

Loon's text is very dense and explores a great deal of technical concepts in depth. Perhaps aimed at post-graduates or academics, in it's entirety it is beyond the understanding of a first year student. However by narrowing in on particular chapters and sub-chapters it provides a good groundwork for this task. It describes in length the historical advancements of media technology through geopolitical sub-clarifications; anglo-saxon/ North American/German/French/British etc. Also it seems to deal more in older forms of technological advancements, speaking historically of the changes in media with the induction of the camera obscura, the printing press, etc.

14. J, Maes; M, Vercammen, 2013, 'Digital Audio Technology, (Fourth Edition), Part Two: The Compact Disk.'
This text came in handy when gathering information on the compact disk and the time period of the 1970's, 1980's and 1990's. We referenced this e-book in our dialogue track with an in-text reference.

15. Monaco, J 2009, 'Technology: Image and sound', *How to read a film, movies media and beyond,* 4th edn, Oxford University Press, New York, pp. 76-83

James Monaco's text of this chapter is a theoretical framework about how technology contributes to shape art. This chapter explores the relationship between artefacts and technologies while discussing about the idea that there is no artefact if artistic impulses cannot be expressed through some kind of technology. Technological development affects the aesthetics of the art but sometimes it is the aesthetics desires that demand new technology. Not only focusing on the relationship, ideologies and economics are also the factors of its development. Using a close reading evidences, the text promotes a notion that in order to read and understand an artefact, we must examine the complemented technologies and science supporting the arts.

The chapter has a clear discussion of how technologies relate to art forms and the notions of its influences in productions. By illustrating technological mediums or forms, readers can easily recognise its histories and characteristics through visuals. Though, the text's lack of terminology limits the encouragement of exploration within the science of technological ideologies in a popular culture. Even then, Monaco is able to critically give insight to the characteristics of technologies used in filming by visualisation modes.

This text is suitable to support the group's investigation of technologies in films if this topic is chosen, while informing the characteristics of technologies through descriptions and visuals.

16. Osborne, R 2013, *Vinyl: A History of the Analogue Record*, 1st edn, Ashgate Publishing, Farnham, England

Vinyl: A History of the Analogue Record is a text that explores both the cultural and economic history of the vinyl record and underpins its findings with scholarly based references and statistical evidence. Following the cultural phenomenon that is popular music in both an academic and sociological sense, Osborne depicts the ever-changing nature that technology has on the production of music. Traversing the timeline of the analogue record, from early shellac discs to the large format 45rpm

vinyl's of today, Osborne is able to portray the pervasive nature of technology in music. The text also touches on the cultural impact that society imposes onto the music industry, embodied in the relentless need for greater refinement. Osborne's use of previous scholarly work and data analysis reinforces his notions that "popular musicology embraces and engages with popular forms of music, especially music associated with commerce, entertainment and leisure activities" (Osborne 2013). By focusing his text on a specific period, of a specific field of scholarly work, Osborne limits the scope of audience that will engage with his article. Addressing a niche group of music industry academics allows for Osborne to employ highly specific terminology in his text and explore ideas without hindrance, however, this again only allows academics to engage with the text. Formulating a highly analytical approach based on numerous data analysis reports and previous scholarly work means that Osborne's discourse, of a tactile industry based on constant technological reinvention, is able to be portrayed.

This text will serve as a quality reference point and means for further investigation, if our group decides to focus its scope onto technology in the popular music world.

17. Pursell, C 2010, 'Technologies as Cultural Practice and Production', *Journal of Technology and Culture*, vol. 51, no. 3, pp. 715 – 722

Pursells provocative text 'Technologies as Cultural Practices and Production' narrows its focus on the effects that technology has on the cultural and sociological frameworks of academic writings. Employing an analytical approach, the text aims to address the process in which technology is critically viewed with its capacity to alter the theoretical approaches to text based literature. Drawing its theoretically based inspiration and rationale from modern contemporary scholars, Pursell addresses the ever-changing boundaries of textually based technological innovations. "Drawing inspiration from Leo Marx's 1964 book *The Machine in the Garden",* (Pursell 2010) and employing it as a framework to base evidentiary support, Pursell gains further traction in his discourse.

Through the implementation of grandiose and pragmatic terminology, it soon

becomes apparent that Pursells article is directed towards his contemporaries and academics interested in the cultural studies discourse. Employing both descriptive and analytical approaches to the findings, through the use of previous scholars works, Pursell is able to better explore the codependence of technology and literature. By assuming that technology will constantly be reinvented and purposed for modern societies, Pursell (2010) acknowledges that the recombinant frameworks from previous generations will still be present: there will be no total revolution. By correlating the presence of technology with that of academic literature, Pursells text will serve as a good reference point for our media piece.

18. Rumsey, F; McCormick, T 2009 'Sound And Recording (Sixth Edition), Chapter 6 - Analog Recording', TAYLOR & FRANCIS

This text was great for providing a very thorough timeline of recording technology, especially during the transition from analogue to digital engineering. We ultimately used it in the final edit of our audio file, quoting this publication and using in-text referencing.

19. Taintor, C 2004, 'Chronology: Technology and the Music Industry', *PBS: Frontline,* access 21st May, <http://www.pbs.org/wgbh/pages/frontline/shows/music/inside/cron.html>.

This organisational website explores a brief timeline for the history of sound recording and productions. The text is a useful source to give us a general idea of the time period and encourages a further research from this base.

20. Valle, CA 2009, 'Communication, technology and power', *Media Development*, vol. 56 issue 4, pp.17-21

 'Communication, technology and power' centres its notion on the determination of technology and how it becomes part of the structure of a society. The text further explores about the power that come about the relationship between technology and communication. Likewise, Carlos A. Valle (2009) aims to theorise the involvement of politics and community such as the consolidation of power, which is a means for the activity of development especially those of science and technology.

Through the use of rhetorical questions, anecdotes, 1st person point of view and direct addresses to the readers, Valle persuades his media-determined audiences to re-evaluate the role of technology in human life. Its predominantly subjective structured text though, does not provide enough primary research among the technological-based human community.

The article by Valle is a useful component to supply our group's knowledge regarding technological power based theories linking to both society, politics or economics.

21. Winston, B 1998, *Media, Technology and Society; A History: From the Telegraph to the Internet*, Routledge, London, UK, pp. 1-15.

The analytical text by Brian Winston is introduced with the notion of technological innovation, diffusion and suppression. Winston argues that social formations have been the factor for significant changes in the histories of electricity-based communication systems, while linking the patterns of innovation and diffusion as its contributor. Furthermore, he points that the concept of 'Information Revolution' is an illusion and implicitly historical as it is an expression of technological ignorance. Within a theoretical framework, this chapter suggests that the primary cause for the patterns of inventions and its innovation and diffusion is the social sphere, in which science and technology intersect. Finally, the text further explains regarding the performance of the elements.

As the text is written in both 1st person and objective point of view, readers are able to engage with author's exploration of his ideas and insights. Though, the text can be improved if authoritative references or anecdotes are included to encourage the readers of its reliability. Nonetheless, by discussing the performance of technologies with other elements through the use of both critical descriptions and illustrations allow a clear understanding the processes of media representation being discussed by the author.

Winston's chapter of the text is a significant analysis and discussion about the relationship between media, technology and the society of communication systems. Therefore, this text can be a helpful research added to our group's assignment.