WUN Understanding Global Digital Cultures Conference

Lecture Theatre 2, Ground Floor, Yasumoto International Academic Park,
The Chinese University of Hong Kong

Abstracts for conference presentations
Day 1: Saturday, 25 April 2015

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IMAGINING THE INTERNET: THE POLITICS AND POETICS OF CHINA'S CYBERSPACE

SESSION 1: DIGITAL CULTURES OF THE ASIA–PACIFIC

- *Asia Pacific Internet histories and global digital cultures*
- *Facebook monk and smartphone spirit: the digital imagination in Myanmar*
- *Papua goes online: the construction of ethnic minority identity in Indonesia on the Internet*

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- *The urban/digital nexus: participation, belonging and social media in Auckland, New Zealand*
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- *Augmented resistance: the digital lives of guerrilla interventions on public art and commemoration in the early 21st century*
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- *Performing for the young networked citizen?: celebrity politics, social networking and the political engagement of young people*
- *Affective space, affective politics: understanding political emotion in cyber China*
- *Collective narratives in networked media: the case of the Brazilian presidential election on Facebook*

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- *Future imaginings and digital practices*
- *Coping with infinite possibilities: designing an imaginary ideal home*
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KEYNOTE 1

- 想象互联网：中国网络空间的政治学与诗学
  Imagining the Internet: the politics and poetics of China's cyberspace
  Professor HU Yong, School of Journalism and Communication, Peking University

In 2010, the Internet was nominated for that year's Nobel Peace Prize, for helping advance "dialogue, debate and consensus". In China, the Internet is certainly playing that role.
In the end, Nobel peace prize in 2010 did not go to "the Internet", but went to a Chinese, who has been absent from the ceremony due to his efforts in getting more freedom of speech in China. That empty chair is like a metaphor. A friend recalled something that Liu Xiaobo had said to him many years ago. "We are lucky to live in this time and this place—China. It may be difficult for us, but at least we do have a chance to make a very, very large difference. Most people in their lifetimes are not offered this kind of opportunity."
For Chinese people, the Internet is promoting the exercise of freedoms of expression and association and enhancing the potential for the participation of individuals in political, social and cultural life. Although Internet censorship in China is among the most stringent in the world, new technologies and applications have still managed to create new spaces for discussion and exchange of ideas. Substantial change has been made to the Chinese public sphere, in which a wide range of speakers have access to a diverse public.
However, the government's pervasive and intrusive censorship system also produces a unique spoofing culture on the Chinese Internet. It sees things in their ridiculous and absurd dimensions, yet it does not form a direct challenge to the authority.

SESSION 1: DIGITAL CULTURES OF THE ASIA–PACIFIC

- *Asia Pacific Internet histories and global digital cultures*
  Professor Gerard Goggin, The University of Sydney

It has taken a surprisingly long time for the complex, diversity, and specificity of digital cultures internationally to be acknowledged. One of the obstacles has been a lack of research, theories, and debate about the multiple global histories of the Internet. This has led to fundamental problems in the ways the contemporary Internet is imagined, shaped, implemented, and fought over. In this paper, I unfold this argument drawing on an Australian Research Council (ARC)-funded project on Asia Pacific Internet histories. Firstly, I provide an overview of the project, in particular how the collaborators have articulated a cultural, comparative framework for studying the development of the Internet in the four countries, which are its focus: China, Japan, South Korea, and Australia. Secondly, I offer a case study of a liminal moment in today's digital cultures in the region (and globally): bulletin board systems (BBS). In each country studied, BBS plays an important role in the formation and domestication of online communication — however, in different and distinctive ways. Further, BBS is a 'hinge' technology, between the earlier forms of dial-up computer and data networks, on the one hand, and the advent of the Internet, on the other hand. In this sense, it is not surprising that, in the present day, we find a persistence of the traces of BBS in digital cultures now. Thirdly, I look at the implications of doing regional, alternative Internet histories for providing resources for research, policy, and practices in contemporary Internet. Here my case study is the resonant concept of Internet freedom, which I argue is typically framed — in the anglosphere, at least — in narrow ways, that neglect the geopolitical, linguistic, and cultural bearings of the technology in many parts of the world, including the Asia Pacific region.

- *Facebook monk and smartphone spirit: the digital imagination in Myanmar*

Dr Elisa Oreglia & **Professor Rich Ling,** Nanyang Technological University

Myanmar has one of the lowest mobile phone penetrations in the world, but this is changing: two new mobile providers have joined the government-controlled ones this year, building infrastructure and creating competition. This has dramatically lowered the cost of both calls and SIM cards, and is allowing a rapidly increasing number of people to access mobile telephony and mobile Internet. The Internet has been accessible in the country since 2000, but until recently it has been highly controlled, and difficult to access in many parts of the country. This has also been changing very quickly, with the lifting of government's restrictions, and the increased availability of Internet cafes and wireless connections in public places such as teahouses and pagodas. The result of these reforms is that after many years of semi-isolation, Myanmar is now joining the global online conversation. But how will the 'Internet with Burmese characteristics' be? In our paper, which draws from on-going ethnographic work in three locations in Myanmar, we trace the development of what we describe as 'the digital imagination' of the country, which includes a set of mental and social skills as well as folk knowledge and teaching that facilitate (or hinder) the use of digital devices. We posit that the digital imagination is unfolding as more people can afford mobile phones, and as going online becomes more pervasive. Specifically, we articulate this concept by focusing on the intersection between the digital world and religion. Religion, and especially Theravada Buddhism, is a strong social and cultural force in Burmese society. A young married couple offers a smartphone to the shrine of a local *nat* (a Burmese spirit); a Buddhist believer gives a mobile phone to his favourite monk as a merit-making deed; monks of all ages frequent Internet cafes to learn how to go online and use Facebook; more and more monasteries are allowing monks to use ICTs, and offer wireless connections for the faithful. Digital devices are straying the boundaries between the sacred and the profane, and their use and emerging rules around it have the potential to create a digital culture that reflects the characteristics of a profoundly religious society that is experiencing a very rapid transition.

- *Papua goes online: the construction of ethnic minority identity in Indonesia on the Internet*

Mrs Yuyun Surya, The University of Auckland

The Internet provides opportunities for individuals or groups to choose how to construct and express their identity. Consequently, identity and ethnic identity construction may become more fluid, dynamic and subject to continual transformation. Ethnic identity as an aspect of social identity for minority group may become more important than for majority groups. There is a stronger sense of ethnic identity for individuals from minority groups especially in multi-ethnic setting. This study aims to explore the construction of ethnic minority identity in Indonesia on the Internet. It focuses on the way Papuans articulate their ethnic identity online. Social media group called Orang Papua (people of Papua/Papuans) were examined through textual analysis. Using Billig's banal nationalism, this study argued there was a strong ethnic identity dichotomy between Papuans and Indonesians due to the historical conflict relations. For Billig, the discourse of nationalism can be found in everyday conversation through the use of words such as 'us' as oppose to 'them'. It reveals that the members of the group have constructed an ambiguous ethnic identity for Papuans. The dual identity (as Papuan and at the same time as Indonesian) articulated through the use of specific language (Indonesian with Papuans dialect) and the use of particular icons (such as religious symbol and pictures emphasise racially difference between Papuans who belongs to Melanesian compare to other Indonesians that mostly Asian). Papuans view and relate other ethnics in Indonesia based on binary opposition that place Papua and Indonesia in two opposite pole. Thus, Orang Papua has interpreted the ethnic identity of Papua by developing a dynamic narrative identity: an ethno nationalism that is built upon its relations with Indonesian nationalism.

SESSION 2: ICTS AND THE CITY

- *Translational cultural flow in digital era: Seoul's connection through TV dramas, pop music and images*

Dr SHIN Kyoung-Ho, Northwest Missouri State University

This study examines the transnational urban connections of Seoul with cities of Asia and other regions in culture flow as an important indicator of global city-ness. The rising popularity of Korean culture, known as Korean Wave (or *Hallyu*), has a meaningfulness in terms of East-to-West cultural flow and cultural industry policy in periphery under digital globalization. The study investigates two cases of Korean Wave, *Dae Jang Geum* and PSY's *Gangnam Style*, focusing on the process of release and reception in other cities in the perspective of global political economy. By observing the flow of Korean cultural products consumed in Asian cities and other regions of North America and the patterns of responses, it describes not only the status of Seoul as a global cultural hub, but also provides implications for digital cultural industry. A political economy analysis will be offered in regard to the role of governmental cultural policy and information technology for the viral Korean Wave. It is found that the rising Korean Wave brings in the intensified debate on counter-flow of culture and increasing tourists, which is closely related to the dynamism of Asian economy.

- *The urban/digital nexus: participation, belonging and social media in Auckland, New Zealand*

Dr Jay Marlowe, The University of Auckland

The rapid proliferation and on-going transformation of information communication technologies (ICT) have had a substantial influence on the character of cities and the participatory cultures of young people who live within them. Rather than existing in a separate 'virtual' sphere, technological developments including the Internet, mobile phones, and social media are thoroughly integrated with the everyday 'real world' of urban life: through their 'hard' infrastructural supports, capacity to link proximate and distant people and places, and through the mediation of urban spaces by digital information. This urban/digital nexus raises important questions for scholars focused on questions of participation and cohesion, with digital technologies at once augmenting urban experience while simultaneously creating an uneven landscape of access. For young people of migrant or ethnic minority backgrounds, these technologies represent particularly important influences of everyday life – mediating familial and friendship networks, offering new opportunities for community and political engagement, and providing the tools to re-envision or re-make urban life.

This paper builds upon a nascent but growing body of research that traces the use of social media and other forms of ICTs by diasporic communities who are at once both 'connected/mobile and emplaced/embodied' (Alinejad, 2013: 95). To address this interface of ICTs and the urban, this paper presents a study of 26 participants from the following ethnic groupings: Chinese, Korean, Indian, and Samoan – all enrolled in tertiary study. Participants completed a pre-screening questionnaire about their use of ICTs, a diary about their usage over a one week time period and a subsequent semi-structured interview to further examine the extent and intent of their ICT usage, social participation/relationships, and other meaningful social contact. A related aim is to address a critical gap in New Zealand in the rigorous analysis of the dynamic of social participation and social cohesion as it interfaces with contemporary uses of ICTs. By integrating these ideas, we present the ways in which young university students use ICTs and the extent to which digital participation and networking supports and enhances social participation, educational opportunities and social cohesion in urban settings.

- *Material-semiotic particularity and the 'broken' smart city*

Professor Rolien Hoyng, Lingnan University

Typically, information and communication infrastructures are taken for granted as universal systems while digital culture denotes the particular symbolic exchanges that take place online and that contribute to the performative construction of identities and communities. This paper aims to challenge this binary of the universality of infrastructure versus the particularity of

symbolic interaction by situating practices of digital media use in urban contexts and by addressing the particular engagements of urban dwellers with the materiality of infrastructure. I follow Jussi Parikka's (2013: 4) concept of cultural techniques that outlines the "material practices that sustain and enable 'culture,' which necessarily involves humans and non-humans". The definition of culture that I advance highlights the operations of assemblages integrating bodies, discourses, and materials. As AbdouMaliq Simone (2013: 1) notes, people "figure themselves out through figuring arrangements of materials, of designing what is available to them in formats and positions that enable them particular vantage points and ways of doing things".

The particular urban context that I explore in terms of its cultural techniques and material-semiotic assemblages is that of the 'broken' smart city. The smart city is often conceptualized by its critics as a 'system' that exploits optimal connectivity for a data-based type of urban governance that enacts a neoliberal, depoliticized society of control (Deleuze, 1992). The smart city is then assumed to have a universal rationality that undermines cultural specificity and the agency of local actors. In such critiques, however, the actual and contextual operation of 'smart city' assemblages in chaotic and quickly changing cities is seldom the basis of analysis. Abandoning the notion of an 'efficient' urban society of control, I focus on instances of breakdown, disconnection, and the multiplicity of networks. I will draw from my research in Istanbul, Turkey, to argue that instances of breakdown of urban-informational systems trigger particular cultural practices, forms, and affective flows. While initially disrupting urban-informational orders, these instances do not simply lead to chaos but also generate new cultural practices, relations, and orders.

SESSION 3: CHANGE MEDIA, FIX MEMORIES

- *Social media and memory in South Africa*

Dr Tanja Bosch, The University of Cape Town

Post-apartheid political and cultural discourse in South Africa has been characterized by debates on history and heritage. The proposed article explores the role social media plays in the debates around public history and national identity in South Africa. With the growth of the Internet, the construction of a new national history (or histories) has taken place in a new, networked form. Social media has become a cultural artefact and space for people to construct a sense of a contested past.

The article will focus on social networking site Twitter, exploring how it contributes to a process of social transformation in South Africa through expressions of personal and collective memory. Social media plays the role of a modern archive, where social power is continually negotiated and contested. Of particular interest is how memory travels across digital and connective media, how memory is semiotically mediated, and the discourses of memory narrated via Twitter.

Drawing on a qualitative content analysis, the article will explore how Twitter becomes a form of curated past, which reflects the narrativization of individual and collective identity. Through its production of historical narratives, the collective practice of reconstructing the past via Twitter, sometimes through the merging of heritage, allows for an expression of collective trauma and cultural memory. The participatory culture of social media has allowed for the creation of networked meanings, acting as a space for cultural production and digital memorials, for example in the case of Nelson Mandela. The news of the death of former president and liberation hero Nelson Mandela was met by an outpouring of Twitter tributes. 7.2 million tweets were posted within the 5 hours after the news broke, and at its peak, there were about 95 000 tweets per minute paying tribute or commenting on his death.

The proposed paper explores this interconnectedness of media and memory, the interplay of personal and collective memory and the affordances of a digitally networked and increasingly mobile media ecology.

- *Augmented resistance: the digital lives of guerrilla interventions on public art and commemoration in the early 21st century*

  Dr Chrystalleni Loizidou, Point Centre for Contemporary Art

  Soon after the Russian court-ruling on the Pussy Riot case came out on August 17th 2012, images began to circulate online of the Liberty Monument of Nicosia, Cyprus, with Pussy Riot balaclavas covering the faces of the statues. This paper uses this case of 'vandalism' as a starting place to discuss guerrilla interventions and the creative re-purposing of commemorative artworks in the 21st century. It argues that contemporary interventions on monuments and public artworks (focusing in Cyprus, a divided country and a place of protracted political conflict) are worthy of examination not only in terms of their specific political content and context, or as cases of bottom-up resistance to dominant discourse(s), but also as ephemeral gestures intended and specifically designed for viral distribution on social media. It focuses on the effect of such interventions, their digital lives, their visual communication strategies, and their potential for culture jamming, cultural re-routing, or détournement: a conceptualisation of creative political resistance that involves exposing the out-datedness of a particular medium or ideological apparatus.

- *Technological communities: the production of identity through cultural techniques*

  Professor Roberto Simanowski, City University Hong Kong

  The proposed talk (summarizing a monograph on identity and memory in social networks that will be released in Spring 2015) discusses the prospect of an Internet generation in light of fundamental cultural techniques resulting from digital technologies. The central question is to what extent digital media provide the framework for the propagation of cultural memory and for a narrative construction of individual and collective identity. I explore this question by situating current discussions about digital media against the framework of epistemological models from the 19th and 20th century. The exploration starts with the discussion of power browsing and hyper attention with respect to the division of thinkers into the categories of the fox (drawing on a wide variety of experiences) and the hedgehog (viewing the world through the lens of a single idea) by the British philosopher Isaiah Berlin in the early 1950s. In a second step the hyperlink is compared with the combinatory logic of the wit that the German writer Jean Paul conceptualized as a practice of cosmopolitan thinking and advertised in his doctrine of education in the early 19th century. In a third step the 1989 notion of the French historian Pierre Nora about the ongoing eradication of cultural memory by obsessive archiving is applied to the instant and indiscriminate archiving in digital media which replaces the narrative construction of (individual, collective, and national) identity by a modus of 'just-in-time' -culture and the shift from 'having knowledge' to 'doing knowledge'. The talk finally discusses to what extent the fragmentation of collective knowledge and memory can be considered a positive side effect of the alleged loss of attention prompted by online communication. I claim that if digital media really create a form of 'online nation' it is based not on a shared identity and narrative (for instance about the Internet as mutual 'home') but on a cultural technique mutually practiced in everyday life.

- *Mobility and resilience: migrant communities, digital community media, integration and identity*

  Professor Rob Cover, The University of Western Australia

  This paper presents findings and a discussion of the ways in which Australian minority migrant communities make use of digital community media and communication forms as a framework for managing resilience, integration, cultural participation and connectivity in periods of migration and change. The use of media and communication technologies is increasingly important for migrants developing complex identities while negotiating integration, self-reliance and transnational connections. Recent work on mobility and migration highlights the need to understand how popular media, migrant community media and digital communication contribute to resilience during difficult and complex periods of mobility and re-settlement (Cover, 2013) and to the formation of integrated, complex and diasporic identities (Pugsley & Khorana, 2011; Roy, 2012a/b; Khorana, 2011; Elfving-Hwang, 2013).
  The ***mobility*** paradigm locates migration and intercultural exchange not only in the movement of

bodies across borders, but in acknowledging the ways in which integration is generated through the exchange of (mediated) knowledges. The capacity for healthy integration and belonging in an increasingly mobile world depends on complex intersections between migrant community support, individual and social resources, and prevailing concepts of citizenship, nation, diaspora and place (Baldassar & Merla, 2014). The media and digital communications are central to these processes.

Resilience is an increasingly important concept to the study of population movement, integration and forced migration. Resilience focuses on the capacities of individuals, and the facilitating environments, that enable positive adaptation to change. Resilience occurs in the context of social networks and support (Colic-Peisker & Tilbury, 2003; Marlowe, 2011), which increasingly includes resources provided through entertainment, media depictions and online digital and social networks (Wilding & Gifford, 2013; Cover, forthcoming 2015). A social ecology of resilience in migrants draws together interdisciplinary and transnational approaches to mobility, opening new questions on how community media, popular culture and digital communication have been (and can further be) used to foster resilience among migrant/diasporic identity groups (Budarick & Han, 2013). This need becomes more urgent as governments worldwide reduce funding for settlement services and require migrants to find their own, cost-effective mechanisms for support, stability and healthy integration.

Drawing on pilot interviews with publishers/editors of migrant community publications and digital sites in Australia, the paper presents a framework for large-scale study and investigation of the role of digital media (and the digitisation of traditional migrant community-targeted publications) in fostering resilience for settlement in the context of increasing mobility.

SESSION 4: CULTURAL POLITICS OF THE CYBERSPACE

- *Everydaymaking through Facebook and Twitter: young citizens' political interactions in Australia, UK and USA*
  Professor Ariadne Vromen, The University of Sydney; **Mr Brian Loader,** The University of York; & **Professor Michael Xenos**, The University of Wisconsin-Madison

  Traditional models of citizenship based upon electoral engagement and deferential political norms often appear incongruent with the increasingly diverse lived experience of young people. The contemporary challenges associated with the development of a digital media intensive environment, economic and cultural globalization, the emergence of a more sceptical, individualized and assertive electorate, together require a significant reinterpretation of citizenship as it is embodied and enacted in practice by young citizens. Voting at elections and joining political parties may seem inadequate social practices for young citizens faced with precarious employment opportunities and growing social inequality. Instead, it may be helpful to consider contemporary citizenship as emergent forms of identity that are enacted and expressed through multiple forms and repertoires related to their lived experience. Drawing upon original data from online focus groups we explore how young people configure their citizenship identities from their mediated encounters with the state, representatives and everyday social encounters. We propose that instead of the prescriptive models of citizenship, often used as a means to label young people as apathetic, a more accurate picture of enacted citizenship emerges through a multitude of self-identifying social practices related to young people's everyday lives.

- *Performing for the young networked citizen*?: *celebrity politics, social networking and the political engagement of young people*
  Mr Brian Loader, The University of York; **Professor Ariadne Vromen**, The University of Sydney; & **Professor Michael Xenos,** The University of Wisconsin-Madison

  This study examines the transnational urban connections of Seoul with cities of Asia and other regions in culture flow as an important indicator of global city-ness. The rising popularity of Korean culture, known as Korean Wave (or *Hallyu*), has a meaningfulness in terms of East-to-West cultural flow and cultural industry policy in periphery under digital globalization. The study investigates two cases of Korean Wave, *Dae Jang Geum* and PSY's *Gangnam Style*, focusing on the process of release and reception in other cities in the perspective of global political economy. By observing the flow of Korean cultural products consumed in Asian cities and other regions of

North America and the patterns of responses, it describes not only the status of Seoul as a global cultural hub, but also provides implications for digital cultural industry. A political economy analysis will be offered in regard to the role of governmental cultural policy and information technology for the viral Korean Wave. It is found that the rising Korean Wave brings in the intensified debate on counter-flow of culture and increasing tourists, which is closely related to the dynamism of Asian economy.

- *Affective space, affective politics: understanding political emotion in cyber China*
Miss LIU Yi, The University of Leeds

The original dream of the Internet as an open, universally accessible medium enjoyed by everyone (Berners-Lee, 2003, cited in Kennedy, 2012: 9) led this technology intimately interweave with the culture of freedom and democracy (Castell, 2001), which has a special significance towards a country like China. The emergence and application of participatory media further boost academia's passion in analyzing the scenario of digital politics. Meanwhile the rise of participatory culture requires us to show more concern about the effort each ordinary netizen contributes in generating and shaping the current situation. Previous scholarship has offered diverse opinions in understanding how rulemaking system shape and manipulate the political ecology in cyber China, but few mentioned the experience ordinary Internet users undergo such an ecology, and this is where this work comes in. The term 'experience' here not only refers to people's online habits, but also psychological states such as feelings and emotions that netizens go through during the procedure.

Taking a close look at political activities in cyber China, it is easy to figure out that these events are highly charged by emotions, especially negative ones. Intense emotional display is present in most postings. Meanwhile the emotional dynamics is observed as part of the motivation for people engaging in those activities (Yang, 2009). Moreover, different from western heritage which constructs a fundamental tension between emotion and reason (Marcus, et al., 2000), Chinese political culture never treats emotions as something 'primitive' or inappropriate to be covered within political discussion. Emotion (情 Qing, or intimacy) enjoys its 'ontology' in Confucian political philosophy (He, 2006), and is an important aspect of political protests during and after Maoist era (Perry, 2002; Yang, 2005).

In a broader sense, this work highlights the very important relationship between politics and emotion, especially under the digital era. Firstly, I demonstrate that we should go back to the very nature of emotion in order to absolutely get rid of the dichotomy of emotion/reason. Informed by previous works (Ahmed, 2004; Turner et al., 2005), I argue that emotion is constituted by several elements including biological, cognitive, and social ones, and no one element is solely decisive in how those feelings are experienced and expressed. Facing the very complex nature of emotion, we should then realize that emotion is not irrational, since it is irreducible to bodily reaction. And since emotion is more than just cognitive judgments, it is even 'deeper' than reason (Robinson, 2007). Secondly, I emphasize the two-fold relationship between emotion and politics. First, all social actions, including political ones, have passionate aspects due to the emotional character of human nature. Second, emotion has its political essence, given the fact that it is underpinned by the very dynamism of social interaction and power relationship. Thirdly, since cyberspace is descried to be 'a site of investment of feelings' (Ferreday, 2012), I claim that without analyzing emotions within digital politics, we cannot fully understand the essence of those phenomena.

Based on the aforementioned arguments, four research questions are further delivered in order to better understand political emotions in cyber China: i) What kind of emotion is displayed from political activities in cyber China, ii) How is the emotion presented and performed during those activities, iii) What factors, for example, the characters of the digital platform where those interactions are placed, the very specified Chinese digital culture, and the socio-cultural, political and economic dynamics of modern China , might contribute to the generation, formation and shaping of the emotion, iv) How might the emotion influence the political culture in cyber China? In order to empirically address those questions, I further focus my analysis on the 'Thallium Poisoning Case of Zhu Ling'[1] and locates my examination in three public, non-governmental Chinese cyber forums, namely Tianya BBS, Kaidi BBS, Qiangguo BBS. Here I regard online

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[1] Zhu Ling is best known as the victim of an unsolved 1995 thallium poisoning case in Tsinghua University. See more information about this case: http://en.wikipedia.org/wiki/Thallium_poisoning_case_of_Zhu_Ling

postings as 'frozen moments among the continuous stream' (Deacon et al., 1999:8) of online political activities, thus to collect and select certain amount of relative online postings with emotions 'fluctuating' within. Here two types of posts will be mainly covered: Emotion-oriented post which refers to posts majorly motivated by emotions, and Emotion-attached post in which emotions act as rhetorical sources for supporting or strengthening the argument, or help to construct a specified scenario (Edwards, 1999) in which the discussion takes place.

Rather than offering an expansive, panoramic, and systematic description of what documentary source contains, an intensive and detailed discourse analysis is to be conducted in dealing with emotions within afore-selected online postings. However, since there has not been an approach under 'discourse analysis' which could be adopted directly in here as to answer all those questions, an innovative approach which links language-in-use with social psychology, political science, and sociology together will be further explored within this work. Meanwhile, certain amount of semi-structured, Skype-based, in-depth interviews with active participators will also be conducted in order to place online political emotions within their social, cultural and political contexts.

- *Collective narratives in networked media: the case of the Brazilian presidential election on Facebook*

Dr Luciana Gattass-Simanowski, Rio de Janeiro State University

The business logic of maximum efficiency driving social networks creates an environment of frictionless communication: the relentless automated exchange of positive reinforcements eradicates dissent, masks interruption, eliminates difference and ultimately excludes the possibility of complex collective narratives. With media theorist Siegfried Zielinski one notes that participants in social networks hardly form a "societas in the traditional sense of a binding communication community", rather they serve as conduits for what sociolinguists call purely 'phatic' exchanges. If codes of communication embedded in social networks are not intended for meaningful dialogue or informed debate, what role does social media coverage of a major political event play in the construction of collective identities? What kind of 'netizens' are produced? Does it still make sense to speak of 'national' groups within the sectarian and petty world of 'likes', hashtags, and emoticons? The paper explores these questions through a close reading of selected Facebook coverage of the Brazilian presidential race in 2014. Insofar as it is not in social networks' interest that users be political beings, but primarily distracted consumers (avid producers of self-centered 'real-time archeology', per Zielinski), they can be said to profit from the logic of phatic communication, where 'being in sync' (to borrow from theorist Hans Ulrich Gumbrecht's theorization on 'presence cultures' in contrast to 'meaning cultures') is the default mode of engagement. By examining the different camps' reactions to closing poles, 'live' disparate accounts of televised debates, runs for 'likes', mass 'unfriendings', etc., I expose the algorithmic logic of superficial consensus embedded in the medium and inquire the extent to which a careless embrace of 'presence' results in a society without the capacity to reflect on itself or generate its own collective narratives.

SESSION 5: IMAGINING AND BECOMING FUTURES

- *Future imaginings and digital practices*

Dr Helen Thornham & **Dr Edgar Gomez,** The University of Leeds

Drawing on findings from a local creative media project with a Community Arts Organisation, and a group of young NEET (not in education, employment or training) individuals, this paper explores a number of intersections around future imaginings, lived experience, hope and aspiration as they filter through, and are entwined with, digital technologies. While the project itself is interested in the axes of digital, austerity, creativity and identity, what has emerged very clearly is an overarching concern with the grounds on which imagining the future is possible, and the price of such an activity/event. One issue we seek to address is who is privileged, able, or willing to imagine the future, and the implications of this. The second issue relates to the increasing location of the digital within the mundane – rather than novel. Future imagining, then, may be underpinned by digital, but it is less sure the extent to which the digital shapes this. Given this, and in relation to the themes of the conference, this suggests the need for a local framing of futures.

- *Coping with infinite possibilities: designing an imaginary ideal home*

Dr Ian Ewart, University of Reading

In this presentation I will offer a simple provocation, namely that 'People are really bad at imagining the future'.

This observation comes from ongoing research that is investigating the links between concepts and practices of health and wellbeing, and the design of the home. The 'Designing Healthy Homes' project asks householders to discuss and describe their thoughts about what makes them healthy, and then to consider how this is, or might be, supported or constrained by their house. With the knowledge that comes from those discussions, they are then able to suggest designs for imaginary houses that they see as 'ideal'. This process is assisted by an 'imagination technology' – 3D Virtual Reality modelling – to bring their ideas to life and enable an immersive experience of their prospective house.

Using these imaginary homes as examples, I will suggest why they are ultimately futile, and introduce the 'Barbie Doll' concept as an explanation that can be extended to a wider range of imaginary futures.

- *Imagining experiences of life transitions: digital lifespan futures*

Dr Sarah Martindale, The University of Nottingham

What questions must researchers ask in imagining futures?

The position that I will briefly present, within the format devised for our panel, concerns the role played by collective imagining in interdisciplinary research. In this context, metaphor often serves as a key conceptual tool for bridging disciplinary knowledge gaps. Shared visions of the future are a crucial component of research that seeks to shape the future by contributing to the development of new digital technologies, and to understand the potential future implications of such innovations. Such visions also inform institutional trajectories of interdisciplinarity.

In addressing the question I draw on my experience working at Horizon Digital Economy Research, an interdisciplinary hub at the University of Nottingham, to provide some examples of futures imagined as part of collaborative projects. In some cases this involves imagining futures as research: a method within an interdisciplinary project structure. In other cases futures are imagined for research: to engage the public or communicate findings to stakeholders in pursuit of impact.

- *Designing in-between here and there*

Dr Yoko Akama, RMIT University

In looking towards digital contexts that are increasingly distributed, mobile, networked and variously adapted in unforeseeable ways by future users, we consider how we, as a group of academics and researchers, can imagine, understand and become enmeshed in our future worlds. This future orientation requires new methods and paradigms to understand potential places, culture, identity and socio-material relations, which we consider from a cross-disciplinary perspective as scholars of design, anthropology and media communication. Our approach is to take a deliberately interventionist stance to explore ways in which we can enable people to participate in the making of their own futures in diverse, culturally-specific and socio-technically mediated ways. In doing so, we aim to shed more light on the affordances and constraints that facilitate the process of becoming our imagined futures. This panel is one of a series of discussions among CCN+ and Design + Ethnography + Futures researchers exploring the complex relationship between imagining future possibilities, the tools to make those possibilities happen, and the wider social and institutional contexts where the imagining process takes place. It draws together scholars from different fields of study to share, reflect and imagine diverse experiences and perspectives, and to provoke a productive discussion on how we are all considering and making futures across disciplines, cultures and places.

SESSION 6: ONLINE PARTICIPATORY CULTURES

- *Cultural discount and cultural proximity: the consumption of American and Korean television dramas among Chinese college students*

    Miss SUN Ping, The Chinese University of Hong Kong

    The development of Internet generates global cultural communication, and maintains a big influence on cultural identity. Based on the concept of cultural discount and cultural proximity, the current study is to examine the implications of cultural discount and cultural proximity in the adoption of American and Korean Television Dramas by Chinese students. By combining in-depth interview and survey, we find that language, punch lines and humour, dress, lifestyle, gender image and ethnicity are important perceptions on generating cultural discount; whereas subtitles, music, emotional resonance and universal values are important elements generating cultural proximity. As two sides of the same cultural coin, they compensate and differentiate with each other in interpreting the shift from Korean dramas to American dramas. Moreover, by employing Hall's Cultural Iceberg Model, we divide the implications of cultural discount and cultural proximity into external and internal cultures, attempting to make modest suggestions and extensions on cultural discount and cultural proximity. Lastly, the current study also provides discussion on transcultural communication and the potential of transcultural identity.

- *Participatory cultures, online content and voices from the global South*

    Professor Laura Czerniewicz, The University of Cape Town

    In an age of abundance rather than scarcity, what does the availability and discoverability of online content mean for access and participation, especially for knowledge production and dissemination from the global south? Funder and government policies mandating open access of research output from Europe and North America will see an increase of discoverable online content from the global north. Findable online content shapes what is known and what can be known making some knowledge visible and legitimate and other invisible and illegitimate. This consolidates power through normalisation and influences how knowledge is produced and reproduced. Using two cases of searches for content in areas known to be published about in South Africa, the paper shows the invisibility of local content online. The discussion considers Google as a 'switcher' between networks and argues that the Google algorithm as a determinant of participation. It raises concerns about the new forms of exclusion emerging in digitally mediated networks of knowledge production and dissemination globally.

- *Articulating discursive affordances of mobile SNS apps through global competition*

    Professor Huatong Sun, The University of Washington Tacoma

    As a follow-up project of a cross-cultural study of mobile text messaging (SMS) use in China and U.S. from 2003 to 2006 (Sun, 2012), this paper studies the unfolding development of the global competition of mobile chat apps from four countries on the Pacific Rim: WeChat from China, LINE from Japan, KaKao Talk from South Korea, and WhatsApp from the U.S. Those mobile chat apps combine the features of SMS (Short Messaging Service) and SNS (Social-Network Services) websites, being regarded as the next wave of social media destinations after Facebook in this global village. While these apps share similarities in design, they also present peculiar features characterized by local cultural and socio-technical conditions where they originated from. Informed by Bakhtin's dialogism (1981, 1986) and Freadman's development of 'uptake' (2002), this paper applies a framework of technology as a genre (Sun, 2012) to examine the global competition of the four apps in a glocalization age. It explores how these technology variations function as local uptakes of a global assemblage, articulating local geopolitical ideologies such as 'soft power' and 'global capitalism'.

    To build this argument, this paper first establishes an expanded view of genre to study emerging technologies both as a behavioral construct and as a structural construct. For the former, genres represent social practices through their meaning-laden generic features (Miller, 1984; Dias, Freedman, Medway, & Pare, 1999). For the latter, genres are produced, reproduced, and modified

by individuals through a process of structuring (Giddens, 1984; Yates & Orlikowski, 1992; Orlikowski, 2000). In that sense, an emerging genre of interactive technology enacts emergent structure of technology use through recursive practices in a local context. By tracing the developments of four mobile SNS design and use cases, the paper compares and contrasts different social affordances for the same social media technology in a global context and reveals how the material and the discursive are fused. It seeks to answer how the design features and social affordances influence the adoption of those apps as they compete for the global power through the process of technology diffusion.

This paper concludes these local uptakes of a global discourse represent the pulling forces that re-assert local agency against the pushing force of globalizing trends towards homogeneity and synchronization in a new stage of globalization, glocalization (Sun, 2012). These local variations are not isolated, but form an open, global assemblage of genre. The dynamic and dialogical structuring process behind genre formation worldwide manifests the complex interactions of technology and culture in our 'technological culture' (Slack & Wise, 2005).

- *Unravelling boundaries in global cultural consumption: hybridization of WWW usage*
  Professor Harsh Taneja, The University of Missouri & **Dr Angela Xiao Wu**, The Chinese University of Hong Kong

Cultural objects (Griswold, 2012) have been exchanged between civilizations before the existence of modern nation states. In the last century, these cultural flows have been accelerated by technological innovations, international migration, and economic liberalization. Such flows are imbalanced in favour of the wealthy western nations such as USA and other G-7 countries, and scholars have long been interested in the link between the movement of cultural objects and changes in local cultures. Early scholarship proposed theories of 'cultural imperialism' expressing fears that the free flow of media objects from the West would lead to cultural homogenization and sweep away local cultures. Yet, many empirical studies refute this thesis by showing that audiences around the world prefer 'culturally proximate' objects.

We argue that the debate between cultural imperialism and cultural proximity relies on a rather simplistic and problematic conceptualization of global cultural consumption, which is fixed on the national origins of both the media products and media users.

Instead, our theorization of global cultural consumption is centered on the recognition of fuzzy, porous, and shifting boundaries that differ from the static national boundaries reified in the cultural imperialism and cultural proximity scholarship. With such a perspective on boundaries, we conceive cultural texts, media users, and their interaction differently in our study of global cultural consumption. To further this line of theorization, we invoke the concept of 'hybridity', which implies an unsettling of identities and "confronts and problematizes boundaries instead of erasing them" (ANG, 2003). Hybrid cultural identities may be seen "as connected to a series of geographic spaces or cultural or social layers"(Straubhaar, 2013). For social groups situated in global waves of migration, transnational flows of media content, patterns of international relations and international travel and tourism, their cultural identities are layered according to these social situations and undergo constant reshaping. Accordingly, we view cultural consumption as an enactment of hybrid identities, which reflect multiple layers of identification with various levels of social and cultural structures, which themselves are in flux, depending on ongoing cultural activities in the global cultural landscape.

We enrich the existing research on global cultural consumption and on hybridity and by introducing relational sociology and the network analysis method. Specifically, we seek to examine the gray boundary areas of hybridized media use patterns. Relational sociology as anti-substantialist sociology believes "that the very terms or units involved in a transaction derive their meaning, significance, and identity from the (changing) functional roles they play within that transaction" (Emirbayer, 1997). Analogous to this theorization, we conceptualize shared consumption of two cultural objects as an example of such transaction. Examples could be two TV programs or websites that attract common audiences. Network analysis, which is highly compatible with the perspective or relational sociology (So and Long, 2013), enables us to take into account a global structure while examining local patterns of hybridization. This provides a birds-eye view of ethnographic and textual studies of cases of hybridity.

For an empirical investigation into patterns of cultural consumption we consider the World Wide Web (WWW) is a massive cultural sphere spanning national boundaries. In line with our theorization we conceptualize the WWW has an interconnected network of websites where two

websites are connected if they share audiences. We use cross-visitation data between the world's 1000 most visited sites in 2009, 2011 and 2013 (sourced from ComScore, a global Internet audience measurement panel) to construct this network. Such media usage date, we argue, represents an underlying 'social structure' of the WWW. We analyse this evolving social structure using a variety of network analytic measures. Further, departing from traditional community detection algorithms, which classify social actors into hard mutually exclusively communities with impermeable boundaries, we propose to segregate websites into mutually overlapping communities. We demonstrate that the resulting overlapping communities of web use may be a new way to understand the hybridizing process of global cultural consumption.
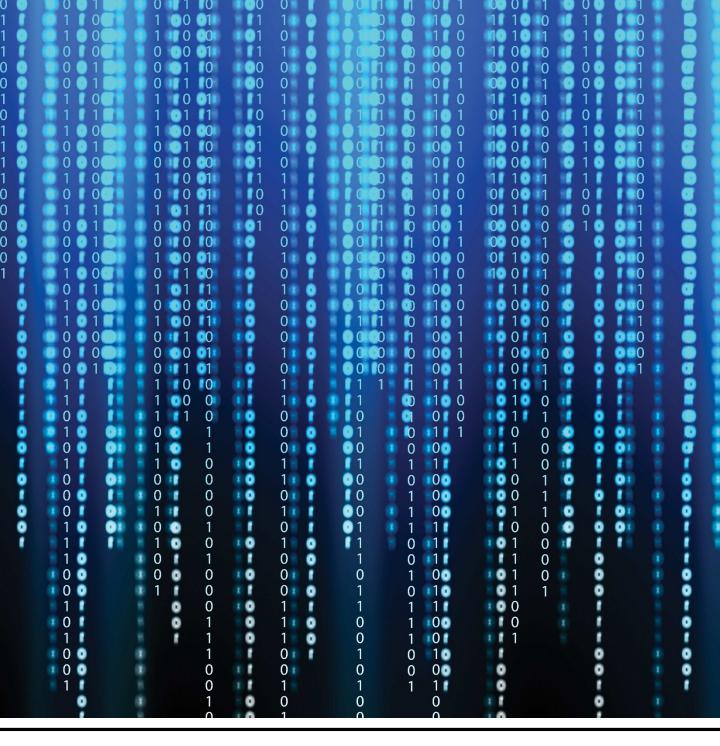
KEYNOTE 2

Digital formations of the powerful and the powerless
Professor Saskia Sassen, Sociology Department, Columbia University & London School of
Economics and Political Science

The technical properties of digital interactive domains deliver their utilities through complex ecologies that include non-technological variables. Among these are social and subjective variables, as well as the particular cultures of use of different actors. One synthetic image is that these ecologies are partly shaped by the particular social logics embedded in diverse domains. When we look at electronic interactive domains as such ecologies, rather than as a purely technical condition, we make conceptual and empirical room for the specific cultures of use of the powerful and the powerless.
The paper is based on the author's 2014 book Expulsions: Brutality and Complexity in the Global Economy Cambridge, Mass: Harvard University Press/Belknap

WUN Understanding Global Digital Cultures Conference

Lecture Theatre 2, Ground Floor, Yasumoto International Academic Park,
The Chinese University of Hong Kong

Abstracts for conference presentations
Day 2: Sunday, 26 April 2015

KEYNOTE 3: WEB OBSERVATORIES FOR STUDYING DIGITAL CULTURES

SESSION 7: SOCIAL MEDIA IN HONG KONG'S UMBRELLA MOVEMENT

- *Social media and mode of participation in a large-scale collective action: the case of the Umbrella Movement in Hong Kong*
- *Internet memes in social movement: how the mobilisation effects are facilitated and constrained in Hong Kong Umbrella Movement*
- *"It happens here and now": digital media documentation during the Umbrella Movement*
- *Education, media exposure and political position: mainlanders in the Hong Kong Umbrella Movement*

SESSION 8: DIGITAL YOUTH CULTURES

- *Stories that help them tell their stories: social media as a means to create health artefacts that promote positive sexual health behaviours among at-risk youth*
- *Blurred lines: diversity, inclusivity and the digital campus*
- *Generationally differentiated uses of the Internet: analysing the synchronous and asynchronous modes of online communication*
- *Kids Code in a rural village in Norway*

SESSION 9: NETWORKING CROWDS

- *Crowd-funding as a long-term means of financing cultural production*
- *Productive publics in radio: a social network analysis of the Twitter followers of two Italian national radio stations*
- *Facebook and finance*
- *MOOCs, citizen science and cultural communication*
- *Peer production sites as alternative information providers: a study of ekşisözlük.com's role during the media blackout of the 2013 Gezi Protests*

SESSION 10: STORYTELLING INDIVIDUALS AND COMMUNITIES

- *Automated diaries and quantified selves*
- *Seeking common ground: experiences of a Chinese-Australian digital storytelling project*
- *Archiving and mapping a network-based creative community*
- *Beyond online settings and contexts: A comparative analysis of blogs and newsletters in teachers' narrative construction of identity*
- *"Are you being heard?" The challenges of listening in the digital age*

SESSION 11: BEHIND THE GREAT FIREWALL

- *Networked food anxieties? How digital artefacts mediate China's food safety issues*
- *Social media manipulation and anti-foreign protest as diplomatic tool*
- *Citizen attitudes toward China's maritime territorial disputes: traditional media and Internet usage as distinctive conduits of political views in China*
- *The predicament of Chinese Internet culture*

SESSION 12: ANOTHER WORLD IS POSSIBLE

- *The digital demi-monde: the space for techno-activism in the deep web*
- *How successful have multilateral policy initiatives – primarily in the guise of the WSIS process and UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions – been in promoting heterogeneity of cultural content on the Internet?*
- *Touch of evil: commerce and ambivalence at the digital protest line*
- *The dynamics of social media, political culture and civic participation*

KEYNOTE 4: DIGITAL FORMATIONS OF THE POWERFUL AND THE POWERLESS

KEYNOTE 3

- *Web observatories for studying digital cultures*

Professor Dame Wendy Hall, Professor of Computer Science,
The University of Southampton

Over the last 25 years the Web has evolved into a critical global infrastructure. Since its emergence in the 1990s, it has exploded into hundreds of billions of pages that touch almost all aspects of modern life across all cultures. Little appreciated, however, is the fact that the Web is more than the sum of its pages and it is more than its technical protocols. Vast emergent properties have arisen that are transforming society. Web Science is the study of the Web as a socio-technical system. As the Web becomes increasingly significant in all our lives, studying it from an interdisciplinary and intercultural perspective becomes even more important.
We are now rapidly moving into a world of data on and about the Web, which gives rise to even more opportunities and challenges. In this talk, we will explore the role of Web Science in helping us understand the origins of the Web, appreciate its current state and anticipate possible futures in order to address the critical questions that will determine how the Web evolves as a social-technical network. We will discuss the role of observatories and data analytics for the development of new methodologies for longitudinal research in Web Science and how these can be applied to understanding global digital cultures.

SESSION 7: SOCIAL MEDIA IN HONG KONG'S UMBRELLA MOVEMENT

- *Social media and mode of participation in a large-scale collective action: the case of the Umbrella Movement in Hong Kong*

Professor Francis Lee & **Professor Joseph Chan**, The Chinese University of Hong Kong

Much empirical research has focused on whether social media usage influences the likelihood of people to participate in social protests. Less examined is whether and how social media usage shapes people's mode of participation in large-scale collective actions. Mode of participation refers to the various ways a protester may relate oneself to a protest – s/he may be a leader or a follower in the process of mobilization, may be more or less deeply involved in various aspects of the collective action, and may be more or less supportive toward the major organizers of the protest, etc. This study analyzes an onsite survey conducted during the 'Umbrella Movement' in Hong Kong in late 2014 (N=937). The paper focuses on the protesters' usage of and reliance on old and new media for information related to the action. More importantly, it examines if social media usage systematically relates to three dimensions of protesters' mode of participation: participation leadership, participation involvement, and participation autonomy.

- *Internet memes in social movement: how the mobilisation effects are facilitated and constrained in Hong Kong Umbrella Movement*

Mr CHAN Ngai Keung & **Mr SU Chris Chao,** The Chinese University of Hong Kong

The rapid growth of participatory technology such as social networking sites (SNSs) leads to the reconsideration of cultures of participation in social movement. As a result of less costly and more convenient fashion of online involvement, the conventional top-down pattern has been transformed to participatory, non-institutionalized and non-hierarchical cultures of participation in social movement (Bennett, 2008). Recent studies also contend that the alternative media and SNSs, especially Facebook, constitute cultures of participation and public sphere for debating and deliberating public goods (Ellison, Lampe, & Steinfield, 2009; Porta & Mattoni, 2013). Through democratic engagement on site, individuals are motivated in a sense and more able to resist the hegemony. This article aims to critically reflect such celebratory rhetoric by taking the logic of mediated participation provided by Facebook into consideration. That is, on the one hand, political activists seek to use Facebook to mobilize ordinary people to collectively participate in social movements. On the other hand, considering the relatively low barriers to artistic expression and civic engagement, individuals seek to free from the institutional power of traditional social movement organizations. Therefore, the logic of this mediated participation is self-centered (Fenton & Barassi, 2011). This paper takes Hong Kong Umbrella Revolution (HKUR) as a case to examine the dynamics between individualism and collectivism and its influence on cultures of participation in social movement. We identified four HKUR-related collective behaviors of Facebook users: information dissemination, message storage, UGC (user-generated content) production and distribution, and expression of dissent. Besides, one

emphasized behavior, 'Unfriend', is examined as an individualized act compared to online collective behaviors. By conducting the qualitative textual analysis on HKUR-related Facebook pages and focus groups' discussions, this paper seeks to argue that the individualized logic of Facebook mediated participation in social movement, which is a collective action, may generate the dynamics between individualism and collectivism. Furthermore, the cultures of participation generated by this dynamics may represent a threat rather than a hope to the deliberation in public sphere.

- *"It happens here and now": digital media documentation during the Umbrella Movement*

Professor Lisa Leung, Lingnan University

The use of social media as documentation has been much noted, but there is a specific role and resonance to documenting social movement on social media. Amidst that, the precariousness of the social movement space in the Umbrella Movement makes it all the more expedient for protesters at the occupied sites (of Admiralty and Mongkok) to document it (their occupation) while it lasts. [The documentation acts as a fixation of the originally space of flux, apart from documenting the movement.] The challenges this brings to documentation of the individual (as well as the activists), is coupled with the structuration of social media settings, as the narrativization/ (self)representation in the former is being negotiated with the socio-technical architectures and affordances of the latter. This paper examines the politics of archiving at a movement such as the Umbrella Movement, as it asks: how do individuals and activists use the social media to document, for what? How would the strategies of documenting be different between the unorganized, individual protester and the organized activists? How does the documentation negotiate with the archival possibilities and confines of social media functions such as the timeline? Based on the analysis of archival techniques and platforms, surveys conducted at the movement sites, as well as focused interviews with individual protesters as well as media activists, this paper will situate these questions in the context of the Umbrella Movement. It aims to discuss the dynamics as well as tensions involved in using social media as a platform to witness, document, and remember social movement, which in the case of the Umbrella Movement, is about occupying spaces of flux. It hopes to contribute to a deeper understanding of the complex interplay between social media and social movement, at an increasingly turbulent juncture in the global scene, and locally in Hong Kong.

- *Education, media exposure and political position: mainlanders in the Hong Kong Umbrella Movement*

Miss ZHAO Mengyang & **Miss ZHANG Ye,** The Chinese University of Hong Kong; and **Ms LIU Ran**, University of Pennsylvania

One unexpected impact of the Hong Kong Umbrella Movement is a 'collective unfriending war' among Mainland Chinese who disagree on their attitudes toward the protest. While some support the Hong Kong protesters wholeheartedly, applauding them for chasing true democracy, others show their sceptics and opposition, harshly criticizing the protesters for various reasons. What factors contribute to the distinct political positions among citizens experiencing the same authoritarian regime? Based on surveys, interviews and online data, this research uses mixed method to examine the polarized attitudes of Mainland Chinese toward the Hong Kong Umbrella Movement. While previous research mainly focus on education backgrounds to explain the variation in attitudes toward protest, our research depicts a much more complex picture by presenting analysis of four different types of mainland Chinese according to their geographical locations and political positions. Findings indicate that Mainland Chinese living in Hong Kong and Mainland China have very different rationales to support or oppose democratic protests, and provides a comprehensive framework to explore the mechanisms of political socialization and discourse construction through both state-led information control and individual social networks. Specially, an analysis of new media exposure and information censorship reveals new approach to understand the impact of state propaganda and social movement advocacy on different social groups.

SESSION 8: DIGITAL YOUTH CULTURES

- *Stories that help them tell their stories: social media as a means to create health artefacts that promote positive sexual health behaviours among at-risk youth*

Dr Angela Cooke-Jackson & **Ms Abigail Ringiewicz**, Emerson College

To understand the digital culture we believe we must look to our youth. On a number of levels they are setting the stage and creating new conversations of what media should represent for them and how it should include their unique and distinct voices. This is greatly apparent in the domain of sex, sexuality and sexual health research.

The promotion of positive sexual health behaviors among at-risk youth can be a multifaceted and multidimensional endeavor for public health practitioners, health communication scholars and health educators. Over the past decade reflective participatory studies have proven that youth who are immersed in active learning whereby they function as creator and disseminator of health messages demonstrate greater self-efficacy and agency. Using storytelling constructs that place youth as creators of their learning is paramount in advancing their ability to adopt and re-negotiate health behaviors.

While much research views technology as an ambiguous environment this work posits that when youth are taught to execute this domain with integrity and a critical-cultural gaze they are often more aware of it's significance for their personal development and for community engagement. Moreover, this research believes that as youth engage in participatory learning and training specific to health literacy they become imbued with the power to analyze, engage, and respond to social media and technology. Often this results in youth who are more versed and competent with social media and more likely to educate peers and challenge societal norms regarding sexual health.

This formative research seeks to demonstrate the value of using participatory learning, social media and technology as a reflective discourse medium that immerses at-risk youth in sexual health literacy training. The objective of this is to locate them at the center of their intra- and inter-personal decisions on sex, sexuality and sexual health behavior.

The authors contend that the creation of the web site #RealTalk and the youth-developed digital health vignettes can be a powerful learning process that serves as a technological platform for assessing the new global sexual revolution that young adults are experiencing and experimenting with. This research has far-reaching significant as health communication scholars and practitioners seeks to reframe information via social media and influence other behaviors globally.

- *Blurred lines: diversity, inclusivity and the digital campus*

Dr Luke Goode & **Dr Suzanne Woodward,** The University of Auckland

This presentation will report on ongoing research looking at ways in which social media spaces have become integral aspects of university life. Social media platforms provide environments in which students from diverse backgrounds socialize, debate and share knowledge. At the same time, the value of such environments can be undermined by various forms of aggression and bigotry. Problems of online bullying, harassment and incivility have become prominent in recent years, but they present particular challenges for universities striving to foster an environment that is welcoming, inclusive and respectful. A range of official, unofficial and semi-official online environments have become extensions of institutional culture, yet they cannot be regulated in the same manner as physical campus environments. Drawing on international case studies, this research examines ways in which modes of racism, sexism and other forms of prejudice are propagated, normalized and sometimes challenged within universities' social media spaces. It also considers what sorts of interventions universities and their staff and students could enact in order to promote inclusive and respectful dialogue within these virtual campus environments.

- *Generationally differentiated uses of the Internet: analysing the synchronous and asynchronous modes of online communication*

Dr Sakari Taipale, University of Jyväskylä

Many scholars have already questioned the difference between 'digital natives', who were born into a thoroughly technology-mediated world, and 'digital immigrants', who grew up without digital technologies that they only adopted at a later age. Research results have shown

that other factors, such as the breadth and experience of use, gender, and education, are sometimes more powerful predictors of the socially differentiated use of digital communication technologies than age/generation. Hence, scholars have proposed that the 'second generation of digital natives' (born after 1990) could be separated from the first generation of natives (born in the 1980s) owing to their greater immersion in social media. Using statistical means and a nationally representative survey data collected from Finland in 2011 (N=612), this paper shows how the synchronicity of online communication differentiates between generations. Results show that while the synchronous modes of online communications (e.g. instant messaging and Internet calls) are clearly generationally differentiated practices, being more frequently used by the second generation of natives than others, the asynchronous modes of online communication (e.g. social networking sites, blogs, online discussion forums) are not. Instead, asynchronous communication is gendered in nature. Women are more typically users of social networking sites and blogs than men, whereas men are more often engaged with discussion forums than women. These findings will be discussed in relation to online communication culture. Today this culture is characterised by the multiplicity of young generations, who favour different communication tools and channels and whose generational experiences hence diverge from one another.

- *Kids Code in a rural village in Norway*
  Professor Hilde Corneliussen, University of Bergen & **Dr Lin Prøitz,** Western Norway Research Institute

We live in a digital culture among the 'digital natives'. Even most of the 'digital immigrants' have started to become used to digital technology and hardly qualify as 'immigrants' in the digital culture anymore. However, while more of us use more digital technology we also find that most of us know very little about the digital technology that we use. In the early 1980s it was almost mandatory to know a little bit about how to program a computer to make it do what we want. Today the roles have changed, and it is rather the technology itself that guides (or 'persuades'?) us into doing what it wants us to do. Seamless interfaces and apps might make smartphones, tablets and PCs easier to use, but it also creates a greater distance between the technical 'inside' of technology and the user. Voices have been raised to warn about a trend of low technical skills and knowledge in Norway as well as in the EU. One reaction to what is perceived as a lack of digital competence is the Code.org and KidsCode organisations which appeared only a couple of years ago and today can be found in the US, Africa, Asia, and Europe, and even in Norway. The KidsCode initiative in Norway, first initiated in February 2013, is run on a voluntary basis with the goal to recruit and motivate children and youth to IT education and business, to inspire them to learn to program, and to make sure 'that our children will be capable of controlling a world that will be more and more digitalized – and to avoid that they become mere consumers'. Today, the 'Kidsakoder' initiative, as it is known in Norway, continues to spread across the country, with volunteers organizing after school classes to teach children 9-12 how to program. In this paper, we will present findings of a project studying a KidsCode initiative in Leikanger, a rural municipality on the Western Coast of Norway. With only 2260 inhabitants this small local community established its own KidsCode club as an after-school initiative in 2013. One year later the initiative has grown considerably and has been invited into the local primary school – a novel move that crosses the line between 'in-school' and 'out-of' school skills development. The aim of our project is to critically explore and explain this new model for catering for children's digital competence that emerges in the intersection between the voluntary KidsCode initiative and the Norwegian public school, which is based on a strong idea of a unifying educational system. The project primarily employs qualitative research methods including; interviews, observation, document analysis and focus group discussion with all relevant target groups in order to explore three main issues:

➢ Networks: Understanding the roles, interests, interactions and consequences arising from the rather unique blend of different actors involved; from voluntary persons, parents, children, a local IT company, the primary school, and the local school authorities.
➢ Rural effect: Exploring 'The 'rural effect' i.e. what are the unique experiences from running a KidsCode initiative in a small rural community which is also located in a geographically challenging fjord region of western Norway; what are the risks, barriers as well as motivating factors supporting the initiative in Leikanger?
➢ Inclusion and Exclusion: Lastly and perhaps most importantly, we bring attention to the fact that programming still comes with a troublesome itch of symbolic value associated with men.

Computer science and other educational programmes have had little success in attracting young people, in particular girls. In this project we have a special interest in exploring in what ways and

to what extent these new forms of educational initiatives are inclusive or exclusive. To this effect, we revisit the debate on gender and technology as well as the digital divide as we further this budding field of knowledge, skills development and interests for girls and other groups prone to experiencing digital exclusion.

SESSION 9: NETWORKING CROWDS

- *Crowd-funding as a long-term means of financing cultural production*
  Dr Roei Davidson, The University of Haifa & **Dr Nathaniel Poor,** independent researcher

  Crowd-funding constitutes a novel distributed online approach for raising capital (Mollick, 2014). By allowing the broad public to directly fund cultural projects, crowd-funding has the potential to restructure the culture industries value chain and disintermediate traditional gatekeepers such as movie studios or publishers (see Hirsch, 1972 on the role of gatekeepers) and more general financing institutions such as banks and credit companies thus enabling it to fulfil the egalitarian potential attributed to digital networks (Benkler, 2006). However, new media technologies more often than not reflect existing stratification rather than erase it (Schradie, 2011) and culture producers who were dependent on their strong tie networks to fund a crowd-funding project might refrain from using that method again (Davidson & Poor, forthcoming).
  Existing studies of crowd-funding (e.g., Anbang et al., 2014; Balboni, Kocollari, & Pais, 2014; Frydrych, Bock, Kinder, & Koeck, 2014) have examined how attributes of individual projects are related to crowd-funding outcomes and find that the number of Facebook friends and Twitter followers founders (those producers who use crowd-funding platforms to fund a project) have predict crowd-funding success as do the number of updates one sends and the existence of a video pitch. In contrast, the way crowd-funding fits into culture producers' longer career (see Davidson & Meyers, 2012 for a discussion of careers in the culture industries) and its viability as a long-term financing solution has not been studied extensively.
  We will use an analysis of crowd-funding data scraped from a prominent North American crowd-funding site as well as semi-structured interviews with Israeli and American culture producers who have used crowd-funding successfully or unsuccessfully to consider the extent to which crowd-funding is emerging as a long-term solution for culture production as some crowd-funding entrepreneurs suggest showing evidence of repeated successful use of crowd-funding. These findings could have important policy implications because they might provide guidance in considering the extent to which governments and foundations can rely on crowd-funding as a funding mechanism and decrease financing of other financial resources for cultural production such as government and non-profit grants.

- *Productive publics in radio: a social network analysis of the Twitter followers of two Italian national radio stations*
  Dr Tiziano Bonini, IULM of Milan & **Ms Alessandra Massarelli,** The University of Milan

  Radio audiences are today a mix of traditional radio broadcasting audiences and networked publics (Varnelis, 2008; Boyd, 2011). This not only means that new media are changing the nature of listeners/viewers, transforming them into interactive users (Livingstone, 2003), but also that radio publics, once organised into networks, may have different properties, different behaviours and different affordances. Networked publics are made up of listeners that are not only able to produce written and audio content for radio and co-create along with the radio producers (even definitively bypassing the central hub of the radio station), but that also produce social data, calling for an alternative rating system, which is less focused on attention and more on other sources, such as engagement, sentiment, affection, reputation and influence. What are the economic and political consequences of this paradigm shift? In this paper we will analyse the results of a social network analysis conducted on the Twitter activity of the followers of two Italian national radio stations, Radio3 Rai (public service) and Radio Deejay (private station), showing the differences between the two audiences in terms of communitarian ties, influence, clusterization, broadcast vs. conversational communication models. We will argue that these two different networks produce different amounts of social and economic capitals and will critically explore the possibility of an alternative rating system for the audience valuation.

- *Facebook and finance*

Professor Adam Arvidsson, The University of Milan

Economic critiques of social media platforms have often focused on their ability to commodify audience participation through the sale of advertising. In this paper I will develop a different perspective: I will argue that Facebook brings together the two logics of brand and derivatives-based finance that are central to contemporary capitalist accumulation. Both brands and derivatives are based on the principle of decomposing socially rooted life processes into standardized components, and recomposing these into a probabilistic entities that allows for the prediction of directionality in an environment of systemic uncertainty. This principle of probabilistic directionality has developed as part of an overall project of capitalist governmentality, originating in the post-War years with the impact of what Philip Mirowski has called the 'cyber sciences' across economics and management. In finance this principle supported to the development of option pricing models (like the Black Schooles model) that enabled derivatives to develop as a response to the growing complexities of financial markets and the globalizing world economy overall. In marketing this principle supported the development of psychographic segmentation techniques that enabled brands to commodity the uncertainty of post-traditional lifestyles.

Facebook brings this principle one step further by 'branding life for finance'. The platform already represents users to advertisers as probabilistic clusters of disentangled qualities. Its future business plans build around its ability to sell such clusters to financial operators (like insurance companies or mortgage brokers) as well. This way Facebook aims to act as a generalized interface for the direct financialization of everyday life processes. In the conclusion the paper reflects on the place of Facebook (and similar social media platforms) within the overall evolution of capitalist governance and the potential dialectics that this development entails.

- *MOOCs, citizen science and cultural communication*

Professor Graeme Earl, The University of Southampton

The Archaeology of Portus Massive Open Online Course has so far trained more than 8000 students about the Roman archaeological site of Portus in Italy, and about Roman history and archaeological methods more generally. Learners are encouraged to join an ongoing research project, to identify themselves with its members with more direct access to the research material, and to examine physical archaeological practices and experiences mediated through digital technologies. The course makes wide scale use of social media including as a conduit for information, as an alternative mode of expression, as a locus for research and as a research object. The course is beginning also to grow in its accessibility to more heterogeneous learners, with additional translation and facilitation methods on the way in the new iterations of the course. The course also makes growing use of linked archives, seeking to provide a bridge between open tools and open research data. In this paper and by contribution in the symposium I want to explore the impact of global social media and distributed education both on the practice of archaeological education and on the changed construction of archaeological knowledge at the intersections of cultures. The Archaeology of Portus course is intended to start a journey by a new community of empowered, virtual scholars, and this paper will explore the new domains touched by this travel.

- *Peer production sites as alternative information providers: a study of ekşisözlük.com's role during the media blackout of the 2013 Gezi Protests*

Mr Ivo Furman, Istanbul Bilgi University

Becoming commercially available from 1996 onward, the number of Internet users in Turkey have grown exponentially over the past decade. In comparison to less than 250,000 regular users in 1997, over 30 million users go online daily today. At the same time, the declining costs of computation and storage have significantly lowed the material requirements for a significant fraction of the Turkey's population to engage in the production of digital information. More than 35 million people in Turkey are regular computer users. The growing number of information producers and consumers who are connected to one another through the Internet affords the possibility for a non-proprietary 'knowledge commons' to emerge (Hess & Ostrom et al., 2007). As a decentralized and distributed communications network, the Internet enables collaboration among large groups of computer users who cooperate effectively to provide or exchange information, knowledge or cultural goods without relying on either market pricing or managerial

hierarchies to coordinate their common enterprise. In other words, the Internet opens up the possibility of creating a production model wherein individuals produce on a non-proprietary basis and contribute their product to the knowledge commons that no one is understood as owning, and that anyone can take or develop.

Peer production has been described as a 'third model of production' (Bauwens, 2005) that has particular advantages over more conventional models of production. It has been argued that peer production models are ideally suited for identifying and harnessing the power of human creativity effectively towards the production of a commons-based information goods (Benker, 2002, 2006). This is because peer-production allows participants to self-identify for tasks and perform them for motivations other than material compensation. What is remarkable about this model of production is how the efficient allocation of resources within the commons is facilitated without recourse to monetary mechanism. Instead, facilitators use hybrid, democratic models of governance to 'steer' participants towards efficient peer production rather than controlling them (Shirky, 2008; Tapscott & Williams, 2006). Rather than hierarchical control, negotiation and communal validation become the methods of effective peer-production management (Kostakis, 2010; Kostakis & Drechsler, 2013).

The notion of using the online digital commons to build a information economy based around the principles of collaboration, non-proprietary exchange and peer-review has inspired a number of different types of peer-production projects. While the nature of these projects depends on the culture of the social milieu within which the online digital commons exists, one can argue that peer-production has been extensively used within the context of Turkey to generate a unique category of digital artefact that can be broadly described as a sözluk. Literally meaning 'dictionary', sözluks resemble Wikipedia in how they rely on channelling the collective knowledge of participants to build an open-access and open-ended cultural artefact. Much like Wikipedia, what can be produced as written content on sözluk is rather diffuse and remains undefined. Users are encouraged to take on nicknames and remain anonymous. What is produced as content on sözluks are colourful and collaboratively scripted tapestries of anecdotes, confessions, jokes, opinions and empirical observations which are stored on an open archive accessible to the general public.

Despite the dazzling market penetration enjoyed by social-networking platforms such as Facebook, Foursquare, linkedin and Instagram (Turkey is the country with the 4th most Facebook members and 11th most Twitter users), sözluks have managed consistently to retain their popularity with the Turkish-speaking online audience. There are more than 69 different sözluks currently active and the largest (and oldest) website, ekşisözlük, has more than 355,000 registered community members and has been active since 1999. While not all content posted on sözluks are necessarily relevant or for that matter objective, this paper argues that the communal peer-review process, the geographically distributed nature of the online communities and the option of remaining anonymous makes them ideal sites for sharing information about events or stories that are occurring in real-time. To demonstrate this point, the paper will present how one peer-production site, ekşisözlük, became an alternative information provider during the first few days of the 2013 Gezi Park protests when mass-media networks were reluctant to provide any sort of coverage regarding the situation in Istanbul. The initial reluctance of mainstream media to cover the first days of the Gezi Protests meant that the national audience in Turkey were pretty much left in the dark about what was happening in the centre of Istanbul. Alongside pictures, videos and commentary upload by participants on social media platforms like Twitter and Facebook, reports posted by users on ekşisözlük were some of the only available sources of information that described the situation to the wider public.

SESSION 10: STORYTELLING INDIVIDUALS AND COMMUNITIES

- *Automated diaries and quantified selves*
<div align="right">Professor Jill Walker Rettberg, University of Bergen</div>

Diaries and self-portraits have always been important self-representational modes, but today we combine these with the quantified self-representations that are automatically generated by machines. Today's diary writes itself for you. You install an app on your phone (Saga, OptimizeMe, Chronos, HeyDay or Step Journal, for instance) that tracks every place you go, sorts the photos you take accordingly and connects to your activity tracker and social media accounts to add the steps you have taken and your Facebook and Twitter posts to the diary your phone creates for you. You can fasten a camera like the Narrative Clip to your shirt and it will take a photo every thirty seconds, and organise the images using a 'momentification' algorithm to show you the most meaningful parts of your day. What happens to our ideas of the self when wearable

devices and algorithms become co-authors of our diaries? Our diaries have become 'active cognizers', to use Kate Hayles' term. James Bridle, who coined the term 'new aesthetic' to describe art and design that is intended primarily for machines rather than humans, notes that the diaries our machines create (logs of every locations we have visited for instance) are not really our diaries, but the diaries of our machines. My iPhone is not me, and it perceives the world differently than me, although it claims to represent me. There are apps that can measure how far and how fast I walk or run, how many to-do items I complete, how much I weigh, the frequency of thrust when I make love, how much baby formula my baby drinks and how much I use my mobile phone. Consumer devices are being made that I wear on my wrist or my chest that will measure my step count, my heart rate, my posture, my blood sugar and each place I visit. Saga promises to send me customised information based on my 'data double', to use a term from surveillance studies, and Chronos sends me a weekly infographic showing how I compare to the average user in terms of exercise, work/life balance, travel and 'spontaneity'. The Narrative Clip is the first consumer lifelogging camera. "Remember every moment," the website urges. "Capture the moment as it happens, without interference. Complement your staged photos of majestic scenery with the intensity of the small moments that matter the most." José van Dijck calls our trust in the authenticity of quantitative data dataism, and reading the marketing for many of these devices we see the assumption that automatically recorded information is more authentic than photographs we have taken ourselves, or a blog post we write from scratch. Until recently the human urge to collect and record has been tempered by limited storage capacity and time, but today it is for the first time possible to attempt to capture everything. The quantified self-movement assumes that we will be able to analyse our data and find patterns that help us know ourselves better and become better, more productive, happier citizens. The connections to Foucault's theories of the technologies of the self are obvious. To some extent we have always used technology to reflect and understand ourselves, whether in mirrors, diaries or self-portraits, but today we collaborate with our machines to an even greater extent. This presentation will discuss how current automated diaries rewrite our idea of the subject in a digital age, and how they create new regimes of time, where we become subject to the measurements of our machines.

- *Seeking common ground: experiences of a Chinese-Australian digital storytelling project*
  Professor Mark Pegrum; **Dr Grace Oakley** & **Ms XIONG Xi Bei,** The University of Western Australia

This paper reports on a project funded by the Australia-China Council from 2013-2014, where school students in Australia and China produced bilingual digital stories about their everyday lives and local cultures. These stories were then exchanged between schools, with recipients of digital stories offering feedback on language and content so that the creators could subsequently improve their work. Due to intense interest on the part of the schools, co-operation is continuing beyond the end of the main project.

Numerous, often unexpected, lessons have been learnt along the way. These pertain largely to the need to seek, and find, common ground between the expectations of the Chinese and Australian partners. This has been the case in at least five major areas: motivation (with the Chinese teachers and students focusing more on culture, and the Australian teachers and students focusing more on language), educational culture (with the Chinese and Australian schools valuing the project differently, and integrating it into their school cultures in different ways), organisation (with the timetabling of exchanges proving problematic due to widely differing school schedules), technology (with different hardware, software and social media platforms available in China and Australia, and very different views of technology prevailing in schools), and pedagogy (with differing pedagogical orientations evident in Chinese and Australian schools).

Despite these challenges, the willingness of project participants to work through the difficulties means that the project has experienced many successes. Indeed, this has been the most important lesson of all: that with sufficient time, effort, and goodwill, it is possible to build cross-cultural bridges which lead to enriching educational experiences for students, teachers and indeed institutions as a whole.

- *Archiving and mapping a network-based creative community*

Professor Scott Rettberg, University of Bergen

One of the principal goals of the HERA-funded joint research project "Developing a Network-Based Creative Community: Electronic Literature as Model of Creativity and Innovation in Practice" (2010-2013) was to extrapolate broader understandings of network-based creative communities through a close examination of the international electronic literature community. Electronic literature includes forms of narrative and poetic practice that take advantage of computational and aesthetic qualities of the contemporary networked computer. Electronic literature encompasses a broad array of new literary forms, including for example hypertext fiction, epistolary fiction for email and social networks, kinetic poetry, poetry and fiction generators, text-based multimedia installations, and hybrid forms of performance art. During the past two decades, an international research and artistic community has developed around these forms, a community that spans national and linguistic borders. The Electronic Literature Knowledge Base (http://elmcip.net/knowledgebase) is one of the principal outputs of the ELMCIP project. The Knowledge Base is an open-access contributory online research database developed by the Bergen Electronic Literature Research Group and contributed by electronic literature researchers and authors around the world. The database is structured around a Latourian Actor-Network-theory-based understanding of the field. In addition to documenting individual works of electronic literature, the Knowledge Base includes records for critical writing, teaching resources, events, people, organizations, publishers, databases & archives, and platforms of electronic literature. Importantly, the Knowledge Base both documents these entities and maps relationships between them. For example, records for critical writing include links to the creative works they reference, and cross-references to those critical articles automatically appear on the records for the creative works they reference. These cross-references enable powerful new forms of digital humanities research including the type of analysis Franco Moretti describes as 'distant reading'. In this paper, ELMCIP Project Leader Scott Rettberg will present some recent data-mining and visualization-derived research that uses data about critical references, genres, events, and platforms to map the evolution of the field of electronic literature over time and, in turn, inform a better understanding of network-based creative community.

- *Beyond online settings and contexts: A comparative analysis of blogs and newsletters in teachers' narrative construction of identity*

Ms Momoyo Mitsuno, Nagasaki University

Online settings provide an increasingly important space for individuals to reflexively engage with the self in changing environments. Arguments such as reflexive modernization and individualization suggest broad trends in which people act for their extended choice and freedom in the contemporary reconfiguration of space and time. Engaging with such arguments, researchers have turned to emerging interactions and identities online to examine how individuals invest in identities through their use of social media. However, what is underexplored in such research is how online settings and contexts relate to claims which people make about their identity, instead of assuming that local settings and contexts are given to actors.
This paper engages with a comparative approach to analysing identity and agency. It presents a comparative analysis of how differences in settings and contexts arise for different actors who have different outcomes of their identity projects. The paper considers two cases of self-identity projects, that is, blogs and newsletters, both of which were written by schoolteachers in Japan to form and express their identity. The author collected the data between 2004 and 2007 when Japan's primary and secondary education was undergoing a series of policy reforms. Both newsletters written by a teachers' association and individual blogs reveal teachers' telling of stories through which they construct teacher identities in their perceptions of changing education. The writers of the newsletters and blogs not only respond to their perceived changes. They also create meanings of the situation they find themselves in and act upon them to establish the internal coherence of their self-identity. Based on the in-depth analysis of narratives of change between blogs and newsletters, this paper examines different perceptions of changing environments, constraints and opportunities for teachers between blogs and newsletters. In short, by examining how different actors locate themselves in different narratives of the self, this paper considers whether settings and contexts exist by accident for teachers to pursue their identity projects, or such settings and contexts relate to actors' self-representations.

- *"Are you being heard?" The challenges of listening in the digital age*
  Dr Tanja Dreher, The University of Wollongong

This paper explores the importance of 'listening' in the context of digital culture and user generated content. From increased spectrum availability to the explosion of social media, from the international boom in digital storytelling to the growth of citizen journalism, digital technologies have opened up unprecedented possibilities for marginalised communities to speak up, share stories and find a voice. Yet research increasingly suggests that greater capacity for media production does not always guarantee that diverse voices will actually be heard. While the 20th Century was characterised by demands for access to scarce media resources in order to ensure 'voice', the challenges of 'listening' are crucial in the post-broadcast era of rapidly expanding opportunities for media production. While there is no doubt that web-based communications technologies have enabled a proliferation of voices and participation, there is a need to analyse the extent to which voice is actually heard or has influence in wider debates and decision-making (Couldry, 2010). Engaging with an emerging interest in 'listening' in political theory, media and cultural studies, this paper investigates listening as the crucial challenge for democratic media in the digital age. The paper also suggests listening strategies for media justice as the problems of media scarcity are transformed by the challenges of abundance.

SESSION 11: BEHIND THE GREAT FIREWALL

- *Networked food anxieties? How digital artefacts mediate China's food safety issues*
  Mr Allan Bahroun, The Hong Kong Polytechnic University

Problems of food safety in China are now legion. Institutional dispositions fail to guarantee the quality of food, given the complexity of the agro-food production system. Over the past ten years, after countless cases questioning the safety of food, a culture of uncertainty has developed among Chinese citizens and consumers, generating what Yan calls a new 'risk society' (2012). In this context, computerized media, due to their embeddedness in daily life and because of their social visibility, have become major venues for the expressions of 'food anxieties'. From the proliferating memes of pork corpses found in the Huangpu River in March 2013 to the recent announcement of Baidu's smart chopsticks launch (*Is Your Food Safe?,* 2014), online representations and narratives of food's problematic emerge as a feeding element of 'digital culture'. This early-bird paper, exploiting the momentum of my doctoral research, will argue for the need to position an anthropological research at the level of food cultural mediations (Jackson, Watson, & Piper, 2013). In this perspective, the paper will consider computerized media as artefacts which provide users with socio-technic affordance to foster the expression of their dysphoric experience. It will thus explore the formation of 'digital culture' in relation to the networked and reflexive productions of food.

- *Social media manipulation and anti-foreign protest as diplomatic tool*
  Mr Joshua Cader, The University of Tokyo

Are authoritarian actors intentionally manipulating anti-foreign sentiment to diplomatic advantage once inculcated, as opposed to merely stoking it via the education system? While the phenomenon has been the subject of some research, specifically the case of Chinese anti-foreign sentiment towards Japan and the United States, due to the lack of transparency inherent in authoritarian government the standard approach is limited by the ability of the researcher to make convincing assertions regarding the contents of the proverbial black box based on personal contacts. Jessica Chen Weiss' work, largely an attempt to discard the plausible, but untestable factional/conspiracy approach, focuses on the usefulness of the signaling that protests represent rather than murky antecedents. This project is an attempt at confirming the hypothesis put forward by Weiss – that protest is semi-covertly encouraged by authoritarian regimes to advance a government negotiating position by allowing credible claims of constraint – by means of alternative methods. Thus I analyze social media posts made during periods of anti-foreign protest (concentrating on the anti-Japanese protests of 2012) to find exceptions to the rule put forward by King, Pan, & Roberts, 2013) that Chinese censorship ignores general criticism to focus on speech with the potential to incite collective action. Prevalence of keywords over time are compared to concurrent action on the streets and diplomatic manoeuvring by China and Japan. Preliminary results provide support for Weiss' assertions.

- *Citizen attitudes toward China's maritime territorial disputes: traditional media and Internet usage as distinctive conduits of political views in China*
  Professor David Denemark & **Mr Andrew Chubb,** The University of Western Australia

  This paper examines the differential impact of Chinese citizens' use of traditional media and Internet sources on their political views about the government's approaches to territorial disputes. Sovereignty claims over islands in the East and South China Seas have become an important political issue for the Chinese party-state, which has long sought to increase popular attention on these disputes. While the government seeks to cultivate 'rational patriotism' in support of both China's claims and government policy, Chinese citizens can utilize widely disparate conduits of information that allow varying degrees of government control over the way the issues' controversies are understood. Those who rely on mainstream, state-controlled television, radio and print media for information on the disputes, and those who turn to less-prescriptive sources on the Internet, can be expected to have distinctive attitudes that reflect a pervasive cultural and generational divide in media access. We use original, 2013 Chinese survey data to explore patterns of media consumption and popular views regarding China's territorial claims, the government's performance, and appropriate policy responses in the South China Sea and Diaoyu/Senkaku disputes. Those reliant on state-controlled traditional media tend to view the government's performance more positively, and are more likely both to favour compromise and to oppose the use of military force. Respondents who look to Internet sources, meanwhile, are more critical of the government, and more militaristic and uncompromising, though young Internet users on these issues resist this stridency, despite harbouring critical views of the government. Overall, the results point to significant distinctions in the political attitudes of those reliant on state-controlled traditional media, and those who use the Internet and social media sources to inform their views. This, we argue reflects a new, distinctive culture of political information-processing for those who dominate the ranks of China's Internet users – a pattern which has important implications for understanding political information flow amongst the burgeoning ranks of Internet users in non-democratic societies globally.

- *The predicament of Chinese Internet culture*
  Mr Gabriele De Seta, The Hong Kong Polytechnic University

  As a by-product of the large-scale diffusion of ICTs in Mainland China - which by this year is hosting almost 700 million Internet users propelling Mandarin Chinese as one of the languages most widely used online – there has been a parallel proliferation of discourses positing the existence of such as thing as 'Chinese Internet culture'. After the deflation of utopian narratives of a placeless cyberspace hosting a transnational and truly global cyberculture, the encroachment of national interests and state regulations on ICT infrastructure and industry has shifted the unit of analysis towards so-called national Internets, delimited by more or less porous borders filtering content and communications according to the user's geographical location, with the Chinese Great Firewall being a perfect example of the sort of nationalized Internet governance that many other nations are moving towards. In this light, it seems only natural to posit the fragmentation of cyberculture into national Internet cultures defined by linguistic, political and socioeconomic borders that often coincide with the ones of nation-states. But is this the case? By drawing on ethnographic research of Chinese digital media use, this paper seeks to deploy an anthropological critique of the concept of 'culture' and to argue for a more situated understanding of the practices of ICT users in negotiating their everyday lives across the borders and constraints imposed by governments and industry alike. It is argued that at the level of everyday practice, Chinese Internet culture inevitably diffracts into platform politics, generational stereotypes, negotiated belongings, low-threshold participation, casual browsing, affective choices and pragmatic uses, while digital media platforms, user-generated content and personal devices become mundane artifacts in a media ecology of vernacular practices of communication.

SESSION 12: ANOTHER WORLD IS POSSIBLE

- *The digital demi-monde: the space for techno-activism in the deep web*
  Dr Alexia Maddox, Curtin University

  Liminal spaces for social activism online have moved beyond their leverage of global connectivity to become increasingly controlled through the encroachment of algorithmic sorting, the commodification of social networks and surveillance across the clear web. These trends have prompted communities expressing alternative perspectives to explore spaces within the deep

web. Through Tor, activists, journalists and governments have practiced anonymous and private digital activities since its inception. With the public revelation of the existence of the Silkroad through its seizure, a now-defunct cryptomarketplace for illicit drugs, the deep web has increasingly become a digital home for marginalised voices. This paper explores the genesis and community experiences of the Silkroad through the perspectives of its members. In doing so, it reveals the deep web as a flourishing space for techno-social activism. Anonymous online interviews were conducted with 17 people who bought drugs on the Silkroad. These interviews were conducted synchronously and interactively through encrypted instant messaging. These unstructured interviews explored participant experiences of engaging with the Silkroad, through both its commodities and digital cultures. These cultures included cypherpunks, libertarians, gamers and hacktivists. They also included ranges of drug use cultures, from psychonauts to methheads. Amongst the discussion of the generation of trust and wonderment at this techno-social garden, participants shared their experiences of social stigma and perspectives towards alternative social formats. This paper argues that this diverse community space, formed within the digital demi-monde, functioned as a space of hope for the recognition and practice of personal freedoms.

- *How successful have multilateral policy initiatives – primarily in the guise of the WSIS process and UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions – been in promoting heterogeneity of cultural content on the Internet?*
  Dr Andrew White, The University of Nottingham - Ningbo China

The United States' government announced in March 2014 that it plans to relinquish its veto on the decision-making powers of ICANN (Internet Corporation for Assigned Names and Numbers), the body that controls the DNS (Domain Name System) that is said to constitute the 'root' of the Internet. This is not the first occasion that the USA has made such an announcement, signalling its intent to relinquish its control as long ago as 2009 (Johnson, 2009). This latest missive does though give a specific date for the proposed handover to a new regime, with the government pledging not to renew its contract with ICANN when it ends in September 2015. In one sense, this move could be interpreted as a policy response to concerns from many other countries that the USA's continuing control of the Internet is profoundly disinhibiting to the further development of a culturally more heterogeneous Internet. Much of this criticism has been articulated through the WSIS (World Summit on the Information Society) summits in 2003 and 2005 and subsequent fora. While critics of the WSIS process have been critical of its apparent lack of willingness to challenge prevailing international intellectual property regimes policed by the WTO (World Trade Organization) and WIPO (World Intellectual Property Organization) - particularly as they relate to ICANN through legal and financial disputes over lucrative domain names (Chadwick, 2006; Miller, 2011) - its deliberations along with those, like UNESCO's 2005 Convention on the Protection of the Diversity of Cultural Expressions, which challenge these intellectual property regimes more directly, could be said to constitute a powerful and influential counter to the perceived dominance of Anglophone culture online (Grant, 2011). This paper will employ primary source material, in the guise of WSIS and UNESCO policy documents, as well as WTO adjudications in disputes between various countries over IPR in the audio-visual services sector since the ratification of the 2005 Convention on the Protection of the Diversity of Cultural Expressions, to assess the extent to which these developments in multilateral Internet governance have been influential in promoting heterogeneity of cultural content on the Internet

- *Touch of evil: commerce and ambivalence at the digital protest line*
  Ms Sarah Myers West, University of Southern California

The proliferation of a few, global online content platforms has had a transformative impact on cultures of digital activism. While certainly not universal, platforms like YouTube, Twitter, and Facebook have proliferated as spaces for digital activism campaigns to publicize, document and check abuses of power. At the same time, the business models underpinning these platforms introduce tensions for the corporations that run them between political and commercial imperatives. This study seeks to explore the relationships between this commercialized digital public sphere and the culture of global digital activism, alongside the modes of resistance through which digital activists negotiate these spaces. In doing so, it examines three case studies: Twitter's involvement in the Gezi Park protests in Turkey, the Google Ideas Summit, which links global activists as part of Google's consumer brand, and the revelations of the collection of user data from content providers by the National Security Agency. It combines these cases with findings from ethnographic research and interviews performed over the course of one week at a

summit for digital activists from around the globe. Ultimately, it concludes that there is a fundamental mismatch between the commercial logic of content platforms and the needs of activists using digital media. As a result, digital activists must negotiate an environment imbued with ambivalence and ambiguity, at one and the same time both commercial and political.

- *The dynamics of social media, political culture and civic participation –*
                                Dr Bridgette Wessels, The University of Sheffield

The paper addresses how social media interacts with political culture in shaping different types of civic participation. The research addresses the destabilisation of political communication in the context of the current concern about the viability of existing democratic process for a socially diverse – and globalising – networked society (Dahlgren, 2005; Castells, 2009). A key feature of such a society is social media, which is part of a communication environment that involves public institutions, NGOS, VCOs, and individuals and groups in civil society. The paper focuses on the communication aspects of civic participation and political culture at local, national and international levels. This emerging communication space is characterised by established political cultures, such as government, international organisations, social movements, such as Occupy, Indignados, and actions such as 15N, as well as a range of individual and groups. The paper takes a 'connected approach' (Hine, 2008, 2012) that explores the relationship between online and offline worlds in civic participation in local, national and international contexts. The paper will provide a theoretical/analytical approach built round exemplary cases of local, national and transnational civic communicative spaces, with the aim to contribute to understanding the ways in which individuals and communities can voice their concerns. The paper explores the ways in which political culture in local, national, and international contexts influences the communicative behaviour of people both offline and online, which may inform democratic process at local, national and international levels. To reflect on these levels, the paper will draw on cases such as Amnesty International, the BBC user generated content (UGC) hub and local environmental groups. A distinctive feature of this talk is that it will note the way the design of social media is influential in the use of communication in different contexts and how that influences the types of participation that can develop.

KEYNOTE 4

Unstoppable networking
Professor Lee Rainie, Director of the Pew Research Center's *Internet and American Life Project*

The rise of digital technologies has changed the composition of personal networks and their role in people's lives. Increasingly, these network the repositories of trust and vital information flows in communities. Networks are moving alongside, and sometimes supplanting, industrial-age organizations as creators and definers of culture. This presentation will cover the multiple implications of networked life when it comes to new forms of cultural participation, new forms of self-presentation and their implications for identity and privacy, generational differences in cultural experiences that are appearing around the globe, and new forms of governance itself. It will also speculate on further changes that could arise as the Internet of Things unfolds.