

1: People | MIT Game Lab

1 Cultural Citizenship in the Age of P2P Networks William Uricchio In Ib Bondebjerg and Peter Golding, eds., Media Cultures in a Changing Europe (Bristol: Intellect Press, Ltd,):

Intellect Press, Ltd, What do Napster and its successors like KaZaA and Gnutella , collaborative news networks like Slashdot and Kuro5hin, and open source operating systems like Linux have in common? They are all forms of digital culture that are networked in technology, peer-to-peer in organization, and collaborative in principle. Although they may seem to be on the fringes of the digital scene, their impact on existing cultural practices may well turn out to be disproportionate to their apparent position. Indeed, their implications for how we define certain practices, including the practice of citizenship, and how we participate in cultural production are potentially transformative. These systems might be seen as part of a larger participatory turn in culture, where the users generate the content, evident in such diverse activities as fan fiction production, computer gaming, and club culture. Moreover, certain forms of this cultural turn have already challenged the territorial nation state, shifting the frameworks for authority, control, and citizenly responsibility to entities other than the nation. In the case of aforementioned peer-to-peer P2P networks, the implications of this shift range from the reconsideration of how we define and interact with certain cultural texts, to how collaborative communities take form and operate, to how we understand our rights and obligations as citizens – whether in the political, economic, or cultural sphere. On the level of cultural practice, these particular manifestations of P2P networking have already managed to challenge the dominant meanings and practices associated with journalism, software development, some forms of artistic production, and intellectual property. In contrast to the organization of most contemporary cultural industries, these P2P networks thrive in a de-hierarchized, decentralized, and distributed organizational environment, and require collectivity and collaboration as a condition of existence. Whether measured in terms of evolutionary advance, or elegance of use of existing infrastructure, or simple economic advantage, these systems are unparalleled by mainstream practices no matter how massive. Yet, if we are to grant credence to the work of theorists such as Pierre Levy, these 1 developments may well point in the direction of a profound reorganization in social consciousness. I will essentially argue that participation in these P2P collaborative communities constitutes a form of cultural citizenship, and that the terms of this citizenship have the potential to run head to head with established forms of political citizenship. Although I will call upon concepts such as citizenship, community and governance, I do so somewhat reluctantly, aware of their divergent and contested meanings across such different fields as political science, sociology, anthropology, and cultural studies. To be clear, my intention is not to make a technological determinist case for P2P systems more networks do not necessarily imply more democracy , for if anything, these instances demonstrate the importance of social construction. Rather, based on my reading of these recent developments, I want to raise some questions about the relationship between notions of citizenship bound up in network culture and those bound up in more banal forms of citizenship to echo Michael Billig². Media Convergence The turn towards an enhanced notion of participatory culture has not occurred in a vacuum. A descriptor of the weakened state of traditional hierarchies of cultural authority and a testament to the breakdown of the disciplining logics of long-held belief systems including the modernist commitment to rationality , this cultural turn suggests a wide-ranging set of causal agencies and implications. And while there might appear to be some resonance between the sorts of de- hierarchization implicit in post-modernity and the blurring of the boundaries between cultural producers and consumers and the rise of networked technologies and modes of connection, in fact the situation is not so simple. The deep history of cultural production folk culture, for example points to a tradition of dispersed, grass-roots activity at odds with the top-down cultural flows usually associated with industrial and before it, imperial culture. This alternate cultural history is highly relevant in thinking through contemporary cultural practice. I refer here to those industries involved in the creation and distribution of representation, the media. For all the talk about

post-modern diffusion and abandon, certain aspects of capitalist culture – particularly in the media sector – have grown more centralized and all encompassing. Since the Second World War, global media industries have been in an ongoing process of convergence and consolidation that has been considered by diverse political economists from Herbert Shiller and Nicholas Garnham to Robert McChesney and Ben Bagdikian. Particularly with the period of deregulation that swept the West in the 1980s, the process not only accelerated but also increasingly manifested itself in patterns of cross-media ownership and control. The process of deregulation, although different in particular national contexts, seems generally to have been a response to changes in the organization of global capital, as well as to the proliferation of new technologies in the media sector. So, for example, the past two decades have witnessed an increased reliance on television distribution through satellite and cable infrastructures, the concomitant erosion of old territorial broadcast markets, and a demand for significant investment consistent with the logics of increased competition and market expansion. Whether in the commercial setting of the US or the once state-protected environments that characterized most European nations, the combined impact of deregulation, privatization, and threatened subsidy systems has manifest itself in a frantic search for synergy – from co-productions to cross-investment. Certainly the publishing industry, the film and music industries, and some digital industries all have their own structural peculiarities. But the upshot of the past two decades has been a process of convergence within media forms, across media forms, and across national boundaries. The logics of convergent media ownership have resulted in the production of convergent texts. For example, Warner Bros. Just as some media producers have made creative use of the multiple platforms upon which their texts appear, so too have media publics demonstrated increasing sophistication in their readings of texts across media forms. Fans of particular television programs Star Trek or popular culture characters Spiderman or authors Shakespeare or literary texts Lord of the Rings have developed into coherent communities that are built around the cultivation of textual elements, their re-working used as inspiration for the creation of new meanings and a new generation of texts. Moreover, their expertise in reading across textual forms has resulted in their playing an increasingly active role in informing the strategies of the originating media producers. This move towards ever-greater convergence and concentration is being challenged by a discourse of fragmentation and dehierarchization. It is being confronted by technologically-enabled collaborative networks – a development with its own micro-climate, and thus an environmental factor to be dealt with when thinking about digitally-networked manifestations of participatory culture. But even more important is the sharp contrast between two forms of social organization: The recent extremity of both developments and the terms of the conflict are striking, and being played out through a dramatic series of legal and extra-legal battles. In this war, corporate centralism has been remarkably effective in allying itself with the interests of the state, while the opposition has made strong use of network technologies and the spirit of collaborative community. Although industrialization, the processes of social rationalization described by Weber, and an economy based on mass production all formalized the distinctions between producers and consumers, they also provided new opportunities for dispersed cultural production. The post-war era saw the introduction of photocopy machines and audio and video recorders, enabling the copying, reassembly, and redistribution of existing cultural artifacts, as well as facilitating the production and circulation of new material. But what marked the emergence of a participatory culture – in contrast to a culture that included a space for creative participation – was the distribution of independently produced content to the wider culture. But the proliferation of digital media technologies offered fundamentally new possibilities for distribution as well as creation outside of the institutional frameworks of mainstream media. The situation has been well summarized by Henry Jenkins: Notable here is the linkage among new technologies and particular social formations, and the resulting production of new cultural practices. Consider the rapid growth of both recorded and performed music based on digital sampling, cutting and mixing. Many hip-hop musicians have dissected existing recorded music, sampling it, quoting it, and transforming it into their own recordings – recordings that are in turn the basis for other participants to subsequently sample, dissect, and construct new meanings. Digital technologies have both enabled new forms of production

sampling in particular and new forms of distribution, bypassing the traditional bottle-necks of centralized, hierarchized culture – such as retail merchandising and radio broadcasting -- and enabling musical expressions to be shared within an organically-defined community of fans and available to anyone with an internet connection. Yet even here players have intervened, playing with the very protocols upon which the game is based, as if gaming on a meta-level. Like the very different gaming universes of Doom and Quake, the Sims has generated a massive community of users; but whereas the former games are web based, the Sims is a stand-alone game, making the development of an additional on-line community all the more impressive. On line communities, are of course, nothing new. Like MUDs and MOOs, massively multiplayer role playing games offer compelling examples of experiences whose attraction as games is in direct proportion to the sense of community participation and acts of collaboration generated by hundreds of thousands and in the case of Lineage, millions of other players. According to analysts, these on-line community-based games represent the future of the industry, with mobile telephony and networked television as the gaming platforms of the near future.

Cultural Citizenship Whether viewed as an invented tradition, an imagined community, or a highly contested concept facing trans-national economic, political, and ecological pressures from above and internal identity politics from below, national culture is under siege. The idea of cultural citizenship is adrift, meaning multiculturalism and identity politics for some, consumerism and taste formations for others; for some it remains analytically bound to the national context, and for others it can only be understood in terms of transnational flows. The literature suggests any number of ways of thinking about citizenship – flexible, multiple, and conflicting according to the cultural logics of transnationality; or nomadic, where culture serves as the mise-en-scene through which popular conceptions of local and national citizenship emerge. The complication even on this basic level of conceptualization emerges in part from the speaking position of the analyst in terms of national specificity, disciplinary distinctions, and intellectual. A basic starting point might be to tease out distinctions among forms of citizenship, differentiating them even if heuristically. An ongoing Fifth Framework project entitled "Citizenship and Democratic Legitimacy in the European Union" offers a useful outline of these forms of citizenship as part of a larger argument which more generally liberates the notion of citizenship from the nation-state. The first is economic citizenship, based on rights associated with the four freedoms, where the citizens are seen as producers, consumers, users, and customers and reflects the notion of the EU as a problem-solving entity. The second is social and cultural citizenship, based on a set of common values, aimed at establishing a material basis for societal membership, and reflects the notion of the EU as a value-based community. Although their frames of reference reflect larger differences between American and European views, both Rosaldo and Murdoch share an activist notion of cultural citizenship. The importance of communities of identity, whether autonomous or not, to a definition of cultural citizenship requires a notion of agency, an understanding of how such communities are formed. Nick Stevenson underscores what I take to be a fundamental element in community formation: One can read them as evaluative frames for any participatory act, or one can see in them the minimum required agency for a participatory act merely observing the passing culture would seem to be enough. That is to say, cultural citizenship differs from political citizenship in the sense that the latter is acquired as a right of birth, but the former can only be acquired by assertion or action within a particular cultural sphere. Community, freed from any necessary relationship to the nation-state, and participation, in the sense of active, then, are two prerequisites for the enactment of cultural citizenship. The radical potential of cultural citizenship – particularly vis a vis the nation state – as a means of expanding rights or creating new meanings has already been suggested. And it is in this context that I want to assert that certain forms of the participatory culture discussed in the previous section in fact constitute sites of cultural citizenship. I refer here particularly to collaborative communities, sites of collective activity that exist thanks only to the creative contributions, sharing, and active participation of their members. Certain manifestations of fan culture, MOOs, MUDs, and massively multi-player role-playing games, would all be examples of communities made up of cultural citizens.

Technologies of Diffusion The contemporary media scene seems to be heading towards a stand-off

between massive content industries organized around hierarchized and centralized principles, and quickly-growing de-centralized and distributed collaborative networks; between the requirements of the political citizen and those of the cultural citizen. These collaborative networks offer a fast and cheap means of exchange, and even though they have conceptual roots in older media forms, they bypass many of difficulties encountered by precedents like circulating libraries and radio relay networks. Moreover, their predication upon user- participation and their cultivation of an active community based upon a notion of mutual exchange and sharing, combine to make a strong case for a notion of cultural citizenship. As a first order of business, we might first ask how might we delineate and define these new peer-to-peer networks? They are of course computer-based, and operate over telephone lines and special cable linkages. The growth of the web occurred at a moment when systems tended to be based on single web servers running in expensive and centralized collocation facilities. With the spread of Mosaic around , a new model began to proliferate. Now, computers could be connected to the Internet over a modem with its own IP address. PCs could enter and exit the network frequently and at will, forcing Internet service providers to begin issuing dynamic rather than permanent IP addresses. Net-connected PCs are currently estimated to be capable of hosting something like an aggregate ten billion megahertz of processing power and ten thousand terabytes of storage. Digital music technologies have profoundly changed the way that musical production and distribution are organized. Digital recording and mixing equipment, synthesizers, and sampling technologies, together with CDs, MP3 format, and digital radio as a distribution media, offer new logics of efficiency, fresh creative possibilities, and unforeseen distribution complications. But as important as these changes to the creation and distribution of music have been, digital technologies have also managed to put many of these same devices and capacities into the hands of ordinary consumers. Home-based musicians ⁸ can achieve many of the same technical qualities that have heretofore been the exclusive domain of professionals, in some cases upsetting existing hierarchies and demystifying at least some benchmarks of distinction between professional and amateur. But digital technologies, particularly of the P2P type discussed in this paper, have done far more. They have radicalized distribution, making massive amounts of recorded music available to anyone with a computer and a modem, and they have done so at next to no cost, requiring neither elaborate digitalization projects nor massive storage facilities. Indeed, P2P applications in the form of music file exchanges such as the ill-fated Napster and Audiogalaxy, together with their more robust siblings KaZaA, Gnutella, FreeNet, Morpheus, Grokster, and so on, have distributed the labor of sourcing and loading music, as well as of storing and dispersing it. And in the process, they have constructed a community built upon shared tastes, shared labors, and a shared notion of musical culture. Although best known for making vast stores of out-of-print recordings as well as the latest commercial releases available for free downloading, Napster and its clones was used by many fans to learn more about music and expand musical tastes. This was done in part by sampling unknown tracks, but it was also done by screening for particular taste formations and following their lead. Another lesson from Napster appeared quite visibly in its final weeks. Forms of music generally absent from American or European radio play lists or record shops such as Hindi techno or Kurdish hip-hop or perfectly competent rock bands suddenly appeared in force. Napster facilitated the global distribution of music regardless of its source, and once the commercial noise was removed from its system, the magnitude both qualitatively and quantitatively of these normally suppressed alternatives was revealed. The disciplinary control exercised by the recording, broadcast, and retail industries was broken, and in its place, nothing was too esoteric to stand shoulder-to-shoulder with industry hits. Particularly with regard to popular forms of music, one might legitimately question whether music is the product of a creative industry, a commodity, as argued by the RIAA, to be packaged and promoted through a closed circle of advertising, radio play lists, and retail placements. Or one might ask if it is expression, shared pleasure, and a freely circulating part of culture. Without taking the bait of the RIAA with regard to the assertion that the purchase of music equals the maintenance of musical culture, this fundamental question about the status of music, of culture, and their relation to community, was powerfully put by this P2P network.

2: European Culture and the Media, Bondebjerg, Golding

In the policy imagination, the practice of citizenship has conventionally been separated from entertainment, leisure and consumption activities. This interpretation is based on a traditional but narrow view of the public sphere that focuses on political and civic rights and responsibilities.

Shenja van der Graaf Published: Do You Trust Your Friends? It explores online entertainment forms such as games and films that are increasingly being used as an integral part of online advertising strategies to promote goods and services to potential consumers. These advertinments as they are often referred to, exemplify the linkage of commercial goals with cultural texts through creating engaging experiences, initiated by commercial corporations for reasons of promotion and profit, enabled by computer networks, and given form by various members of the public. One of my case studies was the actor Mr. Keanu Reeves who I happened to run into. Or actually, he walked into me when I was having lunch in Los Angeles. It was a bizarre coincidence since I had not thought about setting up an appointment with him. It took me about thirty minutes to decide whether I should approach him or not. We ended up talking for a long time about lots of things. Three days later this little encounter was on the E! Keanu Reeves is massively represented on the Internet such as on movie sites, fan sites, message boards, chat rooms, and web logs. It is no wonder Keanu always finds himself awaited by a crowd of people, be it in a hotel lobby, airport, garage or club. Digital technologies, especially the Internet, have reactivated debates on 19th and 20th century audio-visual media such as film and television that are seen as points of convergence where technologies, corporations, and people meet Ang, ; Dyer, ; Jenkins, Questions regarding the aesthetic status of new technologically enabled expressive forms such as digital games and web logs are raised, and challenges regarding the role of commerce in the production of commercial culture are mounted. Digital technologies have made questions regarding originality and reproducibility particularly difficult, and they have blurred the lines among producer, distributor, and consumer to a far greater extent than previous media forms, facilitating what has been termed participatory culture¹. When in the mids Mosaic and the Pentium chip were introduced the notion of re- circulation initially associated with digital culture by decentralizing computer networks and enabling the peer-to-peer exchange of sound, image, and text, radically changed. The Internet could be used for more than looking up information or sending email. KaZaA , and increasingly, news and chat. While the present moment is marked by a legal standoff between robust communities of users cultural co-producers and the established 2 media industry particularly the music and film industry , some elements of the corporate media world have taken a different approach, embracing the new technological use rather than attempting to outlaw it. These corporations have found their way to online participatory networks and are attempting to use them for their own good. This study considers this corporate strategy where cultural practice constitutes the spaces of commercially produced Internet advertisements, such as films, games, and web logs, within which economic action of production and consumption is formatted and framed through viral marketing and explicitly requires the participation of networked consumers. Probably it is about getting connected, about people who have mutual desires or getting organized. When I broke my ankle, they took a picture when I came out of cab, in general, to me, it is not that big of a deal. Thus, how many acquaintances were needed to connect any two individuals? A famous example is the Kevin Bacon game: In the actor Kevin Bacon was joked to be God on The Oracle of Bacon Website where he could be connected to any other actor through less than six links by the movies he appeared in. The study of interconnectivity is a useful tool to explore 3 how digital technology and consumers may be connected and how corporate practice has tapped into these networks to use them for their own good. A network is a set of interconnected nodes that may refer to a network as technology â€” i. The introduction and fast succession of digital technologies led to the come about of a network logic where a network is seen as an integral part of a continuously evolving and self-constituting system in which real people are represented who actively engage in gathering and exchanging information. Accordingly patterns of media consumption altered

profoundly. We should document the interactions that occur among media consumers, between media consumers and media texts and between media consumers and media producers. The new participatory culture is taking shape at the intersection between three trends: Advertisements are strategically placed on the Internet. This linkage of technological and social networks gives way to a network where a shift in production and distribution practices opened up participatory networks for commercial purposes. The latter may perhaps be referred to through the notion of peer-to-peer p2p, which is a rather diffuse term Leuf, ; Oram, Generally speaking, p2p refers to a network of individual computers that communicate directly with each other and share information and resources without using central servers Shirky, There are several variations to the distributed file sharing DFS system in terms of purpose, moderation, control access, search options, file transfer and protocols Napster for instance, was server-based but p2p in terms of file transfer while Gnutella is p2p in terms of search options and file transfer. The main promise of p2p features for market-oriented institutions is the offer of large-scale groupware, which makes collaboration among peers "whether business-to-consumer b2c or consumer-to-consumer c2 c" possible. This type of distributed computing puts the business as content broker to the foreground and employs p2p features¹⁹ such as central processing unit sharing CPU, storage sharing, local caching service and resource discovery as means to actively push online marketing activities. The popularity of p2p networks among peers or consumers is not necessarily shared from a commercial perspective. Issues like copyright infringement e. Napster make businesses shy away from or undertake legal actions against peer networks. However, current online advertising opportunities that use peer networks have successfully relied on changed distribution practices. Engaging advertisements give way to the content and should actively push the distribution of the ad among peers. The game is about MB and has been downloaded 5,9 million plus times²⁰; people continue to download it including new patches which results in server overloads, p2p software is therefore often used to share the files relatively fast. Another good example are demos; businesses promote the latest music releases or games by distributing demos for free through p2p networks, e. Although many companies still shy away from using p2p networks "also many online advertisements may not be p2p in the sense of being networked in technology where computers share files using decentralized servers²² - for advertising purposes, some have found studying these p2p services like KaZaA, Morpheus and Grokster very lucrative within the business-to-business b2b context. BigChampagne for instance, offers a tracking service that tracks when, where and what is shared and sells this data to the music industry among which Maverick, Warner Bros. Although many are rather silent about their interest in p2p networks since it would undercut their zero-tolerance stance against file swapping which is seen as an act of infringing copyrights. Like viruses, such strategies take advantage of rapid multiplication to explode the message to thousands, to millions. Online advertising through films, games and the like, are an anchor point to study the shift in production and distribution practice and the cultural economic implications for the convergence of notions of marketing with those of participant agency. As outlined earlier, online marketing taps into peer networks that are a dynamic, self-expanding form of organization of human activity that transform all domains of social and economic life Hotmail is a textbook example of viral marketing; under every single Hotmail address is written: Free email at www. Hotmail is a so-called viral object, which can best be described by a product of digital entertainment that is distributed online through a self-regulatory system of peers. Inherent to the nature of reaching a large-scale network of peers, incorporating a marketing message that embraces the communication process between at least two people has the strongest impact. This includes free postcards e. Boomerang that can be acquired for free in bars, restaurants, libraries and so forth, the electronic variant e. Blue Mountain, confessing indiscretions to a friend LastMinute. In March Jonathan Abrams launched 7 Friendster as an alternative to mainstream dating sites such as Match. By late August the site had 1. Although the service is still free "in the near future it will be subscription based - Abrams has already begun to develop the site into a commercial enterprise by soliciting banners, selling merchandise, and linking Amazon products to profiles in which favorite books, CDs and movies are mentioned Friendster offers therefore a networked environment that becomes increasingly commercially structured by tapping into

connected profiles of peers. The formation of a network of like-minded people, i. The interpretations and negotiations are thus interpretations of affordances of the artifact: The possibilities for action that it offers. The range of descriptions and interpretations that can be made of an online, networked environment is constrained by the common-sense understandings and experiences of ordinary people in everyday life Hutchby, By this is meant that human actors are not necessarily caused to react in given ways to p2p forms, however the range of possibilities for interpretations and action is not near as open as often is implied. Thus, p2p technologies have been designed to have practical and social meaning, or use value. When people interact through, around and within a networked environment, it is necessary for them to find ways of managing the constraints on their possibilities for action, that emerge from affordances of given technological forms. When corporations use interactive marketing tools to engage potential consumers in an interactive experience by letting peer networks work for them, viral objects embedded in interactive marketing messages are then expressions of affordance technologies, i. Understanding online advertising as an expression of affordance technology through using participant networks means then that the main feature of viral marketing is that it heavily depends interconnected peers. Viral marketing is therefore inherently social. Businesses should therefore understand that they sell to networks not individuals. These networks are crucial for the process of anticipation and purchase; there is so much information out there, that people strongly rely on or trust their friends, but they have also found the Internet to share information and experiences among others newsgroups, message boards, chat, ratings sites, fan and hate sites. Not all word-of-mouth is equally created. Some individuals communicate with more people about a product or service than others do. Rosen discerns four categories of hubs: Regular hubs are regular folks who serve as sources of information and influence in a certain product category. They may be connected to only a few other individuals or to several dozens. These individuals have many two-way links like regular hubs, but in addition they have thousands of one-way links with people who listen to their message via media. Kottler summarizes this aptly: They seek to identify individuals who are early adopters³⁰, vocal and curious, and with a large network of acquaintances. People tend to form a network ⁹ with like-minded peers and are most likely to be exposed to similar information sources. For marketing purposes this implies that word-of-mouth requires a social interaction network where a person voluntarily communicates a piece of information to another person. With the introduction of digital technologies the spread of information has become faster and more widespread. The digitization of word-of-mouth is accompanied by promises and challenges as Chrysanthos Dellarocas writes in his paper on online feedback mechanisms or reputation systems. He examines the design, evaluation and use of online feedback mechanisms for bi- directional communication capabilities that the Internet offers. Based in game theory and economics Dellarocas explores the potential implications of these reputation systems for management activities, such as branding, customer acquisition and retention, product development, and quality assurance. They do not talk about marketing products or services, but about marketing experiences around products or services. Music and wall decoration is derived from well- known musicians or movie stars. Companies have now found their ways into creating experiences online to lure ¹⁰ consumers. Creating engaging and memorable experiences then should lead to people telling others about it. Viral marketing works best when experiences are marketed that evoke an emotional response. Although, whether the viral mechanism will work or not “if one can ever predict that “ depends largely on four factors: Not all products are suitable for a viral strategy or may evoke emotional responses Rosen, Generally innovative, exciting e.

CULTURAL CITIZENSHIP IN THE AGE OF P2P NETWORKS WILLIAM URICCHIO pdf

3: The Benefits of Digital Community & Citizenship - Susan J. Eddington

Cultural Citizenship in the Age of P2P Networks William Uricchio In Ib Bondebjerg and Peter Golding, eds., Media Cultures in a Changing Europe (Bristol: Intellect Press, Ltd,):

Studying Culture Through Data Amsterdam: University of Amsterdam Press, Museet for Samtidskunst, Film heritage institutes and their performance of public accountability Wilmington: History, Materiality, and the Digital Age London: Glas, The Playful Citizen: Power, Creativity, Knowledge Amsterdam: New Research Agendas Heidelberg: Gli ecosistemi narrativi nello scenario mediale contemporaneo. Spazi, modelli, usi sociali Modena: New York University Press, [http:](http://) Television Theory Today London: Schroeder, Media, Culture, and Identity Istanbul: Bahcesehir University Press, Television in the Digital Context London: Forham University Press, Media, Representations, Identities Chicago: University of Chicago Press, De Nederlandse samenleving sinds Amsterdam: VU Free University Press, International Cultural Politics Amsterdam: Intellect Press, Ltd, History and Textuality Eastleigh: Essays on a Medium in Transition, Durham: Shakespeare and the Cultural Debate about Moving Pictures. Antyologie soucasneho mysleni o dejinach kinematografie a ausiovizualni kultury Praha: Kultur- und Dokumentarfilme vor im internationalen Vergleich Konstanz: The Aesthetics of Transition Cambridge: Cinema Editions Payot, British Film Institute, Theorie, strumenti, memorie Torino: Giulio Einaudi editore, Intermedial Concerns from Cinema to the Digital, Eastleigh: Essays over het belang van de nieuwe media voor de beeldende kunst Groningen: William Uricchio and Pearson, R. Duke University Press, Reprinted in John Fullerton, ed. Giulio Einaudi Editore, Quellen und Methoden der Filmforschung Munchen: Lo schermo della passione Ancona: Essays on nonfiction film Amsterdam: Stichting Nederlands Filmuseum, Rutgers University Press, Koninklijke Nederlandse Akademie van Wetenschappen, Editions Payot Lausanne, Oxford University Press, Smithsonian Institution Press, forthcoming. Heller and Peter Zimmermann, eds. Reportagen und Magazine des nordwestdeutschen Fernsehens in den 50er und 60er Jahren Konstanz: University of Wisconsin Press, Shakespeare and the National Film Archive London: Southern Illinois University Press, Religion and Early Cinema , R. Editions Payot Lausanne, , pp. Kritische Annaherungen an die Entwicklung bis Tubingen: Max Niemeyer Verlag, Pearson, The Many Lives of the Batman: The British Film Institute, Eine Dokumentation, edited by Jeanpaul Goergen. Freunde der Deutschen Kinemathek,

4: Medewerkers - Universiteit Utrecht

William Uricchio, "Cultural Citizenship in the Age of P2P Networks," in Ib Bondebjerg and Peter Golding, eds., European Culture and the Media (Bristol: Intellect Press, Ltd,): William Uricchio, "Law and the Cinema" () and "US Patent Wars" () in Richard Abel, ed., Routledge Encyclopedia of Early Cinema.

Emerging Media Practice In the summer of a little cat awakened the monolithic music industry that was sleeping its way into the digital age. The cat wore headphones and was the logo of a small application called Napster crawling over the Internet. Millions of people used the application to search music files and to download them on their computer. Napster changed the logic for the distribution of digitized artifacts for good as peer-to-peer P2P file sharing technologies enabled the global distribution of digital information at negligibly low costs. But first and foremost Napster is remarkable because it represents an effective concept of global distribution of artifacts neither developed nor controlled by those industries that have built their business models and economical power on the control of distribution. Napster and its successors tell a well-known tale of computer technology and the Internet, a story of media use as battle royal between consumers and producers. Distribution through peer-to-peer systems was soon recognized as subverting the established cultural industries. It also fostered the legend of enthusiast amateurs producing artifacts of a quality that can meet or even beat industrial products. Due to these and other developments, new media have gained the imago of being enabling technologies that could turn the former consumer of corporate media content from dupe into hero, mastering the new means of production and actively participating in the creation and distribution of "mostly digital" artifacts. Recently, popular discourse is embracing the phenomenon of producing users, labeling them Generation C c for content ,[1] anticipating a revolution of Pro-Ams, professional amateurs Leadbeater, Miller , and describing their production logic as Wikinomics Tapscott, Williams To Henry Jenkins, the emerging media practice constitutes a converging of different participants and old and new media practices into a field where the distinctions between user and producer is increasingly blurred Jenkins Axel Bruns has coined the term produsage for the newly emerging practices and labels participants in production communities as both, users and producers Bruns The second coming of the World Wide Web "Web 2. However, as the examples above have indicated, this take on new media culture often leads to simplified and rather romanticized interpretation, in popular culture as well as media theory. Only a critical analysis of the term and its connotations can help to understand the underlying mechanisms and the intertwined dynamic of the various participants. Participation is here formulated as a community-based activity determined by a high degree of social interaction and mutual understanding among its participants. In culture studies the term participation describes audiences engaging in culture by receiving, interpreting, and deconstructing media texts, and most recently through acts of appropriation and creation. This perception is highly influenced by ideological connotations Jenkins et al. Recent research has demonstrated how media industries have implemented those activities in their business models, questioning the romanticized understanding of participation Van Dijck, Nieborg ; Scholz , Zimmer The mechanisms shaping explicit and implicit participation however are far more complex and a thorough analysis of the dynamic interaction between users, corporate companies, artifacts, and socio-technical ecosystems is lacking. Another aspect that deserves more attention is the dynamic interplay constituting aspects of collectivism and collaboration. Bruns has recently pointed out that the community and the collective are misleading metaphors in describing the social interaction on the internet Bruns This chapter tries to design a new concept that appropriately describes and analyzes the phenomenon of massive user interactions. Mapping User Activities In general, participatory culture unfolds in three domains described hereafter as accumulation, archiving, and construction. These three domains are not mutually exclusive and overlap to a certain extent. The logic of electronic distribution and copying of files applies to all three of them. As will be described later, recent software design for information management systems channels these user activities and proposes interfaces and functions that stimulate and

regulate them. Accumulation describes all activities evolving around texts originally produced within the established media industries. This content is collected, altered, further developed or remixed by users and dedicated fans. These communities alter traditional media texts, for example by developing homosexual narratives involving popular media characters like Harry Potter. Archiving refers to the organization, maintenance and distribution of digital artifacts. This ranges from providing public-domain books in digital formats, such as Project Gutenberg does, to hosting the productions of specific cultural niches like demos or music files from the demoscene – a subculture developing animated realtime graphics – or the independent music production and free distribution of the so-called netlabel scene. The Internet Archive. This important resource archives material provided by common users as well as established institutions and professionals and is maintained by a foundation. Although archiving tends to be more institutionalized than accumulating, both areas overlap, for instance in fan archives and the often sophisticated strategies users employ to allocate and share licensed content like movies, audio files, and computer games. In general, the sector of archiving describes all means of indexing, storing, and structuring data for access and easy information retrieval. Construction describes forms of production that take place outside the established production and distribution channels. Prime examples are open-source software, the demo scene, and the netlabel scene. The domain of construction overlaps with accumulation insofar as users alter software-based products and build new applications for devices initially programmed by commercial vendors. It shows overlaps with archiving in all areas where infrastructures for storing, organizing, and maintaining information are built and knowledge systems are created, such as online software repositories e. These three user activities extend the established culture industries and form a new and complex set of relations between producers and consumers Figure 1. Instead of replacing them, these new modes complement older modes of production, distribution, and consumption, and can therefore be described as establishing an extended culture industry. The extended culture industries are characterized by the dynamic interaction of all participating parties. In conclusion we can state that this present culture is constituted by new design and appropriation of existing content, unfolding along the lines of accumulation, construction, and archiving from the culture industries to its fringes and beyond. Due to their technological make-up, some digital artifacts can easier be reused, modified, and developed than others. Hughes and Lang describe this quality as transmutability In general, all software-based artifacts are transmutable because computer components and software are open to modification. There is a relatively superficial level, like enthusiast fans who photoshop their favorite TV characters or remix their personal hit songs, but in fact every commercial software-based product or digitized artifact can enter a second stage of development and rigorous transmutations yield surprising results. Affordances are specific qualities of material and artifacts and affect design and use to a great degree Norman To be more precise, the affordance of electronic computers to copy files without loss is crucial to an application like Napster and the new logic of distribution. This logic is inherent to electronic computers; for the execution of any given task they need to copy files from memory to a central processing unit. As such, computers can be described as universal machines that can execute basically every task formulated in a language the machine understands. Software constitutes the many different applications that can be executed by any computer Turing Despite the fact that software is bound to a material data carrier, it shows parallels with language in its structure, while in its effect it is similar to machinery Rieder, Schaefer Software is a means of production organized and structured as programming language. Like language, it is also modular and parts of one software-application can be used for a completely different one. Such pre-programmed modules are available with a framework for software development. Programming software therefore implies the reuse of previously written software. Taken together, all available software constitutes a reservoir, a cultural resource, that programmers use and to which they contribute at the same time. Software as cultural resource is distributed and made available through the Internet that forms a global infrastructure and connects all users. An application like Napster is profoundly related to the affordances of computer technology, software and the Internet, and the way users deal with these technologies. While Napster is nothing more than a bricolage of a

file-transport protocol combined with a chat program and a graphical user interface for convenient use, it satisfied the technological requirements of the digital age: While the music industry was unaware of the looming digital revolution, the logic of distributing media texts electronically through computer networks developed through the appropriation of a set of existing technologies, as the File Transfer Protocol FTP, the MPEG format for compressed audio and movie files e. MP3 and DivX, music player applications as WinAmp, and programs for automated indexing, retrieval and distribution of files. The history of Napster teaches us that the availability of technologies plus the knowledge how to generate, use, and recombine them, create potentiality. Napster also demonstrates that participation and collective collaboration can take place on a very basic level and that the user-collective can improve the infrastructure for retrieving files and information. It worked like this: The Napster application indexed the files a user shared and made those data available for search requests. P2P file-sharing clients such as Napster have revealed that file sharing has much less to do with explicit participation and community-driven objectives than enthusiast commentators anticipated. Actually "and by technological design" participation became an automated process, completely unrelated to community values, social interaction or communication in general. Although those activities are optional in many software applications, they are far from necessary for sharing files. In an attempt to limit the damage caused by digital distribution through P2P networks the music industry started appropriating the technology itself by setting up networks of fake users, so-called bot networks, that flooded the file-sharing systems with corrupted song files. Triggering a reciprocal competition, the protective move of the established industries stimulated the improvement of file-sharing protocols like eDonkey and BitTorrent, as each new copy-protection system was countered by a more advanced cracking technology. The interplay of technological design and appropriation analysed here using the example of Napster, sheds a different light on participation. The original producer and other commercial units - who are either actively involved in the process of modifying the original design or benefit from its outcome "are also part of participatory culture. Jenkins b; Benkler The most recent Microsoft game console for example, features many aspects developed by the so-called homebrew scene. Their work was distributed within user networks and, due to its unlicensed status, not commercially exploitable. Microsoft however learned from this experience and integrated many features into the next Xbox, also providing an Integrated Development Kit IDK that can be used to create software and distribute it through the Xbox network. Microsoft achieved technological closure by consequently implementing user activities and appropriation into the design and legal regulation of the successive Xbox model. It is claimed that user activities revolve around explicit participation, which thrives on intrinsic motivation, and often take place in teams or ad-hoc and team-like collectives e. Bruns on Wikipedia; Jenkins on fans of the television program Survivor; Raessens on game modifications; Schaefer on the modification of the Xbox. On the other hand, implicit participation takes place. It is automated and delegated to an information system, not requiring any intrinsic motivation, community feeling or collaborative effort. Implementing participation into software design entails formalizing and channeling user activities. User activities are thus employed for the improvement of information systems and the generation of content, which either extends the content of the commercial provider or constitutes its main potential. The explicit participation of user communities in developing technology is implemented into new design decisions, but Web 2. Participation as design or the return of the audience Culture industries witness a shift from creating content to providing platforms for user-driven activities. On these platforms the users create content or alter existing content from the proprietary resources of the cultural industries according to their regulations. The Star Wars MashUp editor for example, aims at fans who accumulate media texts relating to their favorite subject and alter them or create new ones. Featuring tutorials on how to make fan movies or create computer-generated imagery for space ships and special effects, it has earned a reputation as the best Star Wars website out there. The copyright holder "Lucasfilm" acknowledged the need for fans to play with the media texts, but controls this play through a corporate web platform. The Star Wars MashUp editor offers fans the opportunity to exercise their creativity and equips them with the means to do so. Using other editing

programs is prohibited as well, as are certain forms of representation. Nudity for instance is recognized and filtered through the Eyespot editing software, avoiding displays of naked persons in user-created remixes. Increasingly user creations are subject to the software design and legal administration of corporate platforms that implement user activities into their services. The so-called Web 2. On the photo platform Flickr users might not even notice how publishing their personal photos, adding a title to them, or even placing them on a map is extending the Flickr information system. By simply uploading a photo, users contribute data on camera model, date and time of picture, camera settings, etc.

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Part B: Citizenship and Cultural Identities William Uricchio: Cultural Citizenship in the Age of P2P Networks Sabina Mihelj: Negotiating European Identity at the Periphery: Media Coverage of Bosnian Refugees and 'Illegal Migration'.

When at least a few people come together online to share their interests they could be considered a community. William Uricchio, p. His assumption was that certain forms of participatory culture constitute sites of cultural citizenship. The long term consequences of digital citizenship on society will become evident in the lives of digital natives because that is the only way of being that they have ever experienced. Ohler compared ISTE standards of to those of He found the standards differed in their reflection of the evolution of our relationship to technology and digitization. Because people worldwide now have access to the tools of digitization and access to the internet, they have moved from being observers of media to producers of media. Students, digital natives, Prensky, are already engaged in digital communities based on their cultural interests – social networking with their friends, classmates, members of organizations, fan sites, etc. Although members of their community might be comprised of people in their nearby neighborhood the internet has opened the door for them to interact with people who speak different languages and have different cultural references. Joke Hermes, p. He describes the skills needed to become full participants in convergence culture as: He suggested that convergence occurs within the brains of individuals and through their social interactions with others. Jenkins points out that most digital natives Prensky, have mastered these skills. People can develop and sharpen their skills for digital citizenship through affinity spaces, sites where they choose to hang out online. Gee described the benefits of participation in affinity spaces: As we go through this evolutionary process, we will continue to move beyond how we interact with one another and the rules of engagement to how this new way of thinking and doing impacts our lives and our brains. Just as there are benefits there are also consequences for the radical change in how we function and our reliance on technology, digitization and the internet. But, our new strengths in visual-spatial skills goes hand in hand with a weakening in our capacities for the kind of deep processing that underpins mindful knowledge acquisition, inductive analysis, critical thinking, imagination, and reflection. We are seeing a difference in how students learn but we can also expect to see differences in how they work. As media psychologists, we will play a critical role in helping parents, teachers, students, government officials and other stakeholders, understand the changes in how people think and the resulting impact on society. Technology and informal education: What is taught, what is learned. Where old and new media collide. New York University Ohler, J. The call to digital citizenship. In Digital community, digital citizen pp. Digital Immigrants, Digital Natives. On the Horizon, 9, No. Cultural citizenship in the age of p2p networks.

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Cultural Citizenship in the Age of P2P Networks. In L.B. Bondebjerg & P. Golding (Eds.), European Culture and the Media (pp.). Bristol: Intellect Press.

9: CiteSeerX " Citation Query) ~Cultural Citizenship in the Age of P2P

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