

Digital Media and Technology abstracts

Shadowpox: Imagination, Inoculation and the Cosmopolitics of Co-immunity

Alison Humphrey

Shadowpox is a research-creation doctoral dissertation testing a science fiction fantasy framework for young adults' imaginative civic engagement and public health problem-solving. Its participatory storyworld posits a new disease, a virus composed of living shadow. Augmented-reality technology projection-maps the fictional pathogen onto the actor's body using live-animated digital effects, and an online video portal, the International Shadowpox Research Network, chronicles the testing of a new vaccine at the height of a pandemic, through the eyes of laboratory trial volunteers whose stories are co-created by drama students in North America, Europe, Africa and Asia.

The *Shadowpox* project explores co-immunity (also called community or herd immunity), a participatory biomedical effect created when enough individuals in a community are vaccinated to make it difficult for a disease to travel from person to person. This population-level protection is achieved not by the actions of a single hero, but by the dragon-slaying courage of hundreds of thousands. Yet public participation in co-immunity has been undermined in recent years by a polarized social media debate over the validity of the scientific consensus on the safety and effectiveness of vaccines, rooted in a complex mix of ancient fears and modern anxieties.

The first half of this talk critically reflects on the procedural rhetoric of phase one of the project, *Shadowpox: The Antibody Politic*, a full-body video game exhibited during the 2017 World Health Assembly in Geneva. Then, moving from the casual participation of gallery game-play into the more complex augmented reality role-play of the current second phase, *Shadowpox: The Cytokine Storm*, the presentation will interrogate the superhero genre as a storytelling and narrative analysis framework for young adults' exploration of affect, belonging, and the cosmopolitics of voluntary participation in the collective good.

For more information please visit: www.shadowpox.org.

Bio

Alison Humphrey plays with story across the fields of drama, digital media, and education. After starting out as an intern at Marvel Comics, she produced one of the first ever online alternate reality games for Douglas Adams's *Starship Titanic*, initiated one of the earliest transmedia blogs for TV series *Train 48*, and co-created interactive, live-animated theatre projects *Faster than Night* (Toronto) and *The Augmentalist* (Silicon Valley). A Vanier Scholar at York University, her doctoral research explores how a sciencefiction storyworld (shadowpox.org), co-created with theatre students on four continents, can empower youth civic engagement and public health problem-solving. Website: alisonhumphrey.com.

The Family Album: Emerging participatory surveillance practices of photo sharing

Anders Albrechtslund

This article systematically analyzes emerging practices of sorting, sharing and storing photos in everyday family life. I report from a study of how Danish families and school children implement and negotiate the use of digital technologies. The purpose is to investigate why digital technologies are used and how they potentially change the relation between parents and children. The more general ambition of our study is to significantly improve our understanding of the motives and consequences of the deep infiltration of technology into contemporary family life in a networked world. Our study draws on empirical data from in-depth interviews with 15 Danish families and 50 school children aged 13-16 during six months in 2017. Both parents and children use their digital devices, particularly smartphones, as cameras to document their lives and to share photos with others. However, the interviews show that parents do not generally plan to store or organize their photos, and even less their children's photos. This seems to indicate a shift from a pre-digital perception of photos as objects to be packaged, accumulated, framed etc. which can age and disappear (see Sontag, 1977) to something perceived less as images to archive and preserve and more as social artefacts serving more immediate communicative purposes (Lobinger, 2016). The use of digital technologies in families also implicate negotiations about the boundaries of trust and intimacy in parent-child relations which can lead to strategies of resistance or modification (Fotel and Thomsen, 2004; Steeves and Jones, 2010). I have earlier introduced the concept "participatory surveillance" as a way to grasp social practices in the digital realm (Albrechtslund, 2008). The tensions and negotiations brought about by the use of digital technologies in family relations can be seen as a result of the dynamics of a participatory surveillance culture shaped by digital media.

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Steeves, V., & Jones, O. (2010). Editorial: Surveillance, Children and Childhood. *Surveillance & Society*, 13(3/4), 187-191.

Bio

Anders Albrechtslund is an Associate Professor and Director of the Center for Surveillance Studies, Aarhus University. He is Book Review Editor of the international, peer-reviewed journal *Surveillance & Society* and, currently, he is Conference Director for the *Surveillance Studies Network 8th Biennial Conference* to be held in Aarhus in June 2018. In the last 15

years, Albrechtslund has published research on surveillance, technologies, social media and ethics.

The music stream as less of a cultural artefact – A study of the everyday digital online music participation

Andreas Lenander Aegidius

The music-streaming services rely on the regulation of the digital material and do so by offering up new formats and alternatives to the download-based music use. I examine the sociotechnical implications of the everyday digital online music use. I have interviewed young listeners (n16), professional musicians (n10) and distributors from Spotify, TDC Play, Tidal, and 24/7 Entertainment (n4). Interviewing three different social groups (n30 total) represents a holistic approach with which to answer the question how music files are understood and handled in the music network (Leyshon, 2014).

I have examined the stream as a cultural artefact in contemporary digital online music use. I do this in continuation of Sterne's (2006, 2012) work on sociotechnical conjunctures of the compressed music file. The establishing of the music stream follows the logic of the compressed music file and the same perceptual technics that apply to the mp3-format. I conclude that the music stream appears as the concealing of the music file, an already trivial and reluctant cultural artefact. This makes it difficult for the everyday users to perceive the digital material of the stream. This leads me to categorise the music stream as less of a cultural artefact than the preceding delivery technologies.

The distributors, being part of the IT-industry and focusing on user-friendliness, negotiate the availability of affordances with the listeners throughout platforms and software. Next to this negotiation the musicians are left with a sceptical attitude that influences their evaluation of the stream-artefact and its affordances. Such power dynamics and the resulting understanding of the digital materials of the music use have sociocultural as well as infrastructural implications. My findings suggest that the listeners, musicians, and distributors negotiate the meaning of the music stream on an (still) uneven playing field.

Keywords: music streaming, mp3, cultural artefacts, cultural intermediaries, infrastructures

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doi:10.1177/1461444806067737 Sterne, J. (2012). *MP3: the Meaning of a Format*. Durham og London: Duke University Press.

Bio

Andreas Lenander Aegidius, PhD in Media Studies at the Dept. for the Study of Culture, University of Southern Denmark. His PhD--dissertation is applied format theory and a qualitative analysis of *The Use of Music Files at the Intersection between Downloading and Streaming Practices: A study of everyday digital music use and the remediation of music formats*. (2017). Research interests: digital music formats, digital music business, cultural

intermediaries, format theory, software studies, sound studies. He has recently theorized radio as a supplement ingredient in music streaming services in a forthcoming anthology on *Music Radio: Building Communities, Mediating Genres*.

Social AI

Anja Beckmann

Social AI are machine learning models used to create meaningful predictions and subsequent actions based on social media data and such models are becoming important engines of the data-driven society. Social AI automates what kind of news is being presented to what kind of people and the algorithms automate how people are depicted through social data. This paper will critically scrutinize and discuss to what extent Social AI are able to create meaningful predictions that are sustainable both to our understanding of the social human being and to society. Through case studies of empirical uses of different AI models, and a historical account of central AI problems, the paper proposes a pragmatic theory of social AI. I distinguish between building the *social into AI*, and understanding and shaping the *social through AI*. I will argue for different sociological turns in AI from a theoretical perspective, focusing on the social acting machine rather than the thinking machine. Then I will exemplify the use of applied AI on social media data, discuss how such algorithms challenge the social and how we may move forward. The emphasis is on contextualizing data as depictions of the human in which classifiers and training data and navigating conflicting ambiguity play central roles. The paper proposes that making visible political dimensions of model training, reasoning and the connected interpretative work flows are together with a close eye for knowledge that can be derived from outliers, important steps that need to be taken in order to advance the further development of Social AI.

Bio

Anja Bechmann is research director of AU Datalab, assoc. professor at the Media Studies Department, fellow at the Aarhus Institute for Advanced Studies at Aarhus University and appointed member of EU commission HLG on Fake News. In the framework of various research grants she conducts multidisciplinary research at the intersection between algorithms and media sociology, entangling how algorithms create meaning from digital human communication and behavioural data, and the challenges in doing so both regulatory, ethical and in relation to sociology and information design.

VR - the culture of (non)participation?

Anna Nacher

In my paper I would like to analyze the recent wave of cultural prominence of Virtual Reality from the perspective of its possible cultures of participation. Virtual Reality has been recently embraced by entertainment industry, journalism and mainstream cinema - including the often-referenced projects by Alejandro G. Iñárritu (*Carne Y Arena / Flesh and Sands*, 2017) or Laurie Anderson and HsinChien Huang (*Chalkroom*, 2017) as well as the inclusion of the cinematic VR experiences in the programmes of the major film festivals (Sundance Film Festival and festival in Cannes). There is also significant interest of

independent artists ("Virtualities and Realities" exhibition organized by RIXC Media Center in Riga in 2017 accompanying the conference under the same title exemplifies the trend). The use of virtual reality in art has its very long tradition and the current technology of VR owes much to the early VR projects developed by, for example, Monika Fleischmann and Wolfgang Strauss. What seems new is a current cultural moment when VR is pushed into wider social integration instigating the debate on the chances and models of participatory culture evolving around its renewed technological promises. Does the current industry-led proliferation of VR platforms and devices (HTC Vive, Play Station VR headset, Google cardboard, Samsung VR Gear) allow for truly participative practices on the part of audiences? Does the VR, once famously dubbed "empathy machine" by Chris Milk and contested by many ever since, contribute to the truly participative forms of audience engagement? Where to look for participative culture in the case of technology based on hiper individualistic and alienating dispositive? And finally: do we need to modify the theoretical apparatuses aimed at grasping the cultural participation in order to get the right answers?

Bio

Anna Nacher, Associate professor at the Institute of Audiovisual Arts, Jagiellonian University, Kraków, Poland. She currently pursues a research project on the post-digital imagery (grant from Polish National Science Centre). Some of her recent publications: *The creative process as a „dance of agency” – Shelley Jackson’s „Snow”: performing literary text with elements* [in:] *Digital Media and Textuality. From Creation to Archiving*, ed. Daniela Cortes-Maduro, Transcript Verlag, Bielefeld 2017, "Internet of things and automation of imaging: beyond representationalism", "communication+1", vol. 5 (2016), *Mashup as paratextual practice: beyond digital objects (in the age of networked media)* [in:] *Examining Paratextual Theory and its Application in Digital Culture*, eds. N. Desrochers, D. Apollon, IGI Global 2014. Full info: <http://nytuan.wordpress.com>

Appropriating participatory media: The digital bookshelf

Anne-Mette Bech Albrechtslund

This paper explores how users negotiate the algorithmic constraints and design strategies of participatory media by way of a case study analyzing the 'shelving' practices on the social network site Goodreads. The Goodreads 'bookshelf' is in fact a collection of digital material based on tags which are both user- and platform-generated. Tagging is used for many purposes on Goodreads, but mostly as a way to create a personal, tagged archive of books (including own reviews) for both organizing reading experiences and for communicating specific reader identities (Nakamura, 2013). Indeed, the creation of lists of cultural resources in the form of virtual bookshelves, playlists, etc. is often part of the practice of self-expression on social media. These user-generated catalogues or 'folksonomies' (Vander Wal, 2007) are often a categorization of cultural resources in users' own terms and to potentially resist or challenge the controlled vocabularies of e.g. libraries catalogues and other information retrieval systems (Adler, 2009). As such an

appropriating strategy, the tagging, shelving and listing practices on Goodreads seem to be a way for users to claim ownership of the online space they inhabit as well as to act as literary curators and critics in their own right.

When Amazon acquired Goodreads in 2013, it led to controversy and uncertainty (see Albrechtslund, 2017; Matthews, 2016). Users were concerned about data privacy and their freedom to shelve books as they wished. The acquisition clearly threatened users' feelings of control over their archive and, consequently, they discussed exporting, changing or deleting their personal shelves. This paper zooms in on the case of the Goodreads-Amazon merger to show how users employ subversive or playful strategies to defend their "degree of agency" (Watkins et al: 51) over their appropriated online space and the books they consume.

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Bio

Anne-Mette Bech Albrechtslund is a researcher with a PhD in digital culture and communication from the Department of Communication & Psychology, Aalborg University, Denmark and is currently working as an independent researcher and freelance editor and consultant. She serves as the book review editor of the journal *MedieKultur*, and has published research on digital reading culture, gaming communities, online identity, the cultural practice of social media and more.

Diving into the archive: The case of Google Cultural Institute

Bjarki Valtýsson

Internet giants such as Google and Facebook are instrumental in shaping citizens' access to information as well as facilitating cultural interfaces for content production, consumption, distribution, and participation. Actors of this calibre constitute and control large archives of data, be that through facilitating platforms for user-generated content, or through ambitious digitization projects. In the case of Google, these two go hand in hand, as Google is a huge actor in facilitating information through its search machine and web browser, in facilitating user-generated content on YouTube and in providing archives of digitized cultural heritage. The last one constitutes Google's Cultural Institute, which under headlines such as 'Let Machu Picchu Take Your Breath Away', 'Get Lost in the British Museum', 'Step on Stage with the Performing Artists' and '1000 Museums at Your Fingertips' promises to provide unique digital access and participatory designs to celebrated artworks and cultural institutions.

This paper aims to discuss how Google frames citizens' participation and user-manoeuvrability through an analysis of selected projects constituted by its Cultural Institute. From the very early writings on the transformative, participatory potentials of the internet, the archive stood up as a prime example of logics that facilitated creativity and citizen engagement. Seen from this perspective, the archive was a site where citizens could turn into active participants and co-creators. However, diving into the archive leaves traces of data and the aim of this paper is to scrutinize how Google's Cultural Institute facilitates citizen participation, and at what cost. In order to do this an interface analysis will be conducted on selected projects initiated by the Institute, supported by an analysis of how these participatory designs are encapsulated in wider frameworks of political economy. What this entails is being attentive to Google's privacy and terms, and how these shape the cooperation between Google and established cultural institutions.

Bio

Bjarki Valtýsson is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen and has background in literature, cultural studies and digital communication. Research interests include cultural, media and communication policies and regulation, and application and reception of digital media within the area of museums, archives, and libraries. Valtýsson recently co-edited the anthology *The Media and the Mundane: Communication Across Media in Everyday Life* and in 2018 the co-edited volume *Technologies of Labour and the Politics of Contradiction* will be published by Palgrave MacMillan.

Valtýsson sits in the scientific committee for the international Conference for Cultural Policy Research and the Swedish Agency for Cultural Policy Research. He is a member of the editorial boards for the International Journal of Cultural Policy, the Nordic Journal of Cultural Policy and NORDICOM Review.

The participatory patient–logics of decision-making, care and economy in cancer patients’ narrative practices on social media

Carsten Stage

The participatory potentials of the internet and social media have been highly debated – and increasingly problematized – over the last decade (Jenkins 2006; Carpentier 2011; Dijck 2013). A particular dimension of this debate concerns how social media affect patient practices and possibly support the rise of a new type of ‘participatory patient’ (Stacey 1997) characterized by actively using the narrative potentials of networked social media during processes of illness. Examples would be citizen-led crowdfunding of treatment or research (e.g. on platforms like *Youcaring* or *Justgiving*), subjective accounts of illness experiences on e.g. blogs and SNS profiles, the use of social media to narrate processes of self-quantification and engagement in patient support groups on social media (Orgad 2005; Høybye et al. 2010; Lupton 2016; Stage 2017).

An important question, however, is how to define and understand the various forms of participation involved in these narrative practices. The goal of the paper is to develop an analytical approach capable of simultaneously teasing out 1) the existential potentials of articulating, sharing and reading intimate cancer narratives in social media environments (Lagerkvist, 2016; Frank, 1995; Charon 2006), 2) the logic and ideal of vital citizenship expressed through some of these narratives (Rose 2006) and 3) the multiple forms of economic value created by the narratives through their circulation in the algorithmic attention and datafication cultures of social media (Dijck 2013; Beer 2016; Paasonen 2016). The paper will engage with this analytical challenge by distinguishing between three logics of patient participation on social media: patient participation as understood through a *democratic logic of decision-making*, an *affective logic of care* and an *economic logic of attention*. An analytical awareness of these participatory logics thus contributes with a much-needed acknowledgement of the cultural and political ambivalences related to the formation of new cancer patient practices on social media.

Bio

Carsten Stage (norcs@cc.au.dk) is Associate Professor in the School of Communication and Culture, Aarhus University, Denmark. Recent publications include the monographs *Networked Cancer. Affect, Narrative and Measurement* (Palgrave, 2017) and *Global Media, Biopolitics and Affect. Politicising Bodily Vulnerability* (co-ed, Routledge, 2015) and the edited collection *Affective Methodologies. Developing Cultural Research Strategies for the Study of Affect* (co-ed, Palgrave, 2015). He is co-editor of *Conjunctions: Transdisciplinary Journal of Cultural Participation*. Current research focuses on cancer narratives, participation, affect and social media. He is leader of the research project “Young cancer patients’ use and experience of social media” funded by The Danish Cancer Society.

Museum of Random Memory: Engaging Communities in Data Literacy through Critical Pedagogy and Social Activism

Gabriel Pereira and Annette Markham

More now than ever before, our own personal interactions and memories constitute 'big data' --massive in quantity; stored in multiple locations across "the cloud"; distributed through multiple platforms; and literally too large to comprehend or manage effectively. We experience less and less control over the shape, use, and computation of our data. There is a *gap between data use and data literacy*. This current moment demands that researchers explore innovative approaches to build data literacy: a reflexive awareness of the systems of digitalization, datafication, and computation, which involves the many ways data are defined, created, and used, along with an ability to understand the greater systems within which data play a role.

This paper focuses on an action/participatory research project called "Museum of Random Memory" (MoRM), which is performed by a team of scholars, activists, artists, computer scientists, and curators. MoRM's innovation is that it studies what data literacy is while producing greater data literacy among participants. This is achieved by developing a series of public arts experiments that spark deep reflection about the computation happening under the surface of everyday digital media use. We ground our efforts in Critical Pedagogy and other participatory artistic and social activist frameworks that invite citizens to actively become researchers of their own lived experience.

We have performed these interventions in different formats in Denmark and Spain. The main concept has been asking citizens to donate memories (image/texts) to our virtual museum. As we accept donated memories, we discuss how memory making occurs in datafied culture, how this is becoming ever more automated, and the challenge/importance of ethics and social justice in technology design. Participants consider questions like: What is the process of remembering and forgetting in the digital age? How are memories archived for us by digital platforms like Facebook and Google?

We have found that focusing on 'memory' sponsors strong public engagement in critical thinking about how digital technologies, datafication, and memory making intersect. We believe this is a strong model for uniting critical pedagogy, social activism, and research to engage people in the transformation of their world/realities.

Bios

Gabriel Pereira is a PhD Fellow at the Department of Digital Design and Information Studies at Aarhus University (DK). His research interests cover datafication, digital infrastructures, smart cities and data literacy.

Annette Markham is Professor of Information Studies at Aarhus University, Denmark & Affiliate Professor of Digital Ethics in the School of Communication at Loyola University, Chicago. She researches how identity, relationships, and cultural formations are constructed in and influenced by digitally saturated socio-technical contexts.

The Seams of Urban Intelligence: APIs as Infrastructures for Developers and Citizens

Gabriel, Pereira, Christoph Raetzsch and Lasse S. Vestergaard

Recent criticism of software and platforms has consistently outlined the technological imperatives of *Application Programming Interfaces* (APIs) for social and political issues. In this paper, we discuss APIs for urban open data as a specific example of defining common standards and protocols that can be used for multiple ways of enhancing civic participation. We conceptually frame APIs as infrastructures of Smart Cities that make urban intelligence accessible for various stakeholders. Our key interest is to differentiate assumptions about the infrastructural functions of APIs and their potential uses among developers and citizens alike. Thus, we ask how do APIs enable and constrain participation for citizens in the city, or offer a peek into the “urban stack”? What is the invisible work of APIs and how is it embedded in their design? What lessons can be learned for the design of APIs to reach beyond city administrators and technologists?

Developers frame urban intelligence (e.g. through movement data, interactions, sensors) using APIs, by defining standards and protocols. Through constructing the models that regulate APIs, developers define how information flows, how visible/accessible data is and how much is shown to users or other developers. On the other hand, APIs are experienced by citizens by becoming embedded in the social fabric. Citizens interact with APIs as infrastructure that are part of software and mobile interfaces. Developers and citizens thus employ different mental models to understand urban data.

Empirically, the paper concentrates on the documentation of smart city API's developed in the OrganiCity project. By anchoring the conceptual discussion of APIs in general to actual development and improvement of such interfaces from two perspectives, the paper contributes to a growing body of research on inclusive and co-creative smart cities.

Bios

Gabriel Pereira is a PhD Fellow at the Department of Digital Design and Information Studies at Aarhus University (DK). His research interests cover datafication, digital infrastructures, smart cities and data literacy.

Christoph Raetzsch is a post-doctoral researcher at the Department of Digital Design and Information Studies at Aarhus University (DK). His research interests cover the fields of media and journalism history, practice theory and digital infrastructures. His research has been published in journals such as *Digital Journalism*, *Journalism Practice*, *Tecnoscienza* and the *Journal of Computational Culture* among others.

Lasse Steenbock Vestergaard is a PhD Fellow at the Alexandra Institute (Aarhus University, DK), where he researches and develops solutions related to Open data, Smart Cities and IoT. He is an expert in Open Data technical aspects and its software architecture.

The Research About the Influence of Online Games to the Interpersonal Interaction Between Chinese Teenagers

Li Jin Jue

With the Internet equipments in China being popular, recently, Online games and game industry in China are rising, online games has become a part of Chinese teenagers daily lives. Differ to the stand-alone games, the features of online games, such as interaction, continuity and immersion which enables Chinese teenagers think online games as not only competitive game activity but a new social intercourse platform. In recent years, teenagers social news has been increasing because of netgame platform intercourses. Technological innovation has created a new digital media communication platform has played an important role on youth culture, especially the interpersonal interaction modes.

However, most of the researches about online games remain the critical stage of moral value to internet addiction between Chinese scholars. There are less passages objectively evaluate the influence of network technology to teenager culture.

This passage selects three well-known online games in China: World of Warcraft from Blizzard, Playerunknown's battlegrounds from Bluehole, Chinese ancient style JX Online from Kingsoft Season Game Studio, these three case studies. In the early stage of the study, we focus on the player questionnaire surveys and field interviews, at the same time, further study the comparative analysis of the interactive modes of the game platform. From settings of different intercourse modes and the cultural connotation of games, mainly study the influence of players language styles, behavior modes, offline cultures and self judgement. From the perspective of youth subculture, the passage tries to sum up the changes of the network games to the teenager interpersonal interaction modes and several typical ethnic groups. Thus, to analysis the influence of the settings of different functions of digital medias (online games) on the behavior patterns of the recipients.

Bio

Li Jue Jue, Master graduated from Beijing Normal University in the direction of contemporary literature. In 2015, she entered Beijing Normal University to study as a PhD. In 2016, she joined the Vrije Universiteit Brussel and started a two years joint PhD program. Concerned about the field of youth subculture, the current research focus on the study of the interpersonal communication mode in online games.

The role of citizen participation in medical apps in healthcare

Loni Ledderer, Anne Møller & Antoinette Fage-Butler

Healthcare organisations increasingly use medical apps operated on smart phones and tablets in service delivery. These technologies influence the ways in which people engage in their health. Digital technologies are often presented as neutral and objective problem-solving tools; however, material actors such as medical apps

interact with human actors and affect the meaning and forms of participation in healthcare. The aim of this paper is to explore how a diabetes medical app, 'Diapplo', affects individuals' participation in their health care. Our analysis derives from a qualitative in-depth case study of the development and use of a medical app at two outpatient clinics in Denmark from October 2016 to December 2017. The app was developed on the basis of collaboration between users, health professionals and IT designers in Denmark to support teenagers with type 1 diabetes manage the disease in their daily lives and facilitate their contact with health professionals. The app was tested by users and health professionals at two outpatient clinics. Data comprise transcripts from meetings and workshops, interviews with the teenagers, observations, and material developed for inclusion in the app. Analysis indicates that the teenagers' needs were not fully understood or met in the app: this was reflected in both existing 'Diapplo' app functions and functions that were considered to be missing. Our findings show that the teenagers did not necessarily seek information about diabetes in the app; teenagers would have preferred having a private space as part of the app; they also wished to interact with peers about everyday life situations without focusing on their disease. Inspired by the theory of material participation, we critically discuss possible consequences of using medical apps when involving people in their own healthcare, particularly when apps provide an individual platform based on medical knowledge.

Bios

Loni Ledderer

Loni Ledderer gained her PhD in health science from University of Southern Denmark. She is currently Associate Professor at the Department of Public Health, Aarhus University. Her main research interests are in health promotion and critical public health, health technologies and participation, participation and involvement from the perspectives of users, health professionals and organisations.

Antoinette Fage-Butler

Antoinette Fage-Butler gained her PhD in Knowledge Communication from Aarhus University, where she is currently Associate Professor in the Department of English, School of Communication and Culture. Her main research interests are within health apps, online health communication (doctor-patient and patient-patient), patients' perspectives and poststructuralist approaches to discourse and genre.

Anne Møller

Anne Møller, MSc, received a bachelor's degree and a master's degree in public health from Aarhus University, Denmark. She is currently employed as research assistant at Department of Public Health, Aarhus University, where she is involved with research within the field of health promotion and health services.

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The Great Meme War

Marc Tuters

"The Great Meme War" is the semi-ironic title for a grass-roots information war orchestrated from 4chan's "politically incorrect" image board and the Reddit forum "The Donald" by a loose-knit collective who like to imagine themselves as having got a meme elected the presidency of the United States. In part because of these web fora's anonymous or pseudonymous affordances, posters use rapidly evolving vernaculars to demonstrate their insider status — this helps, in turn, to account for why 4chan has been the birthplace memes from LOLcats to Pepe.

While memes had long been a subcultural internet form, as they started to go mainstream in 2012, political events themselves also started to become memetic. Initially interpreted as lowering the transaction costs for engaging in political activism — what Ethan Zuckerman referred to at the time as the "Cute Cat Theory of Digital Activism" — as political memes went mainstream on 4chan they became much darker, in time leading to their association with an insurgent alt-right movement. Aspects of this problematic are, however, much broader than 4chan. Indeed, in just a few short years, vernacular interpretations of political events as developed by fringe Internet communities seem to have acquired an enormous influence. With "post truth" and "fake news" as the UK Oxford dictionary's words of the year for the last three years, digital logic has penetrated deeply into culture and politics, reframing the lives of issues and demanding new criteria by which to assess the memeification of politics.

Drawing on research from a series of graduate seminars and data sprints that I have led over the course of the past year at the University of Amsterdam, this lecture will offer a kind of digital autopsy of how the political subcultures on Reddit, 4chan and other parts of the deep vernacular web make use of internet slang as well as image-based memes in order to constitute specific political ideologies.

Bio

Dr. Marc Tuters teaches New Media and Digital Culture at the University of Amsterdam with a focus on media theory. As a researcher affiliated with the Digital Methods Initiative (DMI) and as the director of the Open Intelligence Lab (OILab) he primarily focussed how online subcultures constitute themselves as political movements. Prior to this, Marc's research contributed to the field of new media art discourse by developing the concept of "locative media", around which he developed a practice, speaking and exhibiting at international events including ISEA, Impakt Festival, DEAF and Transmediale.

The study of the mutually constitutive relationship between online platforms and user participation; the case study of deviantART

Marija Englman

The development of Web 2.0 and new media technologies triggered a renewed wave of discourse on the democratizing and participatory potential of these technologies. Initially, academic discourse centered on the notions of “active” users, on the spirit of community, cooperation, participation, and sharing. More recent studies in the field acknowledge that user participation cannot be studied without taking into account platform technologies. Jose van Dijck (2013) takes a step further by demonstrating that platforms socio-economic constructs, as well as its technologies, influence user participation on an online platform. This study applies van Dijck’s (2013) approach by analyzing deviantART as a techno-cultural and socio-economic construct in order to conduct a critical analysis of a mutually constitutive relationship between deviantART and its user’s participation. deviantART is one of the leading online art platforms with a focus on user-generated content (UGC). By analyzing deviantART as a techno-cultural construct, the study found that platform technologies enabled certain forms of participation while discouraging or even blocking others. Additionally, the data gathered through virtual ethnography suggests that many deviantART users are not only aware of how these technologies work but they also deliberately manipulate its algorithms in order to promote their media content. By analyzing deviantART as a socio-economic construct, the study found that deviantART owners respond to these manipulations by changing their algorithms or creating new categories whose algorithms are meant to minimize any undesired “participations” on their platform. This “action-reaction” relationship between the platform and its users is demonstrated by comparing data gathered on deviantART by Dan Perkel in 2011 and data generated in 2017. This study suggests, that in order to more fully understand the mutually constitutive relationship between platforms and its user participation, these relationships needs to be studied through a prolonged period of time allowing these forces to react to one another.

Bio

Marija Englman - Master of Arts in Media Culture.

I was born on May 4th, 1986 in Pozega, Croatia. After high school graduation and few jobs to save up for further education, I enrolled at Maastricht University in 2013 and received my BA in Arts and Culture in 2016. I graduated with an overall grade of 8 and finished my BA thesis in Marble program “On expedition – Travel into the Unknown” – which is a program for top 20% of students. The following year I received anMA in Media Studies. The proposed abstract further builds on the topic of

deviantART and online participation which I studied for in my Master Thesis.

The SFMOMA AR Game Jam

Sarah Brin (IT University Copenhagen) Erica Gangsei (San Francisco Museum of Modern Art)

In the Summer of 2016, *Pokémon Go* precipitated a surge of new play experiences in museums. Cultural heritage institutions across disciplines were confronted with the sudden ubiquity of augmented reality (AR). Some museums enthusiastically integrated Pokémon into their programs, while some grappled with the dissonance between ludic experiences and exhibition content. But post-Pokémon, what could AR mean to museums?

In this paper we document our findings derived from an experimental AR game jam conducted in collaboration with 15 multidisciplinary creatives at the San Francisco Museum of Modern Art (SFMOMA). Rather than commission a single, costly AR project, the game jam was an experiment in seeing what kinds of experiences emerge when a collection of artists, technologists, and designers gather for two weekends of rapid-prototyping. These makers pushed the limits of current-day AR technology to ask several questions: Can AR be used to create a meaningful interpretive layer on existing artwork? Or is it better used in the creation of stand-alone artwork within the walls of the museum? And what effects do AR experiences have on a museum visit, both for visitors who choose to engage and visitors who prefer their visit device-free? While organizations like the Victoria and Albert Museum and the Getty Museum have organized game jams, there are limited resources for museums looking to replicate or modify this form of collaborative content generation. This paper presents the SFMOMA AR game jam as a case study - it outlines the design of this project in consultation with interdepartmental stakeholders and technology partners, and provides key takeaways regarding the situational (not technical) implications of AR implementation in art museums.

Ultimately, our findings were mixed. While the technology afforded new modes for audiences to connect with the museum, it presented an array of technical, logistical, and ethical challenges.

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Bios

Sarah Brin is an art historian and curator based in Copenhagen. She works at IT University Copenhagen with GIFT, an EU research project about playful experiences in museums. Prior to moving to Copenhagen, Sarah worked as the Public Programs Manager at the Autodesk Pier 9 Workshop in San Francisco, where she commissioned from and collaborated with interdisciplinary creatives working with digital fabrication processes. She has produced publications, exhibitions and programs for institutions like SFMOMA, UCLA, the Los Angeles Museum of Contemporary Art and elsewhere. You can learn more about her work at sarahbrin.com.

Erica Gangsei is Head of Interpretive Media at SFMOMA, where she and her team co-produce artist video interviews, audio tours, the museum's podcast series, games projects and other experimental visitor engagement initiatives.

Tanbi Subculture in China: A Quiet Gender Revolution

Wei Yang

My research is about Tanbi - a special type of Internet subculture in China that originated in Japan, born from Japanese aestheticism, and usually takes male homosexuality as core subject. This subculture has gathered a unique group whose main members are women addicted to the imagination and appreciation of gay love, and are often referred to as "rotten women". So women and gay men -- two disadvantaged groups within traditional social power structure, are find themselves aligned within this subculture, based on the intersection of political aspirations, and thus constructed a special kind of alliance. In addition, with the development of Internet and new media, this special alliance finally appeared on the center stage of mass culture in recent years, and even triggered a so-called 'Carnival Craze' in China via the Internet. Based on this, Tanbi subculture almost touched all sensitive points of current gender politics and, accordingly, carries significant value for research. This research will be an effort to reveal the realistic influence of Tanbi subculture on 'rotten women' and gay men respectively, as well as the interaction between them, in detail.

Preliminary results for this study indicate that in the Tanbi world, women and gay men seem to work together to strive for the opportunity to showcase themselves on the central stage of popular culture. Although the Tanbi subculture has banter and cynicism in its genes, and thus lacks the seriousness of political struggle, it is incidentally also the banter and cynicism that make it easier for the subculture to penetrate the mainstream discourses of popular culture. Perhaps in rounds of internet-based 'Carnival Crazes' dripping with Tanbi elements, a seemingly casual but also radical gender revolution might be accomplished quietly.

Bio

Wei Yang

EDUCATION

Vrije Universiteit Brussel (Free University of Brussels) September 2016- present

Doctor of Philosophy candidate in Critical Theory Brussels, Belgium

Peking University September 2013- June 2016

Master of Arts in Communication Beijing, China

Hebei University September 2006- June 2010

Bachelor of Arts in Editing and Publishing

RESEARCH WORKS

Paper "Internet Commonwealth Promote Social Progress" written cooperative with Prof. Shi Zengzhi is in process of publishing;

Essay “The Stigmatized ‘Ladyboy’: Construction of Gender And Symbolical Violence” published on the Micro message public platform(MP) “Public Communication & Social Development of Peking University”

Paper “Privacy Protection in the Age of Big Data” discussed the boundary of privacy in the age of big data, and tried to solve the problem by constructing a dynamic boundary of privacy based on the core principles of informed consent and intelligent use.

Paper “The Reconstruction of Public Sphere on Social Media” summarized the related theories of public sphere to search for the reason why it was constructed and deconstructed, and regarded social media as the public discussion field based on Bourdieu’s field theory. By analyzing the public discussion field’s structure and operational mechanism, obstacles in reconstructing public sphere could be found and solved, and the reconstruction of public sphere can be achieved on social media.

Parafictional Qualities in the Interactive Media Art of Tali Keren: The Great Seal (2017)

Kimberly Glassman

For the past eleven years, Christians United for Israel (CUFI), the largest pro-Israel grassroots organization in the United States, has held an annual summit in Washington. Considered a legitimate political gathering, it has struck a number of news outlets as concerning that major political figures like Ted Cruz and Mike Pence speak at an event described as “apocalyptic,” “ecclesiastical” and “an Israel celebration party.” Interested in this relation between religion, politics and propaganda, Tali Keren recently exhibited an interactive screen-based art installation, *The Great Seal* (2017), at the Contemporary Centre for Art (CCA) in Tel-Aviv-Yafo. The piece simulated a rostrum with the aim of recreating the headline speaker moments from the 2014 and 2015 CUFI Annual Summits. Using a presidential teleprompter, the viewer was invited to step into the shoes of Israeli and American clergymen and politicians who attended the event by performing their speeches. By manipulating real footage and text from the summits and guiding the participant through the constructed performance, the installation brought to attention the metamorphic qualities of the screen, fact, and truth in the media. Using what art historian Carrie Lambert-Beatty terms parafiction – an emerging area in the arts that explores the overlapping space between fiction and fact – I posit that the installation employs altered realities experienced as truth in the way they are oriented towards the “pragmatics of trust” as opposed to the disappearance of the real. The experience of shared emotions and common responses, observably characteristic of the CUFI summit, is critiqued in the interactivity and parafictional qualities of Keren’s artwork. The technology used further subverts notions of reality, truth and post-truth by drawing attention to the deceptive and propagandistic mechanisms that surround political gatherings in their use of screen-media infrastructure.

Bio

Kimberly Glassman is a curator, art historian and editor from Montreal, Canada. Kim curated the exhibit, *Synsocium: A Dialogue Between Art & Design*, for the 2017 World Design Summit and is currently curating an exhibit for the Art Matters Festival, (Dis)CONNECT. Kim has spoken at conferences in Canada, Leicester, London, St. Petersburg and Moscow. She currently serves as Editor-in-Chief for the Concordia Undergraduate Journal of Art History and sits on the Board of Directors for the research group, *Convergence: Perceptions of Neuroscience*. Kim's research focuses on interdisciplinary approaches to art history, specifically on the history of art, science and technology.

Between the virtual and the real

Mathilde Helnæs

Museum exhibitions can be described as affective environments that aim to create intense sensory experiences for the visiting audience. It was a thesis in my project that similar interactions and reactions are possible in a digital virtual space. Virtual Reality has already reached the museum's collections, including my master's thesis research subject, *Google Arts and Culture*, which consist of real-world museum exhibits transferred through 360-degree video cameras or other measuring devices into images which we can experience online or in Virtual Reality. The database already includes several Danish cultural institutions, and a handful of these are compatible with Google's VR glasses. My thesis examined users' sensory and emotional experiences in the digitized exhibition *European Art 1300-1800* at the National Museum of Art in Denmark, through the Google Cardboard VR glasses and compared these with experiences in the physical showrooms.

The experiences gathered through qualitative interviews and questionnaires were divided into 5 dynamic categories. In short I found correlations between the results of the two studies of experiences. Even though one group visited the museum in VR, they described emotional and sensory experiences which were similar to those who visited the actual exhibition. My next insight was that I did not find a significant scepticism towards technology. In this regard, it is even more evident that museums should experiment with different kinds of digital media, and most importantly evaluate their users' experiences through them. My last and final insight was that images are present in the medium, but they also perform an absence which is made visible. Because the experience in the media depends on the subject, everything that affects the sub-consciousness of the respondents will affect how they experience.

Bio

Mathilde Helnæs is a recent graduate from Aarhus University, with a Master's degree in art history, a bachelor's degree in art history and a minor in digital design. She is currently applying for a Ph.D. to continue the subproject of her master's thesis. Her interests revolve around the role of the users and our cultural institutions in an increasingly digitized world. Mathilde currently lives and works in Copenhagen, Denmark

Adolescents as cultural activists: Remix in fandom communities

Pilar Lacasa, Julian de la Fuente, Sara Cortés, María Ruth García Pernía

This presentation explores the practices of a group of teenage girls committed to a fan community organized around musical celebrities (Duffett 2014). We consider them as activists in the context of popular culture (Jenkins 1992/2013), since they built it collectively when participating with other fans through various processes including the remix (Navas, Gallagher et al. 2015). We define 'activism', borrowing the words of (Robinson, Rundell et al. 1994), in relation to the culture that stands between creative and critical practices. This is understood in relation to a social commitment, and in this sense we speak of citizenship (Hartley 2010).

The paper's main goals are the following:

To analyse the adolescent fans' creative processes, understood as a collective endeavor, when they generate and remix multimodal texts to be uploaded to social networks.

To examine the role of these re-constructed content to maintain and transform the fan community. Multimodal productions are considered as intellectual and emotional supports for the fan members of the community.

To explore the meaning of the multimodal productions in the interpersonal relationships that fans establish among themselves or while seeking to establish personal contact with the celebrity in question.

This research is part of a larger project on which we are currently working from an ethnographic methodological perspective (Pink, Horst et al. 2015). Participants are young people aged between eight and fourteen using mobile phones and tablets as ubiquitous mediators. In this paper, we look at five girls participating in the One Direction and Magcon fandom communities, combining the use of several social networks including Twitter, Instagram, Vine and Wattpad.

The final discussion will focus on the relevance of the data when it comes to defining new forms of citizenship. We will contrast our results with those obtained in other studies by looking at the extent to which remixes contribute to online conversations that foster a shared interest in public affairs and at how remixes and multimodal productions without a personal author promote collective commitment. Finally, we hope to show how social networks and creative participation are transforming political activity among young people.

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Bios

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Pilar Lacasa. Full Professor of Audiovisual Communication.

Researcher at the Faculty of Humanities at the University of Alcalá, she coordinates the Culture, Technology and New Literacies Research Group since 1998. She loves video games, new emerging communication technologies and classic European and American movies. Her research work has been developed from a socio-cultural approach. She has been a visiting at the Comparative Media Studies program (MIT), the University of Southern California, Annenberg Innovation Lab. Currently she's a visiting researcher at the Digital Ethnography Research Centre (RMIT, Melbourne). Pilar is the author of Learning in virtual and real worlds (2013) edited by Palgrave (including a Henry Jenkins' Foreword).

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Julián de la Fuente. Associate Professor of Audiovisual Communication.

He holds a B.A. in History and a B.A. in Communication Studies. Working as an independent producer and director since 2002, he has made all kinds of audiovisual materials such as ads, reports and music clips. He has also created holographic facilities, 3D projections and interactive apps. He has several publications on film and history and has conducted several outreach projects for film heritage. He currently teaches at the European University, Madrid, and the University of Alcalá.

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Sara Cortés. Associate Professor of Audiovisual Communication.

PhD in Psychological Development, Learning and Education. Sara is interested the role of new technologies and video games as cultural tools aimed to develop new literacies in a global world. The main lines are focused on analyzing the creation of new educational spaces where new technologies become literacy practices and the construction of one's identity when children and youngsters play with video games or use social media. She has been a visiting scholar at LCMI (University of Luxembourg and GLS at the University of Madison. In addition to this, she works as coordinator and web designer of

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PhD in Psychological Development, Learning and Education. María's main interest is focused on analyzing the role played by communication tools, which are quickly transforming society, in the life of children and youngsters. Specifically, she works on developed innovative methodological approaches in different issues, and researches the role of new technologies and video games as cultural and communication tools. She has been a visiting scholar at the University of Oslo and Utrecht University. In addition to this, she coordinates Communication students' audiovisual reports for the Digital Journal of the University of Alcalá

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Post-Internet Art Practices as Subject Groups for Transformative Art Education

Timothy Smith

In the early 2000s a dramatic shift in artistic practices began to occur coinciding with the advent Web 2.0 and the emergence of social media platforms. A new generation of contemporary artists began engaging in internet-based processes that navigated a middle-ground between the conceptual elements of contemporary art and the use of technology (particularly software) in new media art. These practices have come to be labeled post-internet, which is not necessarily considered a genre or a medium per se, but rather it expresses the overall condition in which artists have become immersed through such highly networked environments in the 21st century. As such, post-internet art explores modes of creative production and distribution through the internet and its effects on both online and offline culture.

This paper contends that if post-internet practice in contemporary art is positioned as a primary course of learning in art foundations, our understanding of the instructor/student and individual/collective relationships in introductory art instruction could be re-evaluated and re-imagined. Taking the lead from recent pedagogical research on the educational theories of Célestin Freinet and Félix Guattari, this article proposes a horizontal approach to introductory art instruction that emerges from the consideration of post-internet art practices as vital to the advancement of first-year art students. Rather than pursuing a top-down instruction of concrete fundamentals of 2-D and 3-D design, foundation courses based on post-internet art practices could productively subvert the instructor/student hierarchy and create a collective learning experience that explores the power of what Guattari calls the “subject group.” The implications for such a proposal would require a reconsideration of certain methods of teaching and learning in art foundations research, curriculum design, and the role of the post-internet condition toward transforming art education practices in the 21st century.

Bio

Timothy Smith is an artist and educator based in Helsinki, Finland as a post-doctoral researcher at Aalto University School of Arts, Design and Architecture. He previously lectured at The Ohio State University in the Department of Art (where he received his MFA in 2012) and Department of Art Administration, Education and Policy (where he received his PhD in 2016). His research and teaching primarily focuses on art and activism with an emphasis on the ethics of posthumanist and (neo)humanist approaches to socially-engaged art practices and pedagogy.

Instagram archive: participatory practices in Russia

Ekaterina Kalinina

Drawing on theories of civic engagement and culture (Dahlgren 2009; Dalghren 2013; Dahlgren and Olsson 2005; Kaun 2013; Schudson 1999, Bennett, Wells, and Rank 2009; Hartley 2010, Ratto and Boller 2014; van Zoonen, Visa and Mihelja 2010; Bakardieva 2009), this paper investigates online archiving practices of everyday people as specific practices of civic engagement.

Community sanctioned archives in SNS collect and preserve information on and memories about vanishing architectural gems in Russia via soliciting contributions from members within communities as well as by doing archival research. What is unique about these projects is that they fuse online archival practices with offline activism - protests against demolishing of cultural landmarks, volunteering construction work etc.

Such latent forms of participation are particularly important to examine in Russia, given the country's general lack of trust in political institutions, disbelief in protest and demonstration as drivers of social and political change. Each of these deficits leads to alternative means of civic engagement.

The aim of this paper is to develop theoretical framework, which could deepen our understanding of such forms of participatory action. The archive functions as a medial infrastructure in the staging of a new conception of communal relations, and hence, as a device to frame a newly emerging conception of individuality. I conceptualise the digital archives as communities of feeling that invoke the nation as a community based on affective connections (i.e., an intimate public), emphasizing "affective and emotional attachments located in fantasies of the common, the everyday, and a sense of ordinariness" (Berlant 2008, p. 11). The participants of such archives are marked by a commonly lived history and shared emotional knowledge of historical experiences.

Empirical data for this study comes from ethnographic research which involved interviews with the makers of the archives conducted in autumn 2016 and content analysis of the digital platforms conducted in autumn 2016.

Bio

Ekaterina Kalinina (PhD in Media and Communication) is postdoctoral researcher at Södertörn University, Department of Media and Communication, working on digital archives and civic engagement.

She worked as a research fellow at Swedish National Defence University researching on the questions of Russian patriotism, biopolitics, nostalgia and national identity.

Ekaterina Kalinina is also actively engaged in practice based research and works as a project manager at the Swedish organization Nordkonst, where she manages cultural projects and conducts research on cross-cultural artistic practices and intercultural communication. She is currently leading project on Hip Hop culture in Russia financed by Swedish Institute.