

**EUGENE LANG COLLEGE THE NEW SCHOOL FOR LIBERAL ARTS**

**FIRST IN A SERIES OF BIENNIAL CONFERENCES  
ABOUT THE POLITICS OF DIGITAL MEDIA**

# **THE INTERNET AS PLAYGROUND AND FACTORY**

**NOVEMBER 12–14, 2009  
AT THE NEW SCHOOL, NEW YORK CITY**

[www.digitallabor.org](http://www.digitallabor.org)



**The conference is sponsored by** Eugene Lang College The New School for Liberal Arts and presented in cooperation with the Center for Transformative Media at Parsons The New School for Design, Yale Information Society Project, 16 Beaver Group, The New School for Social Research, The Change You Want To See, The Vera List Center for Art and Politics, New York University's Council for Media and Culture, and n+1 Magazine.

## Acknowledgements

### Conference Director

Trebtor Scholz

### Executive Conference Production

Trebtor Scholz, Larry Jackson

### Conference Production

Deepthi Welaratna, Farah Momin,  
Julia P Carrillo

### Production of Video Series *Voices from The Internet as Playground and Factory*

Assal Ghawami

### Overture Video

Assal Ghawami

### Video Mashup

James Blake

### Web Design

Chris Barr

### Conference Discussion

all members of the IDC mailing list

### Mailing List Moderator

Trebtor Scholz

### IDC Twitter Stream

Trebtor Scholz

### Event PR, Marketing, Poster Design

Communications and External Affairs,  
The New School

### Photo Documentation

Conway Liao

### Collaboration Prelude Events

Beka Economopoulos (November 11),  
Carin Kuoni, Alyssa Phoebus (September 29)

### Live Streaming

Victoria Vesna, Simeon Poulin

## General Event Support

Lula Brown, Alison Campbell, Alex Cline,  
Patrick Fannon, Keith Higgons, Geoff  
Kim, Ellen-Maria Leijonhufvud, Stephanie  
Lotshaw, Brie Manakul, Lindsey Medeiros,  
Farah Momin, Heather Potts, Katharine  
Relth, Jesse Ricke, Joumana Seikaly,  
Ndelea Simama, Andre Singleton, Lisa  
Taber, Yamberlie Tavarez, Brandon Tonner-  
Connolly, Jolita Valakaite, Cynthia Wang,  
Deepthi Welaratna, Tatiana Zwerling

## Registration Staff

Alison Campbell, Alex Cline, Keith Higgons,  
Geoff Kim, Stephanie Lotshaw, Brie Manakul,  
Lindsey Medeiros, Heather Potts, Jesse  
Ricke, Joumana Seikaly, Andre Singleton,  
Deepthi Welaratna, Tatiana Zwerling

## Video Documentation

Matt Sussman (CEA), Alex Cline, Jean Claire  
Dy, Stephanie Lotshaw, Lindsey Medeiros,  
Heather Potts, Jesse Ricke, Joumana Seikaly,  
Ndelea Simama, Brandon Tonner-Connolly,  
Jolita Valakaite, Tatiana Zwerling, 99

## Advice and Encouragement

Neil Gordon, Ken Wark, Arien Mack,  
Roberta Sutton, Colleen Macklin, Victoria  
Vesna, Katie Salen, Michael Schober,  
Gabiella Coleman, Jenny Perlin, Kathleen  
Breidenbach, Sven Travis, Alexander  
Draifinger, Rachel Sherman, Orit Halpern,  
Karl Mendoca, Jeffrey Goldfarb, Verna de  
LaMothe, Dawnja Burris, Robin Mookerjee,  
Julia Foulkes, Stefania deKenessey, Timothy  
Quigley, Caveh Zahedi, Ely Kaplan, Shannon  
Mattern, Jonah Bossewitch, Dmitri Nikulin,  
Ella Turenne, Scott Rosenberg, Laura  
DeNardis at the Yale Information Society  
Project, Dorothy Kidd, Leah Belsky at  
Kaltura, Ted Magder at New York University's  
Council for Media and Culture, Mark Greif  
at *n+1 Magazine* and Ayreen Anastas and  
Rene Gabri at 16 Beaver Group, and all  
our colleagues at The New School who  
enthusiastically and generously support this  
conference series.



Text stock: Rolland Enviro 100 Print, 60 lb., 100% post-  
consumer waste, certified Ecologo, Processed Chlorine Free,  
FSC recycled and manufactured using biogas energy.

Dear all,

Welcome to Eugene Lang College The New School for Liberal Arts for the first event in a series of biennial conferences about the politics of digital media.

This inaugural conference, *The Internet as Playground and Factory*, alerts us to the fact that hundreds of millions of people continuously make the totality of their life energy available to a handful of businesses.

At this international event about 100 activists, lawyers, media scholars, anthropologists, artists, activists, students, programmers, historians, and social media experts come together to reevaluate free labor, play, and pleasure in an economy that is increasingly driven by the expropriation of online sociality.

One aspiration of this conference is to offer an accessible analysis of the ways in which people are used—from traditional labor markets to the Internet. Most people who are active users of social networking services are not aware of the ways in which their attention is captured and their data tracks are collected, analyzed, and sold.

Many speakers will investigate the changing sites of speculative and actual financial value creation. In response to the awareness of patterns of expropriation, they will point to a few starting points where we can tangibly politicize our lives.

Beyond dreams of refusal of Internet cultures we propose support for data portability, decentralization, Free and Open Source Software, peer-created and owned public media, and alternative business models that do not merely strive for the biggest profit. If we better understand the granularities of today's labor we will be able to discuss the lives we may lead tomorrow with more confidence.

Two prelude events have set the stage for *The Internet as Playground and Factory* conference. "Changing Labor Value" at the Vera List Center for Art Politics discussed the changing meaning of labor in the digital era. The second event, "Crowdsourced

Labor: Digital Democracy or Centralized Sweatshop?" took place at The Change You Want To See Gallery.

Moving forward, the next conference in the *Politics of Digital Media* series, *The Internet as Playground and University*, will be held at Eugene Lang College in the fall of 2011. It will focus on a novel kind of participatory media literacy that underwrites students for the commons. A preparatory event in April 2010 will focus on the death of film school and the rebirth of screen education.

In 2013, the third conference in the series, *The Internet as Barricade and Soap Box*, will focus on media activism outside the United States and Europe. Internet cultures have radically internationalized over the past five years. English-language content no longer dominates the Web. The digital divide is not what it used to be. The Internet is not accessible to the vast majority of people in economically developing countries, these populations have a larger density of mobile phones than those in the overdeveloped world.

Enjoy the presentations and discussions, make new friends, tweet, blog, catch up with colleagues, start a collaboration, have a glass of wine, dance, walk through New York City at night, and stay in touch with us here at Eugene Lang College.

Trebor Scholz

# THE INTERNET AS PLAYGROUND AND FACTORY

First in a series of biennial conferences about the politics of digital media

**November 12–14, 2009 at  
The New School, New York City**

## Live Stream

Sections of this conference will be live streamed at [www.streamingculture.parsons.edu](http://www.streamingculture.parsons.edu)

## Twitter

The hash tag for this event is **#IPF09**. Add this to the end of each tweet.

## Play the BackChatter Conference Game!

BackChatter is a game about predicting Twitter trends designed to be played at conferences like this one. Beating BackChatter means sharpening your sociolinguistic smarts. The game is divided into rounds that correspond to sessions at event where BackChatter is taking place. Each round, you pick three words that you think will be popular in tweets about the conference during the next game round. You send in your votes with a direct message to the game consisting of the three words you want to pick. During the next round, you get points whenever anyone uses your words in a tweet about the event (tweets marked with **#IPF09**). The value of a word is based on how many people voted on it: the MORE people that picked a word, the LESS valuable it is. So the most valuable words are the words that no one else selected.

A website keeps track of player scores from round to round, and has other useful info, like a dynamic word cloud formed from tweets about the event. If you do visit the game site, just remember that a game might not be in session so there might not be any game data showing.

BackChatter is a project by Mike Edwards, Colleen Macklin, John Sharp and Eric Zimmerman. [www.backchatter.org](http://www.backchatter.org)

## Play Rooms

You did not come to this conference just to get inspired, learn, dance, and network. You'll want to catch up with friends, compare notes, and start collaborations. This is not always easy at an urban campus and in the context of a conference. The play rooms are empty rooms reserved for you to use as you see fit.

**Thursday:** 6 East 16th Street, 8 to 10 p.m.  
Rooms 910 and 1009

**Friday:** 6 East 16th Street, 9 a.m. to 7 p.m.  
Rooms 734, 906, 913, 1002, 1132

**Saturday:** 6 East 16th Street, 9 a.m. to 7 p.m.  
Rooms 704, 705, 901, 902, 903, 904, 908, 911, 912, 1004, 1008

# AGENDA

## Thursday, November 12

5:00 p.m.

**Kick-off film screening:** *Sleep Dealer*

**Location:** Alvin Johnson Building, 66 West 12th Street, room 404  
Q&A with director **Alex Rivera**

7:15–10:00 p.m.

### Registration and Reception

**Location:** Eugene Lang College Café, 65 West 11th Street  
(across the courtyard from the Alvin Johnson Building)

## Friday, November 13

8:00–9:30 a.m. Registration

10:00 a.m.

### OPENING PLENARY

**Location:** Tishman Auditorium, 66 West 12th Street, main floor

#### Remarks by

**Bob Kerrey**, President of The New School  
**Neil Gordon**, Dean of Eugene Lang College  
The New School for Liberal Arts  
**Trebor Scholz**, conference convener, member of the faculty of Eugene Lang College

## Friday, November 13

10:30 a.m.–1:15 p.m.

### SESSION A: VIRTUAL WORLDS, CIVIL RIGHTS, AND SLAUGHTER

**Location** Sheila Johnson Design Center, 66 Fifth Avenue, Kellen Auditorium  
*Digital Labor, Digital Immigration, and Transnationality or Why Virtual Worlds Need a Civil Rights Movement*, **Lisa Nakamura**; *The Absolute and the Virtual*, **Alexander Galloway**; *Digital Slaughter*, **Timothy Pachirat**; *Whatever Blogging*, **Jodi Dean**. Moderator **Ferentz LaFargue**.

### SESSION B: PERFORM OR ELSE: AMAZON.COM'S MECHANICAL TURK

**Location:** Alvin Johnson Building, 66 West 12th Street, room 404  
*Exploitation and Agency in Amazon's Mechanical Turk*, **Lilly Irani**; *Emoji Dick*, **Fred Benenson**; *Cognitive Labor, Crowdsourcing, and the Cultural History of Human/Machine Assemblages*, **Ayhan Aytes**; *The Mechanical Turk Performance Handbook*, **Francesco Gagliardi**. Moderator **Edward Maloney**.

### SESSION C: IDEOLOGY AND THE EROTICS OF “PLAYBOR”

**Location:** Alvin Johnson Building, 66 West 12th Street, room 407  
*On Social Lubrication: Between the Digital and Chthonic*, **Dominic Pettman**; *The Digital Ideology*, **Jonathan Beller**; *Work Hard, Play Harder—Labor, Playbor, and the Ideology of Play*, **Julian Kücklich**; *Estranged Free Labor*, **Mark Andrejevic**. Moderator **Deborah Levitt**.

### SESSION D: ARE THE POETS USING YOU?

**Location:** Alvin Johnson Building, 66 West 12th Street, room 510  
Reading from “Implementation,” “Mystery House Taken Over,” “Book and Volume,” and “ppg256,” **Nick Montfort**; *The Poetics of Uncreativity*, **Darren Wershler**. Moderator **Kate Eichhorn**.

## Friday, November 13

**1:15–2:15 p.m. Break**

**2:15–5:00 p.m.**

### **SESSION A: THE GIFT OF IMMATERIAL LABOR**

**Location:** Wollman Hall, 65 West 11th Street, 5th floor

*After Tolerance*, **Sean Cubitt**; *Gift, Game, Work, and Labor*, **McKenzie Wark**; *Immaterial Labor 2.0*, **Mark Cote**; *America Online Volunteers: Lessons from an Early Co-production Community*, **Hector Postigo**. Respondent: **Julian Dibbell**. Moderator **Meredith McGill**.

### **SESSION B: JUSTICE, ETHICS, AND EQUALITY: DIRECTIONS AND NEAR FUTURE SCENARIOS**

**Location:** 66 West 12th Street, room 407 *Workers of the Net, Disassemble!*, **Ulises Mejias**; *The Ethical Economy*, **Adam Arvidsson**; *Distributive Justice Online*, **Frank Pasquale**. Moderator **Mark Larrimore**.

### **SESSION C: EXPROPRIATING LABOR IN VIRTUAL WORLDS**

**Location:** 66 Fifth Avenue, Kellen Auditorium *Free Labor, Collective Intelligence, and Artistic Production*, **Christiane Paul**; *Software Art-Work For-Itself*, **Geoff Cox**; *Invisible Threads*, **Stephanie Rothenberg**; *No Matter*, **Scott Kildall**, **Victoria Scott**; *Performing Value: Labor and Contingency in Virtual Worlds*, **Thomas Malaby**. Moderator **Amanda McDonald Crowley**.

### **SESSION D: ATTENTION, ELITISM, AND VOLUNTEERISM: INTERROGATING MODES OF LABOR**

**Location:** 66 West 12th Street, room 510 *How Play Works Out and Work Plays Out in an Attention-Centered Economy*, **Michael Goldhaber**; *Old Skill, New Skill, or No Skill*, **Paolo Carpi gnano**; *Volunteerism at Global Voices*, **Ivan Sigal**. Moderator **Julia Sonnevend**.

**6:00–6:30 p.m.**

### **FACEBOOK USER LABOR ENACTMENTS**

Performance by **Ursula Endlicher** in collaboration with **Burak Arıkan**  
**Location:** 66 West 12th Street, room 404

**6:00–7:15 p.m.**

### **SESSION A: WORK, LABOR, AND THE PRODUCTIVITY OF FUN**

**Location:** 66 West 12th Street, room 510 *Where's the Fun in ERPs? Labor, Logistics and the Frontier of Biopolitical Regimes*, **Ned Rossiter**; *Work/life: Gatekeeping, Ethics, Online Culture*, **Catherine Driscoll**; *Productivity is Fun*, **Martin Roberts**; *Class and Exploitation on the Internet: Theoretical Foundations and the Example of Social Networking Sites*, **Christian Fuchs**. Moderator **Joseph Heathcott**.

### **SESSION B: COPYRIGHT AND HEALTH: PRACTICE AS LABOR**

**Location:** 66 West 12th Street, room 407 *Governing Content in the Social Web*, **Niva Elkin-Koren**; *Ends and Means: Digital Labor in the Context of Health*, **Robert Mitchell**; *Ethical Visions of Copyright Law*, **James Grimmelman**. Moderator **Elizabeth Stark**.

### **SESSION C: THE CHANGING SITES OF VALUE**

**Location:** 66 Fifth Avenue, Kellen Auditorium *The Digital Affect and Measure Beyond Biopolitics*, **Patricia Ticineto Clough**; *The Scanning Eye: Knowledge and Visuality in Cybernetics*, **Orit Halpern**; *Affective Labor: Past and Present*, **Melissa Gregg**. Moderator **Judith Rodenbeck**.

**7:30-10:00 p.m.**

### **Friday Evening Party with DJ N-RON**

Wine will be served (ID may be needed)

**Location:** Wollman Hall, 65 West 11th Street, 5th floor (enter at 66 West 12th Street)

## Saturday, November 14

### 8:00–9:45 a.m. Second Day Registration

**Location:** 66 Fifth Avenue,  
Ground floor lobby outside Kellen Auditorium

### 10:00 a.m.–12:45 p.m.

#### **SESSION A: GOVERNANCE IN THE AGE OF VULNERABLE PUBLICS**

**Location:** 66 Fifth Avenue, Kellen Auditorium  
*Internet Governance: Where Digital Labor Determines Digital Freedom*, **Laura DeNardis**;  
*Minds for Sale*, **Jonathan Zittrain**; *From Open Source to Crowdsourcing: How Corporations Co-Opt Collaboration*, **Douglas Rushkoff**;  
*Predatory Networks, Self-Defense, and Society*, **Brian Holmes**. Moderator **Laura Y. Liu**.

#### **SESSION B, PANEL DISCUSSION: PARTICIPATION LITERACY AND DIGITAL LABOR**

**Location:** 6 East 16th Street, room 1009  
**Howard Rheingold**; *Panarchy: Politics, and Polycentrism*, **Paul Hartzog**; *Queer Theory and The Dichotomies of Work and Play*, **Christina McPhee**; *Learning in the Networked Factory*, **Alex Halavais**. Moderator **Yuri Takhteyev**.

#### **SESSION C: DIGITAL LABOR AND THE BODY**

**Location:** 6 East 16th Street, room 906/913  
*Catching Up With Color Online: Against The Concept of Immaterial Labor*, **Carolyn Lee Kane**; *Putting Everybody To Work*, **Lauren Ellsworth**; *The Digital Securitization of Labor*, **David Golumbia**; *The Internet Is a Totalitarian Regime*, **Luis Vincent Nuñez**; *Digital Bodies, Digital Labor: De/Reconstructing the Post-human Subject*, **Brittany Anne Chozinski**. Moderator **Sumita Chakravarty**.

### 12:45–1:45 p.m. Break

### 1:45–4:30 p.m.

#### **SESSION A: THE EMANCIPATORY POTENTIAL OF PLAY**

**Location:** 66 Fifth Avenue, Kellen Auditorium  
*Pleasure: Labor: Labor: Pleasure*, **Gabriella Coleman**; *Dreaming the End of Bureaucracy: Network Theory and the Legacy of Counterculture*, **Fred Turner**; *No Fun: Work and Labor in Free Software*, **Chris Kelty**; *Arendt and the Creative Toil of Counting*, **Ben Peters**. Moderator **Ted Byfield**.

#### **SESSION B: LABOR METRICS: ATTENTION, IDENTITY, COMPENSATION**

**Location:** 6 East 16th Street, room 1009  
*Are peer producers the subject of the P2P Revolution?*, **Michel Bauwens**; *Now What? Beyond Expropriation*, **Trebor Scholz**; *Identity and the Social: Data Politics and Ethics*, **Hendrick Speck**; *Play and the Constitution of the Net*, **Pat Kane**. Moderator **Heather Chaplin**.

#### **SESSION C: USER LABOR: CREATIVE RESPONSES**

**Location:** 6 East 16th Street, room 906  
*User Generated Social Structures (UGSS)*, **Jonah Brucker-Cohen**; *Capital Implications*, **Kenneth Rogers**; *User Labor*, **Burak Arikan**; *Caught You Looking: A Report from the Bureau of Workplace Interruptions*, **Chris Barr**. Moderator **Brooke Singer**.

#### **SESSION D: FAN LABOR, RISKY BUSINESS, AND THE SOCIAL WEB**

**Location:** Wollman Hall, 65 West 11th Street, 5th floor. Session D starts 2:00 p.m.  
*Fan Labor as Paid Labor*, **Abigail De Kosnik**; *Writing for the Algorithm: Digital Labor and Mobile Work*, **Laura Forlano**; *Venture Labor: The Risks of Work in Social Media*, **Gina Neff**; *Creative Resistance in the Brave New Workplace*, **Jesse Drew**. Moderator **Banu Bargu**.

### 4:30–5:00 p.m. Break

### 5:00–7:00 p.m.

#### **CLOSING PLENARY DISCUSSION**

**Location:** Wollman Hall, 65 West 11th Street, 5th floor  
**Lisa Nakamura**, **Trebor Scholz**, **Howard Rheingold**, **Idil Abshir**, **Gabriella Coleman**, **Jonathan Beller**, **André D. Singleton**, **Fred Turner**, **Pat Kane**, **Ellen Goodman**, and you.

## Speakers and Abstracts

**Mark Andrejevic**, *Estranged Free Labor*

**Abstract:** *Accounts of free, immaterial, and effective labor invoke both the notion of autonomy and that of exploitation. This presentation focuses on the role of exploitation, drawing on examples taken from commercial social networking applications to explore what it might mean, following Antonio Negri, to define exploitation in terms of the “production of an armory of instruments for the control of the time of social cooperation.” The presentation argues for the centrality of estrangement and structural forms of coercion to a critical conception of exploitation in the digital era.*

“My work focuses on the productive aspect of surveillance and monitoring in the digital era. In particular I explore the ways in which the capture of detailed information about citizens becomes a source of value creation and generation within the context of the emerging interactive commercial model. I am an associate professor in the Department of Communication Studies at the University of Iowa and a postdoctoral researcher at the University of Queensland, where I am researching attitudes toward the disclosure of personal information online.” [www.uiowa.edu/~commstud/people/faculty/andrejevic](http://www.uiowa.edu/~commstud/people/faculty/andrejevic)

**Burak Arıkan**, *User Labor*

**Abstract:** *We propose an open data structure, User Labor Markup Language (ULML), to outline the metrics of user participation in social web services. Our aim is to construct criteria and context for determining the value of user labor, which is currently a monetized asset for the service provider but not for the user herself. We believe that universal, transparent, and self-controlled user labor metrics will ultimately lead to more sustainable social web. User Labor is initiated by Burak Arıkan and Engin Erdoğan.*

Burak Arıkan is an artist and researcher based in New York and Istanbul. He creates networked systems that evolve with the interactions of people and machines. His work confronts issues ranging from cultural sustainability to participatory economy to art and politics in networked environments. [www.burak-arikan.com](http://www.burak-arikan.com); [www.twitter.com/arikan](https://twitter.com/arikan); [www.facebook.com/burakarikan](https://www.facebook.com/burakarikan)

**Adam Arvidsson**, *The Ethical Economy*

**Abstract:** *We are witnessing a wave of new*

*productive formations—online phenomena like Web 2.0 and FLOSS, off-line practices like urban “creative scenes” and booming local alternative economies, and new business fields like Open Innovation and Ethical Consumerism. This paper argues that these diverse phenomena take part in the common emergence of a new and radically different economic system, an Ethical Economy where production is mainly collaborative and socialized and value is based on the quality of social relations (rather than on the input of productive time). The talk proposes the beginnings of a theory of this ethical economy with particular emphasis on its new ethical value logic. It suggests an analysis of its historical emergence, showing how it can be understood to result from a dialectic between cooperation and competition inherent to industrial capitalism from the start. Finally it indicates how the concept of an ethical economy can cast new light on present struggles around the capitalist appropriation of digital labor and other forms of social production and how such a perspective can cast new light on the future of capitalism.*

Adam Arvidsson teaches sociology at the University of Milano. He is the author of *Brands. Meaning and Value in Media Culture* (London; Routledge 2006), and has published on social production, creativity and creative industries, and the political economy of cognitive capitalism in general. Presently he is involved in four major projects: activist research on the conditions of “creative labor” in the fashion industry in Milano; a research project on the financial value of reputation housed at the Copenhagen Business School; an EU funded attempt to develop bottom-up collaborative brands for small entrepreneurs in the creative industries, and a new book, *The Ethical Economy*, co-authored with Nicolai Peitersen and forthcoming from Columbia University Press in 2010. [www.ethicaleconomy.com/info/book](http://www.ethicaleconomy.com/info/book)

**Ayhan Aytes**, *Cognitive Labor, Crowdsourcing, and Cultural History of Human/Machine Assemblages*

**Abstract:** *Amazon’s MTurk is a significant example of valorization of collective intelligence in the networked economy. Mediated by this online platform, the workers of the “artificial artificial intelligence” system search, find, and fulfill human intelligence tasks (HITs) requested by developers. This assemblage represents a crucial formation on a global scale as it facilitates the supply of the intellectual labor needs of (mainly) U.S. based*

businesses by workers from across the world. *The particular conditions of intellectual labor in this crowdsourcing scheme maintain a transient, task-based, and limited-time relationship between the worker and the requester and do not require direct communication between the parties. The Chess Playing Automaton of 18th-century inventor von Kempelen is the metaphor for the relationship this system establishes between intellectual labor and seemingly automated complex tasks since, in both cases, the performance of workers who animate the artifice is obscured by the spectacle of the machine. This relationship can be further scrutinized by approaching the concept of automata in the entire cultural history of human machine assemblage in the West. Within this genealogy of machine animating specters, the linkage between von Kempelen's Chess Playing Automaton and Amazon's crowdsourcing enterprise appear to be more than a mere trade insight, especially in the context of the disembodiment of information formulated through the postwar cybernetic discourse, which has largely contributed to the current conceptualization of cognitive labor.*

Ayhan Aytes is a media researcher studying cultural interfaces by means of media archaeology. His focus is on understanding pre-modern media such as maps, automata and clocks within their social, cultural and political context. His photography and multimedia works were recently exhibited in a joint project in Istanbul, *Reading the City of Signs: Istanbul: Revealed or Mystified*. He holds a master's degree in Communication Design from the Institute of Design in Chicago. He is a PhD candidate at the University of California at San Diego in the Department of Communication and a research assistant in the University of California multi-campus research group Transliteracies. [www.ayhanaytes.net](http://www.ayhanaytes.net)

**Banu Bargu** (moderator) is an assistant professor of Political Science at The New School for Social Research and Eugene Lang College, teaching political theory. She received her PhD from the Department of Government at Cornell University in 2008. She has received numerous teaching and research awards, including the John M. and Emily B. Clark Award for Distinguished Teaching, Luigi Einaudi Fellowship, and the Janice N. and Milton J. Esman Prize for Best Dissertation. She is currently finishing a book manuscript, *Human Weapons: The Death Fast Struggle of*

*Turkey, 2000-2007*. Her research and teaching interests include modern, late modern, and critical theory, theories of sovereignty, violence (particularly different forms of political self-sacrifice), labor, and democracy. [www.newschool.edu/NSSR/faculty](http://www.newschool.edu/NSSR/faculty)

**Chris Barr**, *Caught You Looking: A Report from the Bureau of Workplace Interruptions*

**Abstract:** Recent shifts in labor constructs to what is being termed "immaterial labor" or "Post-Fordism," parallel the rise of artistic practices that have as their basis viewer collaboration and participation. This presentation looks at artworks by the presenter and others that engage the digital workplace. Specifically, pieces such as the "Bureau of Workplace Interruptions" aim to intervene in the communication flow of a normal workday in order to free bandwidth for more intimate communication. This discussion revolves around tactics to slow workplace production with communication technologies and invisible theater.

Chris Barr is an artist and designer concerned with contemporary labor patterns, communication, and workspace dynamics. His work spans various media including networked performance, installation, and video, and has been exhibited internationally, notably at the Albright-Knox Art Gallery in Buffalo, the Lab in San Francisco, and Centre de Cultura Contemporània de Barcelona. Chris is an assistant professor in the Department of Art and Design at West Virginia University. [www.chrisbarr.net](http://www.chrisbarr.net)

**Michel Bauwens**, *Are Peer Producers the Subject of the P2P Revolution?*

**Abstract:** Addressing social contracts and social conflicts in peer production, the presentation covers three different models of online value creation characterized by different social contracts and social conflicts. The contradiction between users/value creators and platform owners is assessed for its emancipatory potential in the new context of knowledge labor.

Michel Bauwens is an active writer, researcher, and speaker on the subject of technology, culture, and business innovation. He is the founder of the Foundation for Peer-to-Peer Alternatives and works in collaboration with a global group of researchers in the exploration of peer production, governance, and property. He has been an analyst for the United States Information Agency, knowledge manager for British Petroleum, and eBusiness strategy manager for Belgacom, as well as an internet entrepreneur in native Belgium. He coproduced the TV documentary

*Techncalyps* with FrankTheys and co-edited a two-volume book about the anthropology of digital society with Salvino Salvaggio. Michel is Primavera Research Fellow at the University of Amsterdam and an external expert for the Pontifical Academy of Social Sciences. He currently lives in Bangkok, Thailand. In February 2009, he joined Dhurakij Pundit University's International College as a lecturer, assisting with the development of the Asian Foresight Institute. [www.p2pfoundation.net](http://www.p2pfoundation.net); [www.re-public.gr/en](http://www.re-public.gr/en)

**Ted Byfield** (moderator) is an assistant professor in the School of Art, Media, and Technology of Parsons The New School for Design. He has worked for more than a decade as a freelance book editor for academic and public-interest publishers, including Cambridge University Press, the Dia Center for the Arts, the New Press, Scribner/Macmillan, and Zone Books, and has been co-editor of "ICANN Watch" since 2001 and co-moderator of the Nettime mailing list since 1998. He has presented at many conferences, including Tulipomania (Amsterdam, 2000), blur\_02 (New York City, 2002), the Next 5 Minutes 4 (Amsterdam, 2003), Library 2.0 (Yale University, 2008). His writings on subjects ranging from space photography to internet governance have been published in *First Monday*, *Frieze*, *Le Monde Diplomatique*, and *Mute* to name a few. He has consulted for the BBC, the Kitchen, the Open Society Institute, and the Waag Society for Old and New Media. His honors include contributing to the winner of the 1997 Rotterdam Design Prize, a Design Trust for Public Space Fellowship in Journalism in 2002, and a 2003 grant from the Open Society Institute. He was a contributor in 2003-2004 to the Social Science Research Council's Information Technology and International Cooperation workgroup.

**Jonathan Beller**, *The Digital Ideology*

**Abstract:** *"Digital" has become the mantra for all things contemporary and, as such, signals that the capitalist market is present in the very articulation of digitality. We can be sure that unless we ourselves develop an antagonistic relation to "the digital" and "digital culture," our creativity, if that's what it is, will continue to serve that system, which structurally guarantees the accumulation of wealth by a tiny minority and the intensifying immiseration of the global majority. Thus, from the standpoint of social justice, any theory of labor/value that does not reckon with structural inequality and the larger contradictions of capitalism is pernicious.*

Beller is the author of *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle and Acquiring Eyes: Philippine Visuality, Nationalist Struggle and the World-Media System*. He has taught in the History of Consciousness and Literature program at University of California at Santa Cruz, at San Francisco State University, at Barnard College, and is currently professor of Humanities and Media Studies at Pratt Institute. [www.jonathanbeller.wordpress.com](http://www.jonathanbeller.wordpress.com)

**Jonah Brucker-Cohen**, *User-generated Social Structures*

**Abstract:** *Digital communication tools are a critical component of everyday life for many people. The appropriate or inappropriate design of communication tools influences and shapes how we connect, interact, and collaborate in local and distributed groups. Many of the digital tools we use arose organically, without explicit understanding of the complex effects they have on human behaviour. For example, mailing lists emerged more than 30 years ago, and yet the social experience of mailing lists has remained nearly unchanged, e.g. mailing lists do not exist that are designed to explicitly support business processes. THWONK is an ongoing collaborative project (with Mike Bennett) to research Human-Computer Interaction (HCI) and Computer Mediated Communication (CMC). CMC is concerned with the design and study of online communication tools like email, instant messaging, text messaging, social networks, and Twitter. THWONK is a free website, authoring application, and infrastructure designed for crowd-sourcing and simplifying the creation and rapid prototyping of novel CMC systems so that non-technical users can invent and explore their own CMC. Our purposes with THWONK are to shed new light on possible CMC designs and to simplify the process of CMC implementation and research.*

Jonah Brucker-Cohen, researcher and artist, is a PhD candidate in the Disruptive Design Team of the Networking and Telecommunications Research Group (NTRG) of Trinity College, Dublin. His work and thesis focuses on the theme of "Deconstructing Networks," which includes projects that attempt to critically challenge and subvert accepted perceptions of network interaction and experience. He received his masters degree from the Interactive Telecommunications program of New York University's Tisch School of the Arts. Since 2003, he has co-led the Scrapyard Challenge Workshops with Katherine Moriwaki, held in more than 14 countries

across Europe, South America, North America, Asia, and Australia. His work has been exhibited at the San Francisco Museum of Modern Art, Museum of Modern Art (MoMA, New York), Institute of Contemporary Art (London), Whitney Museum of American Art ArtPort, Ars Electronica, ZKM Museum of Contemporary Art, Dutch Electronic Art Festival, Art Futura, SIGGRAPH, ISEA, Chelsea Art Museum, and others. [www.coin-operated.com](http://www.coin-operated.com); [www.twitter.com/coinop29](http://www.twitter.com/coinop29)

**Paolo Carpignano, *Old Skill, New Skill, or No Skill?***

**Abstract:** *The paper traces the genealogy of the current crisis of work by revisiting the canonical transition between Fordism and Post-fordism and proposes a historical and conceptual context for the discussion of digital labor. Rather than focusing on the institutional changes in labor processes and management strategies, it looks at them from the point of view of the changing nature of skill, critically examining notions such as craftsmanship, deskilling, and multitasking, which have been used to describe the quality of labor in manufacturing, mass production, and distributed production. It questions traditional dichotomies such as unproductive and productive labor, employment and unemployment, expertise and amateurism, free labor and waged labor, etc. In particular, the paper focuses on the present financial crisis and what it dramatically reveals about the structural changes taking place in the nature of labor practices. It argues that the financialization of daily life and the systemic condition of “precarity” and “forced entrepreneurship” are but aspects of the blurring of the distinction between labor skills and “naked living.” Ultimately, the paper expects to contribute to the questioning of the notion of labor, not only as an analytical category but as subjective practice.*

Paolo Carpignano is an associate professor of Sociology and Media Studies at The New School and coordinator of the MA/PhD program in the sociology of media. He is also a writer, consultant, and producer for production companies in the United States, Brazil, and Italy. He is the author of articles on sociology, social history and media theory, and co-author of *Crisis and Workers’ Organization* and *The Formation of the Mass Worker in the USA*, and of the online project *Televisuality*. He is currently working on a new book on the relationship between work and media. [www.newschool.edu/mediastudies/faculty](http://www.newschool.edu/mediastudies/faculty)

**Sumita Chakravarty** (Moderator), is associate professor of Media Studies, former chair of Culture and Media at Eugene Lang College The New School for Liberal Arts in New York. She is the author of *National Identity in Indian Popular Cinema, 1947–1987* (Univ. of Texas Press, 1993); *The Enemy Within: The Films of Mrinal Sen* (London: Flicks Books, 2000); “Fragmenting the Nation: Images of Terrorism in Indian Popular Cinema” in *Terrorism, Media, Liberation* (2005); “The Erotics of History: Gender and Transgression in New Asian Cinemas” in *Rethinking Third World Cinema* (2003). Recent publications include “Cultural Studies Legacies: Visiting James Carey’s Border Country” and essays on media globalization. She is currently working on two book projects: one on technology and the erotic, and the other on media and immigration. [www.newschool.edu/lang/faculty](http://www.newschool.edu/lang/faculty)

**Heather Chaplin** (Moderator) is a professor of journalism at The New School and author of the acclaimed book, *Smartbomb: The Quest for Art Entertainment and Big Bucks in the Videogame Revolution*. She recently participated in a Ford Foundation grant looking at issues of the public interest in the next generation of the Internet focusing on digital literacy and journalism. She has been interviewed for and cited in publications such as the *New Yorker*, the *Atlantic Monthly*, *New York Times Magazine*, *Businessweek*, and the *Believer* and has appeared on shows such as *Talk of the Nation*, and *CBS Sunday Morning*. Her work has appeared in the *New York Times*, the *Los Angeles Times*, *GQ*, *Details*, and *Salon*. She is a regular contributor on game culture for *All Things Considered*.

**Mark Coté, *Immaterial Labour 2.0***

**Abstract:** *In previous research, I proposed the concept of immaterial labour 2.0 as one way in which we might unpack the relationship between play and labour in distributed digital networks. For this conference, I explore more basic questions raised about the relation between the human and technology as suggested by contemporary media theory, particularly via Bernard Stiegler and Mark Hansen. Following the proposition that technics marks an originary condition of the human, I want to consider the latest prosthetic condition of social networks as mapped by a “medium cartography” inspired by Deleuzian ethology. As such, play would transpire on an immanent plane marking the power of socially-networked selves in terms of both temporal-spatial extensions and*

*affective capacity. Conversely, labour would be captured on a plane of transcendence in all its technico-juridical forms. What social bodies can do in these contested spaces remains in tension.*

For the past two years Mark Coté has been an assistant professor in Cultural Studies at Trent University with a focus on media and communication. He has published extensively on networked new media in *Theory & Event* (under review), *Ephemera*, *Canadian Journal of Communications*, *Derive Approdi La Revista*, and *borderlands*, among others. His work deploys contemporary media theory, autonomist theory and continental thought to understand the relations between the human and technology and affect and political economy. [www.facebook.com/cote.mark](http://www.facebook.com/cote.mark)

**Brittany Anne Chozinski**, *Digital Labor: Re/Deconstructing the Post-human Subject*  
**Abstract:** *How does this invisible interaction labor affect our bodies? What were key steps in the history of interaction design that managed to mobilize and structure the social participation of bodies and psyches in order to capture value?*

Brittany Anne Chozinski is currently completing her PhD in sociology at The New School for Social Research, where she previously earned a master's degree in sociology. By day, she works as a multimedia specialist for a nonprofit adoption agency, handling everything from social media to digital video and web editing. She has taught as an adjunct professor of sociology at Marymount Manhattan College and is currently in her second year as a research assistant for Dr. Jaeho Kang on his work involving propaganda, the Frankfurt School, and communications studies. Her work revolves around media and subjectivity, with particular interest in the digital screen, alterity and mimesis, and the body and subject is highly mediated digital environments. Though labor has not been a key focus of her work, it is a reoccurring them, and she has previous written on televisual labor and how this shifts with battles of convergence with the internet and mobile media. Chozinski has a strong background in cinema studies and the Frankfurt School and seeks to apply critical theoretical analysis to media and technology studies within sociology. [www.facebook.com/brittany.chozinski](http://www.facebook.com/brittany.chozinski); [www.twitter.com/topshelf](http://www.twitter.com/topshelf)

**Patricia Ticineto Clough**, *The Digital Affect and Measure Beyond Biopolitics*  
**Abstract:** *My presentation returns to an*

*earlier co-authored work on affect itself, the conceptualization of which involves reevaluating certain assumptions necessary to theorizing digital labor. These assumptions concern the relationship of energy, matter, work and information on one hand and on the other the relationship of measure and value. In suggesting that the digital is instigating a transvaluation of value, I offer comments on labor power, economy, and governmentality. The presentation is meant as an intervention or an inserted reflection raising the question who or what is laboring in the conceptualization of digital labor?*

Patricia Ticineto Clough is professor of Sociology and Women's Studies at the City University of New York-Queens College and the Graduate Center. She is the author of *Autoaffection: Unconscious Thought in the Age of Teletechnology* (2000), *Feminist Thought: Desire, Power and Academic Discourse* (1994), and *The End(s) of Ethnography: From Realism to Social Criticism* (1998). She is editor of *The Affective Turn: Theorizing the Social* (2007) and, with Craig Willse, editor of *Beyond Biopolitics: Essays on the Governance of Life and Death* (forthcoming). Clough's work has drawn on theoretical traditions concerned with technology, affect, unconscious processes, timespace, and political economy. She is currently working on *Ecstatic Corona* an ethnographic historical research and experimental writing project about where she grew up in Queens, New York. [www.soc.qc.cuny.edu/faculty/clough](http://www.soc.qc.cuny.edu/faculty/clough)

**Gabriella Coleman**,  
*Pleasure: Labor: Labor: Pleasure*  
**Abstract:** *One of the distinctive features of contemporary Internet labor is pleasure. Whether it is the pleasure of writing a review on Amazon or crafting your own clothes (and then selling them on Etsy), a sense of pleasure and pride often follows from these activities of labor common on the Internet. In this talk, I examine the politics of labor and pleasure by addressing a new class of character also common on the Internet, the griefer and troll who, as their name suggests, cause grief on the Internet for the sake of the lulz (aka pleasure). With a focus on recent battles between Anonymous (the trolls) and the Church of Scientology, I explore the importance of pleasure (that often bubbles directly from labor) for understanding not only this specific case but for critically grappling more generally with the nexus between labor and pleasure on the Internet.*

Trained as an anthropologist, Gabriella Coleman is an assistant professor in the Department of Media, Culture, and Communication at NYU. She teaches courses on hacking and digital politics and has done the bulk of her research on the politics of free software.

[www.steinhardt.nyu.edu/faculty\\_bios/view/Gabriella\\_Coleman](http://www.steinhardt.nyu.edu/faculty_bios/view/Gabriella_Coleman); [gabriellacoleman.org/blog](http://gabriellacoleman.org/blog)

**Geoff Cox**, *Software Art-Work For-Itself*

**Abstract:** *With software, not only is the programmer's work difficult to identify (often hidden behind the interface) but the user's labor also disappears into the operating system. In a contemporary scenario, this is exemplified by the operations of "social media," wherein the social relation is produced in restrictive form, underpinned by the socio-technical hierarchical logic of server-client relations. The participatory work-play ethic of social media can thus be understood as an expression of new forms of control, such that the value stolen no longer relates simply to labor power but to subjectivity too. The associated dislocation of social antagonism remains useful to conceptualize the way that exploitation is subsumed into the wider social realm. Consequently, the control of social media, and the labor related to it, are key sites of antagonism that need to be identified for alternatives to be engaged. The presentation refers to a number of artistic projects that draw attention to the contradictions expressed in the complexities of production, and the continued importance of antagonism as a mechanism for social change. The phrase software-art-work is expressed in a deliberately ambiguous way—to indicate the work involved in making software, the work involved in using software, as well as the work that software does in-itself—taken together to establish the necessity of software-art-work operating "for-itself."*

Geoff Cox is a lecturer at the University of Plymouth (UK), an occasional artist, writer, and associate curator of Online Projects at Arnolfini, Bristol (UK). He is part of Art & Social Technologies Research at Plymouth, as well as an adjunct faculty member at Transart Institute (Donau University, Austria). He has a research interest in software (art) studies expressed in various projects such as the co-curated touring exhibition Generator (2002/03), his PhD thesis *Antithesis: The Dialectics of Software Art* (2006), the co-curated public art project *Social Hacking*

(2007) and is currently working on a book project. He is an editor for the DATA Browser book series (published by Autonomedia) and co-edited *Economising Culture* (2004), *Engineering Culture* (2005) and *Creating Insecurity* (2009). [www.anti-thesis.net/work](http://www.anti-thesis.net/work)

**Jeff Crouse** (participant in Prelude event, Nov. 11) talks about a few projects of his that use Internet labor, including *Invisible Threads*, a virtual online sweatshop; *Crowded*, a radio show produced by Mechanical Turk workers; *Dirt Party*, where personal information about party-goers is gathered by online workers to create a live visual presentation; and You3b, a community site for the creation of YouTube triptychs.

Jeff Crouse makes playful parodies commenting on the role of technology in our lives. His work takes many forms, including software, Web applications, installations, games, and video. His piece *Invisible Threads*, a mixed-reality installation about virtual labor, was featured at the New Frontiers Gallery at the Sundance Film Festival in 2007. James Chimpton, a robotic monkey, interviewed the artists of the 2008 Whitney Biennial using information harvested from the web in real time. Another piece, *Dirt Party*, made people at the 2008 Futuresonic Festival in Manchester confront their online identities by crowdsourcing the task of digging up "dirt" about them from the Internet. His work has also been shown at the DC FilmFest, the Come Out and Play Festival in Amsterdam, Laboral in Gijón, Spain, the Obie Awards, and the Eyebeam Art & Technology Center in New York. He has received grants from Rhizome and Turbulence, and is has been a fellow at Eyebeam since 2007. BS, Individualized Study, New York University; MS, Digital Media, Georgia Tech. Crouse joined the Bennington faculty in Computing in the fall of 2009. [www.jeffcrouse.info](http://www.jeffcrouse.info)

**Amanda McDonald Crowley** (Moderator) brings to Eyebeam a substantial and international background in media arts. She is a cultural worker, curator and facilitator who specialises in creating new media and contemporary art events and programs that encourage cross-disciplinary practice, collaboration and exchange. She moved to New York in October 2005, relocating from her native Australia where she had been based while working nationally and throughout Europe and Asia. She served as the executive producer of the 2004 International Symposium of Electronic Art

(ISEA2004), developing the event from concept to major conferences, exhibitions, performances, concerts and site specific installations on a ferry in the Baltic Sea and locations in Estonia and Finland. She was associate director for the Adelaide Festival 2002 where she was also chair of the working group that curated the exhibition and symposium conVerge: where art and science meet. From 1995 to 2000 McDonald Crowley was Director of the Australian Network for Art and Technology (ANAT), an organization with a national brief to foster links between the arts, sciences and new technology. She has done residencies in Berlin, Germany (1994/5), Banff Center for the Arts (2002), and at Sarai in Delhi, India (2002/3), regularly speaks at international conferences and festivals, and lurks on a lot of media, technology, and culture email lists. [www.eyebear.org/people/amanda-mcdonald-crowley](http://www.eyebear.org/people/amanda-mcdonald-crowley)

**Sean Cubitt**, *After Tolerance*

**Abstract:** *Where the gift of labor has been commercialized, as it has in social networking, the surveillance functions of the database economy serve not only to target but to average. Here the virtual nature of the crowd, its power to act, is removed by a process of forecasting how much deviance is tolerable in a population. The challenge then is to challenge the auto-archiving of network activity with its extension. What is essential is not the actual, nor identity, but precisely non-identity: the non-identical nature of the world to which Western thought perpetually ascribes identity. The challenge is to drive the logic of individualism to its far side, to turn the compulsory choice of consumerism into actual freedom.*

Sean Cubitt is director of the program in Media and Communications at the University of Melbourne and Honorary Professor of the University of Dundee. His publications include *Timeshift: On Video Culture*, *Videography: Video Media as Art and Culture*, *Digital Aesthetics*, *Simulation and Social Theory*, *The Cinema Effect* and *EcoMedia*. He is the series editor for Leonardo Books at MIT Press. His current research is on public screens and the transformation of public space and on genealogies of digital light technologies. [www.culture-communication.com](http://www.culture-communication.com); [www.unimelb.edu.au/media-communications](http://www.unimelb.edu.au/media-communications); [www.seancubitt.blogspot.com](http://www.seancubitt.blogspot.com)

**Jodi Dean**, *Whatever Blogging*

**Abstract:** *Giorgio Agamben has introduced*

*the idea of “whatever being” as a tag for a contemporary mode of belonging unbound by the inscriptions of disciplinary identity. Some agree that this mode could herald a better coming community. Linking whatever being to appearances of whatever in networked communications and positioning it within a brief history of the interconnections between media and identity, I argue that whatever being is the wrong model for a subject capable of left political practice and opposition.*

Jodi Dean is professor of Political Science at Hobart and William Smith Colleges and Erasmus Professor of the Humanities in the Faculty of Philosophy at Erasmus University. She is the author or editor of nine books. The most recent is *Democracy and Other Neoliberal Fantasies: Communicative Politics and Left Politics*. [www.deanicate.typepad.com](http://www.deanicate.typepad.com); [www.twitter.com/Jodi3425](http://www.twitter.com/Jodi3425); [www.facebook.com/jodidean](http://www.facebook.com/jodidean)

**Laura E. DeNardis**, *Internet Governance: Where Digital Labor Determines Digital Freedom*

**Abstract:** *The work of Internet governance—such as managing Internet resources and setting technical standards—is not only an issue of technical design but a form of technological rulemaking about the public’s civil liberties online. For example, some Internet standards are at the center of technology and law questions about copyright filtering, surveillance and censorship, and individual privacy. The work of Internet governance is primarily done by private institutions, often operating outside the jurisdiction of traditional governments and completely out of public view. While the production of content may be increasingly democratized, the production of technical architecture is not. DeNardis will examine the shift from the traditional policy work of governments and citizens to the more diffusive and private institutional labor of Internet governance structures and will examine the role of openness, transparency, and other democratic values in helping to legitimate such a shift.*

Dr. Laura DeNardis is the executive director of the Yale Information Society Project. She is an Internet scholar, teaches at Yale Law School, and is the author of *Protocol Politics: The Globalization of Internet Governance* (The MIT Press 2009), *Information Technology in Theory* (Thompson 2007 with Pelin Aksoy), and numerous book chapters and articles. [www.lauradenardis.org](http://www.lauradenardis.org); [www.twitter.com/LauraDeNardis](http://www.twitter.com/LauraDeNardis); [yaleisp.org](http://yaleisp.org)

**Julian Dibbell** (Moderator) has been writing about online culture for nearly two decades. He is the author of two books about online worlds, *Play Money: Or How I Quit My Day Job and Made Millions Trading Virtual Loot* (Basic, 2006) and *My Tiny Life: Crime and Passion in a Virtual World* (Henry Holt, 1999). He has written essays and articles about hackers, computer viruses, online communities, encryption technologies, music pirates, and the heady cultural, political, and philosophical questions that tie these and other digital-age phenomena together. He lives in Chicago, Illinois. [www.juliandibbell.com](http://www.juliandibbell.com)

**Jesse Drew**, *Creative Resistance in the Brave New Workplace*

**Abstract:** *Communications has always been a key component of wage labor's attempts to leverage better pay, improve conditions of work, or creatively protest the boredom and monotony of work. How have these practices evolved as the digital workplace has supplanted more traditional employment? Is there a continuity between the fax machine and the photocopier and social networking and mobile technologies? What is the relationship between individual acts of creative expression and a collective labor response to new forms of exploitation in the new workplace? These are the questions I will explore in my presentation.*

Jesse Drew is a writer and media artist whose work on participatory media in a democratic society, labor communications and media technology have appeared in numerous publications and anthologies. Drew's documentary and experimental film/video work has been exhibited internationally and domestically in many different venues. For many years he was a labor activist in both traditional smokestack factories and modern electronic assembly plants. He is currently director and associate professor of Technocultural Studies at the University of California at Davis. [www.jessedrew.com](http://www.jessedrew.com)

**Catherine Driscoll**, *Work/Life: Gatekeeping, Ethics, Online Culture*

**Abstract:** *In this presentation I want to think about the messiness of what is often referred to as work/life balance and understood by distinctions between leisure and labour in moves to manage what online culture means in the everyday lives of participants. It is not enough to acknowledge that work and life can't be distinguished in the same way when the tools of leisure—of games,*

*of gifts, of social networking from maintaining family bonds to dating or socialising with friends, and of just passing the time—overlap in so many ways with work spaces, work tools, and the virtually compulsory elements of everyday life like banking or schooling. I draw for this discussion not only on critical theoretical approaches to labour, including speculative terms such as affective and immaterial labour, but also on policy documents designed to manage the incursion of life on work, on activist claims regarding the protection of life against the uncursions of work, and on ethnographic research across MMORPG gaming, MUVE participants, fan fiction journal communities and archives, and academic use of social networking sites.*

Catherine Driscoll is senior lecturer in Gender and Cultural Studies at the University of Sydney. She works in a range of fields, including cultural theory, online culture, modernity, rural studies, and youth culture. Her publications include *Girls: Feminine Adolescence in Popular Culture and Cultural Theory* (Columbia UP, 2002) and *Modernist Cultural Studies* (UP of Florida, 2009). Forthcoming publications include *Teen Film: A Critical Introduction* (Berg, 2010), *Broadcast Yourself: Intimacy, Presence and Community Online* (with Melissa Gregg), and a book on Australian country girlhood. Other current projects include an Australia Research Council project on country towns. [www.arts.usyd.edu.au/departs/gcs/staff/profiles/cdriscoll.shtml](http://www.arts.usyd.edu.au/departs/gcs/staff/profiles/cdriscoll.shtml)

**Kate Eichhorn** (Moderator), *Are the Poets Using You? A Reading and Discussion with Nick Montford and Darren Wershler*

**Abstract:** *Corporations are not alone in the desire to expropriate the value of online users' labor. Alongside corporate entities, writers and artists are redeploying users' work and works, words and images, codes and innovations. In contrast to corporations, however, their gain is primarily aesthetic rather than monetary, but is expropriated labor for aesthetic gain necessarily less problematic than expropriated labor for monetary gain? More importantly, what might we learn about the complexity and contradictions of digital labor from writers and artists who chose to work within commercial platforms, especially those actively appropriating other users' labor? Is their work a mere extension and/or enacted critique of corporate expropriations of online users' everyday forms of participation*

and creation? More broadly, what decisions drive writers and artists to work within or outside commercial platforms, and to what extent do these decisions affect their status as cultural workers, the nature of their work and its long-term archivability? In this reading and moderated discussion, writers Nick Montfort and Darren Wershler investigate the possibilities and limitations of cultural production produced both within and against commercial platforms and the meaning of digital labor across literary and artistic communities.

Kate Eichhorn is an assistant professor of Culture and Media Studies at The New School. Her research focuses on material culture, the theory and practice of the archive, and the poetics of everyday life. Recent articles have appeared or are forthcoming in *Public Culture*, *Invisible Culture*, *Cultural Studies = Critical Methodologies* and *Women's Studies: An Interdisciplinary Journal*. She is also the author of two books of poetry, including *Fond* (2008), and co-editor of *Prismatic Publics* (2009). She serves as review editor for *Topia: Canadian Journal of Cultural Studies* and is currently completing a book-length study entitled *Reading the Refuse: Archiving and the Poetics of Everyday Life*. [www.newschool.edu/lang/faculty](http://www.newschool.edu/lang/faculty)

**Beka Economopoulos**, (Moderator; also participant in Prelude event, Nov. 11), has 15 years experience as a grassroots field and online organizer, working with local, national, and international NGOs and activist mobilizations. She is currently the vice president of Fission Strategy, a consultancy specializing in Web 2.0 and new media approaches to online advocacy, organizing, marketing, and communications. Prior to joining Fission, she directed the Online Organizing team at Greenpeace USA, managing online/offline integration, distributed labor, and social media strategy. Beka is also a co-founder of Not An Alternative, a volunteer-run non-profit organization based in Brooklyn, New York, whose mission aims to integrate art, activism, technology and theory in order to affect popular understandings of events, symbols and history. [www.fissionstrategy.com](http://www.fissionstrategy.com); [www.notanalternative.net](http://www.notanalternative.net)

**Niva Elkin-Koren**, *Governing Content in the Social Web*

**Abstract:** *The prevalence of social production and the rise of user generated content (UGC) destabilize the fundamental premises of the legal*

*institutions which govern access to content—copyright and contracts. Social production is driven, to a large extent, by social motivation; it is often collaborative in nature, and it is created and shared within a social context designed by social media platforms. This social dimension is currently missing from our regulatory approach to content. While the current intellectual property regime focuses on central control, social production requires us to articulate a matrix of relationships which has three pillars: the individual, the facilitator (either commercial or non-commercial, private or governmental) and the community of users. A better understanding of this complex dynamics—between individuals, crowds and social media platforms— is necessary in order to design adequate policies for the social web. The paper underlines the limitations of the current regime and points to the need for rethinking our conceptual framework. I describe the social nature of UGC and analyze the implications of social production for the different stakeholders. The social web creates a mixture of commercial and non-commercial interactions, transitory and enduring stakes, ad-hoc collaboration and sustainable communities. I explain why social production and UGC might be incompatible with the current copyright regime. I also discuss market analysis and argue that the view of users-platform interaction as a market transaction for goods and services governed by contracts, is rather limited. Finally, I offer several insights on the institutions that should govern access to User Generate Content in the social web.*

Niva Elkin-Koren is the dean of the University of Haifa Faculty of Law. She is the founding director of the Haifa Center for Law & Technology (HCLT). She received her LLB from Tel-Aviv University School of Law in 1989, her LLM from Harvard Law School in 1991, and her SJD from Stanford Law School in 1995. Her research focuses on the legal institutions that facilitate private and public control over the production and dissemination of information. She has written and spoken extensively about the privatization of information policy, copyright law and democratic theory, the effects of cyberspace on the economic analysis of law, liability of information intermediaries, the regulation of search engines, and the legal strategies for enhancing the public domain. [www.law.haifa.ac.il/faculty/eng/elkin.htm](http://www.law.haifa.ac.il/faculty/eng/elkin.htm)

**Lauren Ellsworth, *Putting the Entire Population To Work***

**Abstract:** *Lauren Ellsworth explores social media, and the way in which media and interpersonal relationships shift with the introduction of international communities of communication. Is participation in these communities labor? Are we putting the entire population to work? Or are we transferring existing work to a new medium, that coincidentally yields a greater capacity for aggregating and processing consumer data.*

Ellsworth is a senior at the University of Chicago studying computer science and law, with a focus on legal implications of Internet technologies, particularly surrounding data portability, reputation regulation, and expectation of privacy. She is interested in the role that developers play in innovation, the shifting role of media with the introduction of social media, and the internet as a network, in which personal network relations still reign supreme. [www.redyaffle.com](http://www.redyaffle.com); [www.twitter.com/reddyaffle](http://www.twitter.com/reddyaffle)

**Ursula Endlicher, *Facebook User Labor Enactments***

**Abstract:** *For the conference I am staging a performance, which will translate XML (an HTML-based language) into dance movements. The code “behind” the Web will be made visual, physical, and experiential. My artwork resides on the intersection of Internet, performance, and installation. Previous works include a net art piece called “html\_butoh”, and a live performance series, Website Impersonations, both translate HTML tags into movements. In the performance series, dancers were creating new dance movements based on the functionality of HTML tags; the dance vocabulary was added to an online archive, the “html-movement-library”, and reused on stage by other dancers. The audience played an active role during these shows: they were invited to interpret the dance movements into descriptions, brief sentences, and add them to the ever growing HTML movement alphabet. Trebor Scholz introduced me to Burak Arıkan, asking both of us if we might be interested working on a performance piece together for the conference. The plan is to perform ULML (user-labor mark-up language), based on Burak Arıkan’s website “userlabor.org.” I have extended my current HTML-movement library and included ULML tags. I will practice with my performers and introduce this new content, based on the ULML grammar, to them. Burak suggested*

*using also data from an ULML stream, which is getting updated from a running system. In the presentation/show the participants, the audience, the students, are able to submit “movement descriptions”—describing what the lead dancer creates from scratch—and submit this to the database, to be used again by the second dancer. The returned data from the live-stream is used as well and, together with the submissions, influences the course of the show and co-creates a new physical representation of the Web.*

Since the mid-90s the Internet has had an impact on Ursula Endlicher’s practice, which bridges the Web and physical reality. She uses the Web’s ‘hidden’ languages—its HTML code—to choreograph performances, visualizes HTML in installations, and translates it into sound. Her work was recently shown at Light Industry, Brooklyn; at Theater am Neumarkt in Zürich, Switzerland; at Quartier21/Museumsquartier, Vienna, Austria; at BM-Suma Contemporary Art Center in Istanbul, Turkey; at Woodstreet Galleries, Pittsburgh, PA; and at the LMCC Swing Space@Seaport in New York. She received commissions from Turbulence.org/ New Radio and Performing Arts, Inc., and from the Whitney Museum for its artport website. Her work is included in Rhizome’s Art Base, and in the ursula blicke videoarchiv at Kunsthalle Wien, Austria. Endlicher has lectured about her work internationally and has contributed to several publications about net art, performance and interactivity; she discusses these topics on her blog, Curating Netart, which she runs together with Ela Kagel. She was born in Vienna, Austria and lives in New York since 1993. [www.ursenal.net](http://www.ursenal.net)

**Laura Forlano, *Writing for the Algorithm: Digital Labor and Mobile Work***

**Abstract:** *The Internet has enabled the emergence of virtual, decentralized and digital labor, which has reorganized the way people work, where they work and what they do. Based on a 3-year study of mobile work practices and an ongoing experiment in mobile work called Breakout!, this presentation will examine individual accounts of these changing work practices, environments and professions. For example, the growing ranks of freelance, self-employed and independent workers have formed new types of face-to-face “communities” including membership in coworking spaces such as New Work City in New York, which are supported by a range of social networking tools such as Twitter and MeetUp*

groups; the flexibility and mobility of labor has allowed for new spaces like cafes, parks and public spaces to be appropriated for work; and, new jobs such as search engine optimizers (SEO) have been created. Such phenomenon point towards the reorientation of individual identities away from firms and towards ad-hoc, place-based networks of likeminded individuals that perform various forms of unpaid labor for one another in absence of firm-structured relations. In contrast to mass media and advertising accounts of virtual, decentralized and mobile work, which present a vision of anytime, anywhere work, these new forms of labor are contextual and deeply rooted in place. It is vital that these place-based aspects of digital labor are taken into account in order to understand the overall socio-economic transformations that are occurring.

Laura Forlano is a visiting fellow at the Information Society Project at Yale Law School. She received her PhD in Communications from Columbia University in 2008. Her dissertation, *When Code Meets Place: Collaboration and Innovation at WiFi Hotspots*, explores the intersection between organizations, technology (in particular, mobile and wireless technology) and the role of place in communication, collaboration and innovation. Forlano is an adjunct faculty member in the Design and Management department at Parsons and the graduate programs in International Affairs and Media Studies at The New School, where she teaches courses on innovation, new media and global affairs, technology and the city, technology policy, sustainable design and business ethics. She serves as a board member of NYCwireless and the New York City Computer Human Interaction Association. Forlano received a master's in International Affairs from Columbia University, a diploma in International Relations from the Johns Hopkins University and a bachelor's in Asian Studies from Skidmore College.  
[www.law.yale.edu/intellectuallife/forlano](http://www.law.yale.edu/intellectuallife/forlano)

**Christian Fuchs**, *Class and Exploitation on the Internet: Theoretical Foundations and the Example of Social Networking Sites*

**Abstract:** *In this paper, I argue that class is a central concept for understanding the economic processes of informational capitalism. The category of class is conceived based on Marxian theory as a process of exploitation. It is not confined to capital as the exploiting class and wage labour as the exploited class, but rather an expanded notion*

*of the exploited class is advanced. The relationship of class and knowledge labor is outlined and implications for new media are discussed. The paper also discusses how useful categories such as the multitude by Antonio Negri and Michael Hardt, reproductive labor by Marxist feminism, and audience commodity by Dallas Smythe, are for a concept of class in informational capitalism. The contemporary proletariat constantly creates and recreates spaces of common experience, such as the Internet, educational institutions, knowledge spaces, culture, etc through their practices. These spaces and experiences are appropriated and thereby expropriated and exploited by capital in order to accumulate capital. The notion of the Internet prosumer commodity is introduced as theoretical category that describes contemporary Internet-based capital accumulation strategies. Social networking sites (SNS) such as MySpace, Facebook, or studiVZ are Internet-based integrated forms of communication and community-building. Based on this theoretical foundation, a case study of social networking site usage by students is presented. An online survey was based on a questionnaire consisting of 35 (single and multiple) choice questions, 3 open-ended questions, and 5 interval-scaled questions, was carried out (N=674). The respondents were asked about the major perceived advantages and disadvantages of SNS. The results show that public information and discussion about surveillance and social networking platforms is important for activating critical information behaviour. The results also allow the conclusion that there are no easy solutions to economic and political surveillance on SNS in an age of surveillance and new imperialism and that the topic should be analyzed critically by framing it the context of larger societal issues.*

Christian Fuchs holds a *venia docendi* in the research field of ICTs and society. His main research interests are critical social theory, general social theory, media and society, critical political economy, critique of the political economy of the media and information, and information society studies. He is author of more than 100 academic publications, including the monograph *Internet and Society: Social Theory in the Information Age* (Routledge 2008). [www.fuchs.icts.sbg.ac.at](http://www.fuchs.icts.sbg.ac.at)

**Francesco Gagliardi**, *The Mechanical Turk Performance Handbook*

**Abstract:** *While Amazon's Mechanical Turk is*

often regarded as a paramount example of exploitation, according to a number of surveys several (western) MTurk workers engage with the outrageously underpaid "HITS" (Human Intelligence Tasks) crowdsourced through the service for reasons other than monetary gain. The repetitiveness and mechanical nature of many tasks offered through Amazon's "crowdsourcing marketplace" dovetails with deep-seated habits of compulsive multitasking to generate a troubling form of entertainment. This performance/presentation will report on an ongoing project exploring the performative aspects of this mode of engagement with MTurk (and similar) tasks. The project, which involves designing and commissioning tasks through the Amazon service, is funded entirely by working on HITS.

Francesco Gagliardi is a performance artist, historian of performance, and filmmaker based in New York City. He has been working internationally as an actor, director and performance artist for over a decade. In 2000 he translated, directed, and performed in the first Italian production of Gertrude Stein's *Doctor Faustus Lights the Lights*. Programs of his work were recently presented in Los Angeles (The Wulf, December 2008), Berlin (Miss Micks, January 2009), Torino, Italy (quindicifebbraio, June 2009), and New York City (Ontological-Hysterical Theater, September 2009). He is currently working on a series of invisible performances of mental tasks, and on a video series exploring the performative aspects of translation. He is writing about the photographic documentation of performance art in the 1960s and 70s, and researching the work of Stuart Sherman. He holds a BPhil from Oxford University and a PhD in Philosophy from the University of Turin. [www.francescogagliardi.net](http://www.francescogagliardi.net)

**Alexander Galloway**, *The Absolute and the Virtual*  
**Abstract:** *While the new condition of digital life is one in which the distinction between play and labor has collapsed, at the same time a number of new divisions have appeared: segregations between us and them, segregations between text and image, or segregations between race and class. Drawing primarily on the game World of Warcraft, I examine the way in which many games today subscribe to a specific concept of class and race, one still based on all the old demons: segregation, division, essentialism, and exploitation. How did this happen? After the labor movement, after Jim Crow, after civil rights, after*

*neoliberalism, race and class today have been "liberated," but at the same time, they exist now in a purely simulated form. I suggest that the age-old logic of exploitation has never been more alive, never more purely actualized, than in today's computer simulations.*

Alexander R. Galloway is an author and programmer. He is a founding member of the software collective RSG and coauthor, with Eugene Thacker, of *The Exploit: A Theory of Networks* (Minnesota, 2007) as well as two other books on digital culture. He teaches at New York University. [www.cultureandcommunication.org/galloway](http://www.cultureandcommunication.org/galloway); [www.r-s-g.org](http://www.r-s-g.org)

**Michael Goldhaber**, *How Play Works Out and Work Plays Out in an Attention-centered Economy*  
**Abstract:** *While many see the Internet and digital labor on it as simply a new source of capitalist profits, I see it rather differently. What I will call the attention system is a new, post-capitalist "mode of production" that revolves around the paying and receiving of what is most intrinsically scarce: attention from other human beings. The recipients are also individual people, much more than either groups or corporations. Thus it is a new class system, composed of net attention receivers, stars, and net attention payers "fans." The class relations are quite different from those of capitalism. Paying attention is a form of labor, even though under most conditions it seems fully voluntary. One is aligning one's mind to that of the attention recipient, and in this state one is in general willing to try to some extent to do what that recipient wants. When one has a huge number of fans, this attention wealth can be quite powerful. While it is true that companies seek and sometimes make large profits through the Internet, I view that as entirely a secondary phenomenon. One way to demonstrate that this new mode is already very nearly dominant over the old capitalist one is in terms of an index that I call the TPI index, which can be roughly evaluated according to the different kinds of "transaction" in each mode. The index value for the attention system turns out to be far higher today than that of the capitalist mode.*

I began my professional life as a theoretical physicist and early on was a founder of Science for the People. I soon turned to questions of technology and society, taught socialism and Marxism, authored *Reinventing Technology: Policies*

for *Democratic Values* and about 24 years ago originated the idea of a new kind of economy based on attention, which I think has come to dominate. This is the attention system. Formerly I called it the Attention Economy though that expression has been hijacked as far as its common meaning. It is an extremely prominent aspect of the Internet. I've written many articles, columns and blog entries relating to this. Other interests include extending human rights, human evolution, abstract painting, photography, gardens, elephants, philosophy and post-modernism, and Democratic Party politics. I live in the SF Bay area.  
[www.goldhaber.org](http://www.goldhaber.org); [www.twitter.com/mgoldh](https://twitter.com/mgoldh);  
[www.facebook.com/michael.goldhaber](https://www.facebook.com/michael.goldhaber)

**David Golumbia**, *The Digital Securitization of Labor*  
**Abstract:** *While the lines between “digital haves” and “digital have-nots” do not map precisely onto the line between the lower and middle classes, the association is close enough to raise disturbing questions. Because the system of capital and the economic exploitation on which it rests ultimately determine the stratification of society into classes, only changing that system can change class relations in any significant way. In this sense, “crossing the digital divide” for a member of the lower class is poorly understood in isolation, even if it sometimes occurs in isolation. Rather, it must be seen as a species of class mobility in capitalist societies that is characteristic of other forms of such mobility—in principle available to many, but in practice distributed very unevenly. When industries are digitized, part of what happens is a process parallel to what Wall Street calls securitization—the conversion of a “non-derivative” asset (e.g., a share of stock that provides direct ownership in a company)—to a “derivative” asset. Typically, the part of an asset most valuable to capital is artificially separated from the less valuable part. This division profoundly distorts the nature of the assets themselves, by dividing industries like mining and agriculture even more fully than they had previously been into their “control” aspects and their “execution” assets—and labor. Here we ask how we might theorize the role for non-digital labor in a world managed by what is largely a digital elite.*

David Golumbia is Assistant Professor of Media Studies, English, and Linguistics at the University of Virginia, and holds a PhD in English (University of Pennsylvania, 1999). His teaching and research focus on issues of representation in digital media

and on questions of the relationship between culture and language diversity. He has published widely on digital media and cultural studies; his first book, *The Cultural Logic of Computation*, was published by Harvard University Press in Spring 2009. [www.people.virginia.edu/~dg6n](http://www.people.virginia.edu/~dg6n)

**Ellen Goodman**, *Public Media 2.0: New Policy Directions*

**Abstract:** *I will present the emerging conception of public media 2.0 and how the original mandate of public broadcasting to engage in outreach and engagement is evolving. Public media entities are both inviting and resisting public contributions to new media productions and activities. The relationship between public media professionals and publics in the work of creation, curation, and connection implicates private and public media policies.*

Ellen Goodman is a professor at Rutgers University School of Law at Camden, specializing in information law and policy. Professor Goodman's scholarship probes the appropriate role of government policy, markets, and social norms in supporting a robust information environment. She has focused recently on the future of public media and recently authored a book chapter entitled *Public Service Media 2.0*. This and recent law review articles are available at [ssrn.com](http://ssrn.com). Professor Goodman has spoken before a wide range of audiences around the world, has consulted with the U.S. government on communications policy, and has served as an advisor to President Obama's presidential campaign and transition team. She is a Visiting Scholar at the University of Pennsylvania's Annenberg School of Communications and has visited at Penn's Wharton School and Law School. Prior to joining the Rutgers faculty in 2003, Professor Goodman was a partner at Covington & Burling LLP, where she practiced in the information technology area. A graduate of Harvard College and Harvard Law School, Professor Goodman was a law clerk for Judge Norma Shapiro on the federal court for the Eastern District of Pennsylvania. She lives near Philadelphia with her husband and three children. [www-camlaw.rutgers.edu/bio/1020](http://www-camlaw.rutgers.edu/bio/1020)

**Melissa Gregg**, *Affective Labour: Past and Present*

**Abstract:** *This paper provides an overview of the concept of “affective labour” in media and cultural theory to isolate two trends that seem specific to the digital era. It begins with an overview of feminist writings on immaterial labour that precede*

both the Italian tradition lately dominant (in the work of Hardt and Negri, Virno, Lazzarato) and the fan tradition of affective labour highlighted by Henry Jenkins and others interested in “playbour” (Kucklich), the rise of the “pro-am” (Leadbeater and Miller), “prosumer” (Toffler) and/or “produser” (Bruns). Bourdieu’s taxonomy of capital is used to suggest that current attempts to quantify the exchange value of online digital labour underestimate the significance of social and cultural capital in social networking practices and the degree of resistance to corporate exploitation already evident in online communities. Situating today’s online social networking practices in a wider history of professionally-oriented “instrumental leisure” (Banks), the paper shows how affective labour has become standardised in a wider range of white collar professional work than the male-dominated work cultures of the past. Drawing on a three year study of information professionals, the uniqueness of digital affective labour is shown to lie in its anticipatory and prospective dimensions. In the digital era, workers engage in networking for the end goal of employability rather than security of employment (Boltanski & Chiapello). This shift in the career narratives imagined by information professionals will be shown to necessitate a new labour politics organised around “event” as opposed to “clock” time (Adkins).

Melissa Gregg is a leading figure in the field of affect theory and work. She is the author of *Cultural Studies’ Affective Voices* (2006) and co-editor of *The Affect Theory Reader* (with Gregory J. Seigworth, Duke UP, forthcoming). Her writing on digital culture and labour has been published in a range of journals including *Convergence*, *Continuum*, *Feminist Media Studies* and *Media International Australia*. With Mark Andrejevic, Melissa convened one of the first graduate courses on digital labour post-Web-2.0, *The Work of Media Consumption*, at the University of Queensland. She currently teaches in the Gender and Cultural Studies Department at the University of Sydney where she is finishing two manuscripts on professional identity, friendship and labour: *Work’s Intimacy* (Polity, forthcoming 2010) and *Broadcast Yourself: Presence, Intimacy, and Community Online* (with Catherine Driscoll). [www.homecookedtheory.com](http://www.homecookedtheory.com); [www.twitter.com/melgregg](http://www.twitter.com/melgregg)

**James Grimmelman**, *Ethical Visions of Copyright Law*

**Abstract:** Copyright law comes with a set of

implicit ethics, which are used to validate a vision of respectful and market-oriented exchange between creator and consumer. Proponents of expansive copyright law and strong enforcement regularly deploy ethical rhetoric rooted in this vision. Perhaps more surprisingly, so do some of their critics. I use this ethical lens to explore some of the ways in which people envision an ethical or unethical copyright system of production and exchange and to illustrate some interesting tensions in the arguments of copyright critics.

James Grimmelmann, a former programmer, is an Associate Professor of Law at New York Law School. [www.james.grimmelmann.net](http://www.james.grimmelmann.net)

**Alex Halavais**, *Learning in the Networked Factory*  
**Abstract:** The school is a factory for factory workers. The school environment, traditionally one of enclosure, intended to shape behaviors around the time-and-space regulation of the factory (and hospital and prison), has of late begun to dissolve into networked systems. This shift from the place to the networked space of the student has been gradual, but has accelerated with the help of networking technologies in the last few years. As this shift occurs, we can locate shear points in the fabric of the life of the learner: a sixth grader expelled for what is found on his contraband mobile phone, a fifty-year-old finishing her BA via an entirely price-driven online learning network. Five-year-olds with demanding calendars that (as with “recess” for older students and “3-day weekends” for adults) carefully hem in “play dates” designed to reflect the “work hard, play hard” motto of their parents. At the same time, the decentralization of control provides for temporary pockets of play within the larger network. The shift in production from temporally and spatially restricted factory to ubiquitous and always-on freelance learning reflects and shapes the networked factory.

I am a social architect, interested in ways of helping form a culture of creativity, freedom, and justice. In particular, I help people to understand how social media is changing the nature of scholarship and learning, and allowing for new forms of collaboration and self-government. I also have institutional affiliations. [www.alex.halavais.net](http://www.alex.halavais.net)

**Orit Halpern**, *The Scanning Eye: Knowledge and Visuality in Cybernetics*

**Abstract:** This paper investigates attitudes to pedagogy and perception in post-war design,

architecture, and cognitive science. This is part of a longer history of interactivity; situating our contemporary forms of spectatorship and interactivity. One site to investigate these changes in perception is at the locus of science, design, film and architecture in the works of Charles and Ray Eames and Gyorgy Kepes. In these works, including many science education and pedagogy films, advertising, and corporate architectures, the nature of spectatorship was being rethought, and retrained. In their work, we can find evidence of a more global reformulation between science, technology, aesthetics, and visibility. These are transformations in representation and epistemology that are the blueprints to contemporary information economies and architectures.

Dr. Orit Halpern is an assistant professor of History and Media Studies at The New School in New York City. She received her PhD from Harvard University in the History of Science in 2006 and was a Franklin Institute Fellow at Duke University in 2006-07. Currently, she works on histories of perception and representation related to cybernetics. Her current book project is labeled: The Eye of Time: Histories of Representation, Perception, and Archiving in Cybernetics. [www.orithalpern.net](http://www.orithalpern.net)

**Paul Hartzog**, *Panarchy: Politics, Production, and Polycentrism*

**Abstract:** *The current transition into a fluctuating multitude is a moment for both celebrating freedoms as well as acknowledging new dangers. Current conceptions of work and play, production and consumption, mass and individual, succumb to the weight of history and lose clarity in the light of new constellations of labor and value. Where might we look for guidance and insight in our attempts to navigate the waters ahead? A hybrid political philosophy of panarchy, informed by network and complexity theory, offers some hope for those who resist despair and seek a sustainable way through.*

Paul B. Hartzog, one of the coiners of the word “panarchy,” is an independent scholar and hacker, currently teaching at the University of Michigan’s School of Information. Recipient of an NSF IGERT to study complex systems, he has a master’s in Globalization and Environmental Politics from the University of Utah, and a master’s in Political Theory from the University of Michigan. His work

on panarchy hybridizes political philosophy/economy, network culture, complex systems, and critical social theory. His work online ranges from “Panarchy and the Wikification of Politics” to an important conversation with Trebor Scholz, “Toward a Critique of the Social Web.” In addition to articulating emerging dynamics, Paul also is a cofounder of the Forward Foundation a consulting group that develops open-source infrastructure for collaboration and sharing. His clients include Howard Rheingold, Stanford University, and the Institute for the Future. He lives in Ann Arbor with his wife and two sons. [www.paulbartzog.org](http://www.paulbartzog.org)

**Joseph Heathcott** (Moderator) is a writer, educator, and curator living in New York. He is an associate professor at The New School where he teaches in Eugene Lang College and Parsons The New School for Design. He currently serves as chair of the department of urban studies and co-chair of the committee on university-wide urban programs. Heathcott has lectured, consulted, and published widely in the fields of architectural history, comparative urbanism, and the design and planning of cities in a post-industrial age. He has been awarded fellowships from the American Council of Learned Societies, the U.S. Fulbright Senior Specialist Program, the Brown Center for Public Humanities, and the Erasmus Institute, and frequently gives time for design studio reviews, community projects, and service to non-profit organizations. [www.newschool.edu/lang/faculty](http://www.newschool.edu/lang/faculty)

**Brian Holmes**, *Predatory Networks—Self-Defense and Society*

**Abstract:** *In the age of asymmetric information gathering, computer networks can no longer be celebrated as potentially autonomous spaces of interaction. Instead they must primarily be seen as hunting grounds for the major economic and ideological predators. With the growth of computerized finance since the early 1970s, a large number of “digital laborers” have come to be employed in this psycho-social predation, of which they are simultaneously agents and objects. A public health crisis ensues, where self-defense against dominant ideas and behavioral routines becomes the necessary prelude to any recovery of collective decision-making capacities. Artist-activists have led the way in responding to these threatening conditions. Is it not time for the academy to drop the fictions of technological progress and commercial neutrality, and make critical network studies into the operational hub*

for a revolt of the prey?

Brian Holmes is a cultural critic, living in Paris and Chicago, moving restlessly around the world. He holds a doctorate in Romance Languages and Literatures from the University of California at Berkeley, was the English editor of publications for Documenta X in Kassel, Germany, was a member of the editorial collective of the French journal *Multitudes* from 2003 to 2008, and has recently published a collection of texts on art and social movements entitled *Unleashing the Collective Phantoms: Essays in Reverse Imagination* (New York: Autonomedia, 2007). His new book, *Escape the Overcode: Activist Art in the Control Society*, is forthcoming from WHW/VanAbbemuseum and is available online at [brianholmes.wordpress.com](http://brianholmes.wordpress.com). Holmes was awarded the Vilém Flusser Prize for Theory at Transmediale in Berlin in 2009. [www.brianholmes.wordpress.com](http://www.brianholmes.wordpress.com)

**Lilly Irani**, *Killing Time on MTurk*

**Abstract:** Amazon Mechanical Turk (AMT) is an Internet “marketplace” in which employers can have large volumes of digital tasks performed by workers at very low cost, often less than a dollar per hour. Yet several surveys report that the vast majority of AMT workers participate for fun or to kill time, quite thrilled to get paid for their entertainment rather than paying for it. Eleven percent of workers, however, always or sometimes rely on the AMT earnings to make ends meet. The experiences of exploitation are dramatically varying in degree. This talk describes ways of thinking about modes of exploitation in AMT: social thinness, response-ability, and precarity. First, social thinness is James Ferguson’s account of what made 1990s African mineral extraction practices particularly exploitative; I describe social thinness and ways in which AMT is—and is not—socially thin. Second, Donna Haraway offers response-ability as an aesthetic of ethical labor; I explain how AMT has been designed to reduce the burden of response-ability. And third, I situate AMT in broader trends in labor precarity. These different ways of seeing labor configurations in AMT suggest different kinds of activist responses and affinities.

Lilly is a PhD candidate in Informatics with a graduate feminist emphasis. Her current work looks at circulation of design methods and knowledge, particularly between the U.S., Europe, and India. She works at the intersection between feminist and postcolonial STS, human-computer interaction,

and design. Prone to side projects, she has been haunted by Amazon Mechanical Turk since summer 2008. In response to workers’ own complaints about AMT, she co-authored *Turkopticon* with Six Silberman. *Turkopticon* is a Firefox extension that allows Turk workers to review employers and avoid ones with bad records, but it also stands witness to Amazon’s neglect of worker welfare. Previously, she worked as a user interface Designer at Google, and so is quite implicated in the digital economies she critiques. [www.ics.uci.edu/~lirani](http://www.ics.uci.edu/~lirani)

**Carolyn Lee Kane**, *Catching Up with Color Online: Against the Concept of Immaterial Labor*.

**Abstract:** Some web pages flaunt extremely bright, eye-straining colors, juxtaposed and animated at rapid paces, often to upbeat, synthetic music. Digital imaging technology can increase the speed, saturation, and pace of color shapes and animations to such a degree that they not only exceed human cognitive capacities, but also our physiological and optical ability to perceive them. This research presentation explores the way in which internet based artists use HTML Color to intentionally produce these hyperactive visual effects. I argue that these works make the physical and material labor of attention and control involved in using computers, explicit.

Carolyn Kane is a PhD Candidate in the department of Media, Culture, and Communication at New York University where she is currently writing her dissertation on Synthetic Color: Electronic Signal Processing & The Reconfiguration of Perception at the End of the Twentieth Century. Her research fields include digital media, new media art, aesthetics, and critical theory. [www.files.nyu.edu/clk267/public](http://www.files.nyu.edu/clk267/public)

**Pat Kane**, *Taking Reality Lightly: Play and the Constitution of the Net*

**Abstract:** In scholarly debates about the nature of our interactions (or ‘digital labors’) on socio-technical networks, play is often invoked as a descriptor or modifier of existing behaviour. But rarely is there any deeper connection made between the multi-disciplinary zone of contemporary play scholarship—particularly in biology, ethology, neuroscience and complexity theory—and the constitutive forces that maintain (despite various enclosures) the openness and creativity of the internet society. This paper explores these connections and claims that the age of informational plenitude has disclosed

a socio-biological “ground of play,” or generic capacities of potentiation that might explain the enduring resilience and inventiveness of cyberculture. The paper also draws on the author’s direct and daily experience as a web entrepreneur in music and journalism. This will illustrate how the constitutively playful structure of the Net, and its ambiguous and open social dynamics, shapes the development of network enterprises at least as crucially as commercial or governmental forces.

Pat Kane, 45, is a musician, writer, consultant and activist. His book *The Play Ethic* (Macmillan 2004, and see [www.theplayethic.com](http://www.theplayethic.com)) has been praised by figures like Will Hutton, Charles Leadbeater, Daniel Pink and Douglas Ruskhoff. His band Hue And Cry ([www.hueandcry.co.uk](http://www.hueandcry.co.uk)) have supported Madonna, U2, James Brown, and Van Morrison and Al Green, and their thirteenth album *Open Soul* was released in 2008. Pat writes for the *Guardian* and *Independent*, and was a founding editor of *The Sunday Herald*. He has consulted for organizations as diverse as Lego, Nokia, the Cabinet Office and Bartle Bogle Hegarty about the power and potential of play, and is a regular global keynote speaker on this topic. [www.theplayethic.com](http://www.theplayethic.com); [www.twitter.com/theplayethic](http://www.twitter.com/theplayethic); [www.facebook.com/patkane](http://www.facebook.com/patkane)

**Christopher M. Kelty**, *No Fun: Work and Labor in Free Software*

**Abstract:** *This presentation looks at the case of Free Software through the lens of work and labor. Free Software is presented as an exemplary case of technically and morally specific world-making that emphasizes particular ideals of freedom forged in the liberal tradition and worked over by the emergence of the Internet, the expansion of intellectual property and the globalization of social imaginaries of moral order.*

Christopher M. Kelty is an associate professor at the University of California, Los Angeles. He has a joint appointment in the Center for Society and Genetics and in the department of Information Studies. His research focuses on the cultural significance of information technology, especially in science and engineering. He is the author most recently of *Two Bits: The Cultural Significance of Free Software* (Duke University Press, 2008), as well as numerous articles on open source and free software, including its impact on education, nanotechnology, the life sciences, and issues of peer review and research process in the sciences and in the humanities. [www.kelty.org/about](http://www.kelty.org/about)

**Scott Kildall** and **Victoria Scott**, *No Matter*  
*Scott Kildall and Victoria Scott will present an overview of their artwork, No Matter, which is an installation of imaginary objects made both in Second Life and physical space. They discuss the labor issues surrounding the project, which uses virtual labor from anonymous builders in Second Life. No Matter traffics imaginary objects in simulated and physical spaces. These objects appear repeatedly in myth, literature, in thought experiments, popular culture, and as placeholder objects in language. Items such as the Holy Grail, Time Machine or Schrödinger’s Cat, do not exist in the material realm, except as replicas, and embody the tension between the ideal and real. The project explores the tension between the virtual and real economies by 1) commissioning 25 builders and artists to produce 40 cultural artifacts in Second Life space; 2) paying them in Linden dollars at an equivalent scale of \$1.50 to \$12 per object; 3) extracting the objects from Second Life—a closed system where 3D models cannot be exported; 4) reconstructing these objects as 3D paper replicas with high-quality printed textures in physical space. The artists discuss tactics of economic engagement from developing relationships with anonymous freelance builders to imbuing psychological investments in a conceptual project to making five-step sales pitches using an Imaginary Objects Showroom. The results are vast differences in pay scale, ranging from \$55/hour (for a 10-minute build) to 60¢/hour (for a 50-hour build) and widely divergent interpretations of the form of various imaginary objects.*

Scott Kildall (USA) and Victoria Scott (Canada) started their collaboration in 2006, after meeting in the Art & Technology graduate program at the School of the Art Institute of Chicago. Their first project series, 2x2, experimented with physically materializing the psychology of online relational spaces and was conceived at the Banff Centre for the Arts as part of the conceptual art residency, the Future of Idea Art. In 2007, they were awarded the Turbulence.org-sponsored Mixed Realities Juried International Networked Art commission, for their second project, *No Matter*. Both the physical and simulated installations of *No Matter* premiered simultaneously on February 7, 2008 in both Second Life and Emerson College, Boston. This was recently shown at the Subtle Technologies Festival in Toronto in June, 2009. Their most recent

relational installation, *Ghost in The Machine*, provides a hired philosopher to assist the public in drawing or writing a response to the question "What is the Ghost in the Machine?" [www.nomatter.org](http://www.nomatter.org)

**Abigail De Kosnik**, *Fan Labor as Paid Labor?*

**Abstract:** *Fan labor is often given away for free, yet it is an increasingly a popular form of mass entertainment and creates value for the owners of "source" material (the (moving) images, sounds, and text that serve as the basis for fan creations such as mash-ups, remixes, fan fiction, etc). I will be asking the question, Under what circumstances can fan labor be paid labor? As the entertainment industry shifts from mass broadcast to narrowcast formats, and as tools for appropriating media and publishing appropriations become more common, questions about how fan creators can be compensated deserve serious consideration.*

Abigail De Kosnik is an assistant professor at the University of California, Berkeley, at the Berkeley Center for New Media (BCNM) and the Department of Theater, Dance & Performance Studies. [www.twitter.com/De\\_Kosnik](http://www.twitter.com/De_Kosnik)

**Julian Kücklich**, *Work Hard, Play Harder—Labour, Playbor and the Ideology of Play*

**Abstract:** *In my paper, I argue that much of the current scholarly discourse about virtual worlds fails to recognize the mode of governmentality that characterizes these new social formations. Rather than to see them as analogous to societies in the real world, with their own cultures, economies, and political systems, I suggest to regard them as "social factories" in which the social fabric is inextricably shot through with economic production. While the governmentalization of the global economy, and the concomitant economization of governments are processes, which originate in the (increasingly virtualized) real world, they also result in a "naturalization" of virtual worlds, a tendency which also becomes obvious in the way virtual worlds are discussed in terms of population and territory. At the same time, the integration of the economies of the real world with those of virtual worlds leads to similar results as the virtualization of real-world economies, which is contingent upon the increasing valorization of immaterial labor. In virtual worlds, the suffusion of governance with economic production thus leads to the formation of precarious forms of governmentality, which are veiled by a pertinent ideology of play.*

*By de-ideologizing the material processes of exploitation and accumulation that take place in virtual worlds, it is possible to recognize virtual worlds' precarious sovereignty, and arrive at a conceptualization of virtual worldliness that takes this precariousness into account.*

Julian Kücklich teaches game design at Mediadesign Hochschule Berlin. He has been doing research on the politics, aesthetics, and semiotics of digital games since 2000. More information on his research can be found at [www.playability.de](http://www.playability.de); [www.twitter.com/cucchiaio](http://www.twitter.com/cucchiaio)

**Ferentz Lafargue** (Moderator), assistant professor of Literary Studies at Eugene Lang College, is the author of a memoir, *Songs in the Key of My Life*. [www.ferentz.com](http://www.ferentz.com)

**Mark Larrimore** (Moderator) directs the Religious Studies program at Eugene Lang College. Editor of *The Problem of Evil: A Reader and The German Invention of Race* (with Sara Eigen), Mark's current research projects concern the problem of good, interpretations of the Book of Job, and the future of religion.

**Deborah Levitt** (Moderator) focuses on sites of conjugation of media and rhetorics of life, from classical tableau vivants to medical films of the 20s and 30s to forms and practices of animation. She is interested in how new media technologies have dovetailed with the development of biopolitical logics, from the Enlightenment to the present day, as well as in the manner in which the sometimes eccentric sites at which cultural definitions of life are in fact generated may help us think life beyond the narrowly scientific paradigms which structure contemporary political programs. Her current publications include a book chapter on Giorgio Agamben's work on media and biopolitics and another on forms of artificial life in Mamoru Oshii's anime feature, *Innocence* (2004). Levitt is assistant professor in the department of Culture and Media Studies at Eugene Lang College. [www.newschool.edu/lang/faculty](http://www.newschool.edu/lang/faculty)

**Laura Y. Liu** (Moderator) is assistant professor of Urban Studies at Eugene Lang College. Her research interests include community organizing and urban social justice; migration and work; and race, gender, and labor politics. She is writing a book tentatively called *Sweatshop City* which looks at identity, space, and political strategy in community organizing within Chinatown and other

immigrant communities in the New York City area. She has published in *Gender, Place and Culture; Social and Cultural Geography*; and *Urban Geography*. [www.newschool.edu/lang/faculty](http://www.newschool.edu/lang/faculty)

**Thomas Malaby**, *Performing Value:*

*Labor and Contingency in Virtual Worlds*

**Abstract:** *Massively multiplayer online games and worlds (MMOs, or virtual worlds) have exploded onto the cultural landscape, and exploded in size as well. They clearly generate cash, connections, competencies, and credentials for their participants, and we can now begin to ask why this is possible at all. What are the fundamental features of these digital domains that account for the accumulation in them of human labor into these various forms of capital, and how is the character of labor itself transformed in them? Most obviously, their persistence allows the labor of their participants to have durable, cumulative effects. But persistence alone cannot account for these emergent and consequential phenomena. This is because the effects of digital labor cannot be meaningful without an element of contingency. That is, the possibilities of failure, of accident, and of unintended consequences are essential to understanding why virtual worlds can generate these real stakes. The multi-layered and implicit contingency of MMOs is, importantly, an architected feature that owes a great deal to game design, and it enables them to begin to approach the texture of the everyday. In this presentation I discuss virtual worlds as landscapes of possibility, and explore the performative and other contingencies that together constitute the rich horizon for failure (and success) within virtual worlds. Based on ethnographic research at a site of virtual world production, Linden Lab (makers of Second Life), I chart how these contingencies lie at the heart of digital labor within them.*

Thomas Malaby is associate professor in the department of Anthropology at the University of Wisconsin-Milwaukee. Thomas has published numerous works on virtual worlds, games, and indeterminacy. He is continually interested by the ever-changing relationships among institutions, unpredictability, and technology, especially as they are realized through games and game-like processes. His newly published book, *Making Virtual Worlds: Linden Lab and Second Life* (2009, Cornell University Press), is an ethnographic examination of Linden Lab and its relationship to its creation, *Second Life*. He is also a featured author

at the blog *Terra Nova*. [www.thomasmalaby.com](http://www.thomasmalaby.com)

**Edward Maloney** (Moderator) is an assistant professor of English at Georgetown University and the director of research and development at the Center for New Designs in Learning and Scholarship, a think tank for the exploration of the relationship between new media technologies and teaching and learning. He is a narrative theorist with specialties in modern and postmodern literature and digital media and a particular interest in the apparatus of the book. He has published on Joyce (both James and Michael), film, and new media technologies.

[www.explore.georgetown.edu/people/ejm](http://www.explore.georgetown.edu/people/ejm)

**Meredith L. McGill** (Moderator) associate professor of English and director of the Center for Cultural Analysis at Rutgers University. She is the author of "American Literature and the Culture of Reprinting, 1834-1853" (2003), a study of 19th-century American resistance to tight control over intellectual property. Her research in the digital humanities seeks to bring the vexed history of the regulation of print to bear on the adoption of new technologies for writing, publishing, and reading. [www.english.rutgers.edu/faculty/profiles/mcgill](http://www.english.rutgers.edu/faculty/profiles/mcgill)

**Christina McPhee**, *Queer Theory and the Dichotomies of Play and Work*

**Abstract:** *I am interested in exploring the potential of queer theory with regard to the space of internet-based play. I think that it's possible to develop a different understanding of what constitutes a relational, participatory space online and the power relations between subjectivities in the space of the internet through pursuit of some of queer theory's most notable modes of thought, especially, how identities self construct through embodiment and performance, and how a "queer" critique of social relations and aesthetic production online can extend much beyond stylings and performance of gender, and actually reach some new insights about how an aesthetics of play "works" online. By paying attention to the ways that language use and text may work in net based interfaces—both "corporate" and "opensource"—I think we may adapt some of the strengths of queer theory's ability to analyze "non-normative" rhetoric. Considering both the conference theme of playground as a spatial metaphor, and specifically as a "scene" for political interactivity, I also am interested in how a democratic space evolves through the clash of*

*performed identities-playground as a rough and tumble, potentially violent space of participation. I am considering how this constitutes a productive assemblage, how the very ambiguities of labour/play relations produce from the margins a new kind of social conscience from within the mix of so-called corporate control spaces and marginal open source fora. I am especially interested in how this play of relations actually returns us to a more intense experience of materiality and subjective presence; and I ask how queer theory might be adapted to challenge play/work and post-human/corporate dichotomies.*

Christina McPhee (born Los Angeles, based in central coast and San Francisco, California) develops remote performance works, site-abstractdrawing, and landscape assemblage in film and photography. She was a participating editor at *Documenta 12 for -empyre-*, Sydney. She was an invited artist in *Violence of Participation* at the Lyon Biennial 2007. *Tesseræ of Venus*, a science fiction assemblage, is at Silverman Gallery San Francisco through December 5, 2009. Recent exhibitions include *Carrizo-Parkfield Diaries* at the American University Museum. Her most recent commission was for *Thresholds* Artspace Perth, with *La Conchita mon Amour*, also a *Turbulence.org* project with support from the Experimental Television Center. She lectures in the Digital Arts and New Media graduate program, University of California at Santa Cruz. Her new media writing and artwork appear on *DrunkenBoat*, *Soundtoys*, *Rhizome Artbase*, and *Neural*. [www.christinamcpee.net](http://www.christinamcpee.net); [www.vimeo.com/channels/tesseræofvenus](http://www.vimeo.com/channels/tesseræofvenus); [www.silverman-gallery.com/artist/view/1615](http://www.silverman-gallery.com/artist/view/1615)

**Ulises Mejias**, *Workers of the Net, Disassemble!*

**Abstract:** *Extrapolating from trends in the sociable media industry, I argue that the digital technosocial network is a machine for increasing participation while simultaneously maintaining or deepening inequalities between its participants. This is because network dynamics like preferential attachment tend to create monopsonies (increasingly fewer repositories where Internet users can trade their cultural products). The very rich-get-richer dynamics that make scale-free networks so effective also guarantee that there will be fewer viable alternatives to services like YouTube, Facebook, or Twitter. At the same time, however, the Internet is often wishfully described as a space that escapes capitalism, an emerging*

*collectivist society that heralds—as Kevin Kelly asserted—a new form of socialism. Digital labor is portrayed as a rejection of the commodity form that gives shape to gift economies where goods are produced and exchanged without the need for money. Of course, the fact that the physical layer of the Internet as well as the most popular sociable media platforms end up being controlled by a handful of corporate conglomerates means that a world without money is only possible when it is built on top of a world where money is everything. In this presentation, I explore the contradictions inherent in contemporary theorizings of digital labor and propose a framework for imagining spaces where disidentification from the Net is possible. I argue that it is in these forms of disassembly that an authentic alternative to exploitation and inequality is contained, and where new modes of labor may arise.*

Ulises A. Mejias is an assistant professor in the Communication Studies department at SUNY at Oswego. His research interests include network studies, critical theory, philosophy of technology, and political economy of new media. [www.ulisesmejias.com](http://www.ulisesmejias.com)

**Robert Mitchell**, *Ends and Means: Digital Labor in the Context of Health*

**Abstract:** *My recent research has focused on ways in which digital medical resources (both web-based databases and electronic patient records) are being used to facilitate what Melinda Cooper and Catherine Waldby have called “clinical labor,” that is patient practices that contribute to the health of the patient but at the same time also create either research or economic value for academic researchers or for-profit medical groups. (The dynamic is similar in principle to what occurs when one’s purchasing decisions at sites such as Amazon become part of databases designed to increase the value and profitability of the company). This example is less oriented toward the entertainment and/or participatory democracy uses that one often associates with digital labor, but it also highlights the conceptual difficulties we encounter when labor seems to become an end in itself. In the examples that I outline in my presentation, “health” is invariably presented as an unambiguous end: that is, health is not a means for something else, but rather the end for which most other things are means. As a consequence, the clinical labor that an increasing number of people are asked to perform may seem*

*like part of a virtuous circle: though my labor provides economic value for others (and in this sense I am a means), it also creates health for me (and in this sense is itself an end: through such laboring, I am practicing health). However, what I want to underline in this presentation is that this circle can appear virtuous only if we accept a very specific understanding of what “health” can mean.*

Robert Mitchell is an associate professor in the department of English, affiliated faculty member in Women’s Studies, and a faculty member of the Institute of Genome Sciences and Policy at Duke University. His research focuses on late 18th and early 19th century intersections between science and literature, as well as more contemporary relationships among biological materials, economics, and information technologies. His published work includes *Sympathy and the State in the Romanic Era: Systems, State Finance, and the Shadows of Futurity* (Routledge, 2007); *Tissue Economies: Blood, Organs and Cell Lines in Late Capitalism*), co-authored with Catherine Waldby, (Duke University Press, 2006; and *Data Made Flesh: Embodying Information* (Routledge, 2003) and *Semiotic Flesh: Information and the Human Body* (University of Washington Press, 2002), both co-edited with Phillip Thurtle. He is also editor, with Phillip Thurtle, of the book series *In Vivo: Cultural Mediations of Biomedical Science*, published by the University of Washington Press. [www.fds.duke.edu/db/aas/English/faculty/rmitch](http://www.fds.duke.edu/db/aas/English/faculty/rmitch)

**Nick Montfort**, A Reading from “Implementation,” “Mystery House Taken Over,” “Book and Volume,” and “ppg256”

**Abstract:** *I read from and present a series of digital writing projects that involve collaboration, participation by large groups of contributors, the appropriation of and commentary on commercial and industrial technologies, and the use of free and open source software, including “Implementation” (Nick Montfort and Scott Rettberg, 2004), “Mystery House Taken Over” (Nick Montfort, Dan Shiovitz, Emily Short, and the MHTO Occupation Force, 2005), “Book and Volume” (Nick Montfort, 2005) and the ppg256 series (Nick Montfort, 2007-2009). These projects are intertwined with systems of digital labor, but they also question whether the labor/leisure or employment/consumption distinction should control our experience of the computer and the network.*

Nick Montfort is an associate professor of

digital media at the Massachusetts Institute of Technology. Montfort has collaborated on the blog *Grand Text Auto*, the sticker novel *Implementation*, and 2002: *A Palindrome Story*. He writes poems, text generators, and interactive fiction such as *Book and Volume* and *Ad Verbum*. Most recently, he and Ian Bogost wrote *Racing the Beam: The Atari Video Computer System* (MIT Press, 2009). Montfort also wrote *Twisty Little Passages: An Approach to Interactive Fiction* (MIT Press, 2003) and co-edited *The Electronic Literature Collection Volume 1* (ELO, 2006) and *The New Media Reader* (MIT Press, 2003). [www.nickm.com](http://www.nickm.com)

**Lisa Nakamura**, *Digital Labor, Digital Immigration, and Transnationality, or, Why Virtual Worlds Need a Civil Rights Movement*  
**Abstract:** “They want our labor, not our lives.”—Vijay Prashad, *The Karma of Brown Folk*. “All of the work, without the worker.”—Alex Rivera, *Cybracero* project  
*Media scholars have a bias towards understanding digital labor as content creation, which is the form of labor that they have the most familiarity with. It enrages them to see their and other users’ labor monetized without their getting any profits or even credit—and they have a point, the reality of the digital commons as a digital shop or even factory is a sad result of the political economic system we have today. The basic tenet of the information society—that intellectual property is the most valuable commodity of all—enables the struggle over digital labor. It is both the justification for copyright and the motivation behind the copyright reform movement. But what is rarely discussed is the racialization of labor that is not content creation. In Czech, robota means drudgery—labor that nobody enjoys doing. Bodies of color engage with the digital economy as both labor and value. To paraphrase Lisa Lowe through race and gender scholar Grace Hong, how are bodies of color both labor and capital? What do the Mechanical Turk worker, the Twitter user, the citizen journalist, the gold farmer, and the game level author or modder have in common? And how are their interests (part of what makes this conference exciting is that it views digital laborers are both more numerous and a broader category than we thought, and also as even having interests, rather than simply demographics) similar to or different from those of people of color?*

Lisa Nakamura is the director of the Asian

American Studies Program, professor in the Institute of Communication Research and Media Studies program and professor of Asian American Studies at the University of Illinois, Urbana Champaign. She is the author of *Digitizing Race: Visual Cultures of the Internet* (University of Minnesota Press, 2008), *Cybertypes: Race, Ethnicity and Identity on the Internet* (Routledge, 2002) and co-editor of *Race in Cyberspace* (Routledge, 2000). She has published articles in *Critical Studies in Media Communication*, *PMLA*, *Cinema Journal*, *Women's Review of Books*, *Camera Obscura*, and the *Iowa Journal of Cultural Studies*. She is editing a collection with Peter Chow-White entitled *Digital Race: An Anthology* (Routledge, forthcoming) and is working on a new monograph on social inequality in virtual worlds. Her research focuses on race and gender in online social spaces such as massively multiplayer online role playing games, and she is currently investigating the racialization of labor in transnational contexts and avatarial operations in a "postracial" world. [www.sites.google.com/site/theresearchsiteforlisanakamura](http://www.sites.google.com/site/theresearchsiteforlisanakamura)

**Gina Neff**, *Venture Labor:*

*The Risks of Work in Social Media*

**Abstract:** *Several social theorists note that contemporary jobs entail a lack of job security and observe the increase in the precarity of modern life. While there is much writing on theories of these changes, less has been done on why people accept riskier work and how they are adapting, especially within technology industries. I examine what I call "Venture Labor"—the investment of financial, human, and social capital that ordinary employees make in the companies they work using a case study from the early pioneers of the commercial internet. I argue that not only is Venture Labor applicable to many different high-risk and innovative industries, but it arises during a particularly charged moment in the transition of the U.S. economy from an industrial economy to a post-industrial economy. Drawing on ten years of research in "Silicon Alley," New York's Internet industry, I outline the origins and rise of employees' entrepreneurial behavior, the dynamics of risk during the dot-com boom and bust, and employees' strategies for managing this risk.*

Gina Neff is an assistant professor in the Department of Communication at the University of Washington. She is co-editor of *Surviving the New Economy* (Paradigm Press, 2007) and

author of the forthcoming book *Venture Labor*, which traces the change in U.S. employment structures through the experience of the early pioneers of the commercial internet. Her research focuses on organizational dynamics in the face of technological change in areas such as green commercial architecture and new media industries. She holds a PhD in sociology from Columbia University, where she is now an external faculty affiliate at the Center on Organizational Innovation. [www.com.washington.edu/faculty/neff](http://www.com.washington.edu/faculty/neff)

**Luis Vincent Nuñez**,

*The Internet Is a Totalitarian Regime*

**Abstract:** *Opinionating is a full time job. Voting, moding, reviewing, and recommending require more social engagement than Rousseau could shake a stick at. Is it political? Web 2.0 was built around social networking, which in a past life was known as civic engagement. But does that mean the digital community has really built a political realm. Logs and logs of personal preferences, patterns, and habits are being collected every second. To what end? Is it only noise or will we finally pick up that signal and its purpose after all these years?*

Luis Nuñez is a senior at Eugene Lang College. Growing up in New York City, he built his first computer out of spare parts liberated from his building's trash piles. Next fall he hopes to study international law in New York and concentrate on social justice and human rights in an increasingly connected society.

**Timothy Pachirat**, *Digital Slaughter*

**Abstract:** *What difference does it make when an internet playground is deployed to rupture the physical walls of an actual factory? I draw on events preceding and following the Humane Society of the United States January, 2008 YouTube release of undercover footage filmed at an industrialized slaughterhouse in Chino, California to explore the promises and pitfalls of digital labor that attempts to collapse, subvert, or otherwise short-circuit the spatial and psychological separation between material sites of production and consumption. I contextualize this exploration through my own ethnographic research on the kill floor of an industrialized slaughterhouse, both juxtaposing and seeking similarities between the visceral materiality of slaughterhouse work and digital labor.*

Timothy Pachirat (Ph.D. Yale, 2008) is an

assistant professor of politics at The New School for Social Research and Eugene Lang College. His research and teaching interests include comparative politics, the politics of Southeast Asia, spatial and visual politics, the sociology of domination and resistance, the political economy of dirty and dangerous work, and interpretive and ethnographic research methods. He is the author of chapters in edited volumes on interpretive and ethnographic research methods. A book, *Killing Work: Industrialized Slaughter and the Politics of Sight* (under contract from Yale University Press), draws on an ethnography of immigrant labor on the kill floor of an industrialized slaughterhouse in the Great Plains of the United States to explore how violence that is seen as both essential and repugnant to modern society is organized, disciplined, regulated, and reproduced. [www.gpia.info/pachirat](http://www.gpia.info/pachirat)

**Frank Pasquale**, *Distributive Justice Online*

**Abstract:** *The Web 2.0 backlash has begun. For example, Andrew Keen voices a cultural conservatism uneasy with the new egalitarianism of networked media, claiming that established "media and culture industries" [purpose]... is to discover, nurture, and reward elite talent." Trebor Scholz worries that new intermediaries will recapitulate old patterns of exploitation. The labor of millions on their MySpace page results, most often, in nothing paid to them and vast sums going to Rupert Murdoch. Concerns about cultural formation and distributive justice risk being short-circuited by the opacity of many sites. I believe that those who contribute to Web 2.0 sites like Facebook and MySpace deserve a right to know how their contributions are ordered and distributed and to contribute to that governance. We should be prepared to challenge "black boxes," and not to simply accept site founders' claims that they need to keep us in the dark about how they're run because that's the trade secret they need to keep ahead of competitors. We also need to question the claim that sites are successful because of their great innovation; rather, their innovation may well be deemed to be great only because the site is successful. Haglographers in the business press have many incentives to rationalize the existing order. Uncritical acceptance of these claims can make regulation and transparency seem more costly than it actually is.*

Frank Pasquale is Loftus Professor of Law at Seton Hall Law School, where he is also associate

director of the Gibbons Institute for Law, Science and Technology. In spring 2009, he was a visiting professor at Yale Law School, and he is presently an affiliate fellow of Yale's Information Society Project. He has served as a fellow at the Institute for the Defense of Competition and Protection of Intellectual Property in Lima, Peru. He joined the Seton Hall faculty after practicing at Arnold & Porter LLP, where his work included antitrust and intellectual property litigation. In 2009, Pasquale testified before the House Judiciary Committee (along with the general counsels of Microsoft, Google, and Yahoo), presenting Internet Nondiscrimination Principles for Competition Policy Online. [www.cardozo.yu.edu](http://www.cardozo.yu.edu); [www.facebook.com/frankpasquale](http://www.facebook.com/frankpasquale)

**Christiane Paul**, *Free Labor, Collective Intelligence, and Artistic Production*

**Abstract:** *In the digitally networked information economy, information feeds into the production process of commodities, provides the basis for the control of the market, and is materialized and sold as a commodity. Information systems and communications networks produce "immaterial commodities" consisting of informational or cultural content. Free labor—building Web sites and virtual spaces, modifying software packages, contributing to Web 2.0 platforms—has become an important element of the digital economy, voluntarily given and unwaged, enjoyed and exploited. While digital communication networks have enabled unprecedented forms of collective agency and activism, the inherent structure of economies, industries, and institutions in which digital technologies are embedded can work against the idealistic belief in grass-roots change and activism that is driven bottom-up rather than top-down. Art in the networked commons cannot avoid addressing the larger context of the sustainability of cultural production in information societies. Using networked art projects as examples, the presentation will outline relationships between free labor, collective intelligence, and artistic production.*

Christiane Paul is an associate professor and director of the graduate programs in Media Studies at The New School and adjunct curator of new media arts at the Whitney Museum of American Art. She has written extensively on new media arts and lectured internationally on art and technology. An expanded new edition of her book *Digital Art* (Thames& Hudson, UK, 2003) came

out in spring 2008 and her edited anthology *New Media in the White Cube and Beyond—Curatorial Models for Digital Art* was published by UC Press in December 2008. She is responsible for artport, the Whitney Museum's online portal to Internet art, and has curated several exhibitions for the museum. Other recent curatorial work includes *Feedforward—The Angel of History* (co-curated with Steve Dietz; Laboral Art Center, Gijon, Spain, Oct. 2009) and *INDAF Digital Art Festival* (Inchon, Korea, Aug. 2009). [www.christianepaul.info](http://www.christianepaul.info)

**Ben Peters**, *Arendt and the Creative Toil of Counting*

**Abstract:** *Our problem, to update Arendt's phrase, lies in that not Human but humans now inhabit the earth. Ours is a question of counting. In general, the capacity to calculate, to self-reflect or feed back in the process of calculation, and thus to regularly manipulate symbols characterizes both digital and human agents online and off. In particular, this paper attempts to map three orders of counting—rote arithmetic, statistics, and probability—onto Arendt's distinctions among labor, work, and action. As a sort of compulsory cognitive labor, rote arithmetic appears to predate writing (Goody) and functionally equate neural networks with computer processors (Turing, McCulloch). Statistics, on the hand, has driven social, purposive work since at least the late seventeenth century to the contemporary collapse of finance markets. Lastly, this paper considers that probability may be to action what statistics is to work. As a creative act itself, probability presents itself as a type of computational fiction—good to think with but better to read closely and critically. It is at once a fictive straddling of an empirical numerator over a philosophical denominator, a baffling expression of previous work (i.e. statistics) thrust upon any range of imagined futures, and a mixture of liberating possibility and certain uncertainty. In conclusion, this paper calls for fresh, critical consideration of probability as a sociotechnical mindset that fixates on the future in exchange for a (literal) chance to act.*

Ben studies humanistic and social media theory, broadly understood, and enjoys his work in new media history, the critical study of information, and comparative Eastern European and American studies. He is currently a visiting fellow at the Information Society Project at Yale Law School and a doctoral candidate in Communications at Columbia University. His dissertation focuses

on cold war cybernetics, or how communication became computer-compatible. [www.columbia.edu/~bjp2108/blog](http://www.columbia.edu/~bjp2108/blog)

**Dominic Pettman**, *On Social Lubrication: Between the Digital and the Chthonic*

**Abstract:** *One of the more striking maxims framing this conference on contemporary labor practices is that "Social participation is the oil of the digital economy." My paper taps this metaphor in order to explore the ways in which debates surrounding "peak oil" set the cultural tone for our lives and interactions to a degree that even Hubbert and Co. could not foresee. Working, as we do, not only within a market economy, but a libidinal one, means that the very notion of the social (and by extension, participation) are inflected through the often subliminal erotics of transactions. I therefore trace some of the pulsions of this concept through Lyotard to more recent theorists such as Alan Stoekl and Bernard Stiegler, specifically in order to understand the relationship between economy, energy, and ecology. What happens to digital labor, in other words, when oil runs out—both literally and metaphorically*

Dominic Pettman is an associate professor of Culture and Media at Eugene College and The New School for Social Research. He has previously taught in Melbourne, Geneva, and Amsterdam. His books include *After the Orgy: Toward a Politics of Exhaustion, Avoiding the Subject: Media, Culture and the Object* (with Justin Clemens), and *Love and Other Technologies: Retrofitting Eros for the Information Age*. A forthcoming book is titled *Human Error: Species-Being and Media Machines*. [www.blackjelly.com/pettman](http://www.blackjelly.com/pettman)

**Hector Postigo**, *America Online Volunteers: Lessons from an Early Co-production Community*

**Abstract:** *My discussion for this conference continues previous work that analyzed the case of America Online volunteers (AOL) from critical perspectives and incorporates newly acquired documents and interviews by the US Dept. of Labor with volunteers. Specifically, I put forth the AOL volunteers' case as an instance of co-production that eventually met its demise when organizational changes and the rise of a work consciousness among some volunteers made the ongoing relationship impossible. I discuss the types of co-productive labor that took place during the height of the AOL/volunteer relationship and the structures put in place to help AOL*

*harness the power of a free distributed workforce. I suggest that the success of the co-productive relationship was a function of a balance between the perceived reasonable compensation on the part of volunteers, social factors and attitudes towards work such as a sense of community, creativity, and a sense of accomplishment.*

My research focuses on new digital media. Specifically, I study video game culture and online environments and I'm pursuing two lines of research. The first line of research focuses on value production on the internet. I was one of the first researcher to study video game fan communities that make valuable modifications to popular PC games (modders). The second line of research is a study of social movements and their use of hacking and social networking technologies. My work on social movements is funded in part by the National Science Foundation. [www.hectorpostigo.com](http://www.hectorpostigo.com)

**Howard Rheingold** is author of *Tools for Thought*, [www.rheingold.com/texts/tft/](http://www.rheingold.com/texts/tft/); *The Virtual Community*, [www.rheingold.com/vc/book/](http://www.rheingold.com/vc/book/); *Smart Mobs*, [www.smartmobs.com](http://www.smartmobs.com). He was editor of *Whole Earth Review*, [en.wikipedia.org/wiki/Whole\\_Earth\\_Review](http://en.wikipedia.org/wiki/Whole_Earth_Review), and *The Millennium Whole Earth Catalog*, [www.well.com/user/hlr/mwecintro](http://www.well.com/user/hlr/mwecintro), and founding executive editor of *Hotwired*, [en.wikipedia.org/wiki/HotWired](http://en.wikipedia.org/wiki/HotWired). He has taught courses on participatory media and social networks at UC Berkeley. His current projects include Social Media Classroom, [www.socialmediaclassroom.com](http://www.socialmediaclassroom.com); The Cooperation Project, [www.cooperationcommons.org](http://www.cooperationcommons.org); and Participatory Media Literacy [www.socialtext.net/medialiteracy](http://www.socialtext.net/medialiteracy); [www.rheingold.com](http://www.rheingold.com); [www.twitter.com/hrheingold](http://www.twitter.com/hrheingold); [vlog.rheingold.com](http://vlog.rheingold.com)

**Alex Rivera**, *Sleep Dealer* (screening and Q&A) Alex Rivera's *Sleep Dealer* is a 2008 futuristic, cyberpunk, science-fiction film. Set in a near-future, militarized world marked by closed borders, virtual labor and a global digital network that joins minds and experiences, three strangers risk their lives to connect with each other and break the barriers of technology.

Alex Rivera is a New York based digital media artist and filmmaker. *Sleep Dealer*, his first feature film, premiered at Sundance 2008 and won two awards, including the Waldo Salt Screenwriting Award. Rivera is a Sundance Fellow and a Rockefeller Fellow. His work, which addresses concerns of the Latino community through a

language of humor, satire, and metaphor, has also been screened at the Berlin International Film Festival, New Directors/New Films, the Guggenheim Museum, PBS, Telluride, and other international venues. [www.alexrivera.com](http://www.alexrivera.com); [www.sleepdealer.com](http://www.sleepdealer.com)

**Martin Roberts**, *Productivity Is Fun*

**Abstract:** *With regard to the concerns of the conference around digital labor, I'm interested in the relation between labor and leisure, and the disappearance of the distinction between the two: if labor in the digital economy is often characterized as a form of play, the flipside is that leisure has become a new form of labor. The contemporary discourse on productivity continually exhorts us to make even what little free time remains to us to become more productive citizens. Within this context, I'm interested in the deployment of the concept of FUN in the contemporary discourse on productivity. Historically, fun is an experience of pleasure which has tended to be associated with spheres of experience "outside" labor time: its archetypal example remains Coney Island, a kind of benign inversion of industrial production in which decommissioned coal trucks are converted into adventure rides. The very concept of an "amusement park" seems antithetical to everything the factory stands for in terms of production, commodified labor, and clocked time. In contemporary digital culture, a proliferating chorus of voices insist that productivity is "fun," or explain how we can have fun while also being productive. Contrary to such assertions, I'm interested in exploring new forms of non-productive fun, and dedicated to the idea that fun is by definition non-productive. Updating Veblen, I'd suggest that we need a contemporary theory of the productive class, which would consider amongst other things how productivity has replaced leisure as the basis for social distinction in postmodern society.*

I teach film and media studies at Eugene Lang College The New School for Liberal Arts. My research interests focus on the cultural dimension of globalization and the relation of transnational media to these processes. My work explores questions such as the role of media in the production of national identities; transnational cultural imaginaries; and the transformation of television from a public-service medium into an instrument for the governance of consumer society.

I am currently working on a book that studies the implications of globalization for subcultural identities. [www.newschool.edu/lang/faculty](http://www.newschool.edu/lang/faculty)

**Judith Rodenbeck** (Moderator) holds the Noble Foundation Chair in Art and Cultural History at Sarah Lawrence College, where she teaches modern and contemporary art. Her writing on contemporary art has appeared in magazines such as *Grey Room*, *Artforum*, and *Modern Painters*; she served as editor-in-chief of the *Art Journal* from 2007 to 2009. A specialist in the neo-avant-gardes of the 1950s and 1960s, she has written and lectured extensively on participatory and open art; her book, *Radical Prototypes: Allan Kaprow and the Invention of Happenings*, is forthcoming in 2010. [www.pages.slc.edu/~jrodenbe](http://www.pages.slc.edu/~jrodenbe)

**Kenneth Rogers**, *Capital Implications*

**Abstract:** *This presentation builds off some my earlier research in a paper titled "Capital Implications" that addressed how advanced forms of speculative value that are central to the globalized neoliberalist market systems are nonetheless inextricably bound to and dependent upon more informal and local market systems based on the spontaneous organization of exploitable, precarious, marginalized, and ultimately undervalued forms of labor. By addressing what has become known as the "attention economy," this next phase of the research will continue to work through the deep inextricable link between speculative, immaterial, and digital forms of labor and more traditional, wage-based, manual forms of labor. It will suggest that it is in direct proportion to neoliberalist market logics that the issue of attention has gained currency within a wide array of institutional, cultural, and material practices. Dispersed, heterogeneous, de-regulated, de-governmentalized forms of capitalization, and the diversification of labor endemic to it, have demanded new diversified kinds of self-regulating attentive subjects, that exist within every sector of the precarious trans-national labor system of the global economy.*

Kenneth Rogers is assistant professor in the Media and Cultural Studies department of the University of California at Riverside. His work is broadly concerned with the way in which the nexus of power, affect, institutional practices, and global political economy become articulated by and

inextricably folded into rapidly mutating forms of media technology. Professor Rogers has been a fellow at the Center for Ideas and Society at UC Riverside, is a recipient of a Mellon grant on affect and interactive media, and has lectured at various venues, including the Getty Research Institute and the Kitchen. Some recent publications include "LA Freewaves, Too much Freedom?: Alternative Video and Internet Distribution" (2007), "From Media to Remediation: Transitions in Early Video Culture" (2009), and "Capital Implications: The Function of Labor in the Video Art of Juan Devis and Yoshua Okón" (2009). His current book project is *Economies of Attention: Media Technology and Biopolitics*. [www.twitter.com/ken\\_rogers](http://www.twitter.com/ken_rogers)

**Ned Rossiter**, *Where's the Fun in ERPs? Labour, Logistics and the Frontier of Biopolitical Regimes*

**Abstract:** *With militaristic origins, logistics emerged as a business concept in the 1950s concerned with the management of global supply chains. Today, the complex task of logistics is aided by specially engineered computer software and information technology (IT) tracking devices that facilitate the organization of labour, storage and goods. Enterprise Resource Planning (ERP) databases are standard platforms used within logistics in combination with customised software applications to manage global supply chains, organizational conditions and labour efficiencies. The prospect of labour and life governed through the biopolitical regimes of logistics software is not some cooked up dystopian fear, but a concrete reality on the horizon of the future-present. While the rise of software studies presents novel terrain for understanding emergent social-technical systems and collaborative practices, more often than not the focus here is on open source software and associated cultural-political movements. Yet with few exceptions, software studies has very little to say about the existence of free labour so heavily invested in developing open source software. The sooner software studies gets out of its bourgeois-anarchist ghetto of open source celebration and starts to engage the banality of labour and logistics software, then the sooner we will see the question of software politics addressed by digital media research. This presentation makes the case for broadening the spectrum of software studies to take into account the "multiplication and division of labour" (Mezzadra/Neilson) in the global logistics industries. How informational labour goes*

*about organizing itself will be key to developing strategies of autonomy and inventing new institutional forms.*

Ned Rossiter, an Australian media theorist, is an associate professor of Network Cultures at the University of Nottingham in Ningbo, China and an adjunct senior research fellow of the Centre for Cultural Research, University of Western Sydney. He is author of *Organized Networks: Media Theory, Creative Labour, New Institutions* (2006) and co-editor of numerous volumes, including (with Geert Lovink) *MyCreativity Reader: A Critique of Creative Industries* (2007). His essays of creative labour, media theory and organized networks have appeared in *Fibreculture Journal*, *Cultural Politics*, *Theory, Culture & Society*, *Topia*, *ephemera* and *borderlands*. [www.orgnets.net](http://www.orgnets.net); [www.orgnets.cn](http://www.orgnets.cn); [www.nedrossiter.org](http://www.nedrossiter.org)

**Stephanie Rothenberg**, *Invisible Threads*

**Abstract:** *"Invisible Threads" is a project co-created with Jeff Crouse. The mixed reality performance-installation explores the growing intersection between labor, emerging virtual economies and real life commodities through the creation of a designer jeans "sweatshop" in Second Life that manufactures wearable jeans on demand. Using a just-in-time production process, customers in the real world are able to purchase their jeans directly from the manufacturer, Double Happiness. A microphone and web cam connected to a computer create a live stream of customer orders into the virtual factory. The webcam stream, projected inside the factory enables SL workers to see each customer and hear their order. On the assembly line, the first worker starts the production process that involves loading cotton bales into a Jacquard loom. Once the fabric is made it moves down the assembly line through each machine. Each worker stationed at a machine is responsible for selecting the correct option based on the customer's order, men's or women's size for example. At the end of the production process, the jeans go through the SL to the real life "portal," resulting in an output from a large-format printer. Customers can watch their jean orders being produced in the factory via a computer projection in the physical space. Once in the real world, the jeans made from cotton canvas require simple assembly before being worn.*

Stephanie Rothenberg is an artist and educator using performance, installation, and networked

media to create provocative interactions that question the boundaries and social constructs of manufactured desires. She has lectured and exhibited at venues including the 2008 Sundance Film Festival, International Symposium of Electronic Arts (ISEA), Zer01 Festival, Banff New Media Institute, Hallwalls Media Art Center, ConFlux Festival, Amsterdam International Film Festival and the Central Academy of Fine Art in Beijing. Recent awards include a 2009 Creative Capital, 2008 New York State Council on the Arts Individual Artist award (NYSCA), a 2007 Eyebeam Artist-in-Residence in NYC and a free103point9 Artist-in-Residence. She received her MFA in 2003 in Film, Video and New Media from the School of the Art Institute of Chicago and is currently an assistant professor of Visual Studies at SUNY at Buffalo. [www.pan-o-matic.com](http://www.pan-o-matic.com); [www.doublehappinessjeans.com](http://www.doublehappinessjeans.com)

**Douglas Rushkoff**, *From Open Source to Crowdsourcing: How Corporations Co-opt Collaboration*

**Abstract:** *The renaissance in digital technology may be more like the original Renaissance than we think. What appears to be an explosion of human ingenuity and participation may actually be the emergence of a new array of institutions and technologies for the further centralization of our culture and economy.*

Douglas Rushkoff is the author of a dozen bestselling books on media, culture, and technology, most recently *Life Inc: How the World Became a Corporation and How to Take It Back*. He has made three Frontline documentaries and hopes to get a job at The New School. [www.rushkoff.com](http://www.rushkoff.com); [www.twitter.com/rushkoff](http://www.twitter.com/rushkoff)

**Trebor Scholz**, *Now What? Beyond Expropriation*

**Abstract:** *The Social Web makes people easier to use. In the United States and Europe, participation has become a personal and professional imperative rather than a choice. Social media services dictate modes of life. They shape mental and bodily habits, opinions, tastes. Every day, the Internet makes billions of hours of spare time of people in the overdeveloped world available to a handful of businesses. Through the rapid global adaption of mobile devices this is becoming increasingly true also for people in economically developing countries. They create financial value without being aware of it. Data traces are collected, analyzed, processed, and sold. Companies put a prize at our friendships. Social*

*participation is the oil of the digital economy, and yet exploitation is the exemption. Social networking services encourage Internet users to provide data while taking advantage of their desire to be entertained and stay connected. In this talk, I focus on what we can do to politicize our life projects, quite tangibly, rather than stopping at the dark realization of our expropriation. I specifically address data portability, profit sharing, non-profit infrastructures for online sociality, artistic practices and Free and Open Source software, public media, and greed-free businesses.*

Trebor Scholz teaches in the department of Culture and Media Studies at Eugene Lang College The New School for Liberal Arts in New York City. He graduated from the Art Academy in Dresden (Germany), University College London (UK), the Whitney Museum Independent Study Program, the Hochschule für Kunst und Gestaltung in Zürich (Switzerland) and the University of Plymouth (UK). Over the last two years, Scholz's work has comprised writing, teaching, and conference organization. Dr. Trebor Scholz's research interests focus on social media, especially in education, art, and media activism (specifically outside the United States and Europe). His artwork has been shown at several biennials. He has contributed numerous book chapters and articles in the area of Internet studies and has presented at many conferences worldwide. In 2004, he founded the Institute for Distributed Creativity (iDC). Its mailing list, which he moderates, is a leading discussion forum in network culture. Autonomedia published *The Art of Free Cooperation*, of which he is co-editor, in 2007. He has convened several major conferences, including *Kosova: Carnival in the Eye of the Storm*, *Free Cooperation* (with G. Lovink), *Share Widely*, and *Situated Technologies* (with M. Shepard and O. Khan), and *The Internet as Playground and Factory* (2009). He is currently working on a monograph and an anthology on "digital labor." [www.collectivate.net](http://www.collectivate.net); [www.digitallabor.org](http://www.digitallabor.org); [www.twitter.com/trebor](http://www.twitter.com/trebor)

**Ivan Sigal**, *Volunteerism and Global Voices*

**Abstract:** *I discuss the experience of Global Voices, an online community of volunteer authors who collectively write globalvoicesonline.org. The community includes several hundred authors, translators, freedom of speech activists, and individuals interested in supporting the development of online media skills and practice in the developing world. Global Voices was founded*

*at the Berkman Center for Internet and Society, and today is a nonprofit foundation based in the Netherlands. The organization has a small paid staff, most working part-time (disclosure: that includes myself). The work that we produce for the site is published under a Creative Commons license, and the community, and the site, is invested in the idea of sharing information through links and networks. The typical Global Voices story is a kind of bricolage: built of links, excerpts, translations of excerpts, paraphrase, analysis, and links to or embeds of images, audio, video, graphics, and maps. The role of the writer is to highlight important issues and conversations occurring in developing world citizen media. I discuss the formation and growth of this community, and make explicit the questions surrounding resources that we encounter. The initiative as it is currently structured requires funding; as a nonprofit anything we raise goes to support the mission of the organization. How do we merge volunteer participation with some paid staffers, and the collection of revenue for certain kinds of activities? I discuss work and leisure as it relates to the Global Voices experience and relate it to other examples of both. I also suggest some alternative perspectives to the case, focusing on civic engagement and citizenship, activism, and philanthropy.*

Ivan Sigal is the executive director of Global Voices ([globalvoicesonline.org](http://globalvoicesonline.org)), a non-profit online global citizens' media initiative. Previously, as a senior fellow at the U.S. Institute of Peace, he focused on how increased media and information access and participation using new technologies affect conflict-prone areas. He spent more than ten years working in media development in the former Soviet Union and Asia, supporting and training journalists and working on media co-productions, and also working as a photographer. During that time, Sigal worked for Internews Network, as regional director for Asia, Central Asia, and Afghanistan. He has a masters' degree from the Fletcher School of Law and Diplomacy, and an undergraduate degree from Williams College. [www.globalvoicesonline.org](http://www.globalvoicesonline.org); [www.twitter.com/globalvoices](http://www.twitter.com/globalvoices); [www.ivonotes.wordpress.com](http://www.ivonotes.wordpress.com); [www.twitter.com/ivonotes](http://www.twitter.com/ivonotes)

**Brooke Singer** (Moderator) is a media artist who lives in New York City. Her work blurs the borders between science, technology, politics, and art practices. She works across media to provide entry into important social issues that are

often characterized as specialized to a general public. She has exhibited at the Warhol Museum of Art, the Banff Centre, Neuberger Museum of Art, Diverseworks, Exit Art, FILE Electronic Festival, Sonar Music and Multimedia Festival, and the Whitney Artport. Recent awards and commissions include a New York State Council on the Arts (NYSCA) Individual Artist award, a Headlands Center for Arts residency, a New York State Energy Research and Development Authority (NYSERDA) award, a New York Foundation for the Arts (NYFA) fellowship and an Eyebeam and Lower Manhattan Cultural Council (LMCC) Social Sculpture commission. She is currently associate professor of New Media at Purchase College, State University of New York, and co-founder of the art, technology, and activist group Preemptive Media. [www.bsing.net](http://www.bsing.net)

**Hendrick Speck**, *Identity and the Social: Data Politics and Ethics*

**Abstract:** *The presentation focuses on the concepts of identity, personality and community within computer mediated environments. Rules and value systems hidden within the legal signifiers, the terms and conditions, of several social media, networks and applications will be used to analyze the philosophy and data politics of technological frameworks. The presentation will discuss the social contract of the social, the impact of ownership, availability, informational self determination, and data portability; explore the networks of ownership and belonging, relationships and desire; investigate distributed concepts of identity, represented by technological solutions and philosophies; and examine how societies accept, foster, and embrace new technologies.*

Hendrik Speck is a professor of Digital Media at the University of Applied Sciences Kaiserslautern in the department of Computer Sciences/ Interactive Media, and head of the Information Architecture/Search Engine Laboratory. He has taught and lectured at the European Graduate School, where he held the Ada Byron Chair, The New School for Social Research, Columbia University, Donau University (Krems), Hochschule der Medien (Stuttgart), and the International School of New Media (Lübeck). Professor Speck, based in New York and Berlin, is a regular speaker and conference panelist. He is the author of many articles and (co)authored several books, including *Medien auf Abruf—Folgen der Individualisierung*

*für die Kommunikationsgesellschaft* (2007), *Die Macht der Suchmaschinen/The Power of Search Engines* (2007), *Suchen und Finden im Internet* (2007), and *Die Google Gesellschaft* (2005). Professor Speck's work is focused on media theory and philosophy, information operations and systems, online marketing, media management, intellectual property, open source, e-learning, cyberwar, netwar, and the ethical, social, and legal implications and limitations of these things. He has designed distance and e-learning systems, developed online viral marketing strategies, and worked on information architecture projects for governments, corporate clients, and academic institutions. He works as a consultant for Quæro and Theseus, exploring the next generation of intelligent search, information retrieval and visualization systems for the German Federal Ministry of Economics and Technology; he is a member of the advisory council of the Search Marketing Expo SMX (Munich). He is a recipient of a Fulbright and DAAD scholarships and scholarships from Heinrich Böll Stiftung, The New School, and the European Graduate School. [www.hendrikspeck.com](http://www.hendrikspeck.com)

**Julia Sonnevend** (Moderator) is a doctoral student in Communications at Columbia University, a visiting fellow of the Information Society Project at Yale Law School, and a pre-doctoral fellow at the Center for Cultural Sociology (Yale University), the Center on Organizational Innovation (Columbia University), and the Center for Media and Communications Studies (Central European University). She studies the intersections between communications, art history, visual studies and legal theory. Her research areas include icons and global society, visual culture, the theory of digital photography, critical communications studies, the canon of media studies, visual representations of justice in art and media, law and performance, art and activism, cultural trauma, access to knowledge, law in the digitally-networked environment, global media policy and post-communist identities. [www.julia-sonnevend.com](http://www.julia-sonnevend.com)

**Elizabeth Stark** (Moderator) is a leader in the global free culture movement. She is a fellow of the Yale Information Society Project, a lecturer in computer science at Yale University, and an adjunct associate professor at NYU. A graduate of Harvard Law School, Stark founded the Harvard Free Culture Group and served on the board of directors of Students for Free Culture. While at

Harvard, she was editor-at-large of the *Harvard Journal of Law & Technology* and worked with the Harvard Advocates for Human Rights to make better use of new media to promote human rights. Elizabeth spent years researching for the Berkman Center for Internet and Society at Harvard. She has taught courses ranging from Cyberlaw to IP, Technology and Politics, and Electronic Music. She recently produced the inaugural Open Video Conference in New York City, which garnered nearly 9,000 participants in person and across the Web. Elizabeth regularly gives talks around the world on free culture and has collaborated with myriad organizations on promoting shared knowledge and the open Web. She has lived and worked in Berlin, Singapore, Paris, and Rio de Janeiro, and speaks French, German, and Portuguese.  
[www.law.yale.edu/intellectuallife/stark](http://www.law.yale.edu/intellectuallife/stark)

**Fred Turner**, *Dreaming the End of Bureaucracy: Network Theory and the Legacy of the Counterculture*  
**Abstract:** *Over the last few years, scholars and pundits alike have argued that new media technologies are driving the blurring of the playground and the factory, and with it, the democratization of civic and commercial participation. This talk challenges that account. While not denying the power of information technologies today, it demonstrates that the ideals underlying contemporary fusions of work and play first appeared decades ago, in response to then-ubiquitous critiques of bureaucracy. According to critics ranging from C. Wright Mills to Lewis Mumford, bureaucracies tended to produce psychological fragmentation and social partition. How, they wondered, could work be re-organized so as to allow individuals to bring their whole selves into the labor process and to integrate their labors into everyday life? This talk briefly traces two historically sequential answers to that question: first, the rise of New Communalism in the 1960s, and second, the rise of peer production today. It notes that each movement has sought to restore a psychological and social wholeness that critics have long thought bureaucracy destroys. Yet, it also shows how these searches for an egalitarian social world have at times corroded the cultural and political scaffolding on which such a world depends. The talk concludes then, by pointing to the forgotten virtues of bureaucracy and with them, to new principles for a sustained critique of the networked production emerging around us.*

Fred Turner is an assistant professor in the

department of Communication at Stanford University. He's the author of *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (University of Chicago Press, 2006) and *Echoes of Combat: The Vietnam War in American Memory* (Anchor/Doubleday, 1996; 2nd ed., University of Minnesota Press, 2001). Before coming to Stanford, he taught communication at Harvard's John F. Kennedy School of Government and MIT's Sloan School of Management. He worked for ten years as a journalist. His writing has appeared in publications ranging from the *Boston Globe Sunday Magazine* to *Nature*. [fredturner.stanford.edu](http://fredturner.stanford.edu)

**McKenzie Wark**, *Gift, Game, Work, and Labor*

**Abstract:** *A critical look at four categories of what we might call praxis, or the process of self-transformation. In the digital era, it is no longer clear what the difference is between them. Hence the need for a comprehensive approach that considers all forms of praxis together. A critical approach, moreover, does not just concern itself with the ways in which praxis is transformative, but with the ways in which praxis itself can be transformed.*

McKenzie Wark is the author of *A Hacker Manifesto* (Harvard 2004), *Gamer Theory* (Harvard 2007), and various other things. He is the associate dean of Eugene Lang College The New School for Liberal Arts.  
[www.en.wikipedia.org/wiki/McKenzie\\_Wark](http://www.en.wikipedia.org/wiki/McKenzie_Wark)

**Darren Wershler**, *The Poetics of Uncreativity*

**Abstract:** *This lecture reads from "status update" and "apostrophe," texts generated from a custom-built Google search application and Facebook and Twitter RSS feeds respectively, and discusses them in terms of the poetics of uncreativity and conceptual writing. Discussion includes reference to and critique of recent theories of affective and "immaterial" labour.*

Darren Wershler is assistant professor in the Communication Studies department of Wilfrid Laurier University, part of the faculty at the CFC Media Lab TELUS Interactive Art and Entertainment program, and a research affiliate of the IP Osgoode Intellectual Property Law and Technology program. His most recent book is *The Iron Whim: A Fragmented History of Typewriting* (Cornell University Press, 2007). He has written or co-written five other books about technology and culture and three books of poetry, including

*apostrophe* (with Bill Kennedy), the first book written with a search engine. Forthcoming books include a book about Guy Maddin's *My Winnipeg* and the first monograph on the work of Kenneth Goldsmith. [www.alienated.net/dwh](http://www.alienated.net/dwh)

**Xtine** (participant in Prelude event, Nov. 11), *The Mechanical Olympics*

**Abstract:** *The Mechanical Olympics is a YouTube video competition of Olympic performances made by the elastic workforce on Amazon.com's Mechanical Turk website. Every viewer gets a chance to vote on the gold medalists. Winners receive a bonus payment. Three videos were commissioned for each event and event polls change daily on this interactive alternative to the Olympic Games. The rules are simple: workers have to wear the Mechanical Olympic signage, perform for the country and event described in the HIT (Human Intelligence Task) they accept, and create a 30–60 second video of their performance. Any abstraction on the idea of the event is encouraged. They post the URL to their video and in return are paid from \$1 to \$3 US. This project aims to offer the human intelligence task (HIT) workers a creative and physical alternative to their typical HITs. The videos posted on the blog create an Olympic event for the masses, where every viewer has the opportunity to vote on the medalists. Participants and viewers are reminded that the amateur can often be just as engaging and entertaining as the professional.*

Xtine is a media artist and educator, and the co-author of *Digital Foundations: Intro to Media Design with the Adobe Creative Suite* (New Riders/AIGA 2009). She is informed by the history of conceptual art and practices in the era of social-networking. Using tools common to consumer web practices, such as databases, search engines, blogs, and applications, sometimes in combination with popular sites like Facebook, YouTube, or Mechanical Turk, she creates web projects and communities that foster interpretation and autonomy. Xtine believes that art can shape social experiences by influencing consumer culture with imaginary practices. As an educator, she is interested in the art of instruction. [www.missconceptions.net](http://www.missconceptions.net)

**Jonathan L. Zittrain**, *Minds for Sale*

**Abstract:** *Cloud computing is not just for computing anymore: you can now find as much mindshare as you can afford out in the cloud too—a new*

*range of projects is making the application of human brainpower as purchasable and fungible as additional server rackspace. What are some of the issues arising as armies of thinkers are recruited by the thousands and millions?*

Jonathan L. Zittrain is a professor of Internet law at Harvard Law School and a faculty co-director of Harvard's Berkman Center for Internet and Society. Previously, Zittrain was professor of Internet Governance and Regulation at the Oxford Internet Institute of the University of Oxford and visiting professor at the New York University School of Law and Stanford Law School. He is the author, most recently, of *The Future of the Internet and How to Stop It* and co-editor *Access Denied*. Zittrain works in several intersections of the Internet with law and policy, including intellectual property, censorship and filtering for content control, and computer security. He founded an organization that develops classroom tools. [www.cyber.law.harvard.edu/people/jzittrain](http://www.cyber.law.harvard.edu/people/jzittrain)

## The New School

The New School was founded in 1919 as the New School for Social Research by a group of prominent progressive scholars including Charles Beard, John Dewey, James Harvey Robinson, and Thorstein Veblen. They organized their school as an alternative to the traditional university and offered an open curriculum, minimal hierarchy, and free intellectual exchange. In 1933, New School President Alvin Johnson gave a home to the University in Exile, a refuge for scholars driven out of Germany by the Nazis. In 1934, the University in Exile was organized as the Graduate Faculty of Political and Social Science (now called The New School for Social Research), and The New School became a university.

After 90 years, The New School's commitment to transcending the boundaries between traditional academic disciplines, its ties to the cosmopolitan cultural and professional life of New York City, and its willingness to reinvent itself remain unchanged, as does its dedication to the ideal of lifelong education for all citizens. Currently, there are close to 10,000 students enrolled in the university's degree programs. Additional thousands of students enroll in our continuing education courses every year.

The eight divisions of The New School offer undergraduate and graduate degrees and certificates and continuing education courses in the liberal arts, humanities, social sciences, public policy, design, and performing arts. The university's divisions are The New School for General Studies, The New School for Social Research, Milano The New School for Management and Urban Policy, Parsons The New School for Design, Eugene Lang College The New School for Liberal Arts, Mannes College The New School for Music, The New School for Drama, and The New School for Jazz and Contemporary Music.

## Stay Connected

[www.facebook.com/thenewschool](https://www.facebook.com/thenewschool)  
[www.twitter.com/thenewschool](https://www.twitter.com/thenewschool)

[www.newschool.edu](http://www.newschool.edu)

## Eugene Lang College The New School for Liberal Arts

is The New School's four-year college for undergraduates coming out of high school. Beginning as an experimental program in 1973, it became a full division of the university in 1985 thanks to the generous support of well-known philanthropist and New School board member Eugene M. Lang. Emphasis is still on small seminar-style classes with a student-faculty ratio of 15-1. Majors include traditional academic subjects and innovative transdisciplinary areas of study like environmental studies and media studies.

The department of **Culture and Media Studies** offers a program of study leading to the Bachelor of Arts degree in Culture and Media and has a new Screen Studies program in development. Teaching in this field is at a crossroads, and the department supports this conference because it raises important issues for teaching as well as for research. At Eugene Lang College, we are committed to combining our faculty's high quality research and creative work with the continuous refinement and revision of our teaching mission. The study of "new media" cannot be simply added onto the existing pedagogy. It calls rather for a thorough rethinking of both the form and content of media education. Neither the division of teaching into separate fields of radio, film, television, etc. nor the separation of the study of media as an object from the skills of media production will survive the ongoing transformation of media architectures and cultures.

# THE NEW SCHOOL CAMPUS

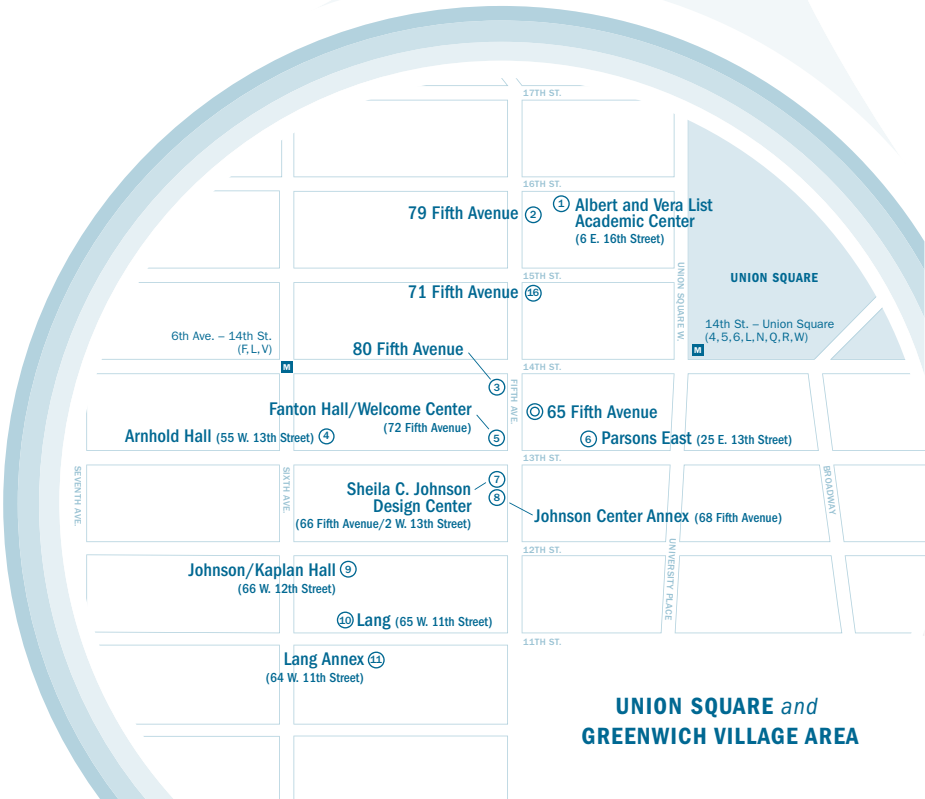
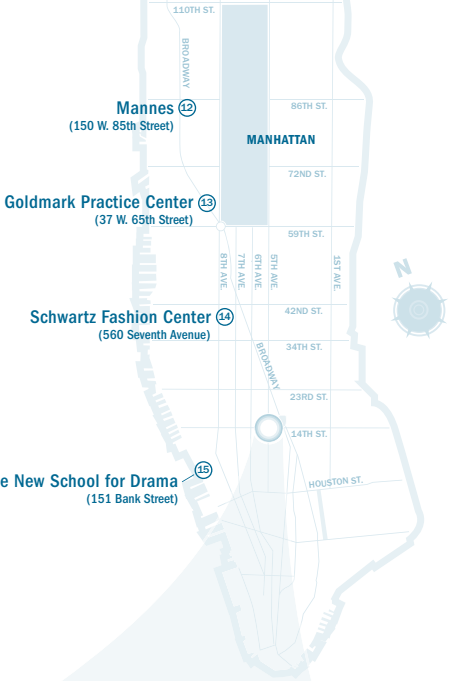
## SCHOOLS & LOCATIONS

- The New School For General Studies .. ① ④ ⑦ ⑧ ⑨ ⑩
- The New School For Social Research ..... ① ③
- Milano The New School  
For Management And Urban Policy ..... ⑤
- Parsons The New School For Design ..... ⑥ ⑦ ⑧ ⑭
- Eugene Lang College  
The New School For Liberal Arts ..... ⑩ ⑪
- Mannes College The New School For Music ..... ⑫ ⑬
- The New School For Jazz  
And Contemporary Music ..... ④
- The New School For Drama ..... ⑮

## SERVICES

- Affiliations**
- Cardozo Law Library ..... 55 Fifth Avenue
  - Cooper Hewitt Museum ..... 2 E. 91st Street
  - Cooper Union Library ..... Cooper Square
  - Elmer Holmes Bobst Library ..... Washington Square S.
- Auditoria** ..... ⑦ ⑨
- Cafeterias** ..... ④ ⑩
- Computing Centers** ..... ④ ⑦ ⑭
- Human Resources** ..... ②
- Libraries** ..... ⑦ ⑫
- Student Services** ..... ② ④ ⑤ ⑨
- University Administration** ..... ② ④
- University Writing Center** ..... ⑩

The New School is undergoing expansion and renovation. Please go to [www.newschool.edu](http://www.newschool.edu) to view updates of the map.



## UNION SQUARE and GREENWICH VILLAGE AREA