



JC330 Research in Digital Media, Culture and Technology (Online)

Instructor Information	Aily Email: ailymofilm@gmail.com		
Term	December 13, 2021 - January 7, 2022	Credits	4 units
Course Delivery	The class will be delivered in the format of online. Other than recorded lecture videos, the instructor will arrange 2 hours' real-time interactions with students per week (via Tencent Meeting and WeChat group). The workload students are expected to complete to properly pass this course is about 10-15 hours per week.		
Required Texts (with ISBN)	<ol style="list-style-type: none"> 1. Martin Lister ed. 2009. <i>New Media: a Critical Introduction</i> 2. Armand Mttelart. 2000. <i>Networking the World, 1794-2000</i> 3. Mark Poster. 2006. <i>Information Please: Culture and Politics in the Age of Digital Machines</i> 4. Joe Karaganis ed. 2008. <i>Structures of Participation in Digital Culture</i> 5. Heather Horst. 2006. <i>The Cell Phone: An Anthropology of Communication</i> 6. Craig Watkins: 2009. <i>The Young and the Digital</i> 7. Lawrence Lessig. 2005. <i>Free Culture</i> 8. Michael Brown. 2003. <i>Who Owns Native Culture?</i> 9. Quan-Haase, Anabel. 2015. <i>Technology and Society: Social Networks, Power, and Inequality</i>. Second Edition edition. Don Mills, Ontario, Canada: Oxford University Press. 		
Prerequisite	Students are expected to have a thorough knowledge of all material covered in an introductory finance course.		



Course Overview

While an exhaustive overview of what counts as digital culture or how digital culture is researched is impossible to give, this course aims to introduce students to both a cultural studies (digital humanities) and social studies (media and communication research, media ethnography) approach to making sense of digital culture. Active participation in the course should leave the students with an adequate overview of current definitions and relevant concepts of, some excellent recent studies about, relevant scholarly debates regarding and approaches to studying digital culture.

Learning Outcomes

After successfully completing this course you should be able to:

- What is digital culture, how is it defined, how is it historically situated in the developments of communication technologies, how is it often studied, and what are the central concepts utilized to discuss it in academic debates?
- How to make sense of or utilize key concepts in studying digital culture (i.e. intertextuality, remix, bricolage, virality, participation, collaboration, audiences etc)?
- What are the implications and relevance of data and datafication on cultural life?
- How are meanings made within culture(s) and how can it be studied?



Grading Policy

SHORT PAPERS	10%
FACILITATIONS	10%
BLOGGING	20%
CASE STUDY	25%
PROJECT PROPOSALS	35%

Grading Scale is as follows

Number grade	Letter grade	GPA
90-100	A	4.0
85-89	A-	3.7
80-84	B+	3.3
75-79	B	3.0
70-74	B-	2.7
67-69	C+	2.3
65-66	C	2.0
62-64	C-	1.7
60-61	D	1.0
≤59	F (Failure)	0

SHORT PAPERS:

Summarize readings in 1-2 pages, providing insight into what you learned from the reading.

1. Students will write a 1-2 page synopsis of assigned readings, focused directly on specifics assigned chapters.
2. Provide questions to promote discussion.

FACILITATIONS:

Come to class prepared to discuss what you read and have questions prepared to facilitate discussions with the class.

1. Come to class prepared to discuss your required reading and facilitate with questions.
2. Students facilitating will be expected to lead the discussion, engage others with comments and guide us through the readings.

BLOGGING:

Actively participate in online blogging, which includes adding your own posts and commenting on other student's posts.

1. Students will post short paper to the blog weekly
2. Students will rotate by week and put up a question
3. Students will post links to the current events tab or main page of the blog as topics emerge that relate to the readings, class discussions or current events.



CASE STUDY:

Students will be given a case study about a current affairs news issue relating to the themes of our course. This case study will include introductory news articles, a game or media object, a list of recommended readings, and a set of questions to which you will be asked to respond. Ultimately, you will use this material to assess a controversial issue and pose potential solutions. Your response should be approximately 1750-2000 words in length.

PROJECT PROPOSALS:

Students will also produce a final research project proposal that engages the themes of the class, presents a literature review and develops research questions, a methodological framework and a schedule for completion.

Proposals should include:

1. Statement of guiding research questions
2. Literature review
3. Methodology
4. Trajectory of research
5. Specific links to class readings, discussions and themes



Class Schedule

Date	Lecture	Readings	Online Teaching Arrangement
Day 1	<p>Introduction to course and topic What is culture? What is digital? What is digital culture? How is meaning made in the context of digital culture? Culture of connectivity, mediatization of culture, visual culture, search culture, algorithmic culture, internet cultures etc Introduction of the digital culture experiment and the building block system</p>	<p>No assigned readings. Purchase required textbook.</p>	<p>approximately 1 hours recorded video lecture</p>
Day 2	<p>Making sense of digital culture from the perspective of Digital Humanities Introducing concepts: Remix, Bricolage, Intertextuality, Virality, Multimodality, Interactivity, Memory Introducing cultural studies approaches: media archeology, (new/digital) materialism, software studies The History of Technology: Is digital tech fundamentally new, or more of the same? History of the internet and mobile communication. Temporality and materiality of communication technologies and networks. Milestones of computerizing the culture.</p>	<p>Irvine, M. (2014). REMIX AND THE DIALOGIC ENGINE OF CULTURE, A Model for Generative Combinatoriality. Quan-Haase. Chapter 2. Technology in Society Thernstrom, Melanie. 2016. "The Anti-Helicopter Parent's Plea: Let Kids Play!" The New York Times, October 19. http://www.nytimes.com/2016/10/23/magazine/the-anti-helicopter-parentsplea-let-kids-play.html.</p>	<p>approximately 1 hours recorded video lecture</p>
Day 3	<p>What is Science, Technology and Society studies (STS), anyways? Division into A, B, C, D groups</p>	<p>Quan-Haase Chapter 3. Theoretical Perspectives on Technology Norman, Don. 2013. "The Psychopathology of Everyday Things." In <i>The Design of Everyday Things: Revised and Expanded Edition</i>, Revised, Expanded ed. edition, 1–36. New York, New York: Basic Books.</p>	<p>approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting</p>
Day 4	<p>Making sense of digital culture from the perspective of communication studies and audience research Introducing concepts: Participation, Collaboration, Audiences, Rules, Community, Belonging, Intimacy Introducing communication and audience research approaches: ethnography, audience studies, platform and app studies Introduce situational, relational and concept mapping</p>	<p>Chapter 8</p>	<p>approximately 1 hours recorded video lecture</p>



Day 5	<p>Paratextuality and videogames The discussion will revolve around paratexts' propensity for extending digital media, but also subverting their normative significations, both shaping the audience's experience and offering creative and interpretive agency to fans. Suggested articles also touch upon the issues of materiality, interpretive communities, as well as fan practices and their ethics.</p>	<p>Peters, I.M. (2014) Peril-sensitive sunglasses, superheroes in miniature, and pink polka-dot boxers: Artifact and collectible video game feelies, play, and the paratextual gaming experience. <i>Transformative Works and Cultures</i>, 16.</p>	<p>approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting</p>
Day 6	<p>Form, aesthetics, genre, materiality How can the digital be material? Is the digital culture a material culture? What are the aesthetics, forms and genres of digital cultures? What is remediation? How can archeology help us make sense of the materialities and aesthetics of digital culture. Collaborative work on your digital culture case study (discuss what you have, what you are stuck with and what you are confused about with your colleagues in the small A, B, C, D groups. Help each other.</p>		<p>approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting</p>
Day 7	<p>Who are digital worlds and technologies designed for?</p>	<p>Quan-Haase Chapter 4. Gendered Technology Norman, Don. 2013a. "Excerpt: Designing for Special People." In <i>The Design of Everyday Things: Revised and Expanded Edition, Revised, Expanded ed. edition</i>, 243–47. New York, New York: Basic Books. Hempel, Jessi. 2015. "Siri and Cortana Sound Like Ladies Because of Sexism." <i>WIRED</i>. October. https://www.wired.com/2015/10/why-siri-cortana-voiceinterfaces-sound-female-sexism/</p>	<p>approximately 1hours recorded video lecture</p>



Day 8	Where does my iPhone come from? Tracking the lifecourse of digital tools and those that make them.	Quan-Haase Chapter 5. Technosocial Design. Watch: Blum, Andrew. 2016. <i>Discover the Physical Side of the Internet</i> . Accessed December 12. https://www.ted.com/talks/andrew_blum_what_is_the_internet_really	approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting
Day 9	Is “innovation” an empty buzzword, or the secret to money and success?	Quan-Haase. Chapter 6 Adoption and Diffusion of Tech Innovation Watch: Introducing the Lean Startup – Eric Ries @Google. https://www.youtube.com/watch?v=fEvKo90qBns (note – this is an hour long.)	approximately 1 hours recorded video lecture
Day 10	From Luddites to Makerspaces : The relationship between technology and work.	Quan-Haase Chapter 7. The Labour of Technology Parkin, Simon. 2016. “Was Gamification a Terrible Lie?” How We Get To Next. November 18. https://howwegettonext.com/was-gamification-a-terrible-lie3e845b97bb93-.dwjbb4i6l .	approximately 1 hours recorded video lecture
Day 11	Charting the Digital Divide, and predicting who is “most likely to succeed”	Quan-Haase Chapter 8. Technology and Inequality. Watch: RSA Animate. 2016. “The Internet in Society” https://www.thersa.org/discover/videos/rsa-animate/2011/03/rsa-animate---the-internet-in-society .	approximately 1 hours recorded video lectures
Day 12	Meaning making, groups, norms and digital objects How do digital objects gain meaning? What are the socio-cultural functions of digital objects? Online communities, groups, practices and emergent norms. Case: Selfies		approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting



Day 13	<p>What is subculture, what are paralanguages? Identities, identifications and self-presentation</p> <p>Discussion: Antagonistic behavior and ambivalent internet (i.e. the subcultures of trolls and flammers).</p>	<p>Group A: Coleman, G. (2015). On Trolls, Tricksters, and the Lulz, in Hacker, Hoaxer, Whistleblower, Spy: The Many Faces of Anonymous. London: Verso books.</p> <p>Group B: Massanari, A. (2015). “# Gamergate and The Fapping: How Reddit’s algorithm, governance, and culture support toxic technocultures.”<i>New Media & Society</i>.</p> <p>Group C: Seta, G. de. (2018). Trolling, and Other Problematic Social Media Practices. In J. Burgess, A. Marwick, & T. Poell (Eds.), <i>The SAGE Handbook of Social Media</i> (pp. 390–411).</p> <p>Group D: Phillips, W. (2015). Dicks everywhere, in <i>This Is Why We Can’t Have Nice Things: Mapping the Relationship Between Online Trolling and Mainstream Culture</i>. Cambridge: MIT Press.</p>	2 hour’s online interaction via Tencent meeting
Day 14	<p>“Together, Alone” or “Alone, Together”? Does the digital build deeper communities or foster the superficial?</p>	<p>Quan-Haase. Chapter 9. Community in the Network Society Watch: Turkle, Sherry. 2012. <i>Connected, but Alone?</i> TedTalks. https://www.ted.com/talks/sherry_turkle_alone_together.</p>	approximately 1 hours recorded video lectures



Day 15	<p>Attention, reputation, commodification</p> <p>How does attention work online? Reputation as capital. Commodification of attention and reputation. Celebrity practices.</p> <p>Discussion: Internet celebrity, influencers and microcelebrity</p>	<p>Group A: Abidin, C. 2016. "Visibility labour: Engaging with Influencers' fashion brands and #OOTD advertorial campaigns on Instagram." Media International Australia 161, 86-100.</p> <p>Group B: Senft, T. (2014) Microcelebrity and the Branded Self. Companion to New Media Dynamics. Ed John Hartley, Jean Burgess, Axel Bruns. Blackwell.</p> <p>Group C: Abidin, C. Communicative Intimacies: Influencers and Perceived Interconnectedness</p> <p>Group D: Susie Khamis, Lawrence Ang & Raymond Welling (2016): Self-branding, 'micro-celebrity' and the rise of Social Media Influencers, Celebrity Studies.</p>	2 hour's online interaction via Tencent meeting
Day 16	<p>"You looked better on Facebook". How does the digital change how we connect?</p>	<p>Quan-Haase. Chapter 10. Technologically-Mediated Social Relationships Listen: Johnson, Steven. 2016. "Babbage and the Dancer. (Or, Can You Fall in Love with a Robot?)." Wonderland Podcast.</p> <p>https://soundcloud.com/wonderland-podcast.</p>	approximately 1 hours recorded video lectures
Day 17	<p>Participation, collaboration, production & consumption</p> <p>Participation and collaboration within digital cultures. "Spreadable media". Sharing / collaborative economies. Consumption, production, produsage. Case: fandom</p>		approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting



Day 18	The Viewer Society	<p>Quan-Haas. Chapter 11. The Surveillance Society. Zuboff, Shoshana. 2016. "Google as a Fortune Teller: The Secrets of Surveillance Capitalism." Frankfurter Allgemeine Zeitung, March 5.</p> <p>http://www.faz.net/aktuell/feuilleton/debatten/the-digital-debate/shoshanazuboff-secrets-of-surveillance-capitalism-14103616.html.</p>	approximately 1 hours recorded video lectures
Day 19	<p>Data and culture, datafied culture, cultural analytics</p> <p>What are cultural data? What does the datafication of culture and society mean? What is cultural analytics? What is culturomics?</p>		approximately 1 hours recorded video lectures plus 1 hour's online interaction via Tencent meeting
Day 20	<p>Post-digital, post-internet, post-human culture? The non-human turn.</p> <p>Imagining a better internet.</p>		approximately 1 hours recorded video lectures



RECOMMENDED READINGS

What is digital culture?

Peters, B. 2016. "Introduction" in *Digital Keywords, a Vocabulary of Information, Society and Culture*.

Peters, B. 2016. "Digital" in *Digital Keywords, a Vocabulary of Information, Society and Culture*.

Striphas, T. 2016. "Culture" in *Digital Keywords, a Vocabulary of Information, Society and Culture*.

Dourish, P. (2016). Algorithms and their others: Algorithmic culture in context. *Big Data & Society*, 3(2), 205395171666512.

Payne, Robert (2016) *The Promiscuity of Network Culture*.

Van Dijck, J. (2013). *Culture of Connectivity*

Geismar, H. (2013) *Defining the Digital*, *Museum Anthropology Review* 7(1-2)

Bucher, T. (2012) *Want to be on the top? Algorithmic power and the threat of invisibility on*

Facebook. *New Media & Society*, 14: 1164–1180.

Niederer, S. and van Dijck, J. (2010) *Wisdom of the crowd or technicity of content? Wikipedia as a sociotechnical system*. *New Media & Society* 12: 1368–1387

Seaver, N. (2012) *Algorithmic Recommendations and Synaptic Function*. *Limn*, issue 2.

Making sense of digital culture

Langlois, G. 2014. *Meaning in the Age of Social Media*.

Deuze, M. (2006). *Participation, Remediation, Bricolage: Considering Principle Components of Digital Culture*. *The Information Society*, 22(2), 63–75.

Livingstone, S. (2013). *The Participation Paradigm in Audience Research*. *Communication Review*, 16(1–2), 21–30.

Silver, D. (2004). *Internet/cyberculture/digital culture/new media/fill-in-the-blank studies*. *New Media and Society*, 6(1), 55–64.

Beer, D., & Burrows, R. (2013). *Popular Culture, Digital Archives and the New Social Life of Data*. *Theory, Culture & Society*, 30(4), 47–71.

Glen, C., & Royston, M. (2009). *Digital Cultures understanding new media*.

If you read Estonian: "Kuidas uurida kultuuri, kultuuriteaduste metodoloogia" -

<https://www.tlu.ee/pood/home/227-kuidas-uurida-kultuuri-kultuuriteaduste-metodoloogia.html>

Digital Archival and preservation:

Newman, J. (2009). *Save the Videogame! The National Videogame Archive: Preservation, Supersession and Obsolescence*. *M/C Journal*, 12(3). <http://journal.media-culture.org.au/index.php/mcjournal/article/view/167%EF%BF%BD%C3%9C/0>

Lowood, H., Monnens, D., Vowell, Z., Ruggill, J.E., McAllister, K.S., & Armstrong, A. (2009).

Before it's too late: a digital game preservation white paper. *American Journal of Play*, 2(2), 139-166.

<https://files.eric.ed.gov/fulltext/EJ1069232.pdf>

Thomas, D., & Johnson, V. (2012). "New universes or black holes? Does digital change anything?" In Weller, T. (ed.) *History in the Digital Age*, pp.173-94. Abingdon: Routledge.

Historicizing the Internet:

Abbate, J. (1999). *Inventing the Internet*. Cambridge, Massachusetts: MIT Press.

Brügger, N. (Ed.). (2010). *Web History*. New York: Peter Lang.

Gere, C. (2002). *Digital Culture*. London: Reaktion Books.

Ibrus, Indrek. (2015). *Histories of Ubiquitous Web Standardization*. In A. Bechmann & S. Lomborg (Eds.), *The Ubiquitous Internet: User and Industry Perspectives*. London: Routledge.

Ibrus, Indrek. (2016). *Web and mobile convergence: Continuities created by re-enactment of selected histories*. *Convergence: The International Journal of Research into New Media Technologies*, 22(2).

Baym, N. (2015) *Personal connections in the digital age*. Cambridge: Polity Press. Chapter 1.

Chapman, C. (2009) *The History and Evolution of social media*



O'Reilly, T. (2005) 'What Is Web 2.0', O'Reilly Network, 30. September

Turner, F. (2005) Where the counterculture met the new economy: The WELL and the origins of virtual community. *Technology and Culture* 46 (28.s)

Form, aesthetics, genre, materiality

Bolter, Jay David, & Grusin, Richard. (1999). *Remediation: Understanding New Media*. Cambridge, Massachusetts: MIT Press.

Gottlieb, Baruch. (2018). *Digital Materialism: Origins, Philosophies, Prospects*. Bingley: Emerald.

Manovich, Lev. (2001). *The Language of New Media*. Cambridge, Massachusetts: MIT Press.

Parikka, Jussi. (2012). *What is Media Archaeology*. Cambridge: Polity.

Groups, practices, subcultures, paralinguages, identities

Tiidenberg, K. (2018). *Selfies, why we love (and hate) them*, Emerald.

Steinberg, Neil. 2016. "The new science of ¹¹¹SEPcute." *theguardian.com*. OA:

<https://www.theguardian.com/world/2016/jul/19/kumam-on-the-new-science-of-cute>

Dunbar-Hester, C. 2016. Geek , in *Digital Keywords, a Vocabulary of Information, Society and Culture* - <http://culturedigitally.org/2014/05/geek-draftdigitalkeywords/> plus all my downloads

Allison, Anne. 2013. "Portable monsters and commodity cuteness: Pokemon as Japan's new global power." *Postcolonial Studies* 6(3): 381-395.

Kerr, H. (2016). *Kawaii and the Cultural Rise of Cute*. The Conversation.

Kelty, C. (2005). *Geeks, Social Imaginaries and Recursive Publics*, Cultural Anthropology

Timburg, S. (2016). "The Revenge of Monoculture: The Internet gave us more choices, but the mainstream won anyway." *Salon*

https://www.salon.com/2016/07/30/the_revenge_of_monoculture_the_internet_gave_us_more_choices_but_the_mainstream_won_anyway/

Trolling, flaming, ambivalent internet

Phillips, W., & Milner, R.M. (2017). *The Ambivalent Internet: Mischief, Oddity, and Antagonism Online*, Cambridge, UK: Polity Press

Phillips, W. (2016). *This Is Why We Can't Have Nice Things: Mapping the Relationship Between Online Trolling and Mainstream Culture*, MIT Press.

Bishop, J. (2014). Representations of "trolls" in mass media communication : a review of media-texts and moral panics relating to "internet trolling ," 10(1), 7–24.

Stein, J. (2016). "How Trolls are Ruining the Internet." <http://time.com/4457110/internet-trolls/>

Trolls haven't ruined the internet <https://www.nationalreview.com/2016/08/internet-trolls-avoidable/>
Paralinguages, visuality and multimodality

Miltner, K. M., & Highfield, T. (2017). Never gonna GIF you up: Analyzing the cultural significance of the animated GIF. *Social Media and Society*, 3(3).

Tiidenberg, K., & Whelan, A. (2017). Sick bunnies and pocket dumps: "Not-selfies" and the genre of self-representation. *Popular Communication*, 15(2), 141–153.

Nissenbaum, A., & Shifman, L. (2017). Internet memes as contested cultural capital: The case of 4chan's /b/ board. *New Media and Society*, 19(4), 483–501.

Gal, N., & Shifman, L. (2016). "It Gets Better": Internet memes and the construction of collective identity. *New Media & Society*, 18(8).

Limor Shifman (2014) *Memes in Digital Culture*. The MIT Press.

Highfield, T. (2016). "Waiving (hash)flags: Some thoughts on Twitter hashtag emoji." *Medium.com*. <https://medium.com/dmrc-at-large/waiving-hash-flags-some-thoughts-on-twitter-hashtag-emoji-bfdcdc4ab9ad#.vczn6qfgl>

Miltner, K M. 2014. "There's no place for lulz on LOLCats: The role of genre, gender, and group identity in the interpretation and enjoyment of an Internet meme." *First Monday* 19(8).

Stark, L, and Crawford, K. (2015). *The Conservatism of Emoji: Work, Affect, and Communication*.



Social Media + Society Journal 1(2).

Willard, Lesley. 2016. "Tumblr's Gif Economy: The Promotional Function of Industrially Gifted Gifsets." *Flowjournal.org*. <http://www.flowjournal.org/2016/07/tumblrs-gif-economy/>

Paratextuality and Metacommunication in videogames:

Consalvo, M. (2017). When paratexts become texts: de-centering the game-as-text. *Critical Studies in Media Communication*, 34(2), 177–183. <https://doi.org/10.1080/15295036.2017.1304648>

Mäyrä, F. (2010). Gaming Culture at the Boundaries of Play. *Game Studies*, 10(1).

<http://gamestudies.org/1001/articles/mayra>

Fan cultures

Bury, R. (2017). Television Viewing and Fan Practice in an Era of Multiple Screens. *Sage Handbook of Social Media*, Sage Publications.

Gn, Joel. 2011. "Queer simulation: The practice, performance and pleasure of cosplay." *Continuum: Journal of Media & Cultural Studies* 25, 583-593.

Gray, J. (2003). New Audiences, New Textualities: Anti-Fans and Non-Fans. *International Journal of Cultural Studies*, 6, 64–81.

Black, R. W. (2009). Online Fan Fiction, Global Identities, and Imagination, 43(4), 397–425.

Wood, M. M., & Baughman, L. (2012). Fandom and Twitter: Something New, or More of the Same Old Thing? *Communication Studies*, 63, 328–344.

Jenner, M. (2017). Binge-watching: Video-on-demand, quality TV and mainstreaming fandom. *International Journal of Cultural Studies*, 20, 304–320.

Stanfill, M. (2013). "They're Losers, but I Know Better": Intra-Fandom Stereotyping and the Normalization of the Fan Subject. *Critical Studies in Media Communication*, 30, 117–134.

Harman, S., & Jones, B. (2013). Fifty shades of ghey: Snark fandom and the figure of the anti-fan. *Sexualities*, 16(8), 951–968.

Hu, Kelly. 2016. "Chinese Subtitle Groups and the Neoliberal Work Ethic." Pp. 207- 232 in *Popular Culture Co-production and Collaborations in East and Southeast Asia*, edited by Nissim Otmazgin and Eyal Ben Ari. Singapore: NUS Press Ltd.

Internet celebrity

Abidin, Crystal 2018. *Internet Celebrity*

Marwick, A. (2015). "You May Know Me From YouTube: (Micro)-Celebrity in Social Media." Pp. 333-350 in *A Companion to Celebrity*, edited by P. David Marshall and Sean Redmond. Hoboken, NJ: John Wiley & Sons Inc

Senft, Theresa M. 2008. *Camgirls: Celebrity & community in the age of social networks*. New York: Peter Lang.

Production and distribution

Lotz, A. (2018). *Portals: A Treatise on Internet-Distributed Television*. Michigan Publishing Services.

Sokolowsky, J. (2017). Art in the Instagram age: How social media is shaping art and how you experience it. *The Seattle Times*.

Evans, Z. (2015). How social media and mobile technology has changed music forever. *Social Media Week*.

Jenkins, H., Green, J., Ford, S. (2013). *Spreadable Media: Creating value and Meaning in a Networked Culture*, NYU Press

Datafied culture and cultural analytics

Manovich, L. (2016). The Science of Culture? Social Computing, Digital Humanities and Cultural Analytics. *The Datafied Society. Social Research in the Age of Big Data*, 1–14.

Manovich, L. *Cultural Data, Possibilities and limitations of the digital data universe*, Oliver Grau, ed.,



with Wendy Coones and Viola Rühse, *Museum and Archive on the Move. Changing Cultural Institutions in the Digital Era* (Berlin, Boston: De Gruyter, 2017), 259-276.

Manovich, L. Can we think without categories? *Digital Culture & Society (DCS)*, Vol. 4, no. 1 (2018): 17-28. Special issue "Rethinking AI: Neural Networks, Biometrics and the New Artificial Intelligence." Edited by Ramón Reichert, Mathias Fuchs, Pablo Abend, Annika Richterich, and Karin Wenz. , 2018

Philips, S. (2016). Can Big Data Find the Next 'Harry Potter'? *The Atlantic*.

Post-digital, post-internet, post-human culture

Braidotti, R. (2006). Posthuman, All Too Human: Towards a New Process Ontology. *Theory, Culture & Society*, 23(7-8), 197-208.

Bishop, R., Gansing, K. Parikka, J. (2016). Across and Beyond: Post-digital practices concepts and institutions, *Transmediale*. <https://transmediale.de/content/across-and-beyond-post-digital-practices-concepts-and-institutions>

Berry, David M (2014) Post-digital humanities: computation and cultural critique in the arts and humanities. *Educause*, 49 (3). pp. 22-26.

Kember, S. & Zylinska, J. (2012) *Life After New Media: Mediation as a Vital Process*. Chapter 1 "Mediation and the Vitality of Media."

Gold, A. (2016). From Digital to Post-Digital: Digital IDEAS in Practice. 2016 Digital Initiatives Symposium, 1-13.

Pinto, A. T., & Franke, A. (2016). THE POST-INTERNET CONDITION. *Berlin Biennale for Contemporary Art*, 26-31.